

An impressionist painting of a garden path. The path is made of light-colored stones and leads through a lush garden. On the left, there is a dense wall of red and purple flowers. On the right, there are green plants with red flowers. In the background, there are more trees and a building under a bright sky.

Bonhams

California and Western Paintings and Sculpture

Monday November 25, 2013
Los Angeles and San Francisco







California and Western Paintings and Sculpture

Monday November 25, 2013 at 6pm
Los Angeles and 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 November 15, 12pm to 5pm
Saturday November 16, 12pm to 5pm
Sunday November 17, 12pm to 5pm

Los Angeles

Friday November 22, 12pm to 5pm
Saturday November 23, 12pm to 5pm
Sunday November 24, 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: 20548

Lots 1 - 161

Catalog: \$35

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Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20548

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

Illustrations

Front cover: Lot 79
Inside front cover: Lot 71
Facing page: Lot 66
Session page: Lot 51
Inside back cover: Lot 97
Back cover: Lot 75

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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, 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 thereof, (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.

CONDITIONS OF SALE - CONTINUED

(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/20548 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, Florida, 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, Native American Art 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) 419 9915 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.

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* Indicates saleroom

**California and Western
Paintings and Sculpture**
Lots 1 - 161





1

1

Elizabeth A. Rockwell (1835-1911)
 Foss (On the Geyser Road), circa 1876
 signed 'E A Rockwell' (lower left)
 oil on canvas affixed to board
 41 1/2 x 68 3/4in
 overall: 57 x 84in
\$5,000 - 7,000

Property of the Fine Arts Museums of San Francisco, sold to benefit future Museum acquisitions.

2

Thomas Hill (1829-1908)
 Deer by a stream
 signed 'T Hill' (lower left)
 oil on paper affixed to board
 12 x 8in
 overall: 19 1/2 x 15 1/2in
\$4,000 - 6,000

PROVENANCE:
 Private collection, Northern California



2

3

William Keith (1838-1911)

Study of oaks
signed indistinctly 'W K[...] ' (lower right)
oil on canvas
30 x 40in
overall: 40 1/2 x 50 1/2in
\$6,000 - 8,000

Property of the Fine Arts Museums of San Francisco, sold to benefit future Museum acquisitions.



3

4

Norton Bush (1834-1894)

Madrone Falls of Milliken Creek (Six Rivers National Forest, California), 1882
signed and dated 'NBush. 1882.' (lower left)
oil on canvas
50 1/4 x 30in
overall: 62 1/2 x 42 1/4in
\$10,000 - 15,000

PROVENANCE:

Private collection, Northern California

Six Rivers National Forest is in the northwestern corner of California near Eureka.



4



5



6

5
William Keith (1838-1911)
 Near San Francisco Bay, 1888
 signed and dated 'W. Keith / 88' (lower right)
 watercolor on paper
 11 x 17 3/4in
 overall: 20 3/4 x 26 3/4in
\$3,000 - 5,000

PROVENANCE:
 Private collection, San Francisco, California



6

6
Christian Jorgensen (1860-1935)
 El Capitan, 1905; Vernal Falls, 1905 (a pair)
 each signed and dated 'Chris Jorgensen '05' (lower left)
 each watercolor on paper affixed to board
 each 17 7/8 x 12in
 each overall: 25 1/2 x 19 1/2in
\$5,000 - 7,000

PROVENANCE:
 Private collection, New York



7

7

Percy Gray (1869-1952)

Eucalyptus with the bay in the distance, 1920

signed and dated 'Percy Gray 1920' (lower left)

watercolor on paper affixed to board

10 x 14in

overall: 15 x 19in

\$10,000 - 15,000



8



9

8
Constance Peters (1878-1935)
 View of Sausalito and Tiburon with Marin
 County beyond
 signed 'Constance Peters' (lower left) and
 inscribed "#14 San Francisco Bay Constance
 Peters' (on the stretcher bar)
 oil on canvas
 11 1/4 x 36in
 overall: 14 1/2 x 39 1/4in
\$4,000 - 6,000

Constance Peters became the second wife of Charles Rollo Peters in Monterey in 1909. The couple kept homes in both Europe and San Francisco. A world traveler, she painted landscapes and seascapes in and around the Bay Area as well as scenes along the Monterey Peninsula. Her works are rare as descendants of the artist have kept most of her paintings in private hands.

9
Francis J. McComas (1875-1938)
 Turtle Bay, Australia
 signed 'Francis McComas' (lower right)
 watercolor on paper
 11 x 15in
 overall: 17 1/2 x 21 1/2in
\$3,000 - 5,000
PROVENANCE:
 Private collection, San Francisco, California



10

10

Percy Gray (1869-1952)
 Farm beneath Mt. Tamalpais
 signed 'Percy Gray' (lower right)
 oil on canvas
 20 x 24in
 overall: 26 1/4 x 30 1/4in
\$20,000 - 30,000

EXHIBITED:
 San Francisco, Bohemian Club.

PROVENANCE:
 Private collection, Carmel-by-the-Sea, California



11

11

George Demont Otis (1879-1962)

Old San Francisco at Embarcadero, Meiggs' Wharf
signed 'Geo. Demont Otis' (lower right) and
inscribed 'Old San Francisco at Embarcadero'
(on the reverse)

oil on canvas

24 x 30 1/4in

overall: 31 1/2 x 37 3/4in

\$6,000 - 8,000

12

George Demont Otis (1879-1962)

Sunshine and shadows near San Francisco
signed 'Geo. Demont Otis' (lower right) and
estate-stamped and inscribed 'Sunshine &
Shadows' (on the reverse)

oil and canvas

20 x 24in

overall: 24 3/4 x 28 3/4in

\$3,000 - 5,000

PROVENANCE:

Private collection, Northern California



12



13

13
Jules Eugène Pages (1867-1946)

Chinatown, San Francisco
 signed 'Jules Pages' (lower right)
 oil on canvas

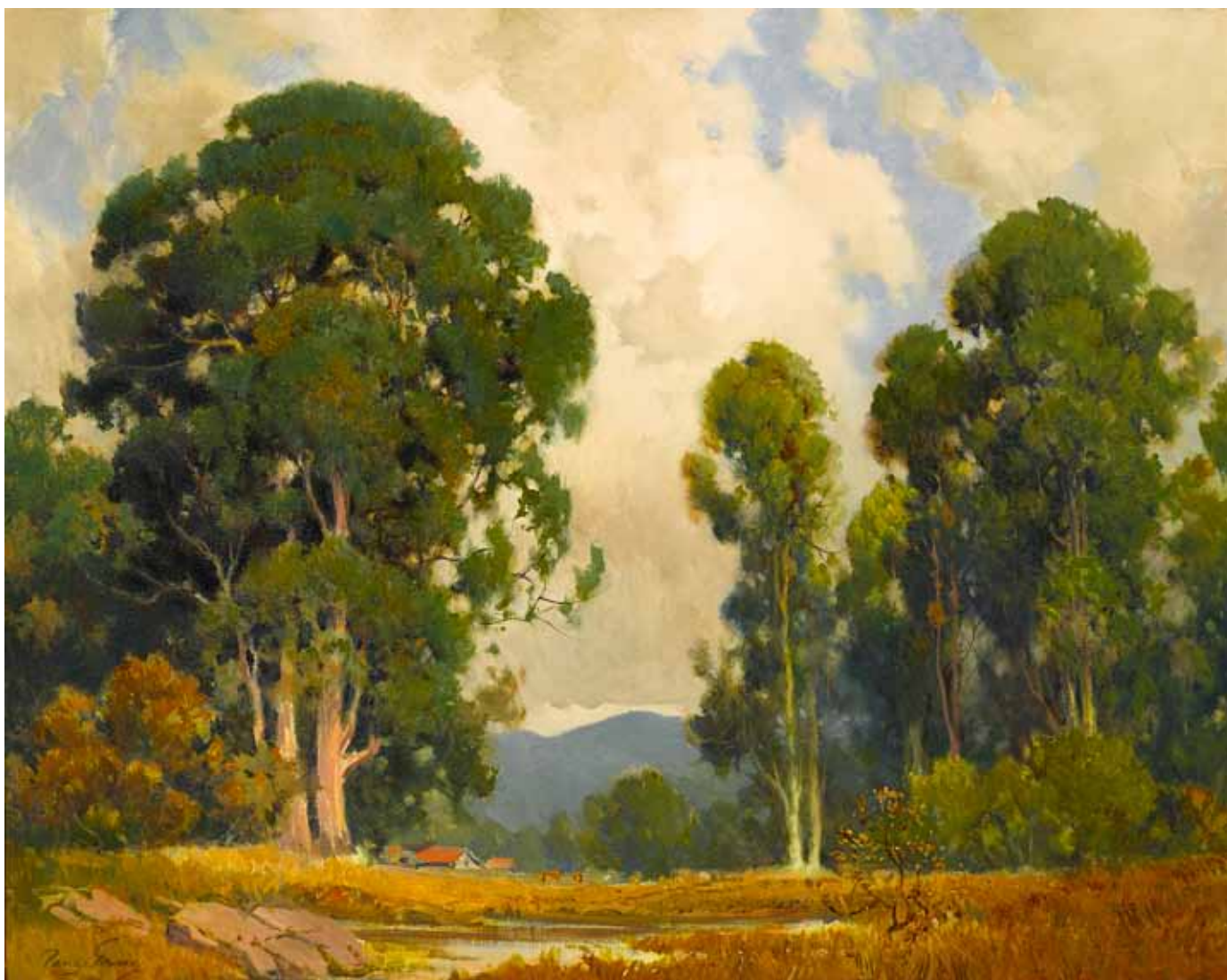
15 1/4 x 18 1/4in

overall: 20 1/2 x 23 3/4in

\$15,000 - 25,000

PROVENANCE:
 Private collection, Northern California

EXHIBITED.
 San Francisco, Bohemian Club.



14

14

Percy Gray (1869-1952)

Farm and Eucalyptus

signed 'Percy Gray' (lower left)

oil on canvas

24 x 30in

overall: 32 x 38in

\$35,000 - 55,000

EXHIBITED:

San Francisco, The Bohemian Club, *Four Bohemian Masters*; Gray, Keith, Redmond, Ritschel, March 1-11, 2011.

Irvine, The Irvine Museum, *California Rhapsody, Early Artists of the Bohemian Club*, June 18 - November 3, 2011.



15

15

Granville Redmond (1871-1935)

Evening, 1910

signed 'Granville Redmond / 1910' (lower left)

oil on canvas

24 x 38in

overall: 35 1/4 x 49 1/4in

\$70,000 - 90,000

PROVENANCE:

With Petersen Galleries, Beverly Hills, California

EXHIBITED:

Oakland, The Oakland Museum, *Granville Redmond*, December 3, 1988 - January 29, 1989, traveling exhibition.

Irvine, The Irvine Museum, *El Camino de Oro, Journey through Early California*, February 23 - June 5, 2010.

Irvine, The Irvine Museum, *California Rhapsody, Early Artists of the Bohemian Club*, June 18 - November 3, 2011.



16

16

Theodore Wores (1859-1939)

San Francisco dunes, 1912

signed and dated 'Theodore Wores. / 1912' (lower left)

oil on canvas

18 x 22in

overall: 24 1/4 x 28 1/4in

\$4,000 - 6,000

PROVENANCE:

Private collection, Northern California

17

Maurice August Del Mué (1875-1955)

Forest Knolls, Marin County, 1939

signed and dated 'M. Del Mué / -39-' (lower left) and signed and titled 'Forest Knolls / Marin Co -Cal- / del Mué / Forest Knolls / Calif' (on the reverse)

oil on canvas

20 1/4 x 24in

overall: 30 1/4 x 34 1/4in

\$3,000 - 5,000

18

Xavier Martinez (1869-1943)

Clouds over a California hillside

monogrammed 'XM' (lower right)

oil on canvas

20 x 20in

overall: 28 1/2 x 28 1/2in

\$8,000 - 12,000

PROVENANCE:

Private collection, San Francisco, California

19

Giuseppe Cadenasso (1858-1918)

Sunset on the marsh

signed 'G Cadenasso' (lower left)

pastel on paper

sight: 17 1/4 x 23 3/4in

overall: 26 1/2 x 32in

\$3,000 - 5,000

PROVENANCE:

Private collection, San Francisco, California



17



18



19



20



21

20

Charles Rollo Peters (1862-1928)

Adobe nocturne

signed 'Charles Rollo Peters' (lower left)

oil on canvas

20 1/4 x 28in

overall: 25 1/2 x 33 1/4in

\$5,000 - 7,000

PROVENANCE:

Private collection, San Francisco, California

21

Charles Rollo Peters (1862-1928)

Adobe on a hill

signed 'Charles Rollo Peters' (lower right)

oil on canvas

16 x 24in

overall: 24 1/4 x 32 1/4in

\$4,000 - 6,000

PROVENANCE:

Private collection, San Francisco, California

22

Will Sparks (1862-1937)

An evening gathering

signed 'Will Sparks.' (lower left)

oil on canvas

14 1/4 x 11in

overall: 23 x 20in

\$5,000 - 7,000

23

Will Sparks (1862-1937)

Firelight, Santa Cruz Valley, Arizona

signed 'Will Sparks' (lower right) and titled (on an old handwritten label on the reverse)

oil on panel

16 x 20in

overall: 20 x 24in

\$3,000 - 5,000

PROVENANCE:

Collection of Dr. Katherine Mather Littell,
Sand Springs, Oklahoma

The handwritten label affixed to the reverse reads:
Firelight - Santa Cruz Valley Arizona - Probably
one of the earliest settlements in the U.S. It is
about 20 miles from San Xavier Mission which
was established in 1684 - Sketch for this picture
made June - 1922 -



22



23



24

24

William Frederick Ritschel (1864-1949)
 Monterey giants
 signed 'W. Ritschel' (lower right) and titled
 'Monterey Giants' (on the stretcher bar)
 oil on canvas
 13 1/2 x 17 1/2in
 overall: 18 3/4 x 22 3/4in
\$10,000 - 15,000

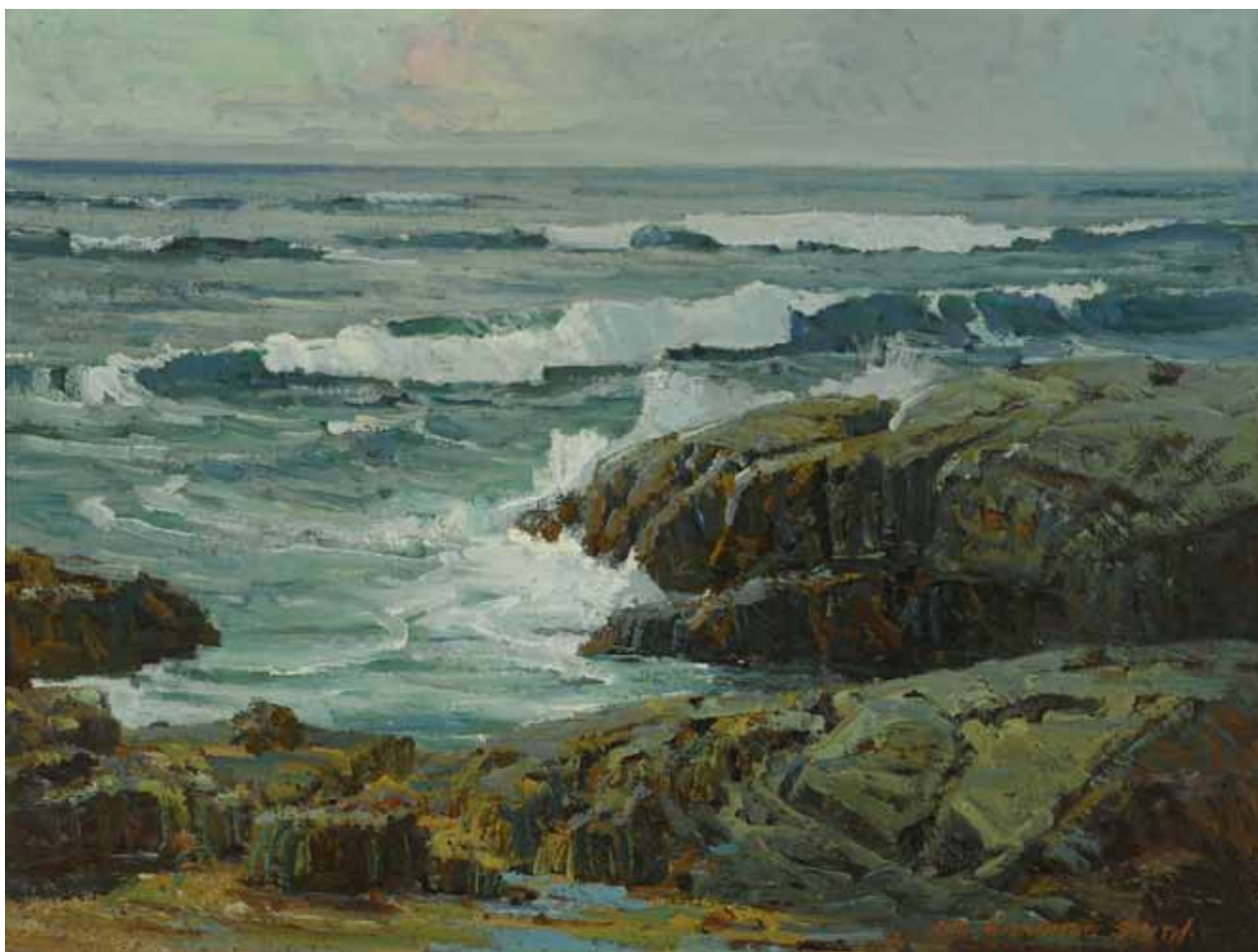
25

Granville Redmond (1871-1935)
 Moonlit cabin
 bears indistinct estate signature (lower left)
 oil on canvas affixed to board
 6 x 8in
 overall: 10 1/2 x 12 1/2in
\$3,000 - 5,000

PROVENANCE:
 Private collection, Southern California



25



26

26

Jack Wilkinson Smith (1873-1949)

Crashing surf

signed 'Jack Wilkinson Smith' (lower right)

oil on board

18 x 24in

overall: 24 1/2 x 30 1/2in

\$12,000 - 16,000

PROVENANCE:

Private collection, Los Angeles, California

A native of New Jersey with a brief professional residency in the Mid-West as a commercial artist, Smith first came to California in 1906—lured by photographs of its scenic wonders. He found California a perfect place for exploring and sketching both the giant Sierra range and the coastal waters. His wanderings first took him up as far as the Oregon coast with its heavy gray mist and giant boulder rocks along its rugged shores. The rain mixed with mist of Oregon's coast discouraged him and he returned to Southern California for his scenic haunts. Smith and his wife settled permanently in Los Angeles, where they remained throughout his illustrious career. Recognized for his lyrical and colorful interpretations of California's mountain and desert landscapes and coastal marines, he was a founding member of the California Art Club, the Painters of the West, and the Biltmore Galleries, serving as its executive director for many years. In this venture he made many friends among business and professional Angelenos and was one of 16 members of the exclusive Murder Club of Los Angeles.*

Since 1912 Smith had traveled practically "every road, cart-track, trail and cowpath" on the Pacific Slope, but his favorite locality for painting was the seashore, notably for its native beauty, light, and motifs. His favorite site was Laguna with its rocky shoreline and golden cliffs hung with tinted iceplant and its soil varied with its own colorful mineral deposits. *Crashing Surf* is one of the distinguished examples of his marine scenes. The pinkish tones of the early morning light illuminate the calm seas along the Laguna Beach shores—perhaps at Arch Beach, where he spent considerable time sketching and painting the life-like swirling patterns of the bluish-green waters broken up by the frothy foam of the rolling surf, which pounds gently against the sturdy granite rocks.

Jack Wilkinson Smith's paintings are full of poetry—lyrical rather than dramatic. His work impresses the observer as warm and sensitive to nature's beauty in its simplest forms with a consummate perfection of his craftsmanship as well. *Crashing Surf* manifests these characteristics.

Smith was a writer of short stories and a poet; his archive is deposited at Bancroft Library, UC

We are grateful to Patricia Trenton, Ph.D. for this essay.



27



28



28

27

Abel George Warshawsky (1883-1962)

Carmel Highlands

signed 'A. G. Warshawsky' (lower left)

oil on canvas board

25 3/4 x 31 3/4 in

overall: 36 x 41 3/4 in

\$6,000 - 8,000

28

Albert Thomas DeRome (1885-1959)

Harvest moon, Wild Rose Beach, Pacific Grove, 1947; Asilomar dunes, 1933 (two)

each signed 'A. DeRome' (lower left) and titled and dated (on the reverse)

each oil on canvas

first 6 x 8 in; second 5 1/4 x 7 in

first overall: 9 1/4 x 11 1/4 in; second overall: 8 1/2 x 10 1/4 in

\$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. 131, no. 425, second p. 72, no. 173, each illustrated in color.



29

29

Mary DeNeale Morgan (1868-1948)

Springtime, Hatton Fields, Carmel

signed 'M. DeNeale Morgan' (lower left) and inscribed 'Oil painting by M. De Neale Morgan /

Springtime, Hatton Fields, Carmel / (site of Carmel High School)' (on the artist's label on the reverse)

oil on canvas affixed to board

24 x 30in

overall: 31 1/4 x 37 1/4in

\$10,000 - 15,000

PROVENANCE:

Private collection, Northern California



30

30

Albert Thomas DeRome (1885-1959)

Point Lobos cypresses, 1934; Point Lobos cypresses near North Point, 1935 (two) each signed 'A. DeRome' (lower right) and titled and dated (on an old handwritten label on the reverse)

each oil on canvas board

each 10 x 14in

first overall: 14 1/2 x 18 1/2in; second overall: 16 x 20in

\$5,000 - 7,000

PROVENANCE:

With William Karges Fine Art, Carmel, California (second)

EXHIBITED:

Irvine, The Irvine Museum, *Paradise Found, Summer in California*, June 16 - September 20, 2012 (second).

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. 73, no. 180, second p. 75, no. 188, each illustrated in color.



30

31

Gottardo Piazzoni (1872-1945)

Mill Valley, 1911

signed and dated 'G. Piazzoni '11' (lower right) and signed, titled and dated 'Gott. Piazzoni / Mill Valley 1911' (on the reverse)

oil on board

6 1/2 x 8 1/2in

overall: 9 1/4 x 11 1/2in

\$3,000 - 5,000



31

32

Albert Thomas DeRome (1885-1959)

Salmon trolling, Monterey Bay, 1947; Monterey Bay sunset (two)
each signed 'A. DeRome' (lower left) and first titled and dated (on the reverse); second titled (on the reverse)
each oil on canvas
each 6 x 8in
each overall: 9 1/4 x 11 1/4in
\$3,000 - 5,000

PROVENANCE:

With Gump's Gallery, San Francisco, California (second)

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. 132, no. 432, illustrated in color.



32

33

Gottardo Piazzoni (1872-1945)

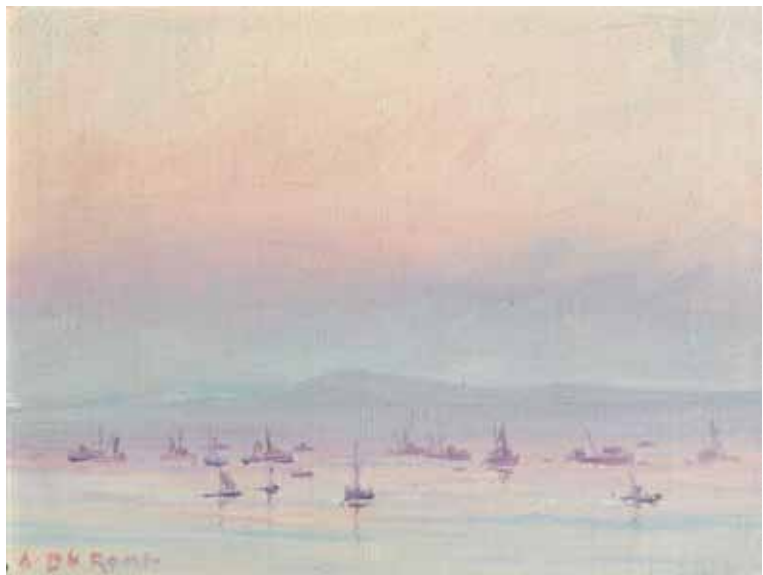
Ben Lomond Mountains, 1914
signed 'G Piazzoni' (lower left) and titled and dated 'Ben Lomond / May 1914' (on the reverse)
oil on board
6 1/2 x 8 1/2in
overall: 9 1/4 x 11 1/2in
\$3,000 - 5,000

EXHIBITED:

Santa Cruz, Mary Porter Sesnon Art Gallery, *Plein Air Paintings: Landscapes and Seascapes from Santa Cruz to the Carmel Highlands, 1898-1940*, April 14 - May 12, 1985.

LITERATURE:

Burton Boundey, *Plein Air Paintings: Landscapes and Seascapes from Santa Cruz to the Carmel Highlands, 1898-1940*, Santa Cruz, 1985.



32



33



34

34

Franz Arthur Bischoff (1864-1929)

Large charger with a glass bowl of pink and yellow roses, 1900

signed 'Franz A. Bischoff' (lower right edge) and dated 'March 1900' (on the underside) and printed mark 'J. P. / L. France' (on the underside)
porcelain

diameter: 18in

\$6,000 - 8,000

PROVENANCE:

Private collection, Southern California

35

Franz Arthur Bischoff (1864-1929)

Plate with green and purple grapes, 1905

signed and dated 'Franz A. Bischoff / 1905' (center right edge) and printed mark 'Haviland / France' (on the underside)

porcelain

diameter: 9in

\$3,000 - 5,000

PROVENANCE:

Private collection, Southern California



35

36

Franz Arthur Bischoff (1864-1929)

Cylindrical vase with roses, 1906
signed and dated 'Franz A. Bischoff / 1906'
(above foot rim) and printed mark 'Belleek
Willels' (on the underside)

porcelain

height: 15 1/4in

\$10,000 - 15,000





37

37

Paul de Longpre (1855-1911)

California poppies and dragonflies, 1902
signed, dated and inscribed 'Paul de Longpré /
Los Angeles. 1902.' (lower right)

watercolor on paperboard

21 1/4 x 12 1/2in

overall: 28 1/2 x 19 1/2in

\$7,000 - 10,000

PROVENANCE:

Private collection, Chicago, Illinois

Thence by descent to the present owner

Private collection, Virginia

38

Franz Arthur Bischoff (1864-1929)

Yellow and pink roses, 1903

signed and dated 'Franz A. Bischoff / 1903'
(lower right)

watercolor on paper

10 x 14in

overall: 20 x 23 1/2in

\$3,000 - 5,000

PROVENANCE:

Private collection, Southern California

39

Franz Arthur Bischoff (1864-1929)

Plate with three small birds perched on a spray
of plum blossoms

signed 'Franz A Bischoff' (lower center edge)
and printed mark 'MR France' (on the underside)

porcelain

diameter: 9 1/2in

\$3,000 - 5,000

PROVENANCE:

Private collection, Southern California

40

Franz Arthur Bischoff (1864-1929)

Grapes on a vine

signed 'Franz A Bischoff' (lower right)
watercolor on paper

8 1/2 x 22 1/4in

overall: 14 1/4 x 27 3/4in

\$3,000 - 5,000

PROVENANCE:

Private collection, Southern California



38



39



40



41

41

Clarence Hinkle (1880-1960)

Seated woman in a blue kimono

signed 'Clarence K. Hinkle' (lower right)

oil on canvas

36 x 30in

overall: 45 1/4 x 39 1/4in

\$7,000 - 10,000

42

Edith White (1855-1946)

Watermelon and grapes, 1889

signed, dated and inscribed 'Edith White LA

1889' (lower left)

oil on canvas

24 x 36in

overall: 31 1/4 x 43 1/4in

\$4,000 - 6,000



42



43



43

Arthur Putnam (1873-1930)

Puma with cub; Puma (a pair)

each inscribed 'A Putnam' in cartouche (on the base)

each bronze with green patina

first height: 37 1/2in; second height: 36 1/2in

\$20,000 - 30,000

PROVENANCE:

Private collection, Sebastopol, California

Private collection, Berkeley, California

Beginning in 1903, Arthur Putnam was commissioned by Edward Willis Scripps to produce a series of large outdoor sculptures in bronze for his Miramar Ranch north of San Diego. Putnam did not work on the commission continuously, as he took a lengthy trip to Europe in 1905. Visits to Rome and Paris, as well as a move to San Francisco, delayed the work. But Putnam again took up the commission in 1907. A number of models were made and a handful of full-size figures were cast. Putnam created two life-size puma casts for Mrs. Scripps. The Scripps family bronzes, *Puma with Cub* and *Puma*, were cast in 1911 and 1910 respectively. Each is 38 inches tall with a base that measures 20 x 50 inches. These works are still held by the Scripps family.

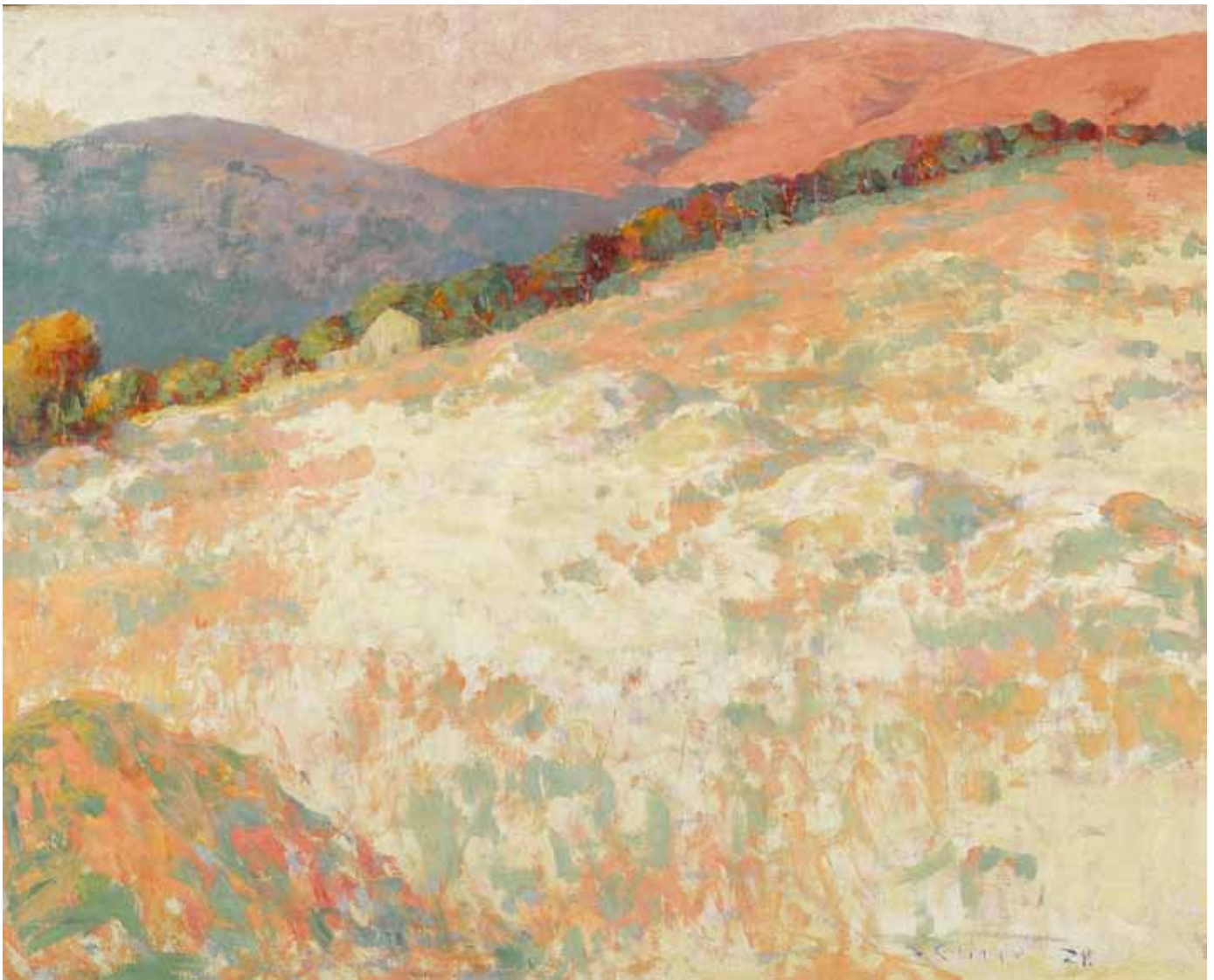
The works in this lot: *Puma with Cub* and *Puma* are comparable works and are of identical subject matter. While the bases are of smaller size (17 x 45 inches) the Pumas themselves are of very similar scale. These bronzes have the best elements of Putnam's work: a deft anatomically accurate depiction of the languid but powerful big cats. As Rose Berry wrote in *The American Magazine of Art*, May 1929, Putnam's work *has an impressionistic looseness; he casts aside all haggling detail, leaving in its place something irresistible, something so full of life, movement and the traits and instincts which make life that his work, once seen, is not to be forgotten* (p. 280).



44



45



46

44

August Gay (1890-1948)

Boats at harbor

unsigned

oil on board

11 x 14in

overall: 14 x 17in

\$10,000 - 15,000

PROVENANCE:

Collection of the artist

Thence by descent

Private collection, Northern California

45

Maurice Logan (1886-1977)

Harbor view

signed 'Maurice / Logan' (lower right)

watercolor on paper affixed to paperboard

sight: 14 1/2 x 19 1/2in

overall: 23 x 27 1/2in

\$10,000 - 15,000

PROVENANCE;

Private collection, Northern California

46

Selden Connor Gile (1877-1947)

Hay field, sunset, 1928

signed and dated 'S C Gile 28' (lower right)

oil on canvas

24 1/4 x 30 1/4in

overall: 28 1/4 x 34 1/4in

\$60,000 - 80,000

PROVENANCE:

Private collection, Southern California



47

47

William Clapp (1879-1954)

Blossoms

signed 'Clapp' (lower right) and estate-stamped
(on the reverse)

oil on board

15 x 18in

overall: 21 x 24in

\$5,000 - 7,000

PROVENANCE:

With Maxwell Galleries, San Francisco, California

EXHIBITED:

Belmont, Wiegand Gallery.

48

William Clapp (1879-1954)

Ranch in green hills

unsigned

oil on board

15 x 18in

overall: 20 x 23in

\$3,000 - 5,000

PROVENANCE:

With Laky Gallery, Carmel, California

With Kerwin Galleries, Burlingame, California



48



49

49

August Gay (1890-1948)

View of Old Monterey from the rooftops of the Stevenson house, 1928
signed 'Gay' (on the reverse)

oil on board

20 x 24in

overall: 23 1/2 x 27 3/4in

\$15,000 - 25,000

PROVENANCE:

Collection of the artist

Thence by descent

Private collection, Northern California

EXHIBITED:

Monterey, Monterey Peninsula Museum of Art, *Wonderful Colors! The Paintings of August Francois Gay*, January 30 - May 30, 1993, traveling exhibition.

There is an unfinished harbor scene on the reverse.



49 (reverse)



50

50

Edgar Payne (1883-1947)

Concarneau harbor

signed 'Edgar Payne' (lower right)

oil on canvas

24 x 28in

overall: 26 x 30in

\$40,000 - 60,000

PROVENANCE

With Rehs Galleries, Inc., New York, New York

Private collection, Massachusetts



51

51

William Frederick Ritschel (1864-1949)

In the silence of the night

signed 'W. Ritschel' (lower right) and signed and titled 'In the Silence of the Night by W. Ritschel N.A.' (on the original stretcher bar)

oil on canvas

30 x 36in

overall: 40 3/4 x 46 3/4in

\$50,000 - 70,000

PROVENANCE:

Perry Cohn Trust, California



52

52

Rinaldo Cuneo (1877-1939)

Two construction workers overlooking Paris with the Eiffel Tower in the distance, 1913
signed, dated and inscribed 'R Cuneo / Paris 1913' (lower right)

oil on canvas

28 3/4 x 23 1/2in

overall: 33 1/4 x 28in

\$7,000 - 10,000

PROVENANCE:

Private collection, Northern California

53

Rinaldo Cuneo (1877-1939)

View of Notre Dame, Paris
signed 'R. Cuneo' (lower left)

oil on canvas affixed to board

14 x 18in

overall: 18 1/2 x 22 1/2in

\$4,000 - 6,000

PROVENANCE:

Private collection, Northern California

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

\$18,000 - 24,000

PROVENANCE:

Private collection, New England

55

Harry B. Lachman (1886-1975)

Chateau de Saumur, 1919

signed and dated 'Harry B. Lachman. 19.' (lower right)

oil on canvas

29 x 24in

overall: 36 3/4 x 32in

\$3,000 - 5,000

PROVENANCE:

With Dalzell Hatfield Galleries, Los Angeles, California



53



54



55

56

Guy Rose (1867-1925)

Spring Rain

signed 'Guy Rose' (lower right) and titled (on the reverse)

oil on canvas

15 x 18in

overall: 20 x 23in

\$150,000 - 250,000

PROVENANCE:

Private collection, Simi Valley, California

There is an old handwritten label on the stretcher bar which reads 'Guy Rose / Spring Rain'. The same title is also inscribed on the reverse of the canvas. There is an inscription on the back of the frame which reads 'Painted at Giverny, France on the Seine River'. The canvas is stamped by P. Foinet Fils & Lefebvre, Paris.

The travels and artistic training of Guy Rose are well documented and by any metric the importance of Monet and Giverny on Rose's work cannot be undervalued. Despite recurring health problems, which amongst other things necessitated a nearly ten year break from oil painting, Rose's brush was magnificently fertile in the years he spent in Giverny. With his wife Ethel, Rose acquired an old stone cottage at Giverny in 1904... *on part of the property known as the sente des Grosses Eaux, located at the far west end of the village, a little over half a mile from the home of Monet.* (Will South, Guy Rose: American Impressionist, p.37). Giverny sits on the "right bank" of the River Seine where the river Epte meets the Seine. Rose described the environs in part in 1897... *long hillsides checkered with patches of different vegetable growths, slope down to low flat meadows through which runs the river Epte, bordered with stunted willows.*

In *Spring Rain* Rose brings impressionist strategies of composition to bear including a nearly skyless landscape. The painting is highly atmospheric with a muted vaporous blue and green mixture blurring the distinction between ground and sky especially in the upper right corner. The midground is densely foliated and luxuriously textured with a dense impasto. Overall the painting is striking in its restrained use of tone to capture the transient moment as the rain comes over the hill. Ethel Rose wrote that her husband *loved the country and was always happy when alone and occupied* (South, p. 42). *Spring Rain* facilitates an easy step into the shoes of a happy and focused Rose painting not far from his home.



56



57

57

Alexander Warshawsky (1887-1945)

Early morning in Cassis
signed 'Xander Warshawsky' (lower left) and
titled (on an old handwritten label on the
original backing board)

oil on canvas

32 x 39in

overall: 41 x 48in

\$5,000 - 7,000

58

Lawton Silas Parker (1868-1954)

Garden scene

signed 'Lawton Parker' (lower right)

oil on board

19 3/4 x 16in

overall: 27 3/4 x 24in

\$3,000 - 5,000

PROVENANCE:

Private collection, Northern California



58



59

59

William Wendt (1865-1946)

Village with a church spire in the distance, 1902

signed and dated 'Wm Wendt. 1902.' (lower left)

oil on canvas

16 1/4 x 20 1/4in

overall: 25 3/4 x 29 3/4in

\$15,000 - 25,000

PROVENANCE:

With Berry-Hill Galleries, New York, New York

Private collection, Los Angeles, California



60

60

Alson Skinner Clark (1876-1949)

Street in La Roche, France, 1914

estate-stamped (lower right)

oil on canvas

15 x 18in

overall: 22 1/4 x 25 1/4in

\$8,000 - 12,000

PROVENANCE:

Estate of the artist

With Petersen Galleries, Beverly Hills, California

Private collection, Laguna Beach, California

61

Bernhard Gutmann (1869-1936)

Early morning, Mallorca, 1925

signed and dated 'B. Gutmann 25' (lower right)

and estate-stamped and numbered '177' (on the reverse)

oil on panel

14 3/4 x 18 1/4in

overall: 23 x 26 1/4in

\$5,000 - 7,000

PROVENANCE:

Private collection, Northern California



61



62

62

Joseph Raphael (1869-1950)

The end of summer

signed partially indistinctly '[...] Raphael' (lower left)

oil on canvas

22 3/4 x 36 1/2in

overall: 33 1/4 x 47 1/4in

\$60,000 - 80,000

PROVENANCE:

Private collection, Northern California

EXHIBITED:

Laren, New Hampshire, Singer Memorial Foundation, *Joseph Raphael*,

December 13, 1981 - January 31, 1982, no. 14.



63

63

John Bond Francisco (1863-1931)

Sunset's rosy glow

signed 'J. Bond Francisco' (lower right)

oil on canvas

22 x 28in

overall: 27 1/2 x 33 1/2in

\$7,000 - 10,000

PROVENANCE:

Private collection, Oregon

64

John Marshall Gamble (1863-1957)

A sunny glade, 1894

signed and dated 'J. M. Gamble / 1894' (lower right) and titled 'A Sunny Glade' (on the reverse)

oil on canvas

18 x 30 1/4in

overall: 28 x 40 1/4in

\$6,000 - 8,000

PROVENANCE:

Private collection, San Francisco, California

Private collection, Santa Cruz, California



64



65

65

John Marshall Gamble (1863-1957)

Poppies and lupine

signed 'J. M. Gamble' (lower left)

oil on canvas

20 x 26in

overall: 27 x 33in

\$40,000 - 60,000

PROVENANCE:

Private collection, Southern California



66

66

William Wendt (1865-1946)

Mount San Antonio, (Mount Baldy), 1923

signed and dated 'William Wendt. 1923.' (lower left)

oil on canvas

25 x 30in

overall: 36 1/2 x 41 1/2in

\$50,000 - 70,000

PROVENANCE:

With William A. Karges Fine Art, Carmel, California

Private collection, San Francisco, California



67

67

Edgar Payne (1883-1947)

Sierra lake and peaks

signed 'Edgar Payne' (lower right)

oil on canvas

34 x 34in

overall: 39 1/4 x 39 1/4in

\$50,000 - 70,000

EXHIBITION:

Bakersfield, Bakersfield Museum of Art, *The Masterworks of Western Paintings*, June 10 - August 22, 2010.



68

68

Benjamin Chambers Brown (1865-1942)

Windy day, Pasadena

signed 'Benjamin C. Brown' (lower right) and estate-stamped and numbered '6' (on the stretcher bar)

oil on canvas

16 x 20in

overall: 22 1/2 x 26 1/2in

\$8,000 - 12,000

PROVENANCE:

With Maureen Murphy Fine Arts, Montecito, California

69

Marion Kavanagh Wachtel (1870-1954)

Arroyo stream

signed 'Marion Kavanagh Wachtel' with artist's cipher (lower right)

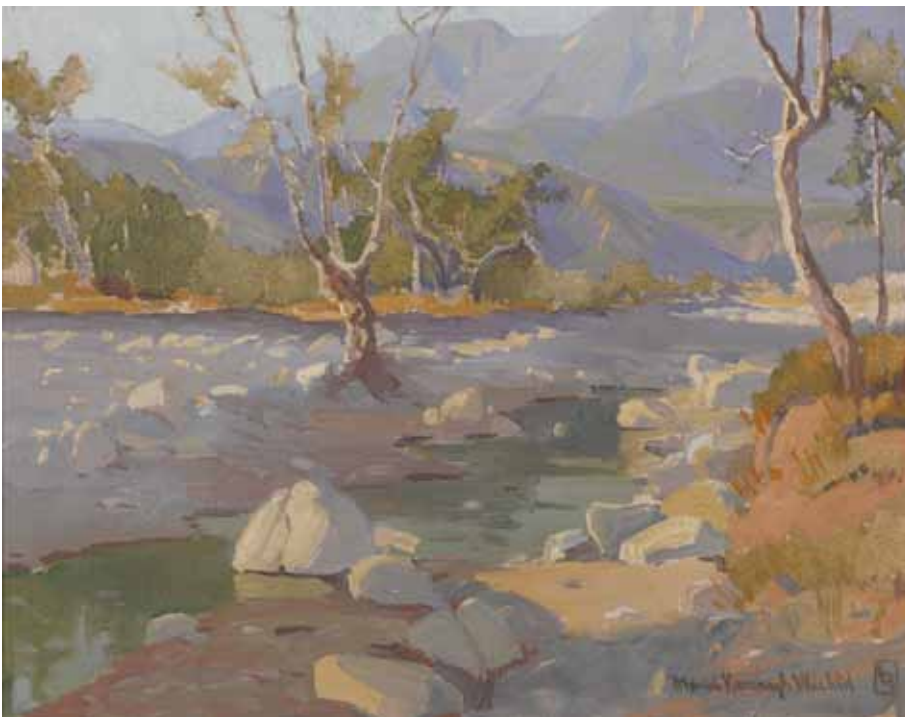
oil on canvas

13 3/4 x 17 3/4in

overall: 21 1/2 x 25 1/2in

\$8,000 - 12,000

There is a stamp on the stretcher bar which reads "This painting is number 6 from the estate of Marion Kavanagh Wachtel."



69



70

70

Maurice Braun (1877-1941)

Connecticut river

signed 'Maurice Braun' (lower left) and inscribed 'Connecticut River' (on the stretcher bar)

oil on canvas

36 x 42in

overall: 44 1/4 x 50 1/4in

\$30,000 - 50,000

PROVENANCE:

Private collection, Colorado

71

Guy Rose (1867-1925)

San Gabriel Road, circa 1914
signed 'Guy Rose' (lower right)
oil on canvas
24 x 29 1/4in
overall: 34 x 39in
\$600,000 - 800,000

PROVENANCE:

Stendahl Galleries, Los Angeles, California
Private collection, San Gabriel Valley, California
Terry DeLapp, Los Angeles, California, 1991
Redfern Galleries, Laguna Beach, California, 1992
Thence to the present owner

EXHIBITED:

Los Angeles, Stendahl Galleries, *Guy Rose*, October 1922.
Oakland, The Oakland Museum, *Selections from the Irvine Museum Exhibition*, November 13, 1993 - February 20, 1994.
Oakland, The Oakland Museum, *Guy Rose: American Impressionist*, July 1 - September 24, 1995, traveling exhibition.
San Juan Capistrano, *Romance of the Bells, the California Mission in Art*, June 17 - October 14, 1995, traveling exhibition.
Athens, Georgia Museum of Art, *California Impressionists*, July 6 - September 1, 1996, no. 47, traveling exhibition.
Irvine, The Irvine Museum, *All Things Bright and Beautiful, California Impressionist paintings from the Irvine Museum*, November 10, 2010 - June 11, 2011.
Irvine, The Irvine Museum, *Paradise Found, Summer in California*, June 16 - September 20, 2012.

LITERATURE:

Stendahl, Earl L., *Guy Rose*, Los Angeles, 1922, p. 35, pl. 64, illustrated.
Stern, Jean, *Selections from the Irvine Museum*, Irvine, 1992, p. 67, illustrated in color.
South, Will, *Guy Rose: American Impressionist*, Oakland, 1995, noted p. 67, fig. 69, p. 71, illustrated in color.
Stern, Jean, *Romance of the Bells, the California Mission in Art*, Irvine, 1995, p. 105, illustrated in color.
Gerdtz, William, *All Things Bright and Beautiful, California Impressionist paintings from the Irvine Museum*, Irvine, 1998, p. 37, illustrated in color.

The most gifted of California's Impressionist artists, Guy Rose was the only artist among the top early Impressionists to be born in Southern California. His father, L.J. Rose, owned the Sunny Slope Ranch, located in the San Gabriel Valley about ten miles east of Los Angeles. The Mission San Gabriel Arcángel was a familiar landmark to Guy Rose, who grew up within the "sound of its bells."

San Gabriel Road and *San Gabriel Mission* (collection of Morton and Donna Fleischer), both painted about 1919, are the only known paintings that Rose painted of any California mission. In both cases the mission takes a secondary role as a framework for an interesting little outdoor still-life of pots in the mission yard, or as a barely discernible backdrop for the view of houses and trees along San Gabriel Road.

San Gabriel Road is a more structured picture than many of Rose's landscapes along the California coast. Curiously the artist chooses the back of the neighboring buildings rather than a static, more structured portrait of the Mission. He was clearly taken by the location; filled with rich colors, varieties of shapes, lines, shadows and balance. The perspective is similar to that found in Joseph Kleitsch's masterpiece, *The Old Post Office*. The capturing of a candid off-set moment rather than of a more commonly posed composition.

The subject of *San Gabriel Road* is indeed the fruit stand in the center of the painting. This is clearly evident by the strong linear quality of the composition, created by the diagonal lines of the building, the fence and the effect of the recession in space of the pepper trees. The result is a prominent vanishing point, in effect a large "X" that dominates the composition and draws the viewer's eye to the most colorful part of the painting, the fruit stand. Purple shadows, a prominent color used by Rose's French counterparts, abound. The surface of the work is filled with thick impasto that gives it dimension and richness. Primary colors dappled everywhere. Rose has taken his talents, honed alongside the French masters, and added his own Southern California roots to capture a unique snapshot of life in the early years of the last century along the San Gabriel road.

(Excerpts from Jean Stern's essay *The California Missions in Art: 1890 to 1930, from the exhibition catalogue Romance of the Bells, The California Missions in Art*, 1995)



71



72

72

Anna Althea Hills (1882-1930)

Morning light, Verdugo Road, Los Angeles, 1913
signed and dated 'A. A. Hills. / 1913' (lower left)
oil on canvas

20 1/4 x 24 1/4in

overall: 27 3/4 x 31 3/4in

\$6,000 - 8,000

PROVENANCE:

With Ulrike Kantor Gallery, Los Angeles, California
Private collection, Los Angeles, California

73

Anna Althea Hills (1882-1930)

Poplar house, late afternoon, Laren, Holland, 1911
signed and dated 'A. A. Hills '11' (lower right)
and signed and titled 'Poplar House - Late
Afternoon / Laren - Holland / by Anna A Hills'
(on the reverse)

oil on canvas board

7 1/2 x 10 1/2in

overall: 13 1/4 x 16 1/2in

\$4,000 - 6,000

PROVENANCE:

With The North Point Gallery, San Francisco,
California

Private collection, Los Angeles, California



73



74

74

William Wendt (1865-1946)

Quiet brook, 1923

signed and dated 'William Wendt -1923-' (lower right)

oil on canvas

30 x 36in

overall: 39 1/2 x 45 1/2in

\$65,000 - 85,000

EXHIBITED:

Irvine, The Irvine Museum, *California Impressionists, A Presentation of the Atlanta Committee for the Olympic Games Cultural Olympiad*, traveling exhibition, November 8, 1997 - January 31, 1998.

Irvine, The Irvine Museum, *California Legacy*, May 1 - October 1, 2005.

Laguna Beach, Laguna Art Museum, *In Nature's Temple: The Life and Art of William Wendt*, November 9, 2008 - February 8, 2009.

Irvine, The Irvine Museum, *Paradise Found, Summer in California*, June 16 - September 20, 2012.

LITERATURE:

South, Will, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 25, illustrated in color.

75

John Frost (1890-1937)

Spring, 1926 (Thought to be near Pasadena/La Cañada)

signed and dated 'John Frost. 1926.' (lower right)

original canvas

30 x 34in

overall: 40 1/4 x 44 1/4in

\$150,000 - 250,000

PROVENANCE:

With William A. Karges Fine Art, Carmel, California

Private collection, San Francisco, California

LITERATURE:

Phil Kavinick, *John Frost, A Quiet Mastery*, Irvine, 2013, p. 123, illustrated.

Born in Philadelphia in 1890, John Frost painted radiant impressionistic landscapes of Southern California. They were primarily of the Eastern Sierras and the desert region of Palm Springs. His style was purely influenced by the French Impressionists and he was one of the earlier California artists to apply this technique to the western landscape.

He was the son of famous illustrator Arthur B. Frost. Known as Jack, he studied with his father as well as with Jean Paul Laurens in Paris at the Academie Julian. Two of his notable fellow painters in France were Richard E. Miller and Guy Rose, the latter of which he met in Giverny.

He suffered from poor health through much of his life and as a young adult spent two years in a tuberculosis sanitarium in Switzerland. After becoming a successful illustrator in New York City, he moved out west seeking a dry climate for his health. In 1919 he lived with his family in Pasadena, where he was much influenced by his father's close friend, painter Guy Rose. The men went on numerous painting excursions together.

Frost married in 1922. After a honeymoon in Santa Barbara, where he met artist John Marshall Gamble, he settled with his new wife in Pasadena. The couple enjoyed an active social calendar full of country clubs, golfing and horseback riding, much to the dismay of fellow artist Alson Skinner Clark, who thought he did not devote enough time to his artistic pursuits.

In 1926, Frost began to depict the area in and around Pasadena.

According to an article from the Pasadena Star-News in April of 1926, "Mr. Frost is no stranger to the Flintridge district as he is a member of both the Flintridge Riding Club and the Flintridge Country Club, but up to the present he has viewed the local landscape from behind a golf club or a riding crop instead of a paint brush and palette as he is now doing. It might be mentioned that he turned in the best gross score for 36 holes in the Dryborough Cup tournament just held at the Country Club." Frost is quoted as saying, "While planning a painting trip to the desert the idea occurred to me to work nearer home and do some of the views which I had mentally checked in Flintridge...There is enough beauty here to keep a painter busy for one life-time at least and [I] expect to do some of my best work under the stimulus of this varied scenery," The interviewer asked whether he found "it difficult to work with an audience watching your every stroke". He replied that "No, indeed, that is something one becomes accustomed to working when out-of-doors." (Phil Kavinick, *John Frost, A Quiet Mastery*, p.123) However, according to his son, John Frost was not entirely truthful in his answer as the watchful eye of his father Arthur Frost did indeed make him uncomfortable.

In Spring, 1926 we see a marked turn in Frost's work towards a more French Impressionist style. He utilizes small, wispy brush strokes with an emphasis on a higher key palette. This auction gives us an opportunity to compare Guy Rose's influence on Frost with the former's painting *San Gabriel Road* (lot 71). In both paintings, the foreground is dominated by the interplay of light and shadow as it blankets the ground. Both artists utilize a similar palette of soft pastels.

Frost's paintings are rare, due to his ill health and untimely death. Also he believed in the pursuit of quality over profit, a value instilled in him by his artistic parents.



75



76

76

John Marshall Gamble (1863-1957)

California hillside, 1902

signed and dated 'J. M. Gamble / 1902.'
(lower left)

oil on canvas affixed to board

17 x 13 1/2in

overall: 27 x 23 3/4in

\$6,000 - 8,000

PROVENANCE:

Private collection, Los Angeles, California

77

Angel Espoy (1879-1963)

A Laguna Valley, Southern California

signed 'A. Espoy' (lower right) and inscribed 'A
Laguna Valley So. Cal' (on the stretcher bar)

oil on canvas

28 x 36in

overall: 34 1/2 x 42 1/2in

\$4,000 - 6,000



77



78

78

Maurice Braun (1877-1941)

San Diego hills

signed 'Maurice Braun' (lower right)

oil on canvas

16 x 24in

overall: 24 x 32in

\$20,000 - 30,000

PROVENANCE:

Private collection, Laguna Beach, California

Joseph Kleitsch (1882-1931)

Bougainvillea, Capistrano Mission, 1923

signed, dated and inscribed 'Joseph Kleitsch / Capistrano / 1923' (lower right)

oil on canvas

30 x 24in

overall: 40 1/4 x 34 1/4in

\$250,000 - 350,000

PROVENANCE:

With Redfern Gallery, Laguna Beach, California

EXHIBITED:

San Juan Capistrano, *Romance of the Bells, the California Mission in Art*, June 17 - October 14, 1995, traveling exhibition.

Irvine, The Irvine Museum, *Majestic California*, September 9, 2006 - January 13, 2007.

Irvine, The Irvine Museum, *Selections from the Irvine Museum*, October 6, 2009 - February 13, 2010.

Irvine, The Irvine Museum, *All Things Bright and Beautiful, The National Tour Comes Home*, November 10, 2010 - June 11, 2011.

LITERATURE:

Stern, Jean, *Romance of the Bells, the California Mission in Art*, Irvine, 1995, p. 44, illustrated in color.

Trenton, Patricia, *Joseph Kleitsch: A Kaleidoscope of Color*, Irvine, 2007, p. 8, detail illustration, p. 138-139, illustrated in color.

Hungarian-born artist Joseph Kleitsch has been acclaimed as one of the outstanding California plein-air painters of his time. He is praised for his sensitive portraits, masterful still lifes, and brilliantly colored impressionistic paintings of Southern California, in particular those of Laguna and Mission San Juan Capistrano. Kleitsch created what one critic described as "veritable singing tapestries of color." His keen eye and deep reverence for nature gave us a magnificent legacy that could never be duplicated.

In the early 1920s, Kleitsch began extended sketching trips to San Juan Capistrano mission. The appeal of the colorful gardens and the subtle loveliness of the mission walls and cloisters gave rise to a number of strikingly beautiful paintings, like *Bougainvillea, Mission San Juan Capistrano*. Here, Kleitsch's eye caught the deep red bougainvillea cascading over the mission's rough adobe brick wall. With an impressionistic style employing staccato brush strokes of vivid colors, he skillfully captures this scene in the brilliant natural light while the mission wall is left in deep shadow. His talents are on display as he has effectively blended the color and the tranquility of the setting.

We are grateful to Patricia Trenton, Ph.D for this note.





80

80

Franz Arthur Bischoff (1864-1929)

Cabin amongst the eucalyptus

signed 'Franz A Bischoff' (lower left)

oil on paper affixed to board

16 3/4 x 13in

overall: 21 x 17 1/4in

\$3,000 - 5,000

PROVENANCE:

Private collection, Southern California

81

Paul Lauritz (1889-1975)

A stand of trees and rolling hills

signed 'Paul Lauritz' (lower left)

oil on canvas

20 x 24in

overall: 29 3/4 x 33 3/4in

\$4,000 - 6,000



81



82

82

Maurice Braun (1877-1941)

Valley road

signed 'Maurice Braun' (lower right)

oil on canvas

25 x 30in

overall: 34 3/4 x 39 3/4in

\$25,000 - 35,000

PROVENANCE:

Private collection, Los Angeles, California



83

83

Thomas Lorraine Hunt (1882-1938)

Three white sails

signed 'Thos. L. Hunt.' (lower right)

oil on board

16 x 20in

overall: 21 1/4 x 25 1/4in

\$12,000 - 18,000

PROVENANCE:

Private collection, Northern California



84

84

William Alexander Griffith (1866-1940)

Divers Cove, Laguna Beach

signed 'William Griffith' (lower right)

pastel on linen

sight: 15 1/2 x 19 3/4in

overall: 19 1/2 x 23 1/2in

\$25,000 - 35,000

PROVENANCE:

Private collection, Northern California



85

85

Maurice Braun (1877-1941)

Landscape with distant mountains, believed to be Escondido Hills

signed 'Maurice Braun' (lower right)

oil on canvas

20 x 24 1/4 in

overall: 27 x 31 in

\$7,000 - 10,000

PROVENANCE:

Private collection, Southern California

Private collection, San Diego, California

86

Alfred R. Mitchell (1888-1972)

Easton, Pennsylvania on the Delaware River

signed 'Alfred R. Mitchell' (lower right)

oil on board

16 x 20 in

overall: 23 1/4 x 27 1/4 in

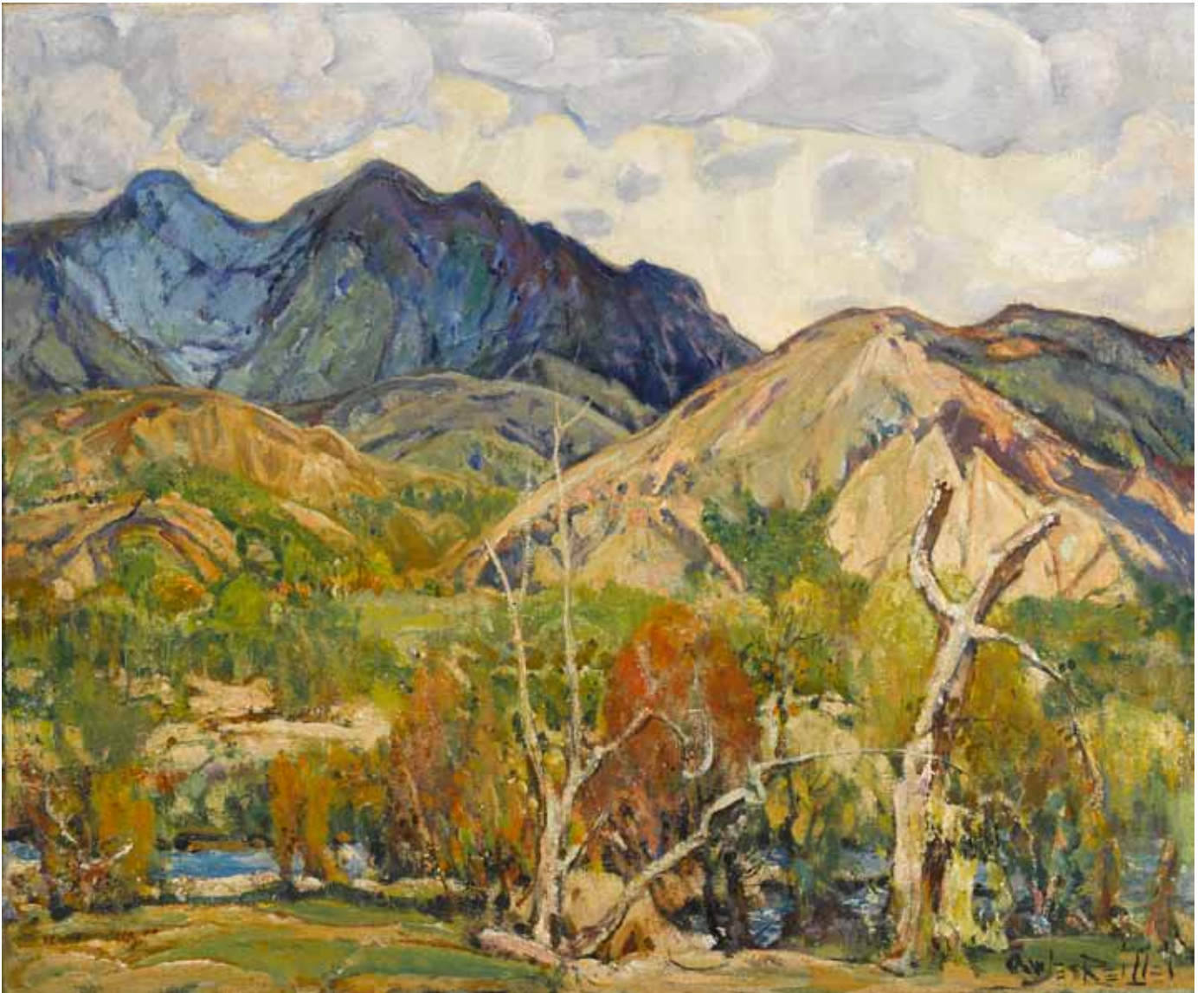
\$5,000 - 7,000

PROVENANCE:

Private collection, Laguna Beach, California



86



87

87

Charles Reiffel (1862-1942)

San Felipe Creek, 1937

signed 'Charles Reiffel' (lower right) and signed and indistinctly titled 'S[...] Felipe C[...] / Charles Reiffel' (on an old handwritten label on the reverse) and indistinctly signed, titled and dated 'S[.....] elipe Creek / [...]les Reiffel / 1937' (on the reverse)

oil on canvas

28 1/4 x 34 in

overall: 35 1/4 x 41 in

\$30,000 - 50,000

LITERATURE:

Ariel Plotek, *Charles Reiffel: An American Post-Impressionist*, San Diego, 2012, pl. 68, p. 149, illustrated in color.

EXHIBITED:

San Diego, *Charles Reiffel: An American Post-Impressionist*, San Diego History Center, November 8, 2012 - February 10, 2012.

PROVENANCE:

Private collection, San Diego, California



88

88

Charles Reiffel (1862-1942)

In Old National City

signed 'Charles Reiffel' (lower right) and signed and titled 'In Old National City / Charles Reiffel'
(on the reverse)

oil on board

17 3/4 x 19 3/4 in

overall: 21 1/2 x 23 1/2 in

\$15,000 - 20,000

PROVENANCE:

Collection of Emma Sherburn

Thence by descent

With Fine Arts Gallery of San Diego, San Diego, California

Private collection, San Diego, California



89

89

William Wendt (1865-1946)

Canyon cottage, 1940

signed and dated 'William Wendt. 1940' (lower left)

oil on canvas

25 x 30in

overall: 33 1/2 x 38 1/2in

\$45,000 - 55,000

EXHIBITED:

Laguna Beach, Laguna Art Museum, *Summertime in Laguna Beach, Selections from The Irvine Museum*, July 29 - October 7, 2001.

Laguna Beach, Laguna Art Museum, *In Nature's Temple: The Life and Art of William Wendt*, November 9, 2008 - February 8, 2009.

LITERATURE:

South, Will, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 288, illustrated in color.



90

90

Alfred R. Mitchell (1888-1972)

Morning on June Lake, near Bishop, California
signed 'Alfred R Mitchell' (lower left) and
signed and titled 'Morning On June Lake /
Alfred R. Mitchell' (on the reverse) and signed
'Alfred R. Mitchell' (on an old label on the
reverse of the frame)

oil on board

16 x 20in

overall: 24 x 28in

\$4,000 - 6,000

PROVENANCE:

Private collection, San Diego, California

91

Duncan Gleason (1881-1959)

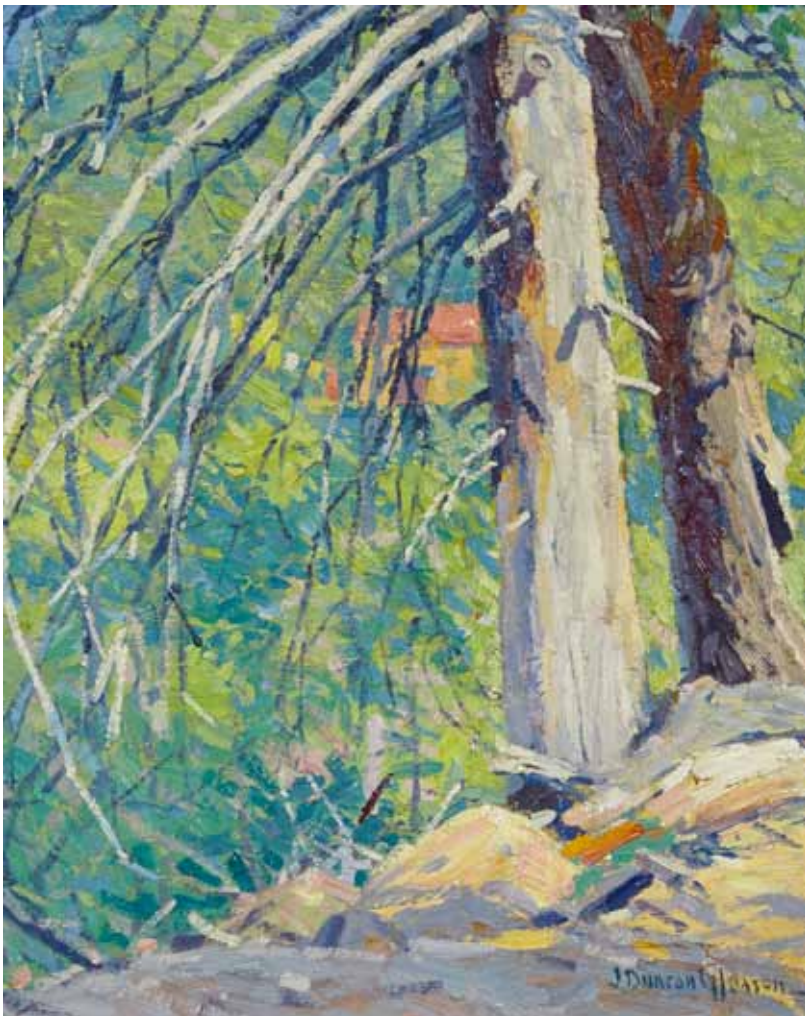
Near Lake Arrowhead (San Bernardino Mountains)
signed 'J Duncan Gleason_' (lower right) and
titled (on the artist's label on the reverse)

oil on paperboard

12 x 10in

overall: 20 x 18in

\$3,000 - 5,000



91



92

92

John Frost (1890-1937)

Mojave Desert, 1925

signed and dated 'John Frost. 1925' (lower right)
oil on board

18 x 22in

overall: 26 3/4 x 30 1/2in

\$30,000 - 50,000

PROVENANCE:

Private collection, Los Angeles, California

EXHIBITED:

Los Angeles, Stendahl Galleries, February 1-14,
1926, no. 12.

LITERATURE:

Phil Kavinick, *John Frost: A Quiet Mastery*, The
Irvine Museum, 2013, p. 222.

California impressionist landscape painter, John
Frost, was the son of the celebrated illustrator
Arthur Burdett Frost, who traveled early to the

West as an illustrator for Scribner's and Harper's
magazine. John's early training in art was under
the tutelage of his father until the family's move
to Paris in 1907, where the young artist entered
the Academie Julien. A year later with his family,
he moved to Giverny, France. Undoubtedly, the
association with impressionist painters, like Guy
Rose (a close friend later in Pasadena), directed
his vision for his artistic talent. Unfortunately,
in 1910, the artist experienced respiratory
problems and was placed in a Swiss sanatorium
for three years to recoup from Tuberculosis,
in which he would have relapses during his
lifetime. His first trip to the West, in 1916,
brought him to California and Arizona. In 1919,
as a newly married man, he and his wife settled
in Pasadena, where they made their home for
most of his career.

John Frost often traveled to the desert as a scenic
haunt. Between trips to Palm Springs, he visited
the Mojave Desert, mainly to escape the heat
of Pasadena in the summer and early fall. The

dry heat and clear air obviously were healing for
his fragile health. The ranges around this desert
valley floor provided an excellent panoramic
view for his sketch pad--sketches that were
later translated into oil paintings. In October,
1925, he hiked up onto the foothills to gain an
elevated view of the meandering river snaking
its way across the valley floor. The dry earth and
scrub with its occasional flowering cacti in the
shaded foreground made a perfect foil for the
bluish mountains and horizon in the distance.
The last rays of the afternoon sun can be seen in
the mid-distance as the clouds gather overhead,
suggesting a possible light storm approaching.

The silence and peacefulness of this view
suggests that the artist sought out these
isolated wilderness scenes, not so much for their
impressionist possibilities but for the serenity it
offered him.

We are grateful to Patricia Trenton, Ph.D. for
this essay.



93



94

93

Thomas Lorraine Hunt (1882-1938)

Three sails reflected, 1926

signed and dated 'Thos L Hunt 1926' (lower right)

oil on canvas

28 x 34in

overall: 33 1/4 x 39 1/4in

\$10,000 - 15,000

PROVENANCE:

Private collection, Las Vegas, Nevada

94

William Lees Judson (1842-1928)

Moonlight, Laguna Beach

signed 'W L Judson' (lower right)

oil on canvas

15 x 25 1/4in

overall: 20 1/2 x 30 1/2in

\$3,000 - 5,000

PROVENANCE:

With Garzoli Gallery, San Rafael, California

EXHIBITED:

Laguna Beach, Laguna Art Museum,
*Summertime in Laguna Beach, Selections from
the Irvine Museum*, July 29 - October 7, 2001.
Irvine, The Irvine Museum, *El Camino de Oro,
Journey through Early California* February 23 -
June 5, 2010.



95

95

Joseph Kleitsch (1882-1931)

Diver's cove, Laguna

signed 'Joseph Kleitsch' (lower right)

oil on canvas affixed to board

9 x 10 1/2in

overall: 15 x 16 1/2in

\$20,000 - 30,000

PROVENANCE:

With Stendahl Galleries, Los Angeles, California

Private collection, Laguna Beach, California



96

96

Jack Wilkinson Smith (1873-1949)

Marine, Laguna, 1921

signed and dated 'Jack Wilkinson Smith - 1921' (lower right) and inscribed 'No. A-27 - Marine Laguna' (on the reverse)

oil on board

18 x 24in

overall: 25 1/4 x 31 1/4in

\$20,000 - 30,000

PROVENANCE:

Property from the Baird Collection

With Stendahl Galleries, Los Angeles, California

Private collection, Southern California



97

97

Granville Redmond (1871-1935)

The mighty deep, 1918

signed 'Granville Redmond. / 1918_' (lower right) and titled, signed and dated (on the stretcher bar)

oil on canvas

24 x 28in

overall: 32 1/4 x 36 1/4in

\$60,000 - 80,000

PROVENANCE

Private collection, Los Angeles, California



98

98

Edgar Payne (1883-1947)

Sierra sky

signed 'Edgar Payne' (lower left)

oil on canvas affixed to board

10 3/4 x 12 1/4in

overall: 14 1/4 x 15 3/4in

\$7,000 - 10,000

PROVENANCE:

With Berry Hill Galleries, New York, New York

Private collection, Los Angeles, California

99

Cornelis Botke (1887-1954)

Late afternoon, Santa Paula Canyon

signed 'Cornelis Botke' (lower left)

oil on canvas affixed to board

16 x 20in

overall: 21 x 25in

\$4,000 - 6,000

PROVENANCE:

Private collection, Portland, Oregon



99



100

100

William Wendt (1865-1946)

Owens Valley Farm

signed 'W. Wendt.' (lower left)

oil on canvas

24 x 30in

overall: 31 x 37in

\$25,000 - 35,000

PROVENANCE:

Private collection, Southern California

EXHIBITED:

Laguna Beach, Laguna Art Museum, *In Nature's Temple: The Life and Art of William Wendt*,
November 9, 2008 - February 8, 2009.

LITERATURE:

South, Will, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, fig. 3, p. 132,
illustrated in color.



101



102

101

Rita Hoffman Shulak (born circa 1947)

Tides in at Bird Rock, La Jolla, California

signed 'Rita' (lower right) and signed and titled 'Tides In at Bird Rock, La Jolla, Calif.' (on the backing paper)

oil on canvas

20 x 16in

overall: 25 3/4 x 21 3/4in

\$12,000 - 18,000

102

Maurice Logan (1886-1977)

Fishermen

signed 'Maurice Logan' (lower right) and inscribed 'Fishermen' (on the reverse)

oil on canvas board

14 x 18in

overall: 20 1/2 x 24 1/2in

\$3,000 - 5,000

PROVENANCE:

With Carmel Valley Art Gallery, Carmel Valley, California

103

Paul A. Grimm (1891-1974)

Rugged guardian

signed 'Paul Grimm' (lower right) and signed and titled 'Rugged Guardian / Paul Grimm' (on the reverse)

oil on canvas board

24 x 18in

overall: 29 1/2 x 23 1/2in

\$3,000 - 5,000

104

Paul A. Grimm (1891-1974)

Delightful region, 1939

signed 'Paul Grimm' (lower right) and signed, titled and dated 'Delightful Region / Paul Grimm - 1939' (on the reverse)

oil on canvas board

24 x 20in

overall: 26 3/4 x 22 3/4in

\$3,000 - 5,000



103



104



105

105

David Chapple (born 1947)

Oak shadow

signed 'David Chapple' (lower left) and titled
'Oak Shadow' (on the reverse)

oil on canvas affixed to board

24 x 30in

overall: 31 1/2 x 37 1/2in

\$4,000 - 6,000

106

David Chapple (born 1947)

River's edge

signed 'David Chapple' (lower left) and titled
'River's Edge' (on the reverse)

oil on canvas affixed to board

24 x 30in

overall: 31 1/2 x 37 1/2in

\$4,000 - 6,000



106



107

107

Maurice Braun (1877-1941)

Summertime, Southern California

signed 'Maurice Braun' (lower right) and titled 'Summertime, So. Calif.' (on the stretcher bar)

oil on canvas

20 x 24in

overall: 28 1/2 X 32 1/2in

\$20,000 - 30,000

PROVENANCE:

With William A. Karges Fine Art, Carmel, California

Private collection, San Francisco, California



108

108

Charles A. Fries (1854-1940)

The painted gorge at Torrey Pines, 1919
signed 'C. A. Fries' (lower left) and titled and
numbered '#853 / the painted Gorge / At Torrey
Pines' (on the reverse)

oil on canvas

24 x 36in

overall: 28 3/4 x 40 3/4in

\$6,000 - 8,000

PROVENANCE:

Private collection, San Diego, California

EXHIBITED:

San Diego, San Diego Museum of Art, *Second Nature: Four Early San Diego Landscape Painters*, San Diego Museum of Art, June 1 - August 18, 1991.

LITERATURE:

B.F. Dixon, *Too Late: The Picture and the Artist: A Tribute to the Dean*, San Diego, 1969, no. 853, p. 104.

Martin E. Petersen, *Second Nature: Four Early San Diego Landscape Painters*, Munich, 1991, illustrated.

109

Clyde Eugene Scott (1884-1959)

Ageless sculpture

signed 'Clyde / Scott' (lower left) and titled and
numbered 'Ageless Sculpture / 1237' (on the
artist's label on the stretcher bar)

oil on canvas

30 x 40in

overall: 36 1/2 x 46 1/2in

\$4,000 - 6,000

PROVENANCE:

Private collection, San Francisco, California



109



110

110

Franz Arthur Bischoff (1864-1929)

Pinnacle Rock

signed 'Franz A Bischoff' (lower right)

oil on canvas

24 x 30in

overall: 33 1/2 x 39in

\$40,000 - 60,000

PROVENANCE:

With Michael R. Johnson Inc., Bellevue, Washington

Private collection, Washington



111



112



113

111

Benjamin Chambers Brown (1865-1942)

California desert wildflowers with mountains beyond
signed and inscribed 'Benjamin C. Brown / California' (lower right)

oil on canvas

18 1/4 x 24 1/4in

overall: 23 x 29in

\$8,000 - 12,000

PROVENANCE:

Private collection, Northern California

112

Alfred R. Mitchell (1888-1972)

Desert sunset

signed 'Alfred R Mitchell.' (lower left)

oil on canvas

24 x 30in

overall: 34 1/4 x 40 1/4in

\$6,000 - 8,000

113

Conrad Buff (1886-1975)

Snow-capped peaks

estate-stamped

oil on canvas

36 x 54in

overall: 37 x 55in

\$8,000 - 12,000

114

Conrad Buff (1886-1975)

Deep canyon

signed 'Conrad Buff' (lower center)

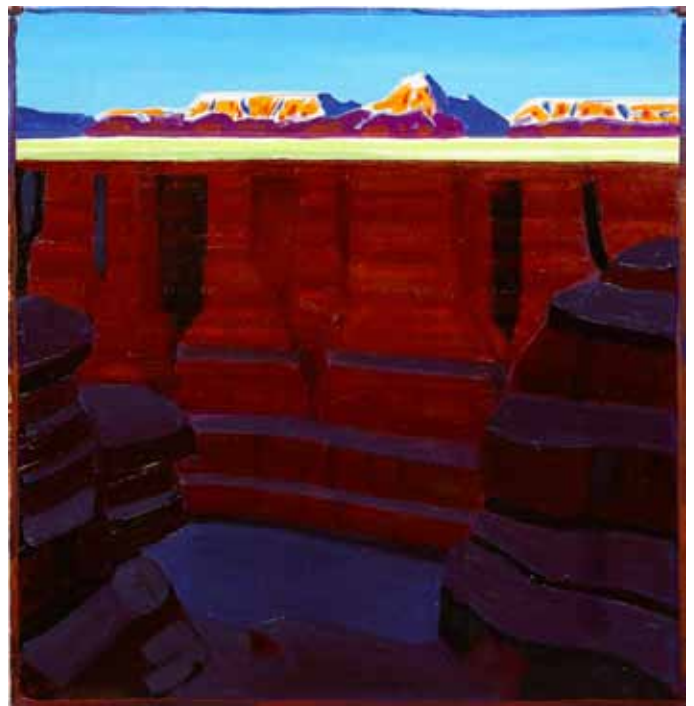
oil on paperboard affixed to board

27 x 26in

\$5,000 - 7,000

PROVENANCE:

With George Stern Fine Arts, West Hollywood, California



114



115

115

Donald Teague (1897-1991)

Morning sunlight on Trujillo Cathedral
signed 'Donald Teague N.A.' (lower right)
and signed and titled 'Morning Sunlight on
Trujillo Cathedral / Donald Teague N.A.' (on the
backing board)

watercolor on paper

20 x 30 1/4 in

overall: 27 1/4 x 37 1/4 in

\$12,000 - 18,000

PROVENANCE:

Private collection, Northern California

116

Donald Teague (1897-1991)

Spanish courtyard

signed 'Donald Teague N.A.' and signed and
titled 'Spanish Courtyard / Donald Teague N.A.'
(on the backing paper)

oil on masonite

21 3/4 x 31 3/4 in

overall: 27 3/4 x 37 3/4 in

\$12,000 - 18,000

PROVENANCE:

Private collection, Northern California



116

117

Donald Teague (1897-1991)

Bright intervals, Mont Saint-Michel
signed 'Donald Teague N.A.' (lower right) and
signed and titled 'Bright Intervals / Mont St. Michel
/ Donald Teague N.A.' (on the backing board)
watercolor on paper

30 x 20in

overall: 37 1/2 x 27 1/4in

\$12,000 - 18,000

PROVENANCE:

Private collection, Northern California

118

Donald Teague (1897-1991)

A lagoon in Soochow, 1979
signed 'Donald Teague N.A.' (lower right)
and signed, titled and dated 'A lagoon in
Soochow / 1979 / Donald Teague, N.A.' (on
the backing board)
watercolor on paper

sight: 13 3/4 x 21in

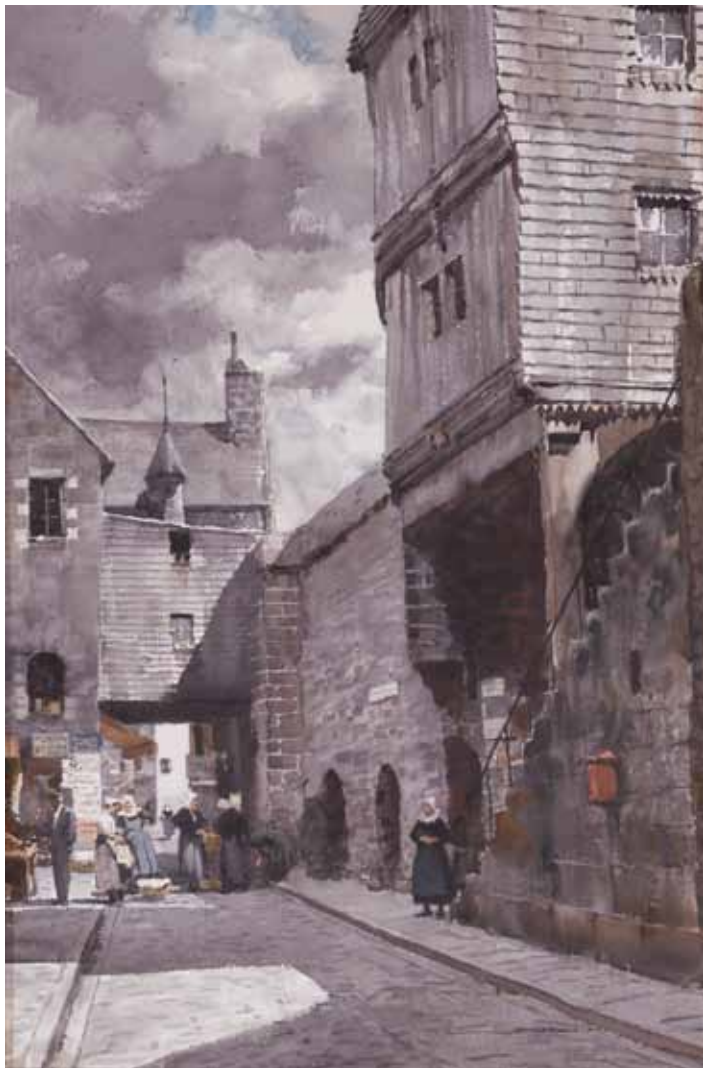
overall: 22 3/4 x 30 1/4in

\$3,000 - 5,000

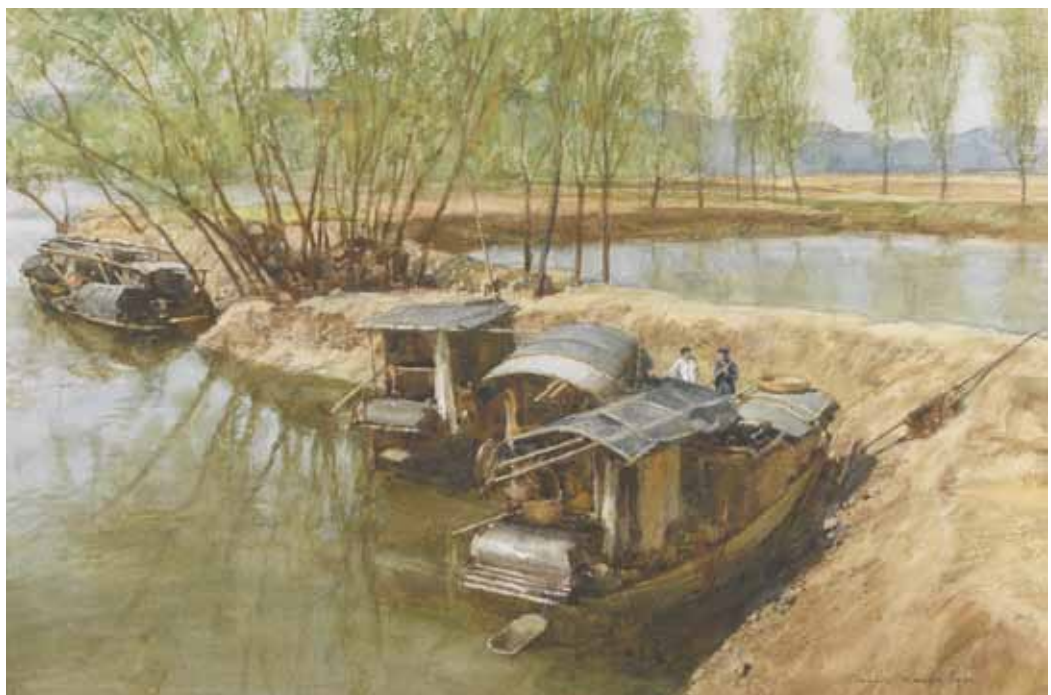
PROVENANCE:

With Gallery Who's Who in Art, Carmel, California

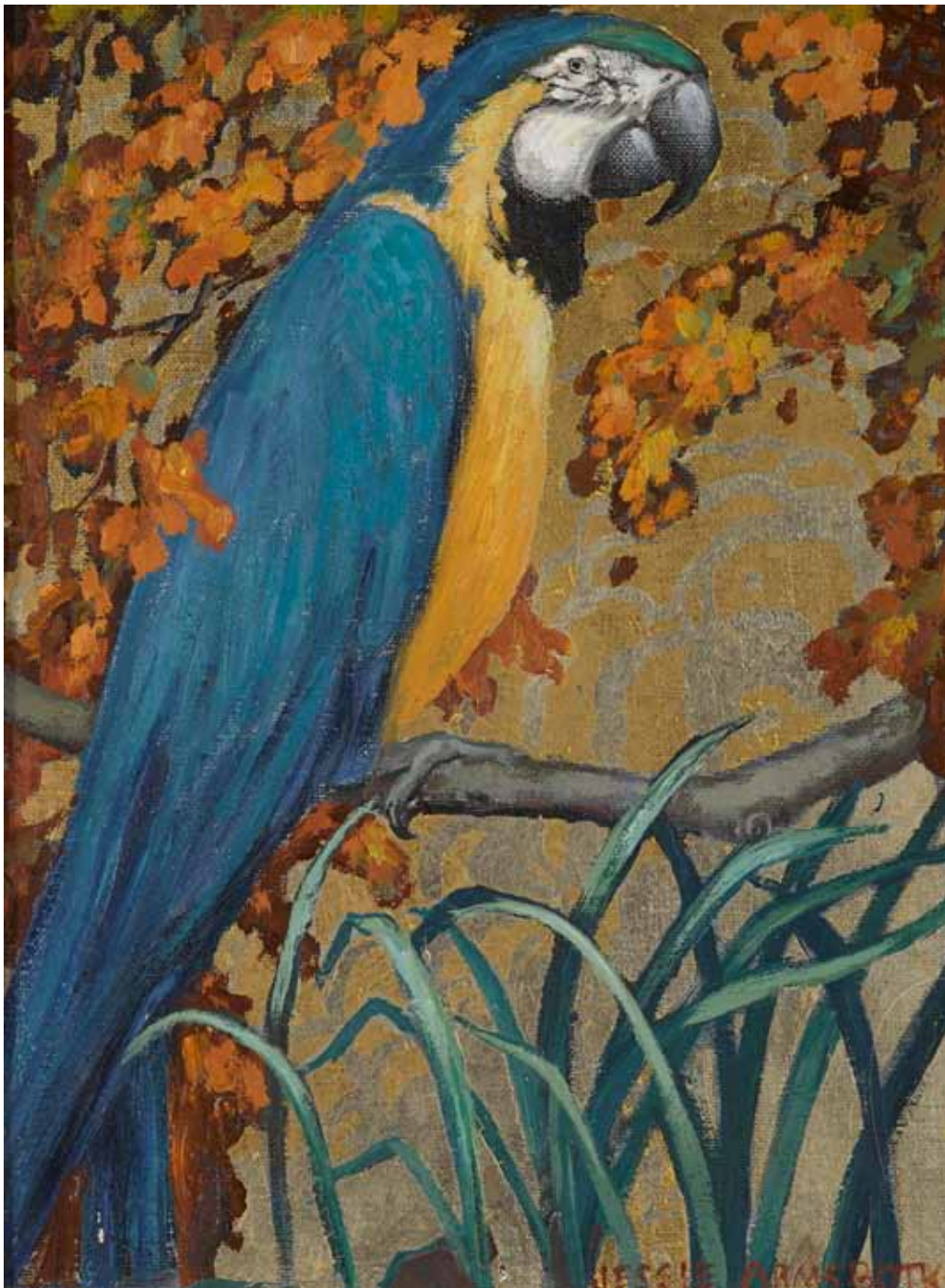
Private collection, Northern California



117



118



119

119

Jessie Arms Botke (1883-1971)

Blue Macaw

signed 'Jessie Arms Botke' (lower right)

oil on canvas board

12 x 9in

overall: 18 3/4 x 15 3/4in

\$7,000 - 10,000

PROVENANCE:

Private collection, Southern California

EXHIBITED:

Santa Paula, California, Santa Paula Chamber of Commerce, 1971.

120

Millard Sheets (1907-1989)

The gypsy camp

unsigned

oil on canvas

16 x 20in

overall: 23 1/2 x 27 1/2in

\$10,000 - 15,000

PROVENANCE:

With The Redfern Gallery, Laguna Beach, California

Private collection, Laguna Beach, California



120

121

Si Chen Yuan (1911-1974)

Winter Paris

signed 'S. C. Yuan' (upper right) and signed
and titled 'Winter Paris / S. C. Yuan' (on the
backing paper)

oil on masonite

18 x 24in

overall: 24 3/4 x 30 3/4in

\$6,000 - 8,000

PROVENANCE:

Private collection, Northern California



121



122



123

122

Rinaldo Cuneo (1877-1939)

San Francisco skyline
signed 'Rinaldo Cuneo' (lower left)
oil on panel
26 x 36in
overall: 27 1/2 x 37 1/2in
\$8,000 - 12,000

PROVENANCE:

Private collection, Northern California

123

Everett Lloyd Bryant (1864-1945)

Summer stroll in Echo Park, Los Angeles
signed 'E L Bryant' (lower right)
oil on canvas
30 x 36in
overall: 37 x 43in
\$3,000 - 5,000

124

Millard Sheets (1907-1989)

Farmhouse near Montpellier, France, 1969
signed 'Millard Sheets' (lower left) and titled and dated 'Farmhouse Near Montpelier[sic] France / 1969' (on the reverse)
watercolor on paper
22 x 30in
overall: 30 1/4 x 38 1/4in
\$4,000 - 6,000

PROVENANCE:

With Dalzell Hatfield Galleries, Los Angeles, California
Private collection, Washington

125

Emil Jean Kosa, Jr. (1903-1968)

Drydock
signed 'E Kosa Jr' (lower right)
watercolor on paper
sight: 20 1/4 x 28 1/4in
overall: 32 3/4 x 40 1/4in
\$3,000 - 5,000



124



125

126

Ernie Barnes (born 1939)

In the finals, 1971

signed and dated 'Ernie Barnes / 71' (lower right)

oil on canvas

24 x 48in

overall: 28 x 52in

\$10,000 - 15,000

PROVENANCE:

Acquired directly from the artist

Private collection, La Jolla, California

Thence by descent

A signed copy of Ernie Barnes's book, *From Pads to Palette*, accompanies this lot.

127

Loran Loyal Speck (1943-2011)

Fruit with tankard

signed 'L. Speck' (lower right)

oil on masonite

18 x 14in

overall: 25 1/2 x 21 1/2in

\$3,000 - 5,000

128

Phil Latimer Dike (1906-1990)

Nothing so fine as a black and white dog

signed 'Phil Dike' (lower right)

oil on masonite

20 x 16in

overall: 27 x 23in

\$4,000 - 6,000

PROVENANCE:

Private collection, Northern California

Per the artist's son, Woody, the painting is of ...a figment of Phil's imagination. In the early 50's when we had moved to Claremont Phil and Betty answered an add for 2 Dalmation like dogs which were actually 1/2 water spaniel and 1/2 Dalmation. The male was black and white with black ears and the female was brown and white with brown ears. Tobias was with us for another 10 years. There was an American Greetings card for Christmas done of a watercolor (of a very similar picture).

129

John Charles Haley (1905-1991)

Portrait of Lolita, 1926

signed and inscribed 'John Haley / To My Pal Lolita' (lower left) and dated

'Dec 1926' (lower right)

oil on canvas

22 x 16in

\$3,000 - 5,000

Property of the Fine Arts Museums of San Francisco, sold to benefit future Museum acquisitions.

Lolita Brown was a close friend of the artist. They knew each other at art school in Minneapolis.



128



129



130



131

130

Edith Anne Hamlin (1902-1992)

Sand wash in spring, 1949

signed 'Edith Hamlin ©' (lower left) and signed,
titled and dated 'Sand Wash In Spring / by Edith
Hamlin / Copyrighted 1949 / by Edith H. Dixon'
(on the reverse)

oil on canvas

20 1/4 x 24 1/4in

overall: 25 1/4 x 29 1/4in

\$4,000 - 6,000

131

Edwin Willard Deming (1860-1942)

Indian procession

unsigned

oil on canvas

15 x 70in

overall: 19 3/4 x 75in

\$3,000 - 5,000

PROVENANCE:

Private collection, Los Angeles, California

132

Fred Grayson Sayre (1879-1939)

Edge of the desert

signed 'F. Grayson Sayre' (lower right)

oil on canvas affixed to board

30 x 25in

overall: 37 x 32 1/2in

\$12,000 - 18,000

PROVENANCE:

Private collection, Southern California

Private collection, Santa Cruz, California

133

James Swinnerton (1875-1974)

A squall over Monument Valley

signed 'Swinnerton' (lower right)

oil on canvas

30 x 30in

overall: 39 x 39in

\$7,000 - 10,000

PROVENANCE:

Acquired from the artist by Robert Keller, San
Marino, California.

Thence by descent to the present owner.



132



133



134



134



135

134

Elbridge Ayer Burbank (1858-1949)

Mission Nuestra Señora de la Purísima,
Concepción, 1848; Walhi, Arizona, Where the
Hopi Indians give the Snake Dance (a pair)
first signed and dated 'E.A. Burbank / 1948'
and titled (on the reverse); second signed
'E.A. Burbank' and titled (on a label affixed to
the reverse)

each oil on canvas board

first 4 1/2 x 6in; second 4 x 6in

each overall: 5 x 7in

\$2,000 - 3,000

PROVENANCE:

Property from a Massachusetts collection

135

Elbridge Ayer Burbank (1858-1949)

Chief Sitting Bull, Sioux in 1875

signed 'E. A. Burbank' (lower center) and dated
'1949' (lower right) and titled 'Chief Sitting-Bull.
/ Sioux. / 1875.' (upper left)

oil on canvas board

12 x 10in

overall: 14 1/2 x 12 1/2in

\$3,000 - 5,000

PROVENANCE:

Property from a Massachusetts collection

136

Elbridge Ayer Burbank (1858-1949)

Chief Geronimo, Apache in 1899

signed 'E.A. Burbank / Fort Sill OK' (lower left)
and titled 'Chief Geronimo. / Apache. / 1899.'
(upper left)

oil on canvas board

12 x 10in

overall: 14 1/2 x 12 1/2in

\$3,000 - 5,000

PROVENANCE:

Property from a Massachusetts collection

137

Charles Dormon Robinson (1847-1933)

Indians in the desert

signed with conjoined initials 'C D Robinson'
(lower left)

oil on canvas

12 x 18 1/4in

overall: 15 1/2 x 12 3/4in

\$3,000 - 5,000

PROVENANCE:

Property from a Massachusetts collection



136



137



138



139

138
Olaf Carl Wieghorst (1899-1988)

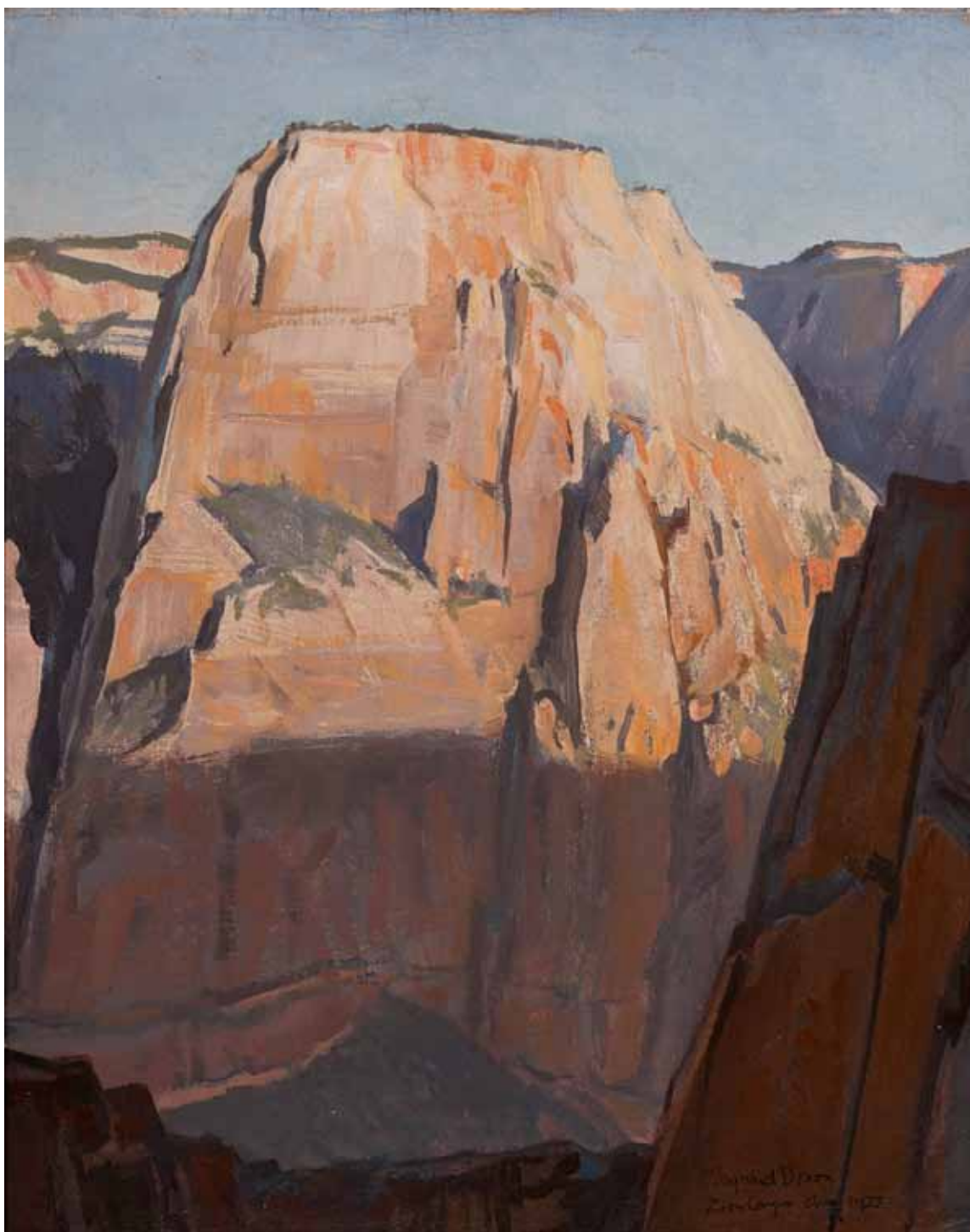
East of Laguna
signed 'O. Wieghorst' (lower left)
oil on canvas
16 x 20in
overall: 35 x 38 3/4in
\$8,000 - 12,000

PROVENANCE:
Estate of Joseph L. Check, Scottsdale, Arizona
Private collection, Los Angeles, California

139
Henry Raschen (1854-1937)

Apache on horse returning home
signed 'H. Raschen.' (lower right)
oil on canvas
26 x 46in
overall: 34 3/4 x 54 3/4in
\$4,000 - 6,000

PROVENANCE:
Private collection, Southern California



140

140

Maynard Dixon (1875-1946)

Great White Throne, Zion Canyon, Utah, 1933

signed, inscribed and dated 'Maynard Dixon / Zion Canyon Aug 1933' (lower right) and titled and numbered '474 / Great White Throne / (Zion Canyon)' (on the reverse)

oil on canvas board

20 x 16in

overall: 23 x 19in

\$30,000 - 50,000

PROVENANCE:

Private collection, Northern California



141

141

Charles Craig (1846-1931)

Three Plains Indians on horseback, 1892

signed and dated 'Chas. Craig 1892' (lower right)

oil on canvas

24 x 18in

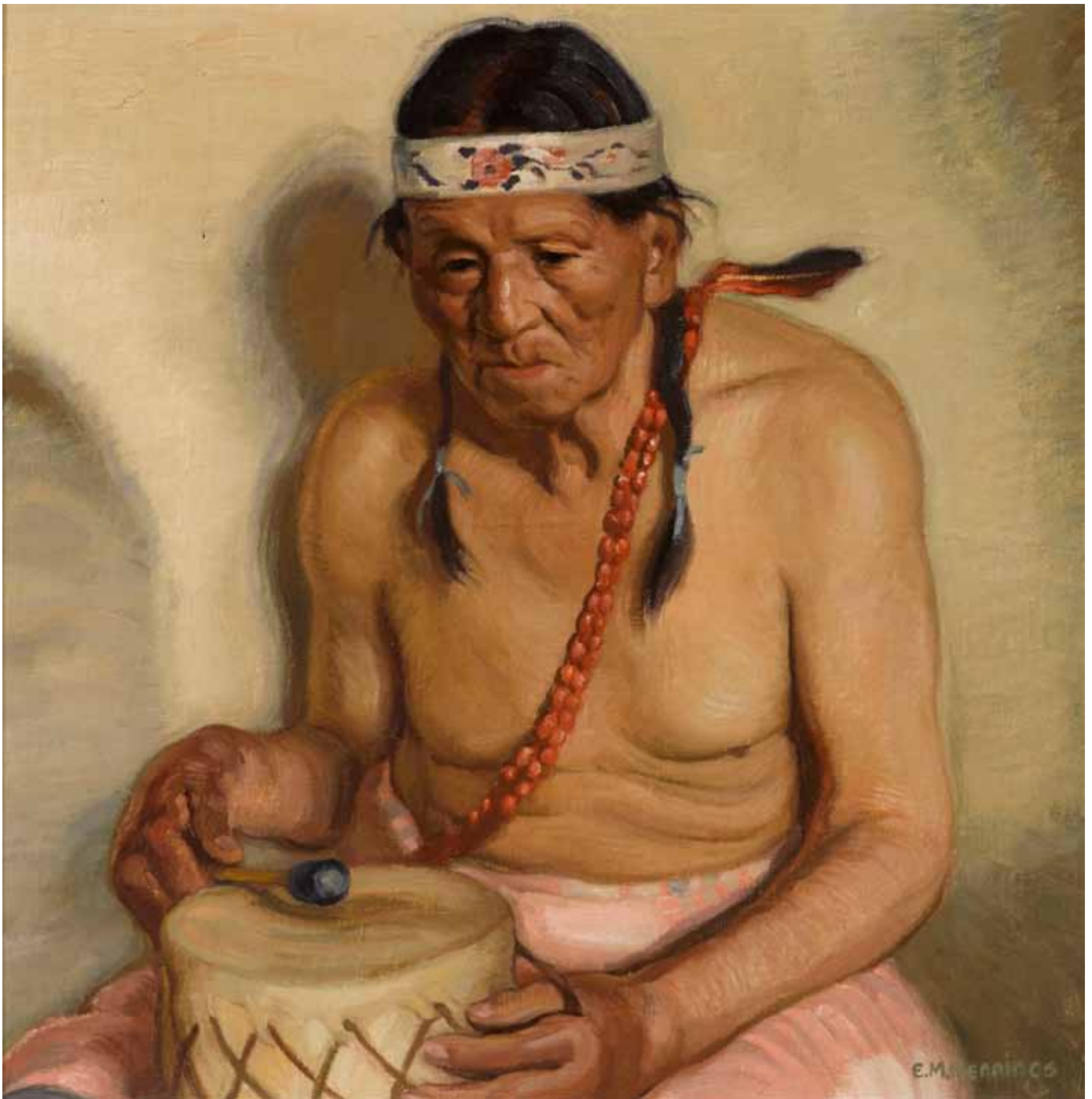
overall: 33 1/4 x 27 1/2in

\$10,000 - 15,000

PROVENANCE:

Phoenix Art Museum, Phoenix, Arizona, 2001 (sold to benefit the museum's acquisition fund)

Private collection, Los Angeles, California



142

142

Ernest Martin Hennings (1886-1956)

Taos Pueblo Indian, John Martinez, 1945

signed 'E. M. Hennings' (lower right) and inscribed 'Taos Pueblo Indian (John Martinez) / by / E. Martin

Hennings 1945' (on the reverse)

oil on canvas board

14 x 14in

overall: 18 3/4 x 18 3/4in

\$50,000 - 70,000

PROVENANCE:

Private collection, Washington, D.C.



143

143

Frank Tenney Johnson (1874-1939)

Indian village with teepees, 1912

signed and dated 'Frank Tenney Johnson / 1912' (lower left)

oil on board

6 x 8in

overall: 12 1/4 x 14 1/2in

\$3,000 - 5,000

PROVENANCE:

Estate of the artist, Alhambra, California

Private collection, Southern California

A label affixed to the reverse reads 'This picture I authenticate as having been painted by F. Tenney Johnson, N.A.' and is signed 'Wm P. Krehm - artist' and 'Frank Panter'. The work is numbered 730.



144

144

Frank Tenney Johnson (1874-1939)

Mounted Indian

unsigned

oil on canvas

10 x 8in

overall: 16 1/4 x 14 1/4in

\$3,000 - 5,000

PROVENANCE:

Estate of the artist, Alhambra, California

Private collection, Southern California

A label affixed to the reverse reads 'This picture I authenticate as having been painted by F. Tenney Johnson, N.A.' and is signed 'Wm P. Krehm - artist' and 'Frank Panter'. The work is numbered 702.

145

Frank Tenney Johnson (1874-1939)

California mission, San Juan Bautista, 1932

signed and dated 'F Tenney Johnson / 1932' (lower left)

oil on masonite

5 1/2 x 9in

overall: 12 1/4 x 15 3/4in

\$3,000 - 5,000

PROVENANCE:

Estate of the Artist, Alhambra, California

Private collection, Southern California

A label affixed to the reverse reads 'This picture I authenticate as having been painted by F. Tenney Johnson, N.A.' and is signed 'Wm P. Krehm - artist' and 'Frank Panter'. The work is numbered 734.

146

Frank Tenney Johnson (1874-1939)

Morro Bay, rock

signed 'F Tenney Johnson' (lower left)

oil on canvas affixed to board

11 3/4 x 15in

overall: 18 1/2 x 21 3/4in

\$3,000 - 5,000

PROVENANCE:

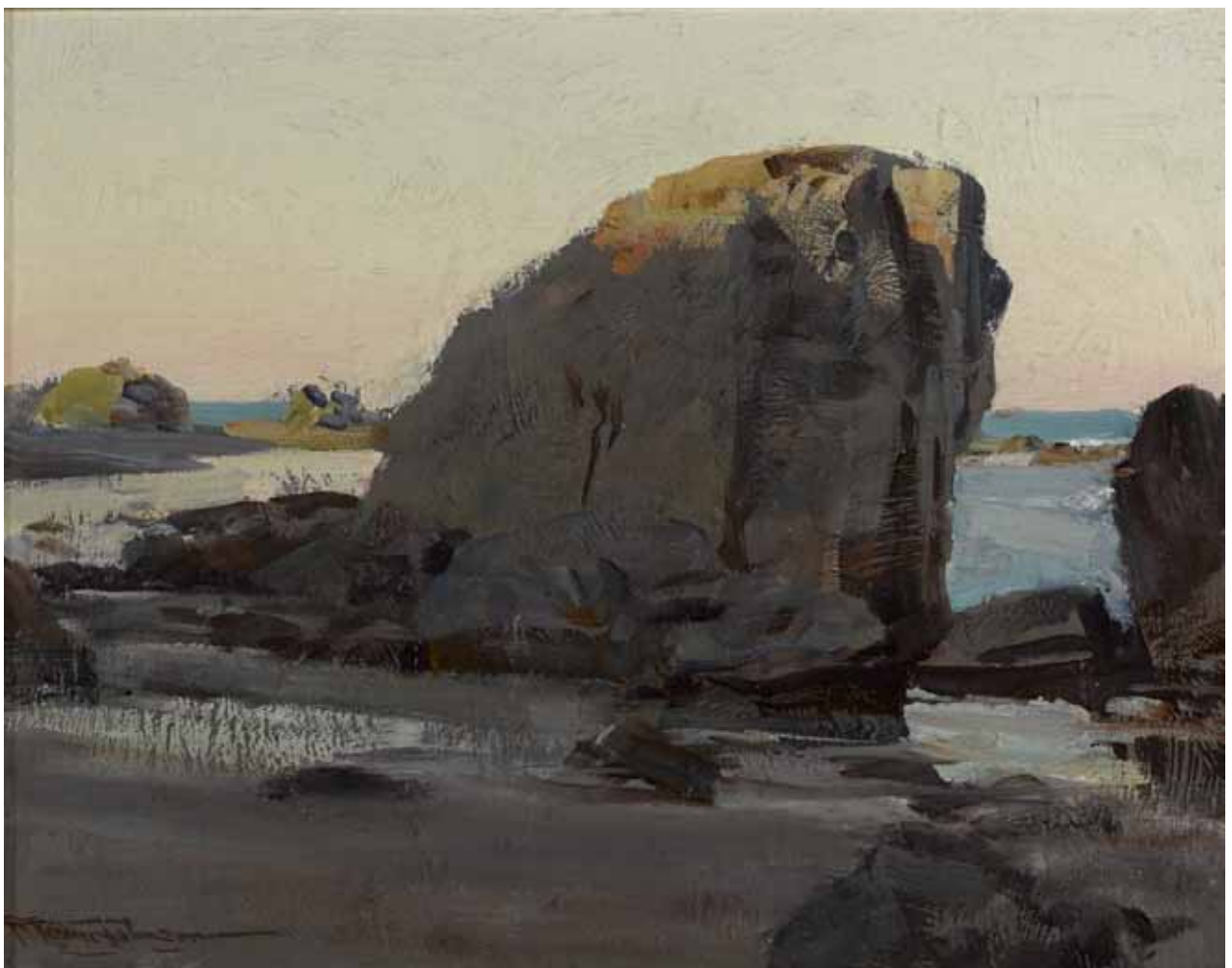
Estate of the artist, Alhambra, California

Private collection, Southern California

A label affixed to the reverse reads 'This picture I authenticate as having been painted by F. Tenney Johnson, N.A.' and is signed 'Wm P. Krehm - artist' and 'Frank Panter'. The work is numbered 717.



145



146



147

147

Birger Sandzén (1871-1954)

Pond at moonrise

signed and titled 'Birger Sandzén / Pond at Moonrise' (lower right)

conté crayon and graphite on paper

image: 12 x 18in

sheet: 15 x 21in

overall: 23 x 29in

\$3,000 - 5,000

PROVENANCE:

Collection of Robert G. Leinroth, the artist's lithographer

148

Birger Sandzén (1871-1954)

Pines by the sea, 1924

signed, titled and dated 'Birger Sandzén / 1924 / Pines by the Sea' (lower right)

conté crayon and graphite on paper

image: 7 x 10in

sheet: 7 1/2 x 11in

overall: 18 x 22in

\$2,000 - 4,000

PROVENANCE:

Collection of Robert G. Leinroth, the artist's lithographer



148



149

149

Birger Sandzen (1871-1954)

Zinnias, circa 1930

signed 'Birger Sandzen' (lower left)

oil on board

24 x 30in

overall: 30 1/2 x 36 1/2in

\$30,000 - 50,000

PROVENANCE:

Collection of the artist

Collection of the artist's wife



150



151

150
Burt Procter (1901-1980)
 White ships, 1971
 signed 'Burt Procter' (lower left)
 oil on masonite
 12 x 16in
 overall: 23 1/4 x 27 1/4in
 \$3,000 - 5,000

PROVENANCE:
 Private collection, Southern California

EXHIBITED:
 Palm Springs, Palm Springs Desert Museum.

151
Thomas Patrick Quinn Jr (born 1938)
 Reclining cougar, 1975
 signed and dated 'Thomas Quinn / 1975' (lower right)
 watercolor, gouache and charcoal on paper
 sight: 14 1/2 x 29 1/2in
 overall: 27 1/2 x 42 1/4in
 \$6,000 - 8,000

PROVENANCE:
 With Christopher Queen Galleries, Duncans Mills, California
 Private collection, Southern California



152

152

Frank McCarthy (1924-2002)

Under surveillance, 1971

signed and dated 'McCarthy / 71' (lower right) and inscribed '#63 Frank McCarthy / Under Surveillance [sic]' (on the reverse)

oil on board

24 x 30in

overall: 33 x 38 3/4in

\$30,000 - 50,000

PROVENANCE:

Private collection, Newport Beach, California

A porcelain plate was produced on behalf of Wells Fargo & Co. of this painting in an edition of 10,000. Plate no. 1542 accompanies this lot.



152



153

153

Jessie Howe Robison (1894-1982)

Standing Bear, Apache

signed 'Jessie Howe Robison' (lower right)
and titled 'Standing Bear / Apache' (on the
stretcher bars)

oil on canvas

30 1/4 x 25in

overall: 35 x 29 3/4in

\$8,000 - 12,000

154

Dorr Bothwell (1902-2000)

An Indian motif screen, 1936

signed and dated 'Bothwell '36' (lower right)

oil on masonite

overall: 72 1/2 x 97in

\$5,000 - 7,000

This four panel screen painted on both sides,
was one of several commissioned in 1936 by a
Los Angeles design firm where Bothwell and her
husband, the sculptor Donal Hord, were employed.



154

155

Sydney Laurence (1865-1940)

Winter morning, Mount McKinley, 1939
signed 'Sydney Laurence' (lower left) and
inscribed 'Winter Morning Mt McKinley. /
Sydney Laurence R.B.G / Anchorage, Alaska /
1939' (on reverse of frame)
oil on Masonite
14 1/4 x 10 1/4in
overall: 18 1/2 x 14 1/2in
\$8,000 - 10,000

PROVENANCE:

Acquired directly from the artist, 1939
Private collection, Berkeley, California
Property from a Massachusetts collection

A copy of a handwritten letter from the artist
on Anchorage Hotel letterhead, dated July 10,
1939, to the original owner, discussing this
work, accompanies the lot.

156

Magnus Colcord Heurlin (1895-1986)

The arctic sun
signed 'C. Heurlin' (lower left)
oil on canvas
24 x 32in
overall: 28 1/4 x 36 1/4in
\$2,000 - 4,000

PROVENANCE:

Private collection, Los Angeles, California



155



156



157

157

Carl W. Brandien (1886-1965)

Devil's Punch Bowl, Honolulu
signed and inscribed 'Carl W. Brandien / Honolulu -' (lower right) and inscribed with the artist's device (lower left) and signed, titled, dated and inscribed '1930 / To my friend / Stuart R. MacKenzie / 1937' (on the reverse)

oil on canvas

26 x 20in

overall: 31 1/4 x 25 1/4in

\$5,000 - 7,000

PROVENANCE:

Collection of the artist

Collection of Stuart R. MacKenzie, gift from the above, 1937

Private collection, Newburgh, New York

158

Joseph Henry Sharp (1859-1953)

View of Halona, Blow Hole

signed 'J H Sharp.' (lower right)

watercolor on paper

sight: 13 1/2 x 17 3/4in

overall: 24 1/2 x 27 1/2in

\$4,000 - 6,000

PROVENANCE:

Private collection, Hawaii



158



159

159
Lloyd Sexton, Jr. (1912-1990)
Mountains and lake, Hawaii
signed 'L Sexton' (lower right)
oil on canvas
16 x 24in
overall: 24 1/2 x 32 1/2in
\$15,000 - 20,000

PROVENANCE:
Private collection, Portland, Oregon



161

160

Theodore Wores (1859-1939)

A Hawaiian belle, Honolulu, 1910
signed 'Theodore Wores' (lower left) and
signed, titled and dated 'A Hawaiin[sic] Belle
/ by Theodore Wores / Honolulu 1910' (on a
handwritten label on the reverse)

oil on canvas board

16 x 10in

overall: 23 x 17in

\$2,000 - 4,000

PROVENANCE:

With Spanierman Gallery, New York, New York
Private collection, San Francisco, California

EXHIBITED:

Stanford, Iris & B. Gerald Cantor Center for
Visual Arts, Stanford University, *Theodore Wores
and the Antimodernist Aesthetic*, June 1 -
September 17, 1999.

161

David Howard Hitchcock (1861-1943)

Upper Kona coffee shack
signed indistinctly '[...] Ho[...]' (lower right)

oil on canvas board

10 1/2 x 13 1/2in

overall: 11 3/4 x 15in

\$3,000 - 5,000

PROVENANCE:

Collection of Don Severson, Honolulu, Hawaii
Private collection, Sherman Oaks, California
Private collection, Hawaii

End of Sale



161

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Norman Rockwell
Girl Choosing Hat
oil on canvas, 38½ x 30in
\$400,000 - 600,000



An impressionistic landscape painting featuring a hazy, blue-toned sky and distant mountains. In the foreground, there are trees with green and yellow foliage, and a body of water reflecting the light. The overall style is soft and painterly, with visible brushstrokes.

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