Bonhams 1793

# California & Western Paintings & Sculpture

Tuesday April 30, 2013 at 6pm
Los Angeles & San Francisco

# California & Western Paintings & Sculpture

## Tuesday April 30, 2013 at 6pm
## Los Angeles & San Francisco

### Bonhams

7601 W. Sunset Boulevard
Los Angeles, California 90046

220 San Bruno Avenue
San Francisco, California 94103
**bonhams.com**

### Preview

San Francisco
Friday April 19, 12pm to 5pm
Saturday April 20, 12pm to 5pm
Sunday April 21, 12pm to 5pm

Los Angeles
Friday April 26, 12pm to 5pm
Saturday April 27, 12pm to 5pm
Sunday April 28, 12pm to 5pm

### Bids

+1 (323) 850 7500
+1 (323) 850 6090 fax

To bid via the internet please visit www.bonhams.com

**Sale Number:** 20546
Lots 1 - 150

**Catalog:** $35

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available for this auction. For further information please visit:
**www.bonhams.com/20546**

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

### Illustrations

Front cover: Lot 35
Inside front cover: Lot 58
Opposite page: Lot 64
Inside back cover: Lot 109
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Bonhams
220 San Bruno Avenue
San Francisco, California 94103
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Bond No. 57BSBGL0808

# CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST $50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE $50,000 UP TO AND INCLUDING $1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER $1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of $5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

**Mediation and Arbitration Procedures**

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

**Limited Right of Rescission**

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the BOLD TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the BOLD TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

**Limitation of Liability**

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at **www.bonhams.com/us.**
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

### Professional Appraisal Services

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

### Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www.bonhams.com** or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Catalogs
Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at **www.bonhams.com/us**.

### Previews
Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates
Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves
All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

## BIDDING AT AUCTION
At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person
If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids
As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at **www.bonhams.com/us**, and at our San Francisco, Los Angeles and New York galleries.

### By Telephone
Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online
Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at **www.bonhams.com/us**.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see **www.bonhams.com/20546** or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

### Bid Increments
Bonhams generally uses the following increment multiples as bidding progresses:

| | |
|---|---|
| $50-200 | by $10s |
| $200-500 | by $20/50/80s |
| $500-1,000 | by $50s |
| $1,000-2,000 | by $100s |
| $2,000-5,000 | by $200/500/800s |
| $5,000-10,000 | by $500s |
| $10,000-20,000 | by $1,000s |
| $20,000-50,000 | by $2,000/5,000/8,000s |
| $50,000-100,000 | by $5,000s |
| $100,000-200,000 | by $10,000s |
| above $200,000 | at auctioneer's discretion |

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium
A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment
All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

### Sales Tax
California, Arizona, Colorado, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal
Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs and most Arms & Armor auctions are not included in this policy.

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 693 6600 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

### Simultaneous sale property collection notice:
If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

### Handling and Storage Charges
Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

**Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.**

### Payment
**Payments for purchased lots must be made directly to Bonhams.** Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

### Auction Results
To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us.**

# GLOSSARY

Typical Headings Used in the Catalog
The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale (particularly paragraphs 7 and 8) and the Galleries and Consignors make no warranties or representations with respect to any lot.

AUTHORSHIP

(Artist)
This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

Attributed to (Artist)
In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

Studio of (Artist)
In our best judgment a work by an unknown handworking in the artist's studio.

Circle of (Artist)
In our best judgment a work of the period of the artist and closely related to the artist's style.

Follower of (Artist)
In our best judgment a work by an artist working in the artist's style, in his lifetime or shortly thereafter.

Manner of (Artist)
In our best judgment a work in the style of the artist, possibly of a later date.

After (Artist)
In our best judgment a copy of the known work by the artist.

TITLE

If there is a generally accepted title of the lot, that title is given at the beginning of the description. If the work does not have a title or the title is not known to us, a descriptive title is given.

SIGNATURE

Signed
The signature is, in our opinion, the signature of the artist.

Bears Signature
Has a signature which, in our opinion, might be the signature of the artist.

CONDITIONS
No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

Bonhams and the Seller assume no risk or responsibility for the authenticity of authorship of lots executed before 1870.

This sale previews in multiple cities. Please note the property will be available for collection at our Los Angeles gallery at the time of the auction. Local, out-of-state and international buyer property will remain available for collection in our Los Angeles gallery after the auction. All Northern California buyer property will be shipped to our San Francisco gallery for collection.

Please contact the department or cashiers with inquiries or shipping requests.

1

1
**Thomas Hill (1829-1908)**
Redwood grove with deer
signed 'T. Hill' (lower right)
oil on paperboard
*21 x 14in*
overall: 27 1/2 x 21in
**$7,000 - 10,000**

PROVENANCE:
Private collection, Northern California

2
**William Keith (1838-1911)**
Stream in a clearing
signed twice 'W. Keith' (lower left)
pastel, gouache and pencil on paper
*sight: 14 3/4 x 21 3/4in*
overall: 20 1/4 x 27 1/4in
**$3,000 - 5,000**

PROVENANCE:
Private collection, Illinois

2

3

3
Thomas Hill (1829-1908)
The artist at his easel
signed 'T. Hill' (lower left)
oil on paperboard
*21 x 14in*
overall: 31 x 24in
**$20,000 - 30,000**

PROVENANCE:
With Kral Fine Arts, Oakland, California
Private collection, Northern California

4

5

4
Thaddeus Welch (1844-1919)
Southeast Farallon Island and Tower Bay, 1900
signed and dated 'T. Welch 1900' (lower left)
oil on canvas
*10 1/4 x 18in*
overall: 15 1/2 x 23 1/4in
**$4,000 - 6,000**

PROVENANCE:
Private collection, Northern California

5
Frank Lucien Heath (1857-1921)
Looking out the Yosemite Valley from Glacier Point Trail, 1884
signed 'F. L. Heath' (lower left) and signed, titled, dated and inscribed 'Mrs. & Mr. Finnegass. / Looking out The Yo Semite Valley, / from Glacier Point trail. July 11, 1884 / F. L. Heath 84' (on the reverse prior to lining)
oil on canvas
*26 x 36in*
overall: 38 3/4 x 48 3/4in
**$4,000 - 6,000**

PROVENANCE:
Commissioned by Mr. Finnegass, Santa Cruz, California
Thence by descent
Private collection, Washington

6

6
Andrew Melrose (1836-1901)
Indian encampment near Three Brothers, Yosemite Valley
initialed 'AM' (lower right)
oil on canvas
*30 x 48in*
overall: 37 x 55in
**$20,000 - 30,000**

PROVENANCE:
Private collection, Fresno, California

There is an old partial label affixed to the reverse identifying the scene as Three Brothers, Yosemite Valley.

7

7
**William Alexander Coulter (1849-1936)**
Ship No. 9
signed and inscribed 'W. A. Coulter S.F.' (lower right)
oil on canvas
*26 x 44in*
overall: 38 3/4 x 56 3/4in
**$10,000 - 15,000**

PROVENANCE:
Private collection, Northern California

8

8
**William Alexander Coulter (1849-1936)**
The Empire, 1874
signed, dated and inscribed 'W. A. Coulter / San Francisco, / 1874.' (lower right)
oil on canvas
*24 x 40in*
overall: 35 1/4 x 51 1/4in
**$30,000 - 50,000**

PROVENANCE:
Private collection, Northern California

9

9
**Granville Redmond (1871-1935)**
Poppy field near Millbrae
signed 'G. Redmond' (lower left) and titled (on the reverse)
oil on cigar box panel
*5 x 7in*
overall: 9 x 11in
**$10,000 - 15,000**

PROVENANCE:
Private collection, England

10

10
**William Franklin Jackson (1850-1936)**
A landscape with poppies and lupine
signed 'W. F. Jackson' (lower right)
oil on canvas
*9 1/2 x 13in*
overall: 16 x 19 1/2in
**$10,000 - 15,000**

PROVENANCE:
Private collection, Northern California

11

11
**William Barr (1867-1933)**
A woodland lake, California
signed 'Wm Barr' (lower left)
oil on canvas
*24 1/4 x 32in*
unframed
**$3,000 - 5,000**

PROVENANCE:
Private collection, Southern California

12
**William Barr (1867-1933)**
Mile rock, Sea Cliff, San Francisco
signed 'Wm Barr' (lower left)
oil on canvas
*18 x 24in*
unframed
**$3,000 - 5,000**

PROVENANCE:
Private collection, Southern California

12

13
**Percy Gray (1869-1952)**
Green valley
signed 'Percy Gray' (lower right)
watercolor on paper
*10 x 14in*
overall: 19 x 23in
**$7,000 - 10,000**

14
**Percy Gray (1869-1952)**
The sunlit road
signed 'Percy Gray' (lower left)
watercolor on paper
*10 x 14in*
overall: 15 1/2 x 19 1/2in
**$4,000 - 6,000**

PROVENANCE:
Private collection, Palos Verdes, California
Thence to the present owner

13

14

15

15
**Alexis Matthew Podchernikoff (1886-1933)**
San Ynez Lake, 1927
signed and dated 'A. M. Podchernikoff. 1927.' (lower left) and signed, titled and dated 'A. M. Podchernikoff. / "San Ynez Lake." / 1927.' (on the reverse)
oil on canvas
*28 1/4 x 36 1/4in*
overall: 36 1/2 x 44 1/2in
**$6,000 - 8,000**

16
**Gottardo Piazzoni (1872-1945)**
Edge of forest, 1912
signed and dated 'GPiazzoni '12' (lower right)
oil on board
*6 1/2 x 8 1/2in*
overall: 11 x 13in
**$4,000 - 6,000**

PROVENANCE:
With Trotter Galleries, Pacific Grove, California
With Mitchell Brown Fine Art, Inc., Scottsdale, Arizona

16

17

17
**Granville Redmond (1871-1935)**
Study for Tiburon, California
signed 'Granville Redmond' (lower right) and signed indistinctly and titled 'Tiburon, Cal - / (Study) / Granville Redmon[.]' (on the reverse)
oil on board
*9 1/4 x 12 1/4in*
overall: 14 x 17 1/4in
**$15,000 - 20,000**

18

19

18
**Joseph Raphael (1869-1950)**
Fishing boat
signed 'Jos Raphael' (lower right)
oil on canvas
*14 1/4 x 27 1/4in*
overall: 23 1/2 x 36 1/2in
**$8,000 - 12,000**

19
**Jules Eugène Pages (1867-1946)**
Chinatown, 1938
signed 'Jules Pages' (lower right) and titled and dated 'Chinatown. 1938.' (on the reverse)
oil on board
*11 x 17 1/2in*
overall: 17 x 23 3/4in
**$6,000 - 8,000**

20
**Jules Eugène Pages (1867-1946)**
St. Gervais, Paris and old Louis XIII houses
signed and inscribed 'Jules Pages - / St. Gervais - ' (lower right) and inscribed 'No. 5 / Sur les quais / St. Gervais' (on an old handwritten label on the stretcher bar) and inscribed 'St. Gervais Paris / and old Louis XIII houses' (on the stretcher bar)
oil on canvas
*23 3/4 x 32in*
overall: 32 1/4 x 40 1/2in
**$12,000 - 16,000**

PROVENANCE:
Private collection, Los Angeles, California

21
**Jules Eugène Pages (1867-1946)**
Chaumiere Bord de Mer
signed and titled 'Chaumiere Bord de Mer / Jules Pages' (on the reverse)
oil on canvas
*18 1/4 x 21 3/4in*
overall: 24 1/4 x 27 1/2in
**$6,000 - 8,000**

PROVENANCE:
Private collection, San Francisco, California
Private collection, Los Angeles, California

20

21

22

23

22
**Wilson Henry Irvine (1869-1936)**
Old St. Ives
signed 'Irvine' (lower right)
oil on canvas
*25 x 30in*
overall: 29 1/4 x 34 1/2in
**$5,000 - 7,000**

PROVENANCE:
Private collection, Phoenix, Arizona
Private collection, Los Angeles, California

23
**Sydney Laurence (1865-1940)**
Portminster Beach, St. Ives
signed 'S.M. Laurence' (lower left)
watercolor on paper affixed to board
*14 1/2 x 24 1/2in*
overall: 19 x 29 1/4in
**$2,000 - 4,000**

PROVENANCE:
Private collection, England

24
**Theodore Wores (1860-1939)**
A wayside tavern, Kamakura, Japan, 1895
signed and inscribed 'Theodore Wores / Kamakura' (lower left) and signed, titled indistinctly and dated 'A Wayside Tave[...] / Kamakura Japan / Theodore Wores / 1895' (on the reverse)
oil on board
*9 x 12in*
overall: 19 x 22in
**$12,000 - 18,000**

PROVENANCE:
Private collection, Northern California

EXHIBITED:
Oakland, California, The Oakland Museum, *Theodore Wores: The Japanese Years: an Exhibition of Paintings from the Collection of Dr. Ben Shenson and Dr. A. Jess Shenson*, March 16 - May 16, 1976.
Pasadena, California, Pacific Asia Museum, *Theodore Wores, An American Artist in Meiji Japan*, May 5 - Jan. 12, 1994, no. 10.

LITERATURE:
Pacific Asia Museum, *Theodore Wores, An American Artist in Meiji Japan*, 1993, p. 77, no. 10, illustrated in color.

24

25
**Theodore Wores (1860-1939)**
Early Springtime in Sugita, Japan, 1895
signed and dated 'Theodore Wores / 1895' (lower left) and inscribed 'Early Springtime in Japan / Sugita 1895 / by Theodore Wores' (on the reverse)
oil on board
*9 1/4 x 12 1/4in*
overall: 18 x 21in
**$8,000 - 12,000**

PROVENANCE:
Private collection
Thence by descent
Private collection, Northern California

EXHIBITED:
New York, The Kennedy Galleries Inc., *Theodore Wores 1858-1939, A Retrospective*, May 4 - June 1, 1973, no. 2.

Oakland, California, Oakland Museum, Palm Springs California, Palm Springs Desert Museum, Honolulu, Hawaii, The Bishop Museum, *Theodore Wores: The Japanese Years*, Mar. 16, 1976 - Oct. 31, 1979, no. 15.

Tokyo, Kyoto, Yokohama, *The Art of Theodore Wores, Japan's Beauty Comes Home*, May 9 - Sept. 2, 1986.

Pasadena, California, Pacific Asia Museum, *Theodore Wores, An American Artist in Meiji Japan*, May 5 - Jan. 12, 1994, no. 35.

LITERATURE:
Pacific Asia Museum, *Theodore Wores, An American Artist in Meiji Japan*, 1993, p. 102, no. 35, illustrated in color.

25

26

26
**Theodore Wores (1859-1939)**
A hillside in Saratoga; A Saratoga road, 1924 (a pair)
first signed 'Theodore Wores.' (lower left); second signed and dated 'Theodore Wores - / 1924' (lower right)
each oil on canvas
*first 44 1/4 x 24 1/4in; second 44 x 24in*
each overall: 56 1/2 x 36 1/2in
**$60,000 - 80,000**

PROVENANCE:
Each with Montgomery Gallery, San Francisco, California
Each thence to the present owner

LITERATURE:
Stern, Jean, *Masters of Light, Plein-Air Paintings in California 1890-1930*, Irvine, 2002, p. 48, illustrated in color.
Gerdts, William H., *All Things Bright & Beautiful, California Impressionist Paintings from the Irvine Museum*, Irvine, 1998, p. 75, pl. 39, illustrated in color.

26

27

28

27
**Franz Arthur Bischoff (1864-1929)**
Ovoid vase with irises, 1903
signed and dated 'Franz A. Bischoff / 1903' (on the lower half)
porcelain
*height: 18 1/2in*
**$20,000 - 30,000**

PROVENANCE:
Private collection, Southern California

28
**Franz Arthur Bischoff (1864-1929)**
Baluster vase with water lilies, 1901
signed and dated 'Franz A Bischoff / 1901' (above foot rim) with green printed monogram and artist's palate mark above Belleek (on the underside of the base)
porcelain
*height: 12 1/2in*
**$5,000 - 7,000**

PROVENANCE:
Private collection, Southern California

29
**Franz Arthur Bischoff (1864-1929)**
Charger with peonies
signed 'Franz A Bischoff' (lower right edge) and green printed Limoges porcelain factory mark (on the reverse)
porcelain
*diameter: 16in*
**$5,000 - 7,000**

PROVENANCE:
Private collection, Southern California

30
**Franz Arthur Bischoff (1864-1929)**
Tray with green and purple grapes
signed 'Franz A Bischoff' (center right)
porcelain
*diameter: 13 1/2in*
**$3,000 - 5,000**

PROVENANCE:
Private collection, Southern California

29

30

31

32

31
Paul de Longpre (1855-1911)
California poppies and dragonflies, 1902
signed, dated and inscribed 'Paul de Longpre / Los Angeles. 1902.' (lower right)
watercolor on paperboard
*21 1/4 x 12 1/2in*
overall: 28 1/2 x 19 1/2in
**$12,000 - 16,000**

PROVENANCE:
Private collection, Chicago, Illinois
Thence by descent to the present owner
Private collection, Virginia

32
Franz Arthur Bischoff (1864-1929)
Pink wild roses
unsigned
watercolor and gouache on paper
*29 1/2 x 11in*
overall: 38 1/4 x 17 1/2in
**$6,000 - 8,000**

PROVENANCE:
Collection of Bertha Bischoff, the artist's wife
Collection of Marcella Fagan
Collection of Etholeen Doran, Alhambra, California
Collection of Mary Hale, Walnut, California, purchased in 1984
Private collection, Southern California

33
Paul de Longpre (1855-1911)
Chrysanthemums
signed 'Paul de Longpre' (lower right)
watercolor on paper
*11 x 37in*
overall: 16 3/4 x 42 3/4in
**$15,000 - 20,000**

LITERATURE:
Hall, Nancy C., *The Life & Art of Paul de Longpre*, Irvine, 2001, p. 2-3, frontispiece color illustration.

34
Raoul Maucherat De Longpre (1859-1911)
Pink and yellow roses
signed 'Raoul M de Longpre fils' (lower right)
gouache on paper
*27 1/2 x 20in*
overall: 33 x 25 1/2in
**$4,000 - 6,000**

EXHIBITED:
Irvine, The Irvine Museum, *Peaceful Awakening, Spring in California*, January 20 - May 12, 2007.

33

34

35
**E. Charlton Fortune (1885-1969)**
The Señora's Garden, circa 1918
unsigned
oil on canvas
*30 x 26in*
overall: 38 3/4 x 34 3/4in
**$200,000 - 300,000**

PROVENANCE:
Collection of James Brown Fortune, the artist's uncle and brother of her father, William Ranken Fortune, Liverpool, England in 1921
Thence by descent to the widow of James Brown Fortune
Thence by descent to the present owners
Private collection, England

EXHIBITED:
San Francisco, California, *San Francisco Art Association Exhibition*, 1920 (label verso)
Liverpool, England, Walker Art Gallery, *Autumn exhibition of modern art: the forty-ninth*, 1921 (label verso from exhibitor, Dicksee & Co of Liverpool)

LITERATURE:
Laurvik, J. Nilsen, The American Magazine of Art, *Art In California, The San Francisco Art Association's Annual Exhibition*, Vol IX, Issue 2, p. 277.
Westphal, Ruth, *Plein Air Painters of California, The North*, Irvine, 1986, p. 69.

Ruth Westphal wrote the seminal book *Plein Air Painters of California, The North*, in 1986. Her entry on E. Charlton Fortune begins as follows: In May 1918 the San Francisco Art Association held its Annual Exhibition. Works by prominent artists such as Joseph Raphael, Armin Hansen, William Clapp, Clark Hobart, and E. Bruce Nelson were included. Yet one of the artists singled out for special mention in The American Magazine of Art was E. Charlton Fortune. Of her painting *The Señora's Garden*, J. Nilsen Laurvik wrote "...[we find E. Charlton Fortune giving a very personal expression to her sense of light and color in the sun-flecked walls and foliage of 'The Señora's Garden', in which] the impression of actual sunlight is rendered with a surety and vivacity that is destined to place this artist in the front rank of American painters."

The setting for this painting is undoubtedly in the Carmel area, where Fortune settled in 1912. Two summers earlier, the artist had the good fortune to paint alongside William Merritt Chase. Fortune is the artist credited with convincing Chase to come to Carmel in the summer of 1914 to teach outdoor painting classes, events that were sponsored by the local Arts and Crafts Club. Fortune attended lectures given by Chase in New York years earlier and knew that his impressionistic style would lend itself perfectly to the California coastal light. While in New York Fortune also attended art classes taught by Frank Vincent Dumond, a close friend of the artist Guy Rose. In 1915 she received silver medals at both the Panama-Pacific International Exposition in San Francisco and the Panama-California Exposition in San Diego.

*The Señora's Garden* illustrates how Fortune masterfully transferred Impressionist methods to the California landscape. Her bold use of color is virtually unmatched during this period of her work. The colors burst from the canvas in a dizzying array of brightness and movement, always held together by her distinct use of indigo blue. An unknown woman on a balcony is looking down at her friend who could be picking up her bonnet, working in the garden or simply waiting for the woman above. The more one looks the more the painting offers further glimpses of the scene around the women.

The work is titled in the artist's hand on the artist's business card, listing her Sutter Street address, affixed to the stretcher bar. In addition, the exhibition label is signed and titled and is affixed to the stretcher bar.

35

35

36

37

**36**
**Charles Rollo Peters (1862-1928)**
Chez nous - Reids
signed 'Charles Rollo Peters' (lower right) and titled 'Chez Nous - Reids' (on the stretcher bar)
oil on canvas
*16 1/4 x 24 1/4in*
overall: 19 3/4 x 27 3/4in
**$5,000 - 7,000**

PROVENANCE:
Private collection, Northern California

EXHIBITED:
Monterey, Monterey Peninsula Museum of Art, *The Peters Heritage*, February 7 - March 29, 1987.

**37**
**Charles Rollo Peters (1862-1928)**
Casa de Laguna, Monterey dwelling, 1898
indistinctly signed, dated and inscribed 'Charles Rollo Peters / Monterey 1898' (lower right)
oil on canvas
*14 x 22in*
overall: 20 3/4 x 28 3/4in
**$5,000 - 7,000**

PROVENANCE:
Private collection, Northern California

38

38
**Joseph Raphael (1869-1950)**
View of houses and a church through the trees
signed 'Jos Raphael' (lower right)
oil on canvas
*25 1/2 x 31 1/2in*
overall: 29 x 35in
**$15,000 - 25,000**

Property sold to benefit Sonoma County Museum.

39

**39**
**Paul Dougherty (1877-1947)**
Point Lobos (California Highway)
signed 'Dougherty' (lower left)
oil on canvas
*36 x 48in*
overall: 46 3/4 x 58 1/4in
**$20,000 - 30,000**

PROVENANCE:
With Grand Central Art Galleries Inc., New York, New York
Private collection, Southern California

EXHIBITED:
Pittsburgh, Pennsylvania, *American Paintings*, December 15, 1940.

40

40
**William Frederick Ritschel (1864-1949)**
Rockbound coast
signed 'W. Ritschel' (lower right)
oil on canvas
*30 x 40in*
overall: 36 1/4 x 46 1/4in
**$70,000 - 90,000**

41

41

42

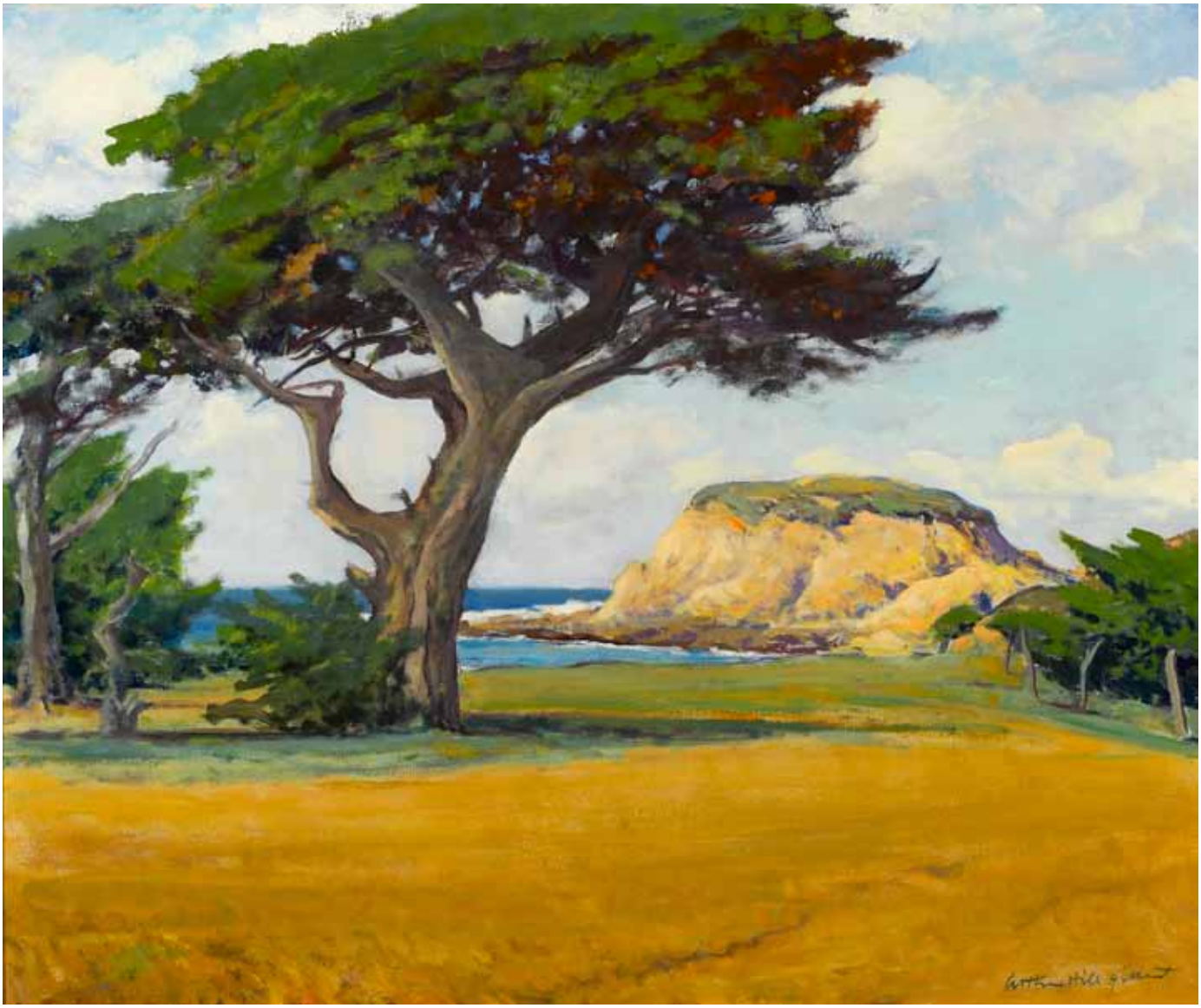
42

41
**Albert Thomas DeRome (1885-1959)**
Los Gatos Creek below Grammar School Bridge, 1938; Chews Ridge, Carmel Valley, 1942 (a pair)
each signed 'A. DeRome' (lower left) and first titled, dated and inscribed 'Los Gatos Creek Below / Grammar School Bridge / Nov 10, 1938 / Willows Just Commencing / To Get Fall Colors' (on the reverse) and second titled and dated 'Chews Ridge / Carmel Valley / June 1 1942 P.M.' (on the reverse)
each oil on canvas
*each 6 x 8in*
first overall: 9 1/4 x 11 1/4in; second overall: 9 x 11 1/4in
**$3,000 - 5,000**

LITERATURE:
Nelson-Rees, Walter A., *Albert Thomas DeRome 1885-1959, Being a Story of His Life and A Picture Diary of His Oils and Watercolors*, Oakland, 1988, first p. 85, no. 236, second p. 100, no. 300 each illustrated in color.

42
**Albert Thomas DeRome (1885-1959)**
Carmel Valley from Hatton Field, 1938; Fremont Park, March cloud shadows, 1948 (a pair)
first signed 'A. DeRome' (lower left) and titled and dated 'Carmel Valley / From Hatton Field Carmel / Jan 20 1938' (on the reverse); second signed 'A. DeRome' (lower right) and titled and dated 'Fremont Pk / March Cloud Shadows / 48' (on the reverse)
each oil on canvas
*each 6 x 8in*
first overall: 9 1/4 x 11 1/4in; second overall: 9 1/2 x 11 1/2in
**$3,000 - 5,000**

LITERATURE:
Nelson-Rees, Walter A., *Albert Thomas DeRome 1885-1959, Being a Story of His Life and A Picture Diary of His Oils and Watercolors*, Oakland, 1988, second p. 135, no. 442, illustrated in color.



**43**

**43**
**Arthur Hill Gilbert (1894-1970)**
Cypress Point
signed 'Arthur Hill Gilbert' (lower right) and signed and titled 'Cypress Point / by Arthur Hill Gilbert' (on the stretcher bar)
oil on canvas
*25 1/4 x 30in*
overall: 30 1/4 x 34 3/4in
**$10,000 - 15,000**

PROVENANCE:
Private collection, Southern California

44

44

45

44
**Albert Thomas DeRome (1885-1959)**
Sunrise, Monterey Bay, 1942; Squid fishing, purse seiners, Monterey Bay, 1947 (a pair)
first signed 'A. DeRome' (lower left) and titled and dated 'Sunrise Monterey Bay / Dec 29 42' (on the reverse); second signed 'A. DeRome' (lower right) and titled and dated 'Squid Fishing Monteray[sic] Bay / June 15 47 A.M. / Purse Seiners' (on the reverse)
each oil on canvas
*each 6 x 8in*
first overall: 9 1/2 x 11 1/2in; second overall: 9 1/4 x 11 1/4in
**$3,000 - 5,000**

LITERATURE:
Walter A. Nelson-Rees, *Albert Thomas DeRome, Being a Story of his Life and a Picture Diary of his Oils and Watercolors*, Oakland, 1988, first p. 103, no. 313, second p. 132, no. 430, each illustrated in color.

45
**Albert Thomas DeRome (1885-1959)**
Point Pinos Lighthouse, 1954
signed 'Albert / DeRome' (lower right) and titled and dated 'Point Pinos Light House / 1954' (on the reverse)
oil on masonite
*16 x 20in*
overall: 19 3/4 x 23 1/2in
**$3,000 - 5,000**

LITERATURE:
Nelson-Rees, Walter A., *Albert Thomas DeRome 1885-1959, Being a Story of His Life and A Picture Diary of His Oils and Watercolors*, Oakland, 1988, p. 148, no. 497, illustrated in color.

46
**Dedrick B. Stuber (1878-1954)**
Carmel Bay
signed 'Stuber' (lower left)
oil on canvas
*30 1/4 x 36 1/4in*
overall: 38 x 44in
**$8,000 - 12,000**

PROVENANCE:
With George Stern Fine Arts, West Hollywood, California

EXHIBITED:
Irvine, California, The Irvine Museum, *Spacious Skies*, September 24, 1998 - January 16, 1999.

47
**William Frederick Ritschel (1864-1949)**
Waves breaking in the sunlight
signed 'W. Ritschel' (lower right)
oil on canvas
*25 x 30 1/4in*
overall: 30 3/4 x 35 1/2in
**$6,000 - 8,000**

PROVENANCE:
Private collection, Colorado

46

47

51 (detail)

Some collectors play a role in the destiny of artists. Robert Aichele is such a collector. He has acquired paintings by the Society of Six for over forty years, amassing a collection of outstanding quality. As a professor of music theory, composition, and piano at San Jose State University, Bob became a private dealer in order to support his art collecting.

Bob saw his first Selden Gile painting *Cows and Pasture* at the home of a collector in Atherton, California. The collector directed him to Belvedere resident Elizabeth Hall, who had purchased the estate of Selden Gile, consisting of hundreds of paintings that were stored in the Christian Science Reading Room building on Beach Road in Belvedere. Subsequently, Bob bought many fine examples of Gile's work from Mrs. Hall and acquired a number of Society of Six paintings from other collectors and dealers.

When I met Bob Aichele in the 1980s, early in my research for my book, *The Society of Six: California Colorist*s, I was dazzled by his jewel-bright collection. Bob was living near Sacramento, California, where he taught at Sacramento State University. During those years he continued adding works to his collection, guided by his discerning eye and his instincts rather than the advice of a dealer or curator.

After the death of his wife LouAnne in the early 1990s, Bob spent five years in Menlo Park where he operated a gallery, Robert Aichele Fine Arts, exhibiting works by the Six and also by Bay Area Figurative painters such as Richard Diebenkorn, David Park, Elmer Bischoff, Nathan Oliveira, and Paul Wonner. He had long appreciated the influence of the Society of Six on these artists. In 1999, he returned to Sacramento, and in 2002 presented an exhibition of his Society of Six collection at the Sacramento State University Library Gallery.

I asked Bob why he is selling these paintings at this time. "This art has enriched my life beyond words, and I want other people to experience the same opportunity for enjoyment and reflection; the paintings will always be indelible in my memory."

Nancy Boas

Author of The Society of *Six: California Colorists* and *David Park: A Painter's Life*, both published by University of California Press.

We'd like to thank Nancy Boas for her assistance with the following essays.

48
**Selden Connor Gile (1877-1947)**
Mary Brazil Ranch, 1930
signed and dated 'S C Gile 30' (lower right)
oil on board
*15 x 18in*
overall: 24 x 27in
**$70,000 - 90,000**

PROVENANCE:
Collection of the artist
Collection of Elizabeth Hall
Collection of Robert H. Aichele, Sacramento, California

EXHIBITED:
Belmont, Wiegand Gallery, Notre Dame de Namur University, *The Society of Six: American Masters of Color*, March 11 - April 19, 2003.

The Society of Six—Selden Connor Gile (1877-1947), Maurice Logan (1886- 1977), Louis Siegriest (1899-1989), August F. Gay (1890-1948), Bernard von Eichman (1899-1970), and William H. Clapp (1879-1954)—worked closely together in northern California from about 1915 to 1930. They brought a modernist vision to California and helped establish the lineage of painterliness that characterized northern California art for the rest of the century. In addition, the group's use of bold color and their ability to turn pigment into idea distinguished them from other painters of the time. The Six became one of the few American groups that did more than exhibit together. They painted, critiqued, and caroused together over an extended period of time. They painted for themselves and worked regardless of who noticed them. Today their paintings stand as some of the most vital and lasting produced in the American West in the first half of the twentieth century.

Selden Connor Gile knew how to use color to create light on the canvas. He favored complementary colors, intuitively choosing hues that are located opposite each other on the color wheel. Gile particularly liked the vibrancy of orange-red against blue-green paint strokes. His painting, *Mary Brazil Ranch*, 1930, functions on one level as an identifiable set of farm buildings and on another level as a semi-abstract composition of highly colored flat and rounded forms. The rural landscape of the San Francisco Bay Area was one of Gile's preferred subjects to paint.

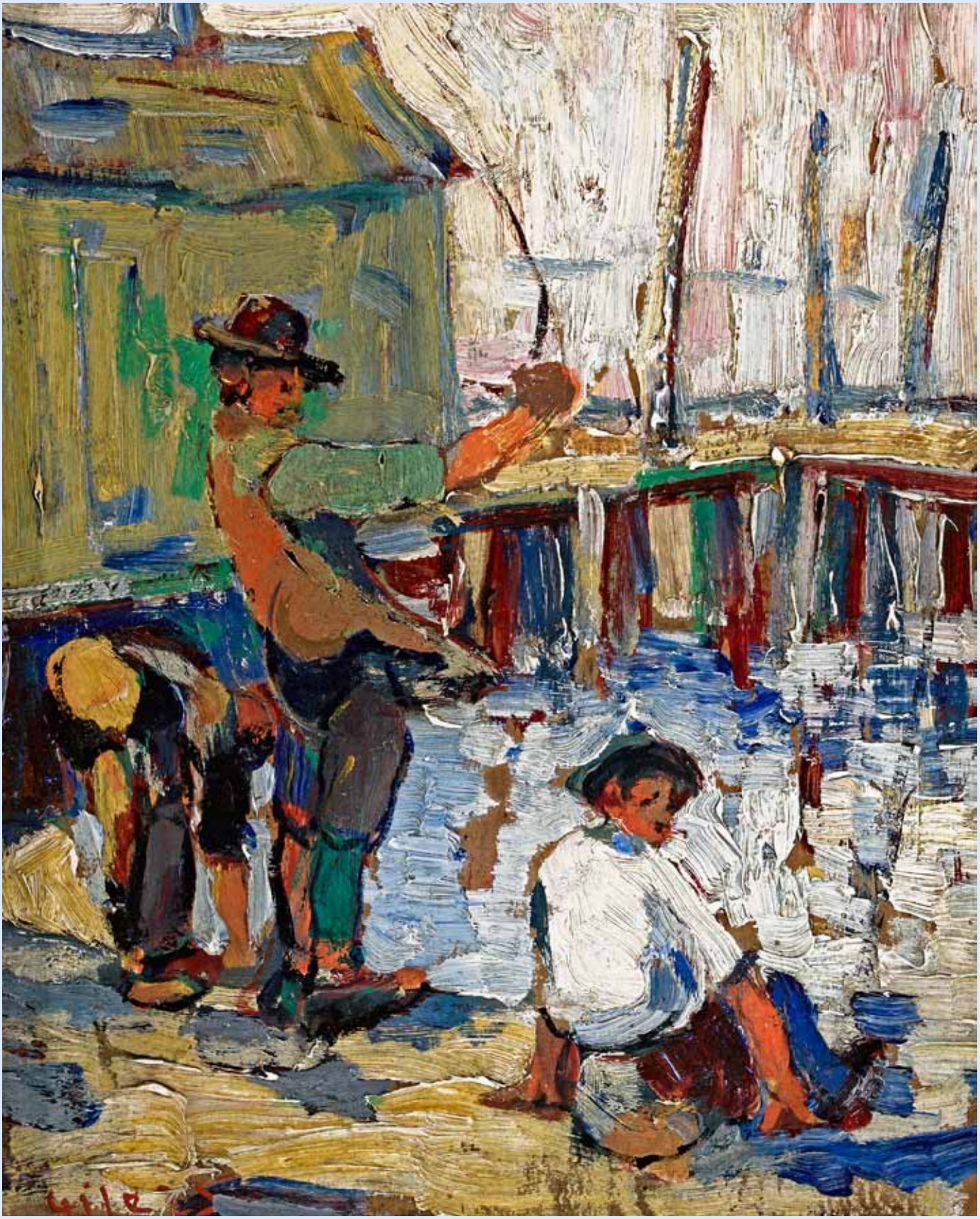
48

49
**Selden Connor Gile (1877-1947)**
The fishermen #2, 1925
signed and dated 'Gile 25' (lower left) and inscribed with title 'Fishermen #2' (on the reverse)
oil on board
*12 x 10in*
overall: 19 1/4 x 17 1/4in
**$20,000 - 30,000**

PROVENANCE:
Collection of the artist
Collection of Elizabeth Hall
Collection of Robert H. Aichele, Sacramento, California

EXHIBITED:
Belmont, Wiegand Gallery, Notre Dame de Namur University, *The Society of Six: American Masters of Color*, March 11 - April 19, 2003.

*The Fishermen #2*, 1925, depicts the rugged and rough-hewn figures Selden Connor Gile observed in his daily life in Belvedere, California. The men are occupied with the task of fishing at the water's edge. The figures, small building, and pier are painted with similarly energetic brushstrokes.



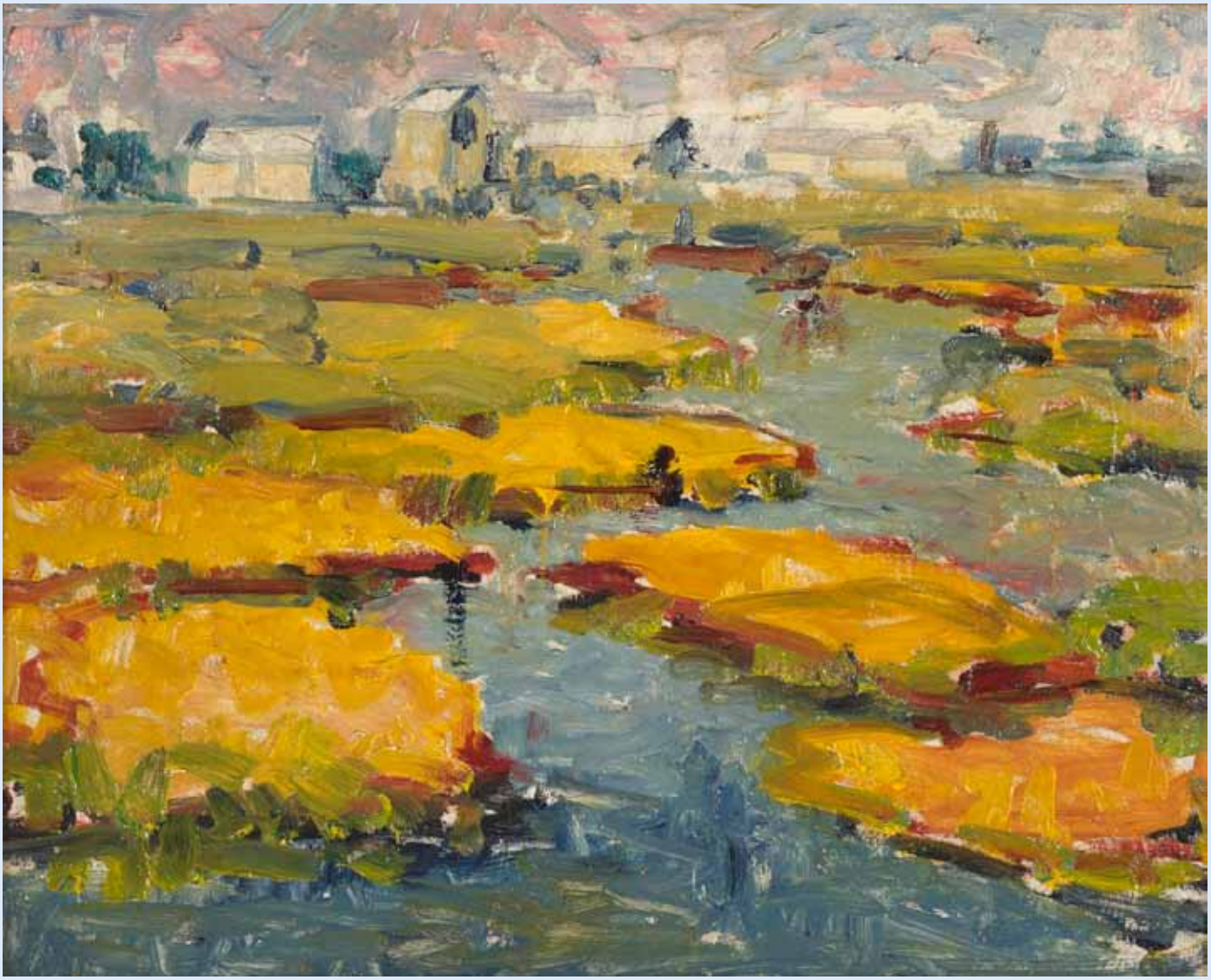
49

50
**Selden Connor Gile (1877-1947)**
Small orange islands
unsigned
oil on board
*12 x 14 3/4in*
overall: 19 1/4 x 22in
**$20,000 - 30,000**

PROVENANCE:
Collection of Lou Harrison, composer
Collection of Robert H. Aichele, Sacramento, California

EXHIBITED:
Belmont, Wiegand Gallery, Notre Dame de Namur University, *The Society of Six: American Masters of Color*, March 11 - April 19, 2003.

Selden Connor Gile sometimes chose to paint watery, marshy scenes as in this freely sketched *Small Orange Islands*. Shaggy brushstrokes unify the foreground reflections, background clouds, and buildings in an overall pattern. The rhythmic composition presumably appealed to the painter's former owner, the distinguished California composer Lou Harrison (1917-2003).



50

51
**Louis Siegriest (1899-1989)**
Boat landing
signed 'Siegriest' (lower left)
oil on board
*12 x 16in*
overall: 19 1/4 x 23in
**$50,000 - 70,000**

PROVENANCE:
With Charles Campbell Gallery, San Francisco, California
Collection of Robert H. Aichele, Sacramento, California

EXHIBITED:
Sacramento, California State University, *The Society of Six - Thirty paintings of the Six from the Robert Aichele collection*, Apr. 4 - July 27, 2002.
Belmont, Wiegand Gallery, Notre Dame de Namur University, *The Society of Six: American Masters of Color*, March 11 - April 19, 2003.
Monterey, Monterey History & Art Association, *Our Monterey, Prints & Paintings by August Gay & Friends, 1920-1940*, September 24, 2005 - January 1, 2006.

Ideas of modernism came easily to Louis Siegriest, who was born at the turn of the century and was unencumbered with the trappings of older landscape traditions. His jaunty painting, *Boatlanding*, with its energetic directional strokes, exemplifies the bold design and animated color characteristic of his work in the 1920s. [from "The Society of Six: American Masters of Color" essay by Nancy Boas.]

51

52
**Maurice Logan (1886-1977)**
A wash day (A wash out), 1929
signed and dated 'Maurice / Logan / 1929' (lower right) and titled and inscribed 'A Wash Out / To Bess Bentley' (on the stretcher bar)
oil on canvas
*15 1/4 x 18 1/4in*
overall: 22 1/2 x 25 3/4in
**$30,000 - 50,000**

PROVENANCE:
With Charles Campbell Gallery, San Francisco, California
Collection of Robert H. Aichele, Sacramento, California

EXHIBITED:
Belmont, Wiegand Gallery, Notre Dame de Namur University, *The Society of Six: American Masters of Color*, March 11 - April 19, 2003.

Maurice Logan's paintings combine strong technique and depth of feeling. This painting, *A Wash Day*, 1929, with its genre touches, reflects Logan's interest in the rural landscape of the San Francisco Bay Area in the 1920s, and shows his ability to simplify and add mystery to his subjects.

52

53

53
**Maurice Logan (1886-1977)**
Clark's Cove
signed 'Maurice Logan' (lower left) and inscribed 'Clarks Cove' (on the reverse)
oil on canvas
*30 x 36in*
overall: 35 1/2 x 41 1/2in
**$8,000 - 12,000**

PROVENANCE:
Private collection, Portland, Oregon

EXHIBITED:
San Francisco, Bohemian Club.

54

54
Alson Skinner Clark (1876-1949)
Jardin du Luxembourg, Paris, 1903
signed, dated and inscribed 'Alson S. Clark / Paris '03' (lower left)
oil on canvas
*18 x 21 1/2in*
overall: 29 x 32 1/4in
**$30,000 - 50,000**

PROVENANCE:
Private collection, New England

55
**Guy Rose (1867-1925)**
At Duck Cove
unsigned
oil on canvas
*29 x 24in*
overall: 34 x 29in
**$200,000 - 300,000**

PROVENANCE:
Collection of Ethel Rose's son
Thence by descent through heirs of the Rose family to the present owner
Private collection, Vermont

EXHIBITED:
Los Angeles, California, Stendahl Art Galleries, *Guy Rose, Memorial Exhibition*, 1926, no. 77. The Stendahl Galleries label is attached to the reverse. The painting is listed as inventory number 1758.

LITERATURE:
Stendahl, Earl, *Guy Rose, Memorial Exhibition*, Stendahl Art Galleries, Los Angeles, 1926, p. 55, no. 77, illustrated.

Duck Cove is located south of Wickford Village along the coast of Rhode Island. This landscape was painted some time after Guy and Ethel Rose returned to America from France in late 1912. For the next several months, the couple shared their time between New York and Rhode Island, probably enjoying the summers more in the latter.

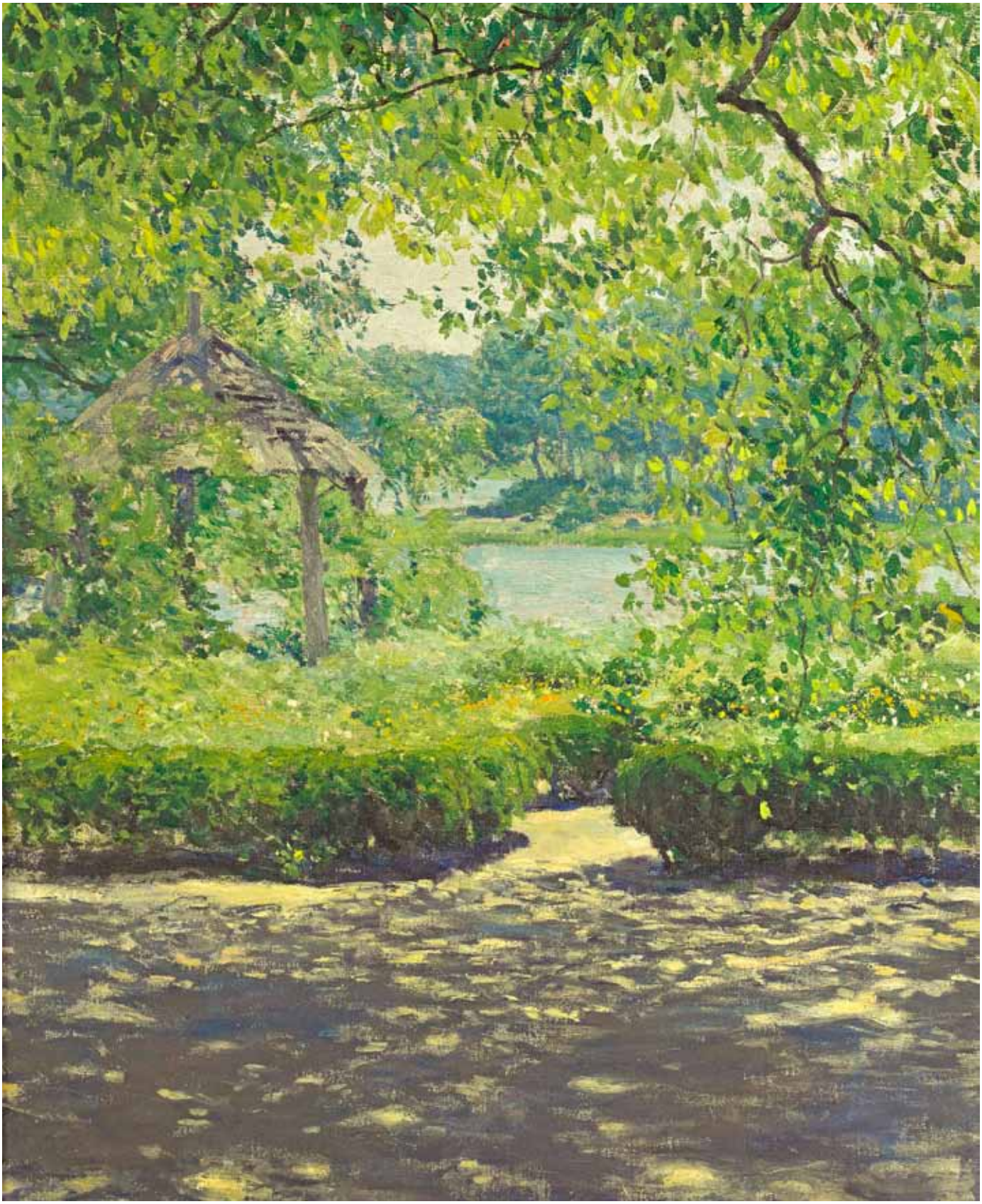
The works Guy Rose exhibited during this period were described as French subjects or listed as untitled landscapes so it is not known how prolific he was during this time. A number of these paintings were shown in 1913 at the Macbeth Gallery in New York City. We know that he taught an outdoor sketching class during the summers of 1913 and 1914. These were held in and around the Narragansett area just south of Wickford.

In a letter written by Ray Redfern, of the Redfern Gallery, he states that "the painting was at one time owned by the son of Ethel Rose, who believes the scene was painted in the garden of his Grandmother's property. The painting was most likely painted in 1913 or 1914, along with two other major paintings titled *Girl in a Wickford Garden, New England* and *Woman Sewing*." The same wooden gazebo can be seen in each of these paintings.

*At Duck Cove* typifies the fresh influence that the French Impressionists had on Rose's paintings at this time, as the work is entirely made up of light, shadow and color. The foreground is restrained and masterfully composed of lavender tones with splashes of creamy yellows. This diffused light in the foreground is balanced equally by both the center glimpse of the cove and the treetops above. The scene could almost be mistaken for a corner of Monet's Giverny garden.

In the Memorial Exhibition catalog of 1926, Earl Stendahl poetically describes the painting as "Pearly grey and luscious green. River and sky shadow provide delicious notes."

The work is stamped on the reverse with signatures by both Ethel Rose, the artist's wife, and Earl L. Stendahl of Stendahl Galleries.



55

56

56
**Edgar Payne (1883-1947)**
Boats off Concarneau
signed 'Edgar Payne' (lower right)
oil on canvas
*20 x 24in*
overall: 26 3/4 x 30 3/4in
**$30,000 - 50,000**

PROVENANCE:
Private collection, Illinois

**57**

**57**
**Edgar Payne (1883-1947)**
Sunlight on Brittany boats
signed 'Edgar Payne' (lower right)
oil on canvas
*28 x 34in*
**$30,000 - 50,000**

PROVENANCE:
Private collection, Australia

58
**Granville Redmond (1871-1935)**
Spring in Southern California, 1931
signed 'Granville Redmond' (lower right) and signed, titled and dated 'Spring in So. California / Granville Redmond / March 1931' (on an old handwritten label on the stretcher bar)
oil on canvas
*30 x 40in*
overall: 35 x 45in
**$400,000 - 600,000**

PROVENANCE:
Acquired circa 1930 (possibly directly from the artist)
Thence by descent

Granville Redmond numbered among his teachers significant artists such as Amédée Joullin and Arthur Matthews at the Mark Hopkins Institute in San Francisco, and later Benjamin Constant and Jean Paul Laurens at the Julian Academy in Paris. Redmond amalgamated the styles of these teachers and the influences of other artists into his own unique vision. The fact that Redmond was struck deaf by Scarlet fever at the age of three also had great impact on his work. As his good friend Charlie Chaplin said in an interview:

*Redmond paints solitude, and yet by some strange paradox the solitude is never loneliness… sometimes I think that the silence in which he lives has developed in him some great capacity for happiness in which we others are lacking.*

*Spring in Southern California* is a striking example of Redmond's quintessential style. Drawing on the contours and colors of the California landscape Redmond creates an ideal place with pointillist dabs of flowers, spot-shadowed oaks and cool blue mountains. The foreground of the work is defined by and constructed of luscious wild flowers. The flowers themselves are a combination of luminous colors and creamy impasto. His bold brushwork extends to the trees and grasses as well with bits of primed canvas peeking through in a tacit nod to impressionist influence. A weathered road grants the viewer an avenue to wander further into the landscape. The road ends at the mid-ground on the left side while another hill with brighter yellow and softer blue flowers sits beyond. The rich orange and yellows of the poppies front and center serve as a foil to the brown and green trees on the rise in the mid-ground. This contrast serves to push the rolling hills and blue mountains into the distance beneath the scattered clouds.

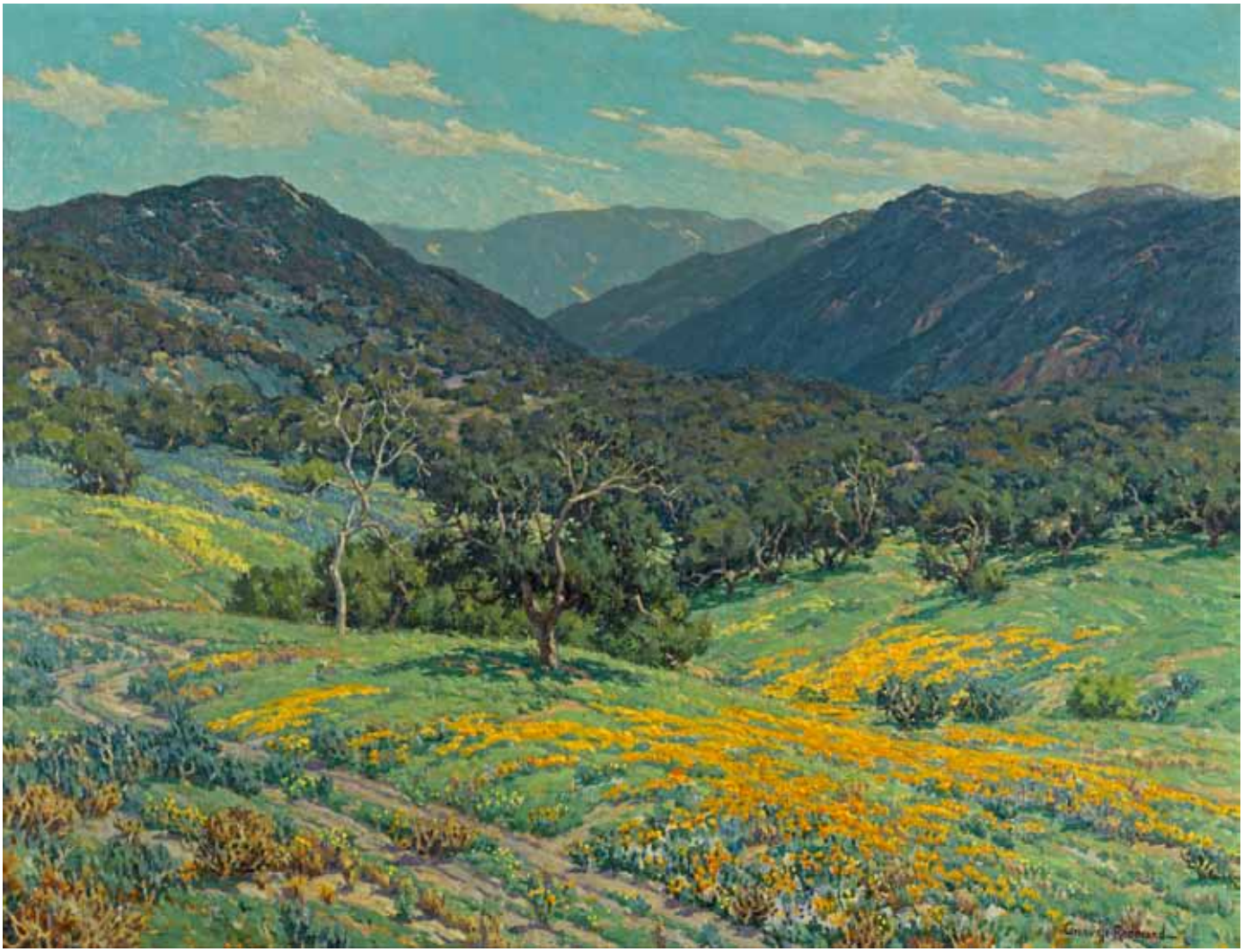
At the center of *Spring in Southern California* is one of Redmond's classic vibrant oak trees with a bare tree trunk to the left of it. The Hudson River school painters used this traditional compositional tool as a symbol of the ominous character of human contact with nature. Redmond's pictures have a stillness to them that belies such dark thoughts. The dead or leafless tree for Redmond can be seen as an additional element of tranquility in the painting. One of Redmond's contemporary art critics, Anthony Anderson of the *Los Angeles Times*, wrote in 1907 about this aspect of Redmond's work:

*The love of pictured landscape is a later-day development… The present appreciation is undoubtedly due, in great part, to the tremendous stress and strain of twentieth century life—to the need of relaxation out of doors… We seek to treasure mementos of our joy in mother nature and these mementos we call landscape pictures.*

Charlie Chaplin also took particular note of the joy inherent in Redmond's work:

*There's such a wonderful joyousness about them all. Look at the gladness in the sky, the riot of color in those flowers.*

*Spring in Southern California* has Redmond's riotous color in spades and the bold brushwork that critics and art lovers recognized. It is through his mastery of color and the power of his expression that Redmond brings viewers of his paintings to the quiet and magical abstraction of the California landscape.



58

59

60

59
Elmer Wachtel (1864-1929)
Springtime in the foothills
signed 'Wachtel' with artist's device (lower right) and estate-stamped (on the reverse)
oil on canvas
*16 x 20in*
overall: 25 1/4 x 29 1/4in
**$8,000 - 12,000**

60
Franz Arthur Bischoff (1864-1929)
A grove of trees with mountains in the distance
signed 'Franz A Bischoff' (lower right)
oil on canvas board
*13 1/4 x 16 1/2in*
overall: 19 1/4 x 22 1/2in
**$3,000 - 5,000**

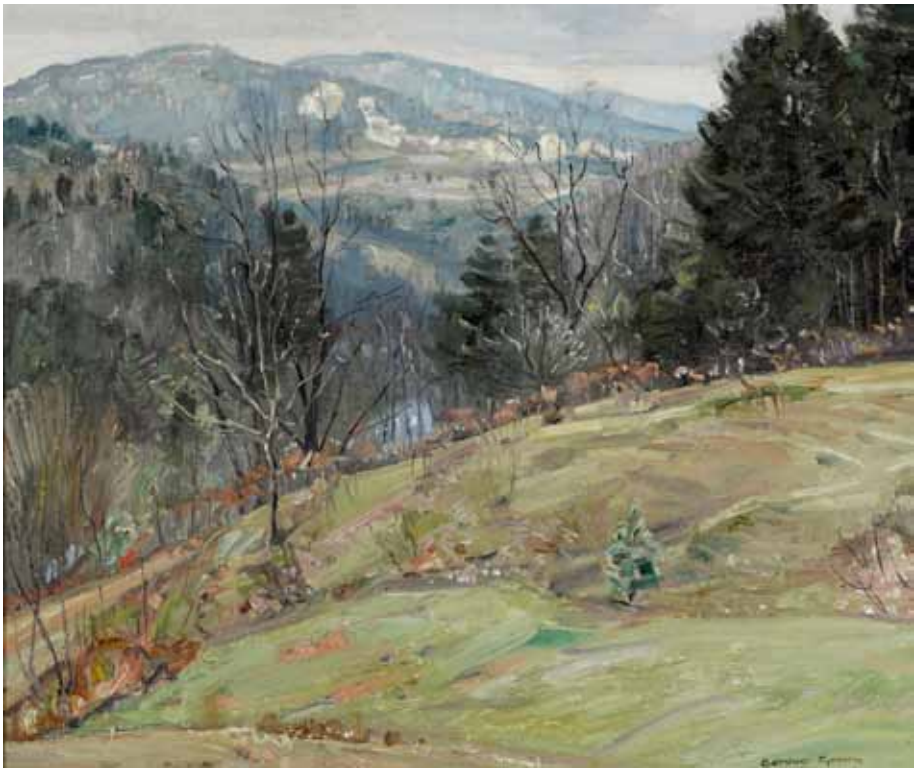
PROVENANCE:
With The Redfern Gallery, Laguna Beach, California
Private collection, Southern California

61
George Gardner Symons (1863-1930)
Misty November day
signed 'Gardner Symons' (lower right)
oil on canvas
*25 x 30in*
overall: 31 1/2 x 36 3/4in
**$6,000 - 8,000**

PROVENANCE:
Private collection, Northern California

62
Howard Russell Butler (1856-1934)
Early moon rise with mountains in the distance
signed 'H. R. Butler' (lower left)
oil on panel
*24 x 30in*
overall: 34 1/4 x 40 1/4in
**$5,000 - 7,000**

PROVENANCE:
Private collection, Northern California


61

62

63

63
Hanson Puthuff (1875-1972)
Road to the hills
signed 'H Puthuff' (lower left) and signed and titled 'Road to the Hills / H. Puthuff' (on the reverse)
oil on canvas
*28 1/4 x 36 1/4in*
overall: 36 x 44in
**$25,000 - 35,000**

PROVENANCE:
Private collection, Northern California

64

64
Edgar Payne (1883-1947)
Mountains at sunset, Santa Barbara
signed 'Edgar Payne' (lower left)
oil on canvas
*36 x 44in*
overall: 44 x 52in
**$70,000 - 90,000**

PROVENANCE:
With Montgomery Gallery, San Francisco, California

LITERATURE:
Stern, Jean, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, p.39, illustrated in color.
Stern, Jean, *California This Golden Land of Promise*, Irvine, 2001, p. 279, illustrated in color.

65
**Guy Rose (1867-1925)**
Moonlight - Arch Beach, Laguna, circa 1916-1919
signed 'Guy Rose' (lower right) and titled 'Moonlight - Arch Beach / Laguna' (on the reverse)
oil on canvas
*24 x 29in*
overall: 33 1/4 x 38 1/4in
**$300,000 - 500,000**

PROVENANCE:
With Stendahl Galleries, Los Angeles, California, No. 821
Thence by descent since original purchase, circa 1920
Private collection, Southern California

The artistic work of Guy Rose can be appreciated as an evolution spurred on by the significant talents of a number of artists. In the late 1880's, Rose went to Paris to further his artistic education. He studied with Benjamin Constant, Jules Lefebvre, and at the Academie Julian with Lucien Doucet. The influence of these painters can be seen clearly in the early works of Guy Rose. The artist's later, Impressionist paintings are a distinct departure from this academic style and speak to the heavy influence of Claude Monet on Rose's work a decade later. Living in Giverny with his wife, Rose took that academic foundation and immediately replaced it with the new modern style of the day, brightening his palette and adding a completely new delicate, quick freshness to his works. The result was a true, seasoned American Impressionist.

When Guy Rose returned to California in 1914, he brought with him a vast firsthand knowledge of what was happening in the art world in Europe as well as on the East Coast. This experience enabled the artist to work confidently with a broad array of compositions and colors. These works were to form the peak of his career.

Painting up and down the California coast, Rose visited Laguna Beach in 1915 and 1916. He found the constant sunlight and postcard-perfect scenery of southern California ideal for setting up shop as an easel painter. He took advantage of his proximity to the sea and made excursions to the coast whenever possible. He actively sought the solitude of the ocean and the quaint sleepy seaside hamlets that dot the coast.

His scenes of Laguna Beach appear less often than his Carmel and Monterey seascapes. Even more rare are his nocturnal compositions. In *Moonlight – Arch Beach, Laguna*, Rose uses a restricted palette but still manages to magically draw color out of the night sky. The light of the moon dances on the water as it ebbs and flows, to and from the shoreline. One can almost hear the ocean as it gently moves in and out of view.

Another painting of the same scene, set in daylight, titled *Laguna Rocks, Low Tide*, can be found in the collection of Joan Irvine Smith.

65

66

67

66
**Alfred R. Mitchell (1888-1972)**
California sea
signed 'Alfred R. Mitchell' (lower left) and signed and titled 'California Sea / Alfred R. Mitchell' (on the reverse)
oil on board
*16 x 20in*
overall: 21 1/2 x 25 1/2in
**$6,000 - 8,000**

PROVENANCE:
Private collection, Northern California

67
**Frank William Cuprien (1871-1948)**
Sunset glow, Laguna Beach, California
signed 'F. W. Cuprien.' (lower left) and signed and titled 'Sunset Glow / Laguna Beach / Cal. / F. W. Cuprien.' (on the reverse)
oil on canvas
*14 1/4 x 18 1/4in*
overall: 23 1/4 x 27 1/4in
**$3,000 - 5,000**

PROVENANCE:
Private collection, Northern California

68
**Anna Althea Hills (1882-1930)**
Wind blown, Laguna Beach near Arch Beach, 1919
signed and dated 'A. A. Hills / 1919' (lower left) and signed, titled, dated and numbered 'A3-64 Wind Blown Laguna Beach (Near Arch Beach) / Painted by Anna A. Hills - July 1919' (on the reverse)
oil on canvas board
*7 x 10in*
overall: 9 3/4 x 12 3/4in
**$6,000 - 8,000**

PROVENANCE:
Private collection, Northern California

For a related work see *The Spell of the Sea, 1920*: Gerdts, William H, *All Things Bright & Beautiful, California Impressionist Paintings from the Irvine Museum*, Santa Ana, 1998, p. 49.

69
**Franz Arthur Bischoff (1864-1929)**
Waves on a rocky coast
signed 'F A Bischoff' (lower right)
oil on paperboard
*13 x 19in*
overall: 18 1/4 x 24 1/4in
**$6,000 - 8,000**

PROVENANCE:
Private collection, Southern California

68

69

70

70
Franz Arthur Bischoff (1864-1929)
California oaks
signed 'Franz A Bischoff' (lower right)
oil on masonite
*19 x 25 1/2in*
overall: 25 3/4 x 32 1/2in
**$25,000 - 35,000**

PROVENANCE:
With The Redfern Gallery, Laguna Beach, California

EXHIBITED:
Irvine, The Irvine Museum, *Gardens and Grandeur, Porcelains & Paintings by Franz A. Bischoff*, November 12, 2011 - March 8, 2012.

71

71
Elmer Wachtel (1864-1929)
Topanga
signed 'Wachtel' with artist's device (lower right) and titled 'Topanga' (on the stretcher bar)
oil on canvas
*18 x 30in*
overall: 29 1/4 X 41 1/4in
**$35,000 - 45,000**

EXHIBITED:
Irvine, The Irvine Museum, *Saving Paradise*, June 16 - October 26, 2010.
Irvine, The Irvine Museum, *Autumn's Glory, Winter's Grace*, September 26, 2012 - January 17, 2013.

72
**Charles Reiffel (1862-1942)**
Rainy Evening, 1937
signed and dated 'Charles Reiffel 1937' (lower right) and signed and titled (on the reverse)
oil on board
*36 x 48in*
overall: 43 x 55in
**$200,000 - 300,000**

PROVENANCE:
Private collection, San Diego, California
Private collection, Wyoming

EXHIBITED:
San Diego, California, Little Gallery, *Charles Reiffel*, no. 19.
San Diego, California, The San Diego Museum of Art, *Second Nature: Four Early San Diego Landscape Painters*, June 1 - August 18, 1991.
San Diego, California, The San Diego Museum of Art, *Charles Reiffel, An American Post-Impressionist*, November 10, 2012 - February 10, 2013.

LITERATURE:
Petersen, Martin E., *Second Nature, Four Early San Diego Landscape Painters*, San Diego, 1991, p. 159, pl. 93, illustrated full page color.
Plotek, Ariel, *Charles Reiffel, An American Post-Impressionist*, San Diego, 2012, p. 155, pl. 74, illustrated full page color.

In late 1925 Charles and Elizabeth (Frankie) Reiffel planned a trip through the Southwest. Bad weather forced them to change those plans and they found themselves in San Diego by winter of that year. They chose to wait out the season there in a rented house which proved to be a fortuitous decision as the artist discovered the area so ideal for painting that they never left. Charles Reiffel became an integral part of the developing art community. His arrival on to the art scene spurred one writer to comment: "Reiffel comes to us, not as another painter of pretty pictures, but as a real artist who has a rare and intelligent appreciation of what a picture should be...he does create, and is not merely an imitator of nature."

Reiffel's painterly style is unique in the California plein air school. He combines impressionism with expressionism. His thick, busy and aggressively applied brushwork has often been compared to those of Edward Redfield, Ernest Lawson, Chaim Soutine and even Vincent Van Gogh.

As he did in the East, Reiffel exhibited in and won medals in numerous painting shows. In 1928 he became president of the San Diego Guild. He went on to exhibit in shows in Washington D.C, Chicago, Phoenix, Tucson and Los Angeles.

Unlike many artists, whose best works were often completed in their earlier years, Reiffel painted many of his best works late in life. *Rainy Evening* was painted five years before the artist's death. It depicts First Avenue looking south towards San Diego Bay. It is popularly considered his masterpiece. It incorporates a rich variety of elements; the wet streets, the early evening light of the sky and the streetlights, the view over the smokestacks and rooftops to the distant bay, and the idle conversations of the locals, all captured by the unseen painter. This evocative painting is reminiscent of the great Ash Can paintings of New York.

72

73
**Charles Reiffel (1862-1942)**
To Wander - In San Diego Back Country, 1938
signed and dated 'Charles Reiffel 1938' (lower right) and signed, titled and dated '1938' (on the reverse)
oil on board
*42 x 48in*
overall: 50 x 55in
**$100,000 - 150,000**

PROVENANCE:
Private collection, San Diego, California
Private collection, Wyoming

EXHIBITED:
San Diego, California, The San Diego Museum of Art, *Second Nature: Four Early San Diego Landscape Painters*, June 1 - August 18, 1991.
San Diego, California, The San Diego Museum of Art, *Charles Reiffel, An American Post-Impressionist*, November 10, 2012 - February 10, 2013.

LITERATURE:
Petersen, Martin E., *Second Nature, Four Early San Diego Landscape Painters*, San Diego, 1991, p. 165, pl. 99, illustrated full page color.
Plotek, Ariel, *Charles Reiffel, An American Post-Impressionist*, San Diego, 2012, p. 160, pl. 79, illustrated full page color.

A recent exhibition at The San Diego Museum of Art, *Charles Reiffel, An American Post-Impressionist*, illustrated what an integral role the artist continues to play in the history of painting in America. Christopher Knight, a well-known pointed critic in Los Angeles, wrote a glowing review of the show in which he expresses surprise by the quality of Reiffel's work and amazement that he is not more well known worldwide.

Knight begins his article: *In the history of American art, Charles Reiffel is probably the best early Modernist painter you've never heard of.*

*Celebrated in his own day for Expressionist landscapes of remarkable verve and complexity, he quickly fell off the national radar screen after his death in 1942, just before turning 80. I was unaware of his work until 2008, when seven paintings turned up — and stood out — in a group show....*

*Reiffel racked up prizes galore during his lifetime — at the 1910 Corcoran Biennial in Washington, D.C., the 1917 Art Institute of Chicago annual, a 1922 nod at Pittsburgh's prestigious Carnegie International (the nation's oldest exhibition of international contemporary art), pan-American surveys in San Francisco and Los Angeles and literally dozens more. His best work rewards consideration in ways that make his original acclaim understandable...*

*As an artist Reiffel was a late bloomer — already in his early 50s when his work began to come together around 1915. No one knows for sure, but he was likely introduced to the European avant-garde in depth at the noisy 1913 Armory Show in New York.*

*His landscape paintings typically unite the flat stylization familiar from lithography with the tactile paint-handling of Impressionist and Post-Impressionist artists like Claude Monet, Childe Hassam and Van Gogh, plus the shallow, vertically stacked zones of sinuous space familiar in Japanese prints, which were popular among advanced European and American artists. The Expressionist current is all his own.*

Reiffel spent a good portion of his time traveling the hills between Julian and San Diego in search of ideal vantage points on which to set up his easel. In this instance he probably found a spot above Lake Cuyamaca. *To Wander – In San Diego Back Country* is one of Reiffel's larger more elaborate easel landscapes. There are a multitude of elements to focus on in this view. The painter gives us a virtual 180 degree view. The detail and depth is extraordinary. One can look endlessly into the distance as if standing on the very spot. The result is a rich, organic tapestry of multiple layers and colors. Both this painting and *Rainy Evening*, which hale from the same collection, were exhibited and highlighted in the recent retrospective of Reiffel's paintings. They stand as master works by the artist.

73

74

74
John Marshall Gamble (1863-1957)
Morning mists, wild lilac
signed 'John M. Gamble' (lower left) and signed and titled 'Morning Mists / (Wild Lilac) / John M. Gamble' (on the reverse)
oil on canvas
*20 1/4 x 30 1/4in*
overall: 24 1/4 x 34 1/4in
**$40,000 - 60,000**

EXHIBITED:
Irvine, The Irvine Museum, *California Legacy*, May 28 - October 1, 2005.
Irvine, The Irvine Museum, *Abundance of Color, California Flowers in Art*, March 22 - August 23, 2008.
Irvine, The Irvine Museum, *Saving Paradise*, June 16 - October 26, 2010.

LITERATURE:
Stern, Jean, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, p. 132, illustrated in color.

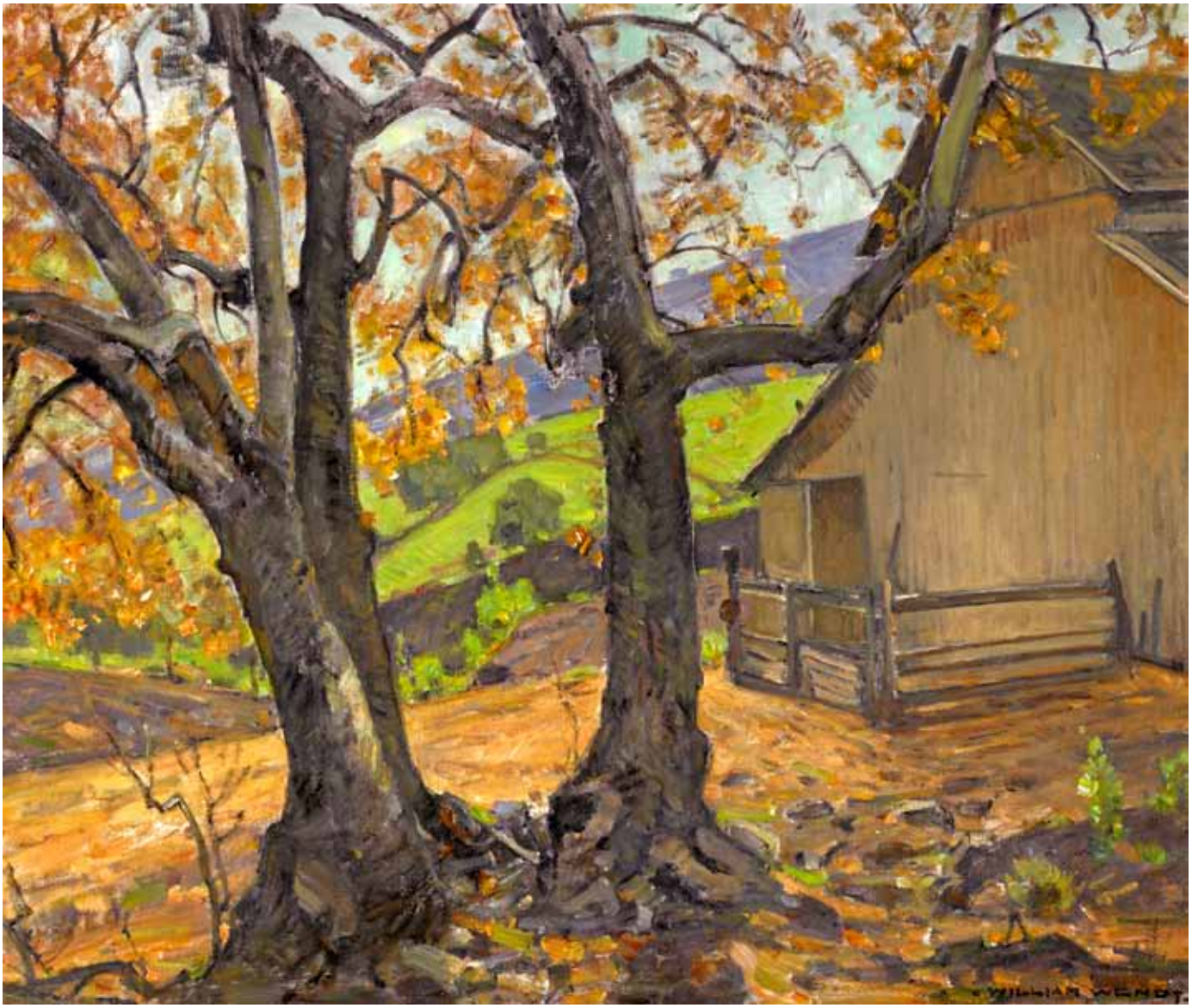
75

75
**William Wendt (1865-1946)**
Upward trail
signed 'William Wendt' (lower left) and inscribed with title 'Upward Trail' (on the stretcher bar)
oil on canvas
*25 1/4 x 30in*
overall: 34 1/4 x 39 1/4in
**$45,000 - 55,000**

LITERATURE
South, Will, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 30, illustrated in color

76

76
**Marion Kavanagh Wachtel (1870-1954)**
Yellow sycamores
signed 'Marion Kavanagh Wachtel' (lower left)
watercolor on paper
*20 x 30in*
overall: 29 x 39in
**$18,000 - 25,000**




77

77
**William Wendt (1865-1946)**
The ranch
estate-stamped 'William Wendt' (lower right) and estate-stamped (on the stretcher bar)
oil on canvas
*30 x 36in*
overall: 39 x 45in
**$60,000 - 80,000**

PROVENANCE:
Collection of Anna Wendt, the artist's sister, Chicago, Illinois
Private collection, Chicago, Illinois, circa 1953
With Robert Henry Adams Fine Art, Chicago, Illinois, 1991
With The Redfern Gallery, Laguna Beach, California
Thence to the present owner

78

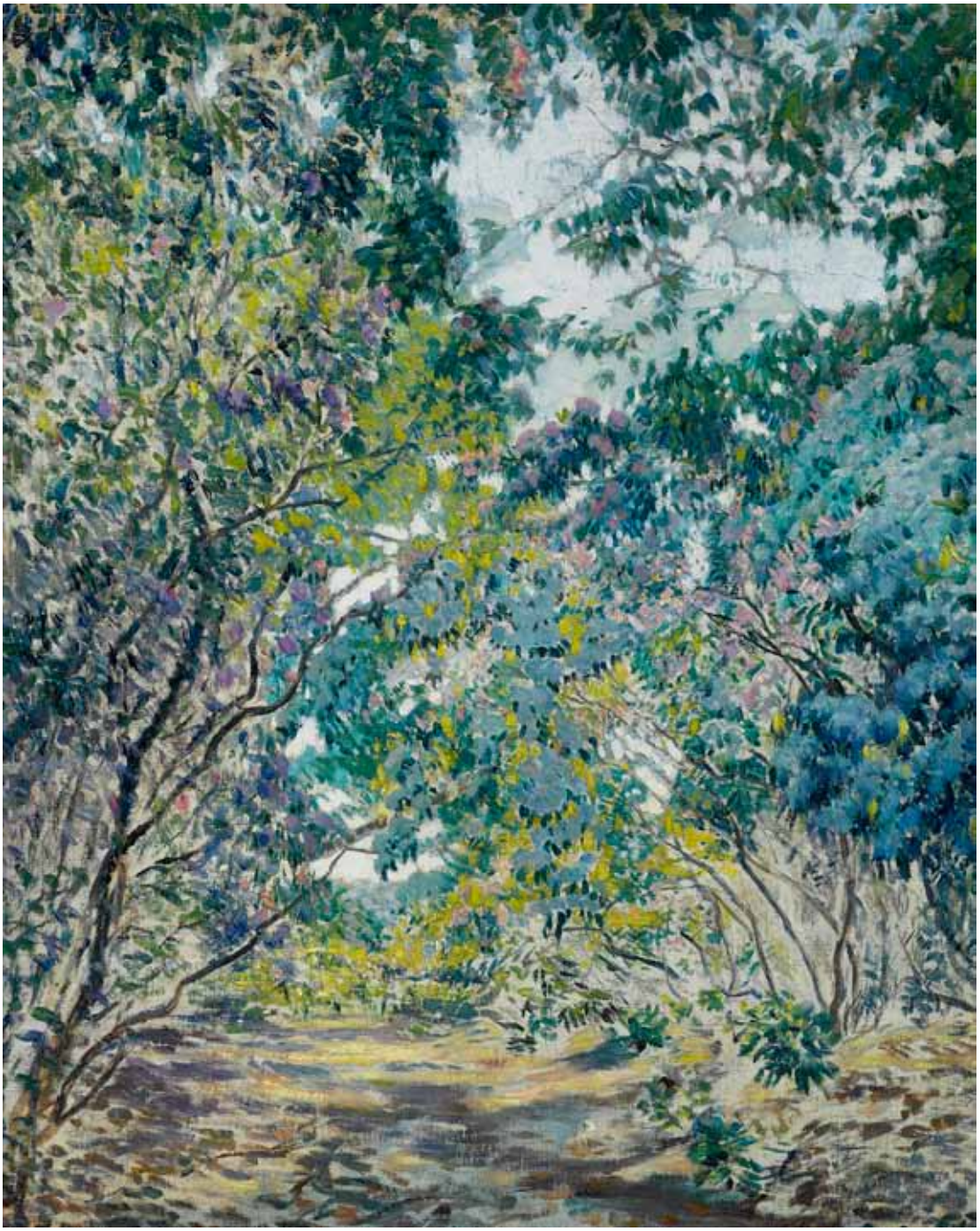
**78**
**Edgar Payne (1883-1947)**
Rae Lake, Sierra Nevada
signed 'Edgar Payne' (lower right)
oil on canvas
*25 x 30in*
**$30,000 - 50,000**

PROVENANCE:
Private collection, Australia

79

79
**Jack Wilkinson Smith (1873-1949)**
Mount Ritter, High Sierras
signed 'Jack Wilkinson Smith' (lower right)
oil on canvas
*30 1/4 x 40 1/4in*
overall: 39 x 49in
**$40,000 - 60,000**

EXHIBITED:
Los Angeles, Biltmore Hotel, Biltmore Salon.

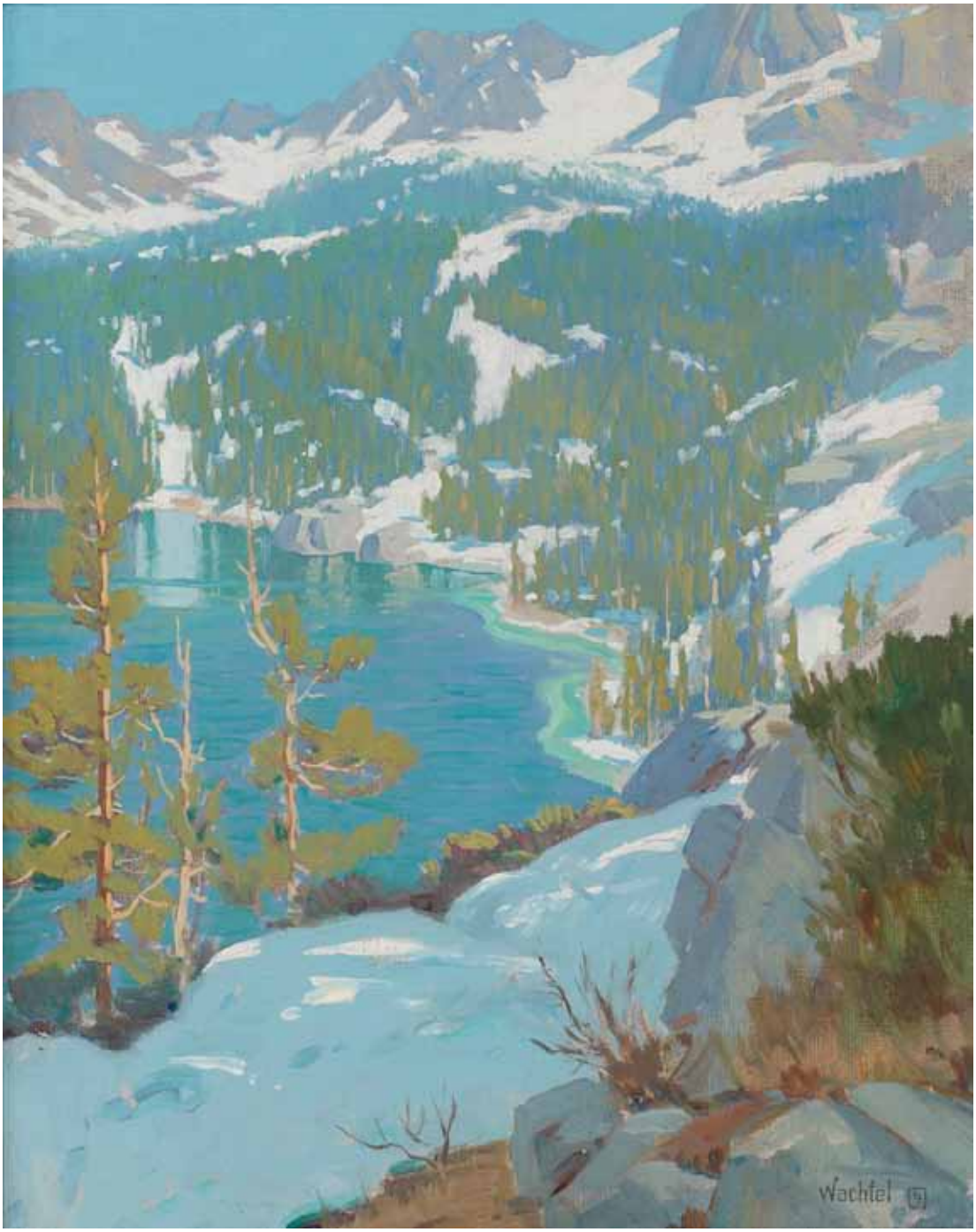


80

80
Lawton Silas Parker (1868-1954)
A secret garden
signed 'Lawton Parker' (lower left)
oil on canvas
*30 1/4 x 24in*
overall: 40 1/4 x 34 1/4in
**$10,000 - 15,000**

PROVENANCE:
Private collection, Irvine, California
Private collection, Los Angeles, California

According to Richard H. Love, this work was executed in the late 1920's.




81

81
**Elmer Wachtel (1864-1929)**
High Sierra lake
signed 'Wachtel' with artist's device (lower right)
oil on canvas affixed to board
*18 x 13 3/4in*
overall: 25 3/4 x 22in
**$15,000 - 20,000**

EXHIBITED:
Irvine, The Irvine Museum, *Autumn's Glory, Winter's Grace*, September 29, 2012 - January 17, 2013.

82

82
**Granville Redmond (1871-1935)**
Poppies on a hillside
signed 'Granville Redmond' (lower right) and titled 'Poppies on Hillside' (on the stretcher bar)
oil on canvas
*11 1/4 x 14in*
overall: 16 3/4 x 19 1/2in
**$40,000 - 60,000**

83

**83**
**Granville Redmond (1871-1935)**
Valley splendor
signed 'Granville Redmond' (lower left)
oil on canvas
*20 1/4 x 25in*
overall: 29 x 34in
**$150,000 - 250,000**

PROVENANCE:
With The Redfern Gallery, Laguna Beach, California
Private collection, Southern California

Granville Redmond was stricken with scarlet fever when he was two years old. He lost his hearing, but was fortunate to maintain his eyesight. It has often been suggested that Redmond's hearing loss gave his paintings a particularly quiet and peaceful effect.

From 1910 to 1917, Granville Redmond lived and painted in a variety of Northern California locations. It was some time during this period that Redmond turned to painting his renowned, highly colorful wildflower compositions. There were undoubtedly wildflowers galore in the spring months throughout the California countryside, and Redmond must have found it difficult not to incorporate the colors into his landscapes. As with many of the painters of the day, Redmond's style was influenced by the French and East Coast Impressionists. West Coast critics of the day noted his use of Pointillism and likened his art to that of Claude Monet and Camille Pissarro.

By the 1920's the promotion of California as a destination was in full swing. Advertisers used images of bountiful orange groves and fields of wildflowers to show off the beauty of the sunshine state and to encourage visitors. Redmond's paintings were used as part of this promotion and soon his works were recognized across the country. Interest by dealers for his wildflower paintings rose quickly and the artist found it difficult to keep up with the demand.

In 1917 Redmond moved back to Southern California, in part to try out his pantomime skills in Hollywood. He became friends with Charlie Chaplin and even assisted him in training for *The Little Tramp*. Redmond had a studio on Chaplin's lot and even appeared in some of his films, most notably as the white haired sculptor in *City Lights*.

Redmond also maintained a studio in rustic Topanga Canyon around this time, and in the last decades of his life, his sunny scenes of Southern California remained popular with collectors as Impressionism remained in vogue in California long after it had been displaced by other styles elsewhere.

*Valley Splendor* is a dramatic example of Redmond's quintessential style and bold use of color. Drawing on the contours of the California hills, Redmond fills the canvas with pointillist dabs of bright color and washes of shadows. The result is a universally appealing scene, incorporating all of the elements of a classic California plein air painting.

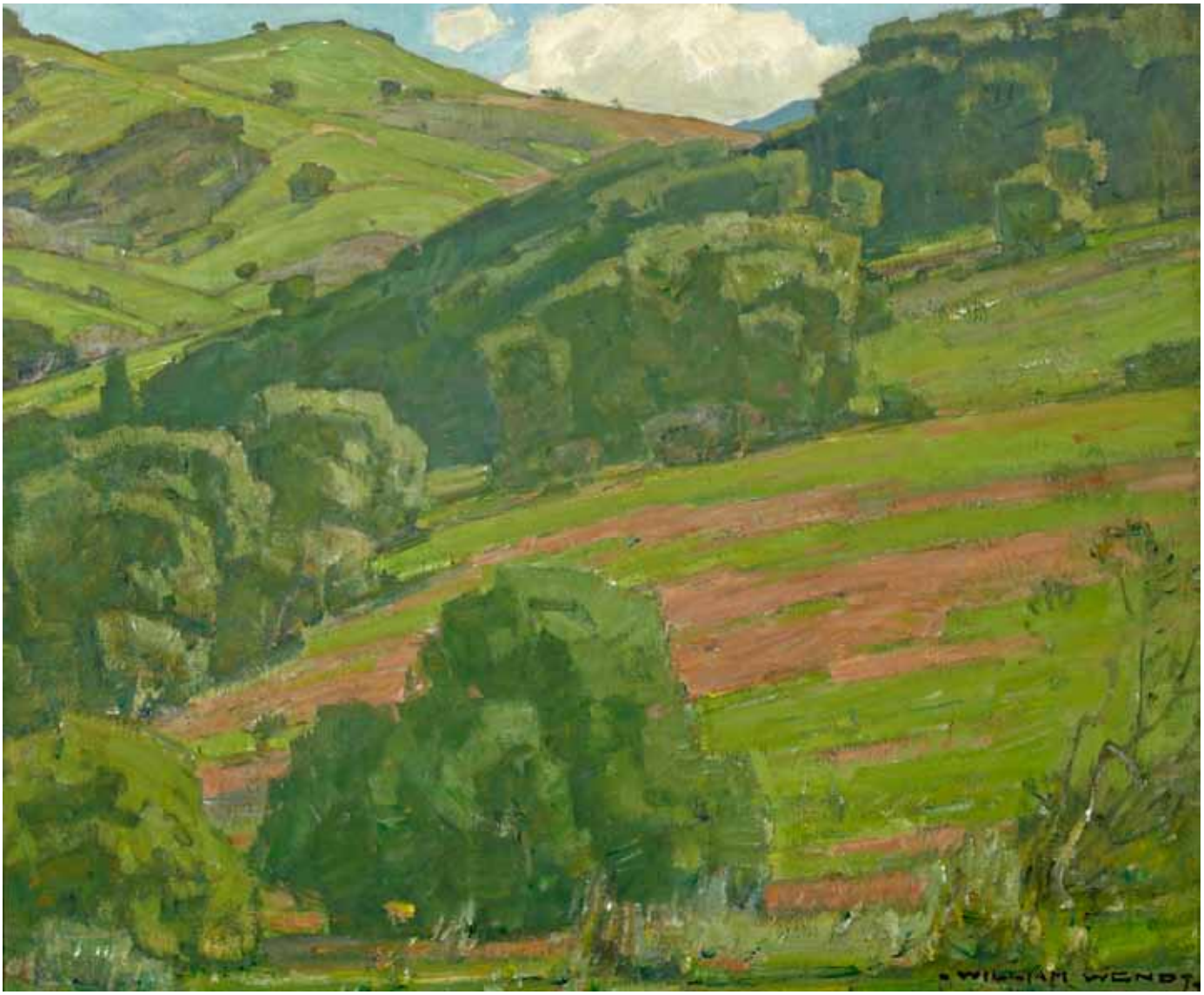
84

84
Joseph Kleitsch (1882-1931)
A view across the lake, Saugatuck, Michigan, 1919
signed, dated and inscribed 'Joseph Kleitsch. / 1919 / Saugatuck / Mich.' (lower right)
oil on canvas
*30 x 40in*
overall: 39 3/4 x 49 3/4in
**$15,000 - 20,000**

PROVENANCE:
Private collection, Los Angeles, California

EXHIBITED:
Monterey, Monterey Museum of Art, *In and Out of California, Travels of American Impressionists*, June 15, 2002 - September 1, 2002, traveling exhibition to Laguna Beach, Laguna Art Museum, November 2, 2002 - March 9, 2003.

LITERATURE:
Trenton, Patricia, *Joseph Kleitsch A Kaleidoscope of Color*, Irvine, 2007, p. 90, pl. 63, illustrated in color.




85

85
**William Wendt (1865-1946)**
Trees along the foothills
signed 'William Wendt' (lower right)
oil on canvas
*25 x 30in*
overall: 32 x 37in
**$40,000 - 60,000**

86

86
**Edgar Payne (1883-1947)**
Oaks with blue hills beyond
signed 'Edgar Payne' (lower left)
oil on canvas
*20 1/4 x 24 1/4in*
overall: 30 1/2 x 34 3/4in
**$30,000 - 50,000**

87

87
**Maurice Braun (1877-1941)**
California splendor
signed 'Maurice Braun' (lower right)
oil on canvas
*42 x 60in*
overall: 54 x 72in
**$50,000 - 70,000**

PROVENANCE:
Collection of Frances Orthwein, St. Louis, Missouri
Thence by descent to the present owner
Collection of William P.R. Smith, Tucson, Arizona

88

88
**William Wendt (1865-1946)**
The hills of Capistrano, 1924
signed and dated 'William Wendt - 1924.' (lower left)
oil on canvas
*10 x 15in*
overall: 15 3/4 x 20 3/4in
**$10,000 - 15,000**

PROVENANCE:
With P. J. Bachman Fine Arts, Los Angeles, California

89

89
**Edgar Payne (1883-1947)**
Altadena dawn
signed 'Edgar Payne' (lower right)
oil on canvas
*26 x 32in*
overall: 37 1/4 x 43in
**$40,000 - 60,000**

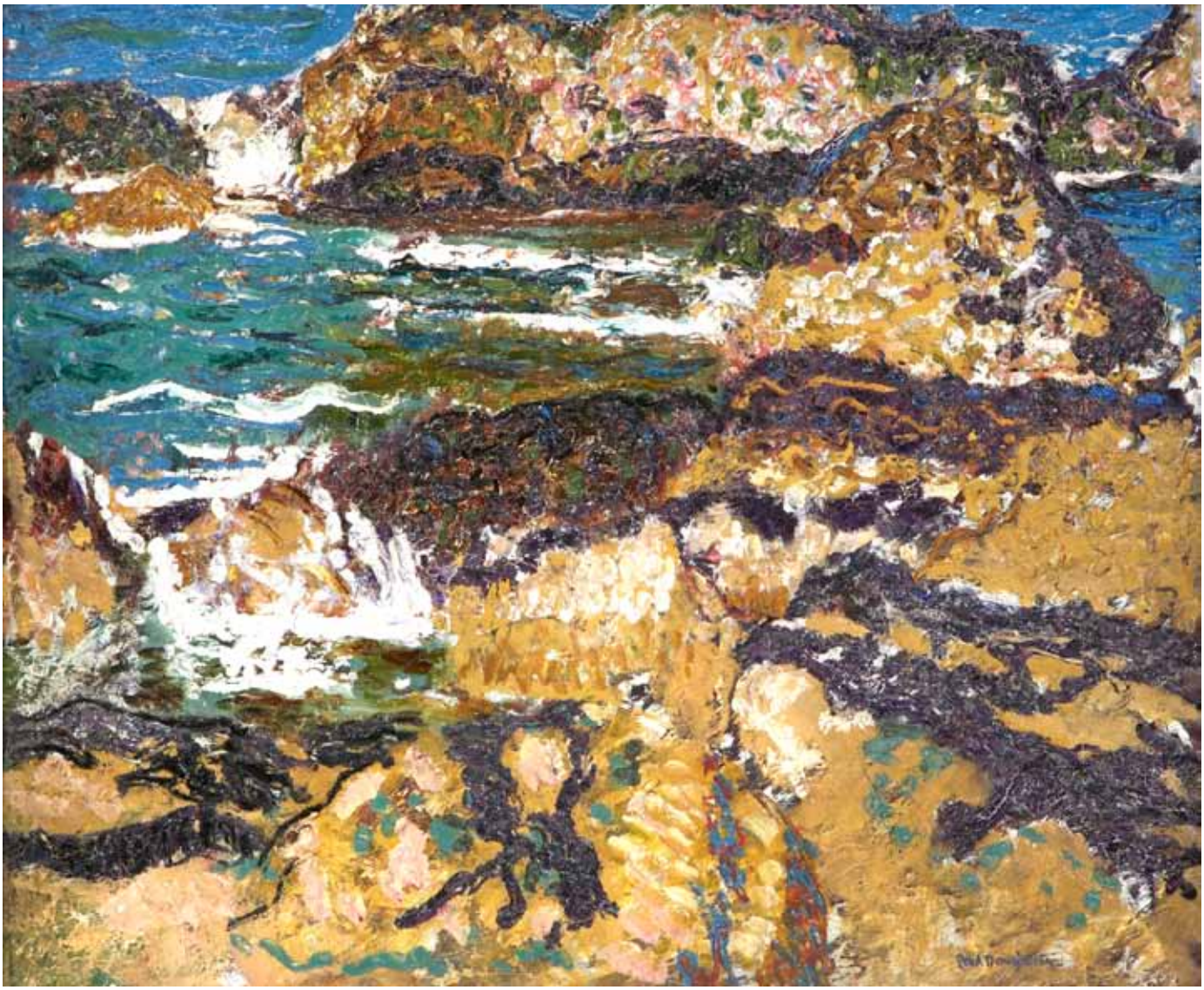
PROVENANCE:
With William A. Karges Fine Art, Los Angeles, California
Private collection, Northern California

90

**90**
**Granville Redmond (1871-1935)**
Camping on the beach
signed 'Granville Redmond -' (lower left)
oil on canvas affixed to board
*12 x 16in*
overall: 20 x 24in
**$10,000 - 15,000**

91

91
**Frank William Cuprien (1871-1948)**
The golden hour
signed 'F. W. Cuprien' (lower right) and signed and titled 'The Golden Hour. by F. W. Cuprien' (on the stretcher bar)
oil on canvas
*20 x 26in*
overall: 28 x 34in
**$18,000 - 22,000**



92

92
**Paul Dougherty (1877-1947)**
Rock channels
estate-stamped 'Paul Dougherty' (lower right)
oil on panel
*21 x 25 3/4in*
overall: 30 x 34 1/2in
**$10,000 - 15,000**

PROVENANCE:
Private collection, Northern California

Paul Dougherty's color experiments bloomed in 1912 and 1913. A contemporary critic of the day wrote of Dougherty's seascapes: "What a variety of impressions as well as facts those sketches reveal! Rocks of dazzling structure, of bewildering hues, – rocks that look like rotten fruit, others that look like jewels, – rocks that have fallen from the stars, others that have been swept out of the depths of the sea, – rocks half-buried like a sphinx in the sands, others that have risen in granite strata from the bowls of the earth – iron-eaten, moss-covered, rose tinted, variegated rocks, the artist takes note of them all in their isolation as well as their relation to the surf and under the action of the waves."

*Rock Channels* is among Dougherty's most progressive paintings. With its bold palette of provocative dabs, dashes, and swirls of paint, the composition strikes an engaging, if lurid presence. Executed at the time of America's early flirtations with modern European modes of expression, *Rock Channels* projects a uniquely vibrant passion, one that made Dougherty one of the foremost American painters of the day.

An image of this lot is to be included in a forthcoming biography on Paul Dougherty by Ted Mills.

93

93
Edgar Payne (1883-1947)
A road to alpine homes
signed 'Edgar Payne' (lower left)
oil on canvas
*24 x 28in*
overall: 31 x 35in
**$40,000 - 60,000**

PROVENANCE:
Private collection, Illinois

94

**94**
**Arthur Grover Rider (1886-1975)**
Coming storm
signed 'A. G. Rider' (lower right)
oil on canvas
*19 x 23in*
overall: 27 1/2 x 31 1/2in
**$10,000 - 15,000**

PROVENANCE:
With Orr's Gallery, San Diego, California
With Maxwell Galleries, San Francisco, California

95

95
**Benjamin Chambers Brown (1865-1942)**
Landscape (Wildflowers on rolling hills)
signed 'Benjamin C Brown.' (lower right)
oil on canvas
*18 1/2 x 24 1/4in*
overall: 28 1/2 x 34 1/2in
**$10,000 - 15,000**

PROVENANCE:
With Redfern Gallery, Laguna Beach, California

EXHIBITED:
Irvine, The Irvine Museum, *Abundance of Color, California Flowers in Art*, March 22 - August 23, 2008.
Irvine, The Irvine Museum, *Paradise Found, Summer in California*, June 16 - September 20, 2012.

96

97

98

96
**Emil Jean Kosa, Jr. (1903-1968)**
Early fall
signed 'E Kosa Jr' (lower left) and signed and titled 'Early Fall E Kosa Jr' (on the stretcher bar)
oil on canvas
*26 1/2 x 31 1/2in*
overall: 34 1/2 x 39 1/2in
**$5,000 - 7,000**

PROVENANCE:
Private collection, Northern California

97
**Emil Jean Kosa, Jr. (1903-1968)**
Tehetchape
signed 'E Kosa Jr.' (lower right) and signed and titled 'E Kosa Jr Tehetchape' (on the stretcher bar)
oil on canvas
*27 x 38in*
overall: 34 3/4 x 46in
**$5,000 - 7,000**

PROVENANCE:
Acquired directly from the artist
Collection of Bateman Eichler, Hill Richards, Los Angeles, California
Private collection, Northern California

98
**Marion Kavanagh Wachtel (1870-1954)**
Ojai countryside
signed 'Marion Kavanagh Wachtel' (lower right)
watercolor on paper
*18 x 30in*
overall: 30 x 42in
**$15,000 - 20,000**

99

99
Frank William Cuprien (1871-1948)
Sunset, 1938
signed 'F.W. Cuprien' (lower left) and signed, titled and dated 'Nov 21 - 1938' (on the reverse)
oil on board
*12 x 13 1/2in*
overall: 17 x 16in
**$3,000 - 5,000**

100
Frank William Cuprien (1871-1948)
Natural arch
signed 'F. W. Cuprien' (lower left) and titled and numbered 'Natural Arch No. 102' (on the reverse)
oil on canvas affixed to board
*14 x 19in*
overall: 22 1/2 x 27 1/2in
**$4,000 - 6,000**

101
Granville Redmond (1871-1935)
Sketch of rolling hills, 1926
signed 'Granville Redmond' (lower left)
oil on canvas board
*9 x 12in*
overall: 14 1/2 x 17 1/2in
**$5,000 - 7,000**

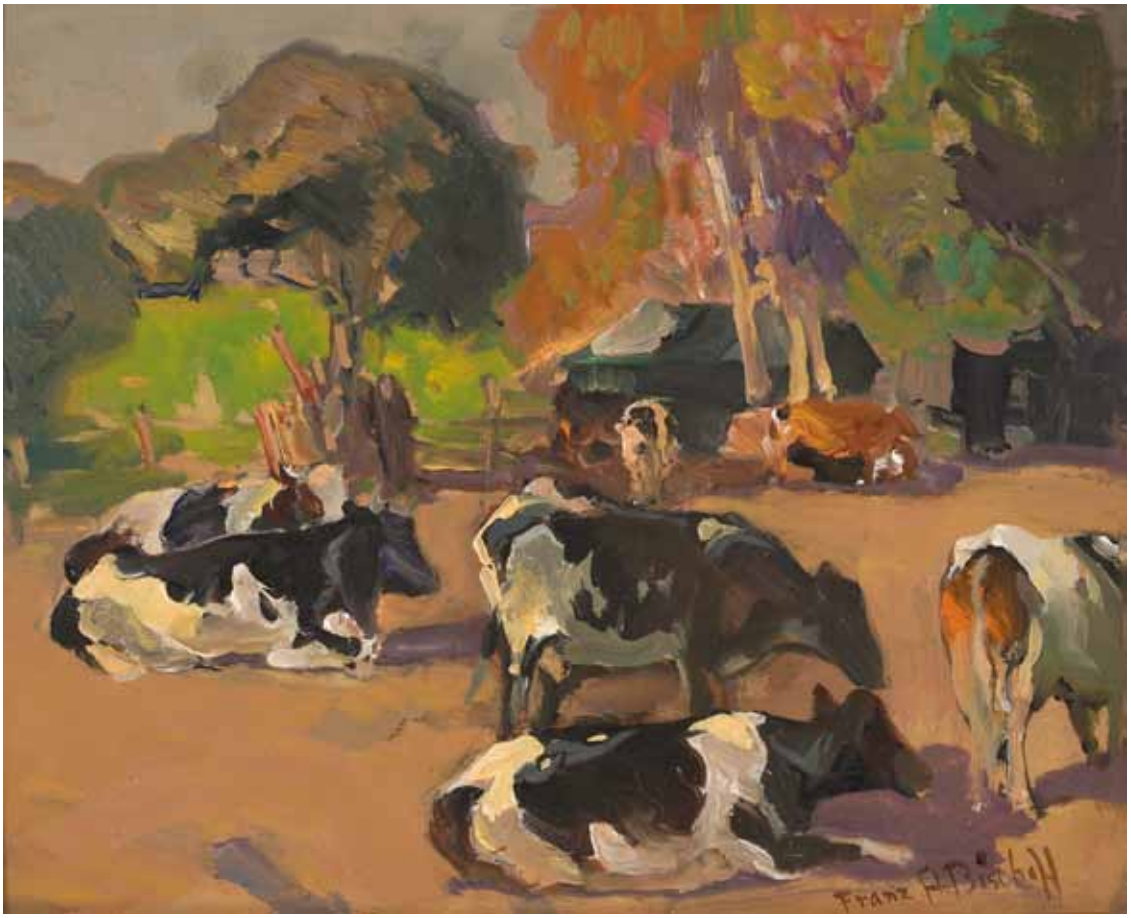
PROVENANCE:
Acquired from the artist's son, Jean Granville Redmond
Thence by descent
Private trust, San Francisco, California

100

102
Franz Arthur Bischoff (1864-1929)
Dairy cows at rest
signed 'Franz A Bischoff' (lower right)
oil on paperboard
*8 x 10in*
overall: 12 x 13 3/4in
**$3,000 - 5,000**

PROVENANCE:
With George Stern Fine Arts, West Hollywood, California
Private collection, Southern California

101



102

103

104

103
**Paul A. Grimm (1891-1974)**
Desert slopes
signed 'Paul Grimm' (lower right) and signed, titled and inscribed 'Desert Slopes / Paul Grimm - / To Thekla' (on the reverse)
oil on board
*24 x 30in*
overall: 30 1/4 x 36 1/4in
**$4,000 - 6,000**

104
**Paul A. Grimm (1891-1974)**
Sycamore symphony, 1946
signed 'Paul Grimm' (lower left) and signed, titled and dated '"Sycamore / Symphony" / Paul Grimm - 1946' (on the reverse)
oil on canvas
*30 x 24in*
overall: 39 x 33in
**$3,000 - 5,000**

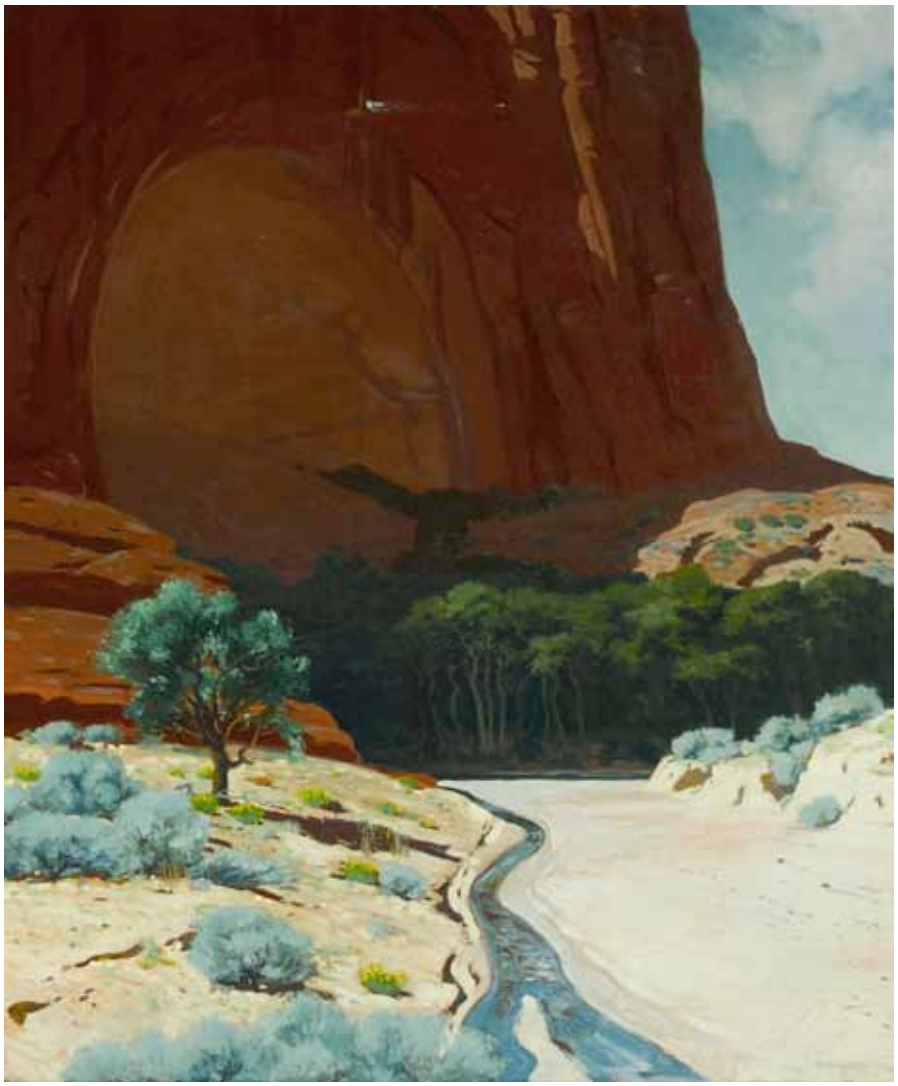
105
**Paul Grimm (1891-1974)**
The desert in all its glory, 1968
signed 'Paul Grimm' (lower left) and signed, titled and dated '"The Desert / In All / Its Glory" / Paul Grimm - April 68' (on the reverse)
oil on canvas
*24 x 48in*
overall: 31 1/2 x 55 1/2in
**$7,000 - 10,000**

LITERATURE:
Stern, Jean, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, p. 94, illustrated in color.

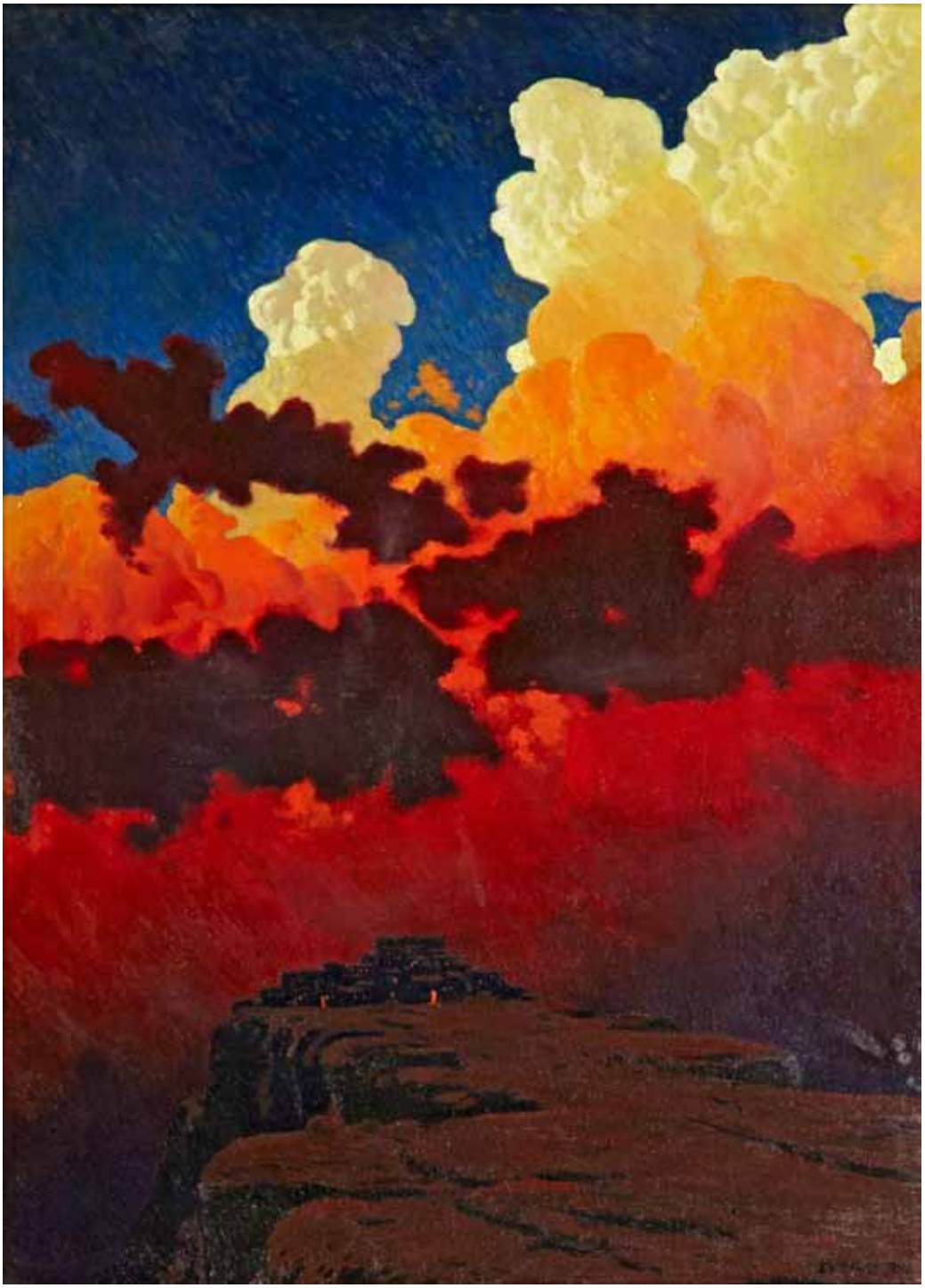
106
**James Swinnerton (1875-1974)**
River at the base of a towering mesa
signed 'Swinnerton' (lower right)
oil on canvas affixed to board
*40 x 30in*
overall: 45 1/2 x 35 1/2in
**$4,000 - 6,000**

PROVENANCE:
Private institution, San Francisco, California

105



106



107

107
**James Swinnerton (1875-1974)**
Walpi, Arizona, 1919
signed and dated 'Swinnerton / 19' (lower right) and signed and titled 'Swinnerton / "Walpi, Arizona"' (on the reverse prior to lining)
oil on canvas
*47 x 34in*
overall: 54 3/4 x 41 3/4in
**$15,000 - 25,000**

PROVENANCE:
Private collection, Northern California

108

**108**
**Edgar Payne (1883-1947)**
Indians on horseback riding through Canyon de Chelly
signed 'Edgar Payne' (lower left)
oil on canvas
*30 1/4 x 34 1/4in*
overall: 37 3/4 x 41 3/4in
**$80,000 - 120,000**

PROVENANCE:
Private collection, Arizona
Thence by descent to the present owner

109
**Oscar Edmund Berninghaus (1874-1952)**
Tracks on the Trail
signed 'O.E. Berninghaus' (lower right)
oil on canvas
*25 x 30in*
overall: 32 1/2 x 37 1/2in
**$100,000 - 150,000**

PROVENANCE:
With Kennedy Galleries, Inc., New York, New York
Private collection, Rancho Mirage, California

Oscar Berninghaus was born in St. Louis, Missouri and developed an interest in art through his family's lithography business. In 1898, while on an illustration assignment for *McClure's* magazine he made the first of what was to become many trips to New Mexico and Arizona. Berninghaus heard of the magnificence of Taos through Bert Geer Phillips. This 1898 visit inaugurated a tradition of spending winter months in St. Louis and summers in Taos. He remained active in both locations for many years.

Berninghaus was a sketch artist for the Denver and Rio Grande Railroad, employed to depict the landscape of Colorado and New Mexico. In 1912, he joined the founding members of the Taos Society of Artists. Seven years later he bought an old adobe house near Taos overlooking the town and in 1925 settled there permanently.

Berninghaus has a distinctive style of short, quick brush strokes, which give his work a unique texture. One of the reasons he was committed to the Taos Art Colony was that he believed it was "a distinctly American art, something definitive of subject matter and unique to this country". He depicted Indians in a realistic, un-romaticized way, going about their daily lives in New Mexico. As with his fellow Taos painters, he was interested in capturing an authentic look at the vanishing Indian culture.

When Berninghaus succumbed to the effects of a crippling heart attack on April 27, 1952, a period of Southwestern Art effectively ended with him. One of the leading figures of the Taos Society of Artists and an artist whose success was hard-won, his passing represented the beginning of the end for the original painters of Taos and New Mexico. At 77, he was one of the elder statesmen of the New Mexico art community, whose body of work, in the words of artist Rebecca James, was "a magnificent document of the Southwest, painted as no one else has put down in this country. It is suffused with tenderness, is straight and tough as a pine tree, strong as a verb."

Berninghaus had a number of true friends within the Taos Indian community and was actually allowed within the kivas of the Pueblo, an honor usually not extended to white men. In exchange for access, the Taos Indians had a degree of control over Berninghaus' compositions, allowing him to paint the dances and rituals they felt were appropriate to reproduce.

109

110
**Joseph Henry Sharp (1859-1953)**
The Old Chief's Query
signed 'J H Sharp' (lower left)
oil on canvas
*30 x 36 1/4in*
overall: 36 1/4 x 42 1/2in
**$150,000 - 250,000**

PROVENANCE:
With Kennedy Galleries, Inc., New York, New York
Private collection, Rancho Mirage, California

Joseph Henry Sharp is widely considered to have been the "Spiritual Father" of the Taos Society of Artists. He was the first painter to visit New Mexico, before Burt Phillips and Ernest Blumenschein made their historic wagon trip.

While splitting his time painting in both Montana and New Mexico, Sharp amassed a huge personal collection of Native American artifacts and costumes. It was important to him that these things be preserved and understood, and that he was closely connected to and had a thorough understanding of his subject matter. He even made sure that he got to know all of his portrait subjects personally. In this way he was as much an anthropologist as a painter.

Sharp left behind a vast cultural record of Native American life, landscapes, and portraiture. His work is poetic and steeped in a deep nostalgia that he felt all his life for the vanishing culture of the American Indian and the old west.

*The Old Chief's Query* typifies Sharp's interest in capturing the romance of American Indian culture. The soft glowing colors in the warm interior of the teepee set the stage for private conversation. Little needs to be said by those present. The attention of the young braves hangs on a few words from their elder. It is a quiet moment, as Sharp's interior scenes often are. This mastery of capturing the pause and slow rhythm of conversation is probably due in no small part to the childhood accident which left Sharp deaf.

According to L.M. Bickerstaff, in his book *Pioneer Artists of Taos*, "Sharp had the great gift of true friendship, the friendship that is based on respect, and of the hundreds of Indians who posed for him many were friends." The respect and integrity of his sitters are commonly evident in his works. A 1901 article, offered the following review of Sharp's fondness for his Native American brethren: "...he is unexcelled by any other living painter of like subjects. There is a simplicity about these paintings by Mr. Sharp that is very impressive, and they are of as much historical value as his portraits...[they] show a strength of treatment, and a finish of detail, together with fine coloring, that evinces a master hand."

At Sharp's funeral, fellow Taos artist Ernest Blumenschein expressed the enduring appeal of Sharp's work, saying, "some of these paintings will live as long as paint lasts on canvas. He was the reporter, the recorder of the absolute integrity of the American Indian...He will go down in history with Russell and Remington and the few early artists of Indian life. In trying to arrive at real values in our group of Taos artists, I sometimes wonder if our ambitious attempts along high art lines will be worth as much to the world as the honest unvarying recordings of this simple man, Henry Sharp."

110

111

111
**Charles Marion Russell (1864-1926)**
Indian smoking peace pipe
signed 'CM Russell' with artist's device (lower left)
watercolor on paper
*9 3/4 x 7 1/2in*
overall: 19 x 17in
**$25,000 - 35,000**

PROVENANCE:
With John Bulfair (Gallery), New York, New York
With Hammer Galleries, New York, New York
Private collection, Los Angeles, California

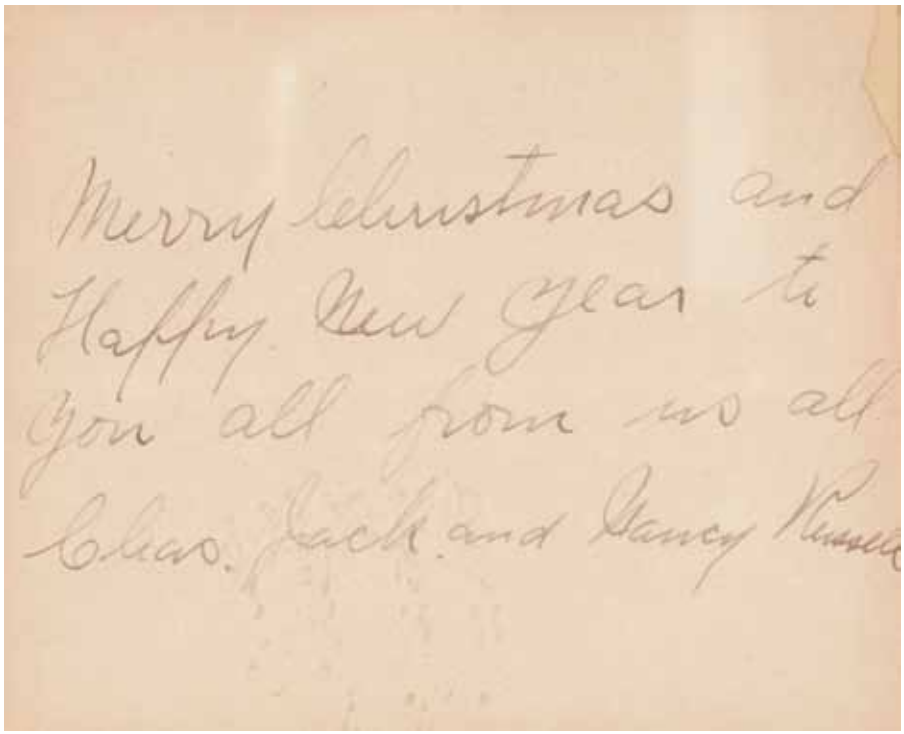
A letter written in 1980 by Ginger Renner, discussing this painting, accompanies the lot. She dates the painting, based on the signature, to 1889.

112
**Charles Marion Russell (1864-1926)**
Drunken cowboy, Holiday card, 1920
initialed and dated 'CMR 1920' with artist's device (lower left)
watercolor, gouache and ink on paper
*6 3/8 x 5in*
overall: 18 x 11 3/4in
**$25,000 - 35,000**

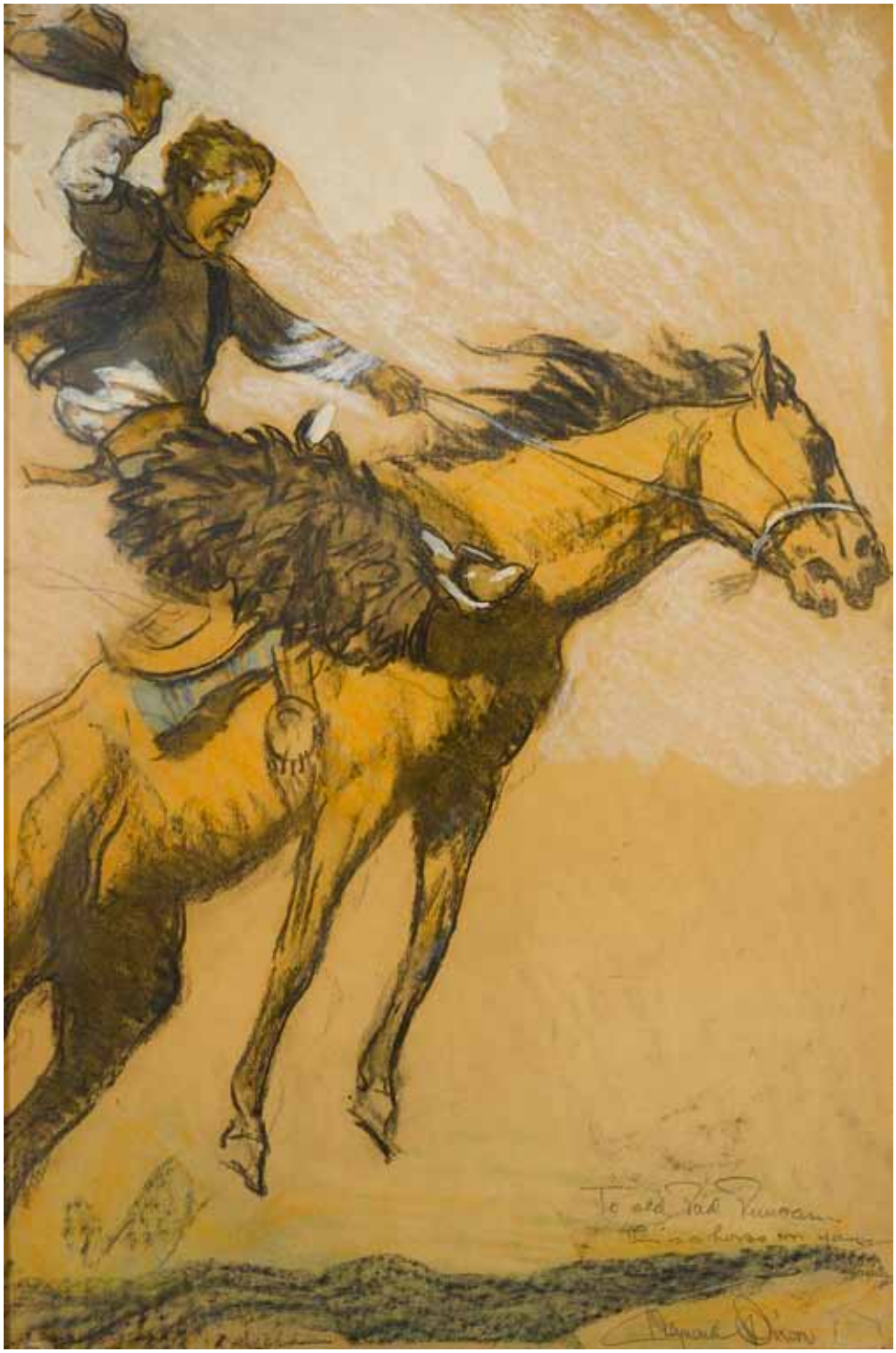
PROVENANCE:
Private collection, Rancho Mirage, California

The card reads:
Merry Christmas and Happy New Year to you all from us all.
Chas, Jack and Nancy Russell

112




112




113

113
Maynard Dixon (1875-1946)
Cowboy on a bucking horse (To Old Dad Duncan)
signed and inscribed 'To Old Dad Duncan, This is a horse on you, Maynard Dixon' (lower right)
pencil and colored chalk on brown paper
*26 x 17in*
overall: 28 x 19in
**$7,000 - 10,000**

PROVENANCE:
Private collection, Los Angeles, California

114

114
Maynard Dixon (1875-1946)
Cowboys on the plains, 1921
initialed and dated 'MD 1921' (lower right)
gouache on paper
*9 x 19in*
overall: 10 1/2 x 20 1/2in
**$15,000 - 25,000**

PROVENANCE:
Private collection, Los Angeles, California

115

115
George Gardner Symons (1861-1930)
Cabins in the high country
signed 'G. Symons' (lower right)
oil on canvas
*28 1/4 x 36 1/4in*
overall: 35 x 43in
**$6,000 - 8,000**

PROVENANCE:
Private collection, Westchester County, New York

116
Paul A. Grimm (1891-1974)
Sierra heights
signed 'Paul Grimm' (lower left) and signed and titled 'Sierra Heights / Paul Grimm' (on the reverse)
oil on masonite
*28 x 36in*
overall: 34 1/2 x 42 1/2in
**$4,000 - 6,000**

117
Michael Coleman (born 1946)
Blackfeet camp
signed '© Michael Coleman' (lower right)
gouache on paperboard
*23 x 30in*
overall: 36 3/4 x 42 1/2in
**$8,000 - 12,000**

PROVENANCE:
Private collection, Rancho Mirage, California

118
Robert Elmer Lougheed (1910-1982)
Packing in Truchas country, 1975
signed 'Robert / Lougheed / ©' with artist's device (lower left) and signed, titled and dated '"Packing in Truchas Country" / Robert Lougheed / 1975' (on the reverse)
watercolor and gouache on paperboard
*12 x 24in*
overall: 21 1/2 x 33 1/2in
**$8,000 - 12,000**

PROVENANCE:
Estate of Leona M. Jensen, Scottsdale, Arizona

116

117

118

119

119
**Astley David Middleton Cooper (1856-1924)**
Sioux Indian camp in winter
signed 'A.D.M. Cooper' (lower left)
oil on canvas
*16 1/4 x 20 1/4in*
overall: 23 x 27in
**$4,000 - 6,000**

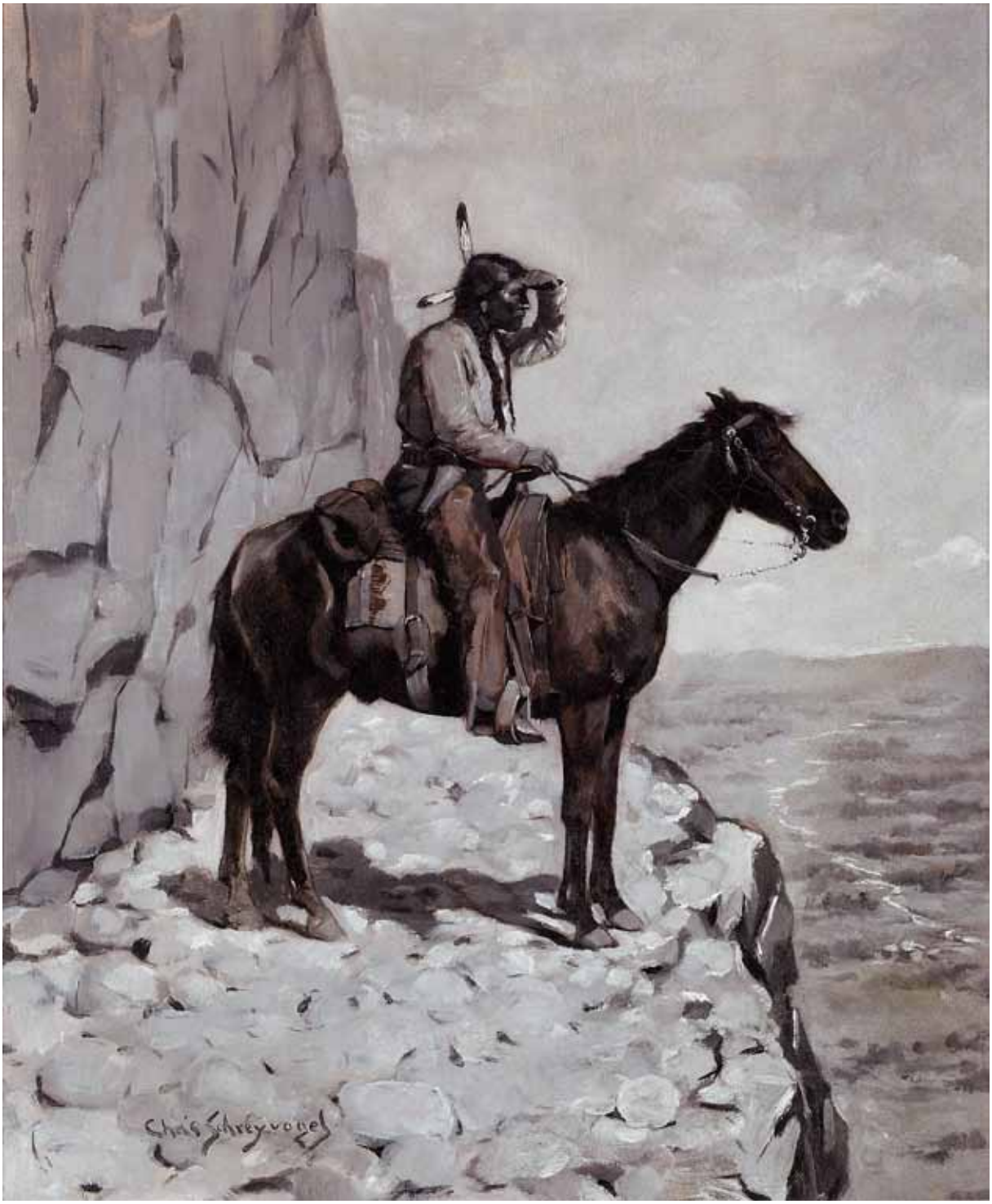
PROVENANCE:
With Maxwell Galleries, San Francisco, California

Property sold to benefit Sonoma County Museum.

120

120
**Alice Gray Coutts (1879-1973)**
His pipe of peace
signed 'Alice Coutts' (lower right) and titled 'His pipe of Peace' (on the reverse)
oil on board
*9 1/4 x 12 1/4in*
overall: 17 1/2 x 20 1/2in
**$3,000 - 5,000**

Property sold to benefit Sonoma County Museum.




121

121
**Charles Schreyvogel (1861-1912)**
The scout
signed 'Chas Schreyvogel' (lower left)
oil on canvas
*21 3/4 x 18 1/4in*
overall: 30 1/4 x 26 3/4in
**$25,000 - 35,000**

PROVENANCE:
Private collection, Texas

122

123

122
**Maynard Dixon (1875-1946)**
Illustration for The Flood Tide, 1911
signed and dated 'Maynard Dixon / -11.' (lower left) and titled and inscribed 'The Flood Tide / She turned and fled along the beaten path' (on the reverse)
gouache, watercolor and pencil on paperboard
*22 x 15in*
overall: 28 x 20 3/4in
**$8,000 - 12,000**

PROVENANCE:
Private collection, Northern California

123
**Maynard Dixon (1875-1946)**
Standing Indian
signed 'Maynard Dixon' with artist's device (lower left)
charcoal and ink on paper
*sight: 15 1/2 x 11 1/2in*
overall: 24 x 18 1/2in
**$7,000 - 10,000**

PROVENANCE:
Private collection, Northern California

124

125

124
**Charles Marion Russell (1864-1926)**
Indian doll pin cushion
painted plaster with cotton fabric
*height: 8in*
**$2,000 - 3,000**

PROVENANCE:
Private collection, Oregon

125
**Elling William "Bill" Gollings (1878-1932)**
Man's best friend, 1905
signed and dated 'Gollings 05.' with artist's device (lower right)
oil on board
*17 x 12in*
overall: 23 x 18in
**$3,000 - 5,000**

126

127

128

129

130

126
Douglas Van Howd (born 1935)
Texas Ranger
inscribed '© Van Howd / 1/50' (on the left of the bronze base) and inscribed 'Texas Ranger' (on the front of the bronze base and again on the figure's chest)
bronze with light brown patina on a wooden base
*height with base: 45in*
**$7,000 - 10,000**

PROVENANCE:
Collection of Margie and Robert E. Petersen, Beverly Hills, California

127
Harry Jackson (1924-2011)
Pennsylvania woodsman
inscribed 'Pennsylvania Woodsman / 1750' (on the front of the bronze base) and inscribed '© Harry Jackson 1965 / 10.P' (on the back of the bronze base)
cold-painted bronze on a stone base
*height with base: 22in*
**$7,000 - 10,000**

PROVENANCE:
Estate of Leona M. Jensen, Scottsdale, Arizona

128
David Manuel (born 1940)
John Wayne, American
inscribed 'John Wayne / "American" Manuel' with artist's device (on the front of the bronze base) and inscribed '22/250' (on the right side of the bronze base) and inscribed '© 1979 / Bianchi Frontier Museum Maiden Bronze Foundry Walla Walla WA' (on the back of the bronze base)
bronze with light brown, dark brown and gold patina on a wooden base
*height with base: 30 1/2in*
**$3,000 - 5,000**

PROVENANCE:
Collection of Margie and Robert E. Petersen, Beverly Hills, California

129
Charles Marion Russell (1864-1926)
The Texas steer
initialed 'CMR' with artist's device (on the base)
polychrome plaster
*height: 4 1/2in*
**$3,000 - 5,000**

PROVENANCE:
Private collection, Kenwood, California

Throughout his career, Russell crafted unique, hand-painted animal sculptures. He would often give them as Christmas presents or give them away to friends. The longhorns for his steers were commonly made from rooster spurs.

130
Elsie Palmer Payne (1884-1971)
Pandora; The buccaneer; Spanish gypsy girl; The fisherman and the jinni (group of 4)
first and third inscribed '15/50 © Elsie Palmer Payne MBC' (near the base); second inscribed '© Elsie Palmer Payne 1921 15/50' (near the base); fourth inscribed '15/50 & copy EPP MBC' (near the base)
each bronze with green patina
*first and second height: 8in; third height: 5in; fourth height: 4 3/4in*
**$3,000 - 5,000**

PROVENANCE:
Collection of Margie and Robert E. Petersen, Beverly Hills, California

131

131
**David A. Maass (born 1929)**
Mallards taking flight
signed 'Maass' (lower right)
oil on masonite
*26 x 36in*
overall: 31 1/2 x 41 1/2in
**$7,000 - 10,000**

PROVENANCE:
Collection of Margie and Robert E. Petersen, Beverly Hills, California

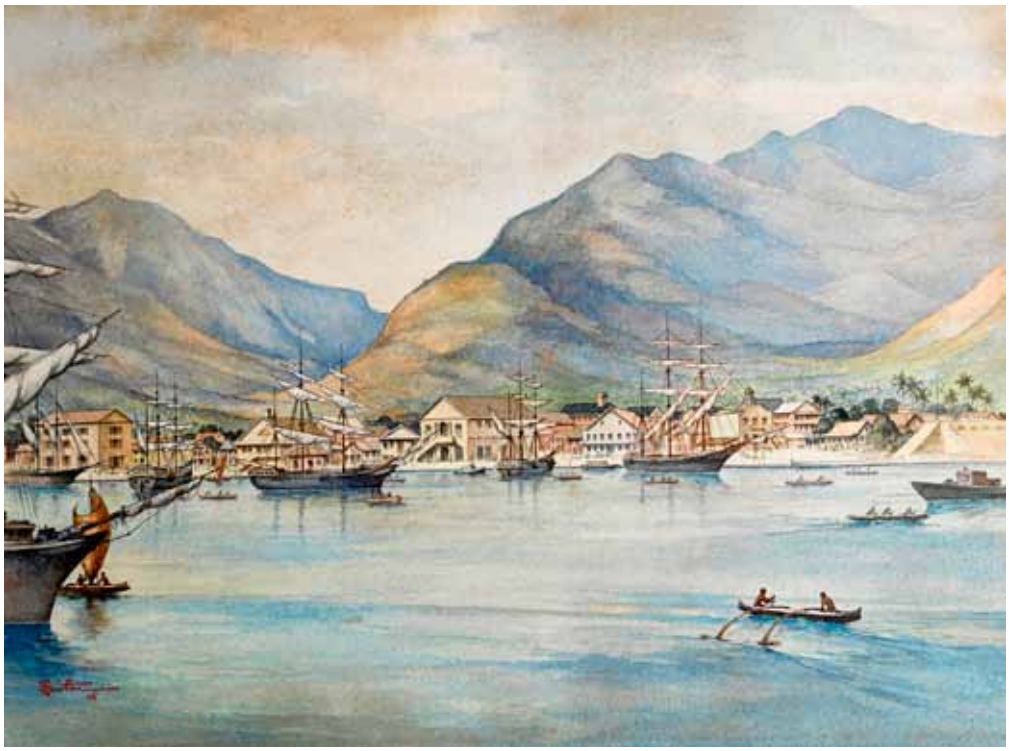
A copy of Michael McIntosh's book, *The Wildfowl Art of David Maass, Masters of the Wild*, signed by the artist and the author, accompanies this lot.

132

132
**Dan Mieduch (born 1947)**
Three Indians on horseback at sunrise, 2001
signed and dated 'Dan Mieduch 2001' (lower right)
oil on board
*30 x 40in*
overall: 43 x 52in
**$12,000 - 16,000**

PROVENANCE:
Private collection, Massachusetts

133



134

133
**Duncan Gleason (1881-1959)**
Aloha
signed indistinctly 'Duncan Gleaso[.]' (lower right)
oil on paperboard
*9 1/4 x 12 1/2in*
overall: 15 1/2 x 18 1/2in
**$5,000 - 7,000**

134
**Henry B. Christian (1883-1953)**
Honolulu harbor, 1948
signed and dated 'HB Christian / 48' (lower left)
watercolor on paper
*sight: 21 x 28 1/4in*
overall: 33 x 40in
**$3,000 - 5,000**

135

135
David Howard Hitchcock (1861-1943)
View of Haleakala, Maui, 1915
signed, dated and inscribed 'D. Howard Hitchcock H.I. 1915' (lower right)
oil on canvas affixed to board
*27 x 36in*
overall: 34 1/4 x 43in
**$10,000 - 15,000**

136

137

136
**Clarence Hinkle (1880-1960)**
Still life with flowers, charger, jug and beads
signed 'Hinkle' (lower left)
tempera on paper
*20 x 24in*
overall: 28 1/2 x 32 1/2in
**$3,000 - 5,000**

PROVENANCE:
Private collection, Northern California

137
**Si Chen Yuan (1911-1974)**
The barn
signed 'S.C. Yuan' (lower left)
oil on board
*20 1/2 x 26in*
overall: 23 1/2 x 29 1/4in
**$4,000 - 6,000**

PROVENANCE:
Private collection, Southern California

There is a study of boats on the reverse.

138
**William Alexander Gaw (1891-1973)**
A bouquet of flowers on a table
signed 'Wm A Gaw' (lower left)
oil on canvas
*42 x 34in*
overall: 51 x 42in
**$5,000 - 7,000**

PROVENANCE:
Private collection, Los Angeles, California

139
**Millie Greene (20th/21st century)**
The breakfast table
signed 'M Greene' (lower left)
oil on canvas
*24 x 24in*
overall: 31 x 31in
**$3,000 - 5,000**

PROVENANCE:
Private collection, Los Angeles, California

138

139

140

140
**Hans Mangelsdorf (1903-1991)**
Firebombing of Tokyo
signed and dated 'Hans Mangelsdorf / 1946' (lower right) and signed, dated and inscribed 'Hans Mangelsdorf / December 1945 / Tokyo, Japan' (on the stretcher bar)
oil on canvas
*30 x 42in*
overall: 34 1/2 x 46 1/2in
**$4,000 - 6,000**

Further inscribed on the stretcher bar:
Playground - what was once then most densly[sic] populated city has now still ghostly almost desolated areas of only rusty steel safes chimney stacks, fireproof warehouses and skeletons of machinery of home factories.

Hans Mangelsdorf served as Second Lieutenant in the Army and as Chief of the Visual Documentation Section of the Engineer Construction Group during World War II. Through his drawings and paintings, he recorded construction projects on the islands in the Western Pacific Base Command and later the activities of American occupation forces in Japan. Stamped on the reverse: "Released to the artist by the war department".

141

141
**Ernest Eugene Barnes Jr (1938-2009)**
Vision of education
signed 'Ernie Barnes' (lower right)
oil on canvas
*30 x 20in*
overall: 36 1/2 x 26 1/2in
**$5,000 - 7,000**

PROVENANCE:
Private collection, Southern California

142

142
**Ernest Eugene Barnes Jr (1938-2009)**
Saturday night, Durham, North Carolina
signed 'Ernie Barnes' (lower right)
oil on canvas
*36 x 48in*
overall: 41 1/2 x 53 1/2in
**$15,000 - 20,000**

PROVENANCE:
Private collection, Southern California

143

143
**Edouard Vysekal (1890-1939)**
Late rainbow, 1939
signed and dated 'Vysekal 39' (lower right)
oil on canvas
*28 x 30in*
overall: 37 x 39in
**$3,000 - 5,000**

PROVENANCE:
With Oakland Art Gallery, Oakland, California
With George Stern Fine Arts, Encino, California
Private collection, Los Angeles, California

144
**Alan Wolton (born 1934)**
Rocky coastal scene
signed 'Alan Wolton' (lower right)
oil on canvas
*32 x 36in*
overall: 37 x 41in
**$3,000 - 5,000**

PROVENANCE:
Private collection, Massachusetts

145
**David Chapple (born 1947)**
Yosemite reflections
signed 'David Chapple' (lower left) and titled (on the reverse)
oil on canvas affixed to board
*24 x 30in*
overall: 32 x 38in
**$4,000 - 6,000**

146
**David Chapple (born 1947)**
Spring colors
signed 'David Chapple' (lower left) and titled (on the reverse)
oil on canvas affixed to board
*24 x 30in*
overall: 32 x 38in
**$4,000 - 6,000**

144

145

146

147

148

147
**Millard Sheets (1907-1989)**
The gateway to the sea, 1983
signed and dated 'Millard Sheets 1983' (lower left) and titled (on the reverse)
watercolor on paper
*15 x 22in*
overall: 22 x 29in
**$4,000 - 6,000**

148
**Dong Kingman (1911-2000)**
Cannery Row, 1940
signed and dated 'Kingman 40' (lower right) and signed 'Dong Kingman' (on the reverse)
watercolor on paper
*15 x 21 3/4in*
overall: 22 3/4 x 29 3/4in
**$3,000 - 5,000**

PROVENANCE:
Private collection, Stinson Beach, California

Two letters, signed by the artist, accompany the lot.

149
**Phil Latimer Dike (1906-1990)**
The window, 1948
signed 'Phil Dike' (lower right) and signed, titled, and dated '1948' (on the reverse)
watercolor on paper
*11 x 15in*
overall: 20 1/2 x 24 1/2in
**$3,000 - 5,000**

PROVENANCE:
Private collection, Connecticut

The window looks out to the entrance of Newport Harbor as seen from Corona del Mar.

150
**Rex Brandt (1914-2000)**
Èze, France, No. 3, 1972
signed, titled and dated 'ÈZE No. 3 / Rex Brandt / 3-22-72' (lower left)
watercolor on paper
*13 1/4 x 20 1/2in*
overall: 21 1/4 x 28 1/2in
**$3,000 - 5,000**

A signed letter from the artist, explaining the work, accompanies this lot. It reads, in part, "The watercolor 'ÈZE, No. 3 ... was painted March 22, 1972. It is a studio painting based on a sketch made at ÈZE (on the Moyen[sic] Corniche, French Riviera - South of Monte Carlo), in 1965. Two previous efforts were destroyed...this is the best of my tries."

149

150

# End of Sale

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**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

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*Payable to Bonhams & Butterfields*

☐ Visa ☐ Mastercard ☐ American Express

Card Number __ __ __ __ __ __ __ __ __ __ __ __ __ __ __ __
*16-digit Number*
Expiration Date ____ / ____
Cardholder Name _____
Address _____
City _____ State __ Zip _____ Country _____
Signature _____ Date _____

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams 1793

**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders;** If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

**If successful**
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

**Please mail or fax the completed Registration Form and requested information to:**
Bonhams Client Services Department
7601 Sunset Blvd
Los Angeles, California 90046
Tel +1 (800) 223 2854
Fax +1 (323) 850 6090
Automated results
Tel +1 (800) 223 2854 ext. 3400

| Sale title: | Sale date: |
|---|---|
| Sale no. | Sale venue: |

**General Bid Increments:**

| | |
|---|---|
| $10 - 200 .....by 10s | $10,000 - 20,000 .....by 1,000s |
| $200 - 500 .....by 20 / 50 / 80s | $20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s |
| $500 - 1,000 .....by 50s | $50,000 - 100,000 .....by 5,000s |
| $1,000 - 2,000 .....by 100s | $100,000 - 200,000 .....by 10,000s |
| $2,000 - 5,000 .....by 200 / 500 / 800s | above $200,000 .....at the auctioneer's discretion |
| $5,000 - 10,000 .....by 500s | The auctioneer has discretion to split any bid at any time. |

| Customer Number | Title |
|---|---|
| First Name | Last Name |
| Company name (to be invoiced if applicable) | |
| Address | |
| City | County / State |
| Post / Zip code | Country |
| Telephone mobile | Telephone daytime |
| Telephone evening | Fax |

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here _____ We may contact you for additional information.

**Please note that all telephone calls are recorded.**

| Type of bid (**A**-Absentee, **T**-Telephone) | Lot no. | Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section. | MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only* |
|---|---|---|---|
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* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

| Your signature: | Date: |
|---|---|