



CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Tuesday August 5, 2014

Simulcast sale Los Angeles and San Francisco

Bonhams







CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Tuesday August 5, 2014 at 6pm

Simulcast sale 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 July 25, 12pm to 5pm
Saturday July 26, 12pm to 5pm
Sunday July 27, 12pm to 5pm

Los Angeles

Friday August 1, 12pm to 5pm
Saturday August 2, 12pm to 5pm
Sunday August 3, 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: 21780

Lots 1 - 182

CATALOG: \$35

INQUIRIES

Scot Levitt, Director
+1 (323) 436 5425
scot.levitt@bonhams.com

Aaron Bastian
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Erin Cabral, Jr. Specialist/Cataloguer
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Automated Results Service
+1 (800) 223 2854

Online bidding will be available for
this auction. For further information
please visit:

www.bonhams.com/21780

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

ILLUSTRATIONS

Front cover: Lot 35
Inside front cover: Lot 67
Facing page: Lot 9
Session page: Lot 63
Page 151: Lot 82
Inside back cover: Lot 41
Back cover: Lot 38

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 therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such

event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will

be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

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. 23550.

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/21780 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.

CONTACTS

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Chief Executive Officer

James Hendy
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles

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Judith Eurich

Alan Fausel

Mark Fisher

Martin Gammon

Dessa Goddard

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Frank Maraschiello

Mark Osborne

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GLOSSARY

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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

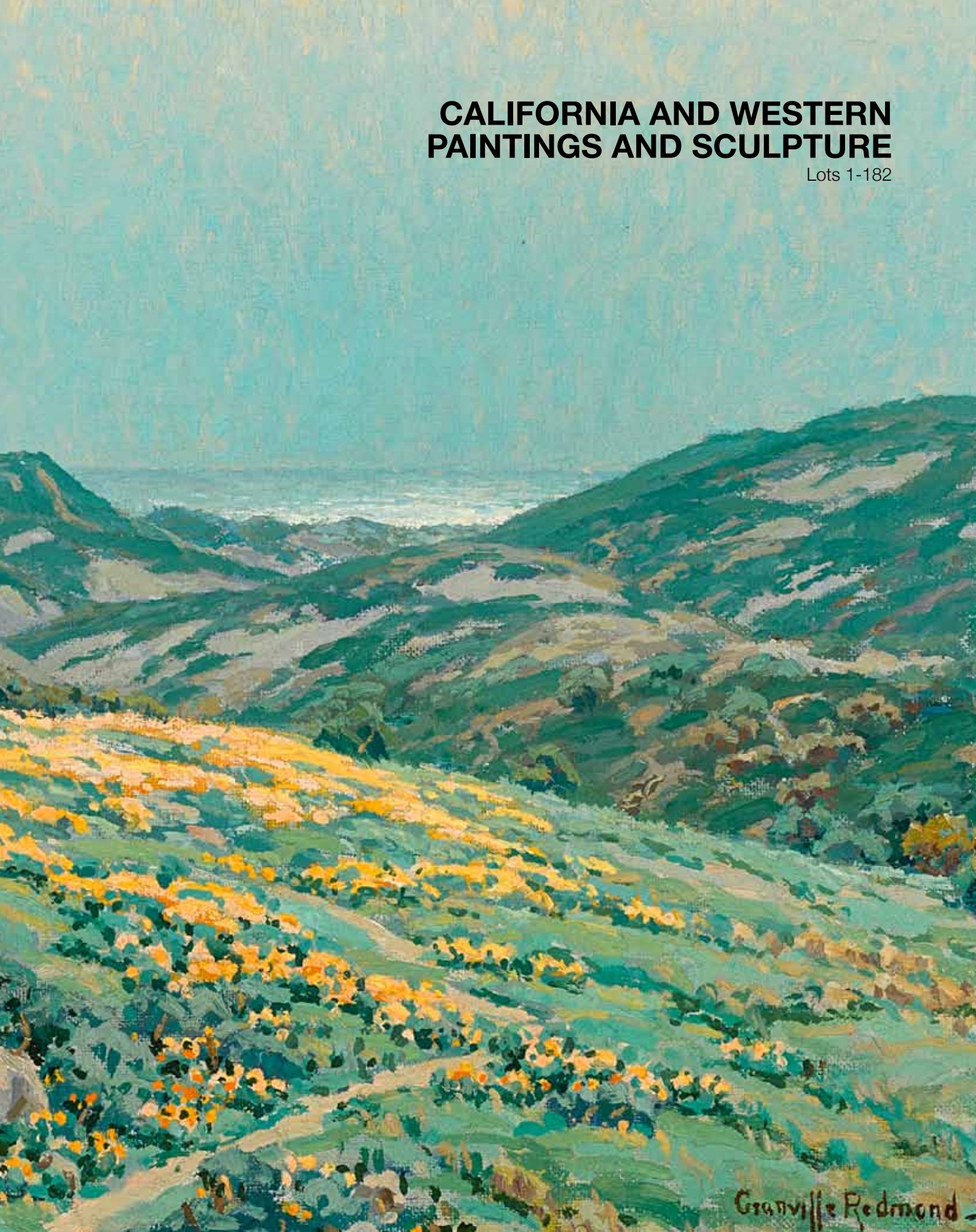
No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

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CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Lots 1-182





1

1

**WILLIAM ALEXANDER COULTER
(1849-1936)**

A merchant brig hove to, awaiting pilot boat
No. 10
signed 'W.A Coulter' (lower right)
oil on canvas affixed to board
26 x 18in
overall: 29 1/2 x 21 1/2in
\$5,000 - 7,000

Provenance

Private collection, Hawaii.

2

GIDEON JACQUES DENNY (1830-1886)

Bodega Bay
signed 'G J Denny.' (lower right)
oil on canvas
20 x 36in
overall: 25 1/2 x 41 1/2in
\$4,000 - 6,000

Provenance

With John H. Garzoli, San Francisco, California.

3

**WILLIAM ALEXANDER COULTER
(1849-1936)**

Sacks of wheat (Wheat at \$2.15)
signed 'W. A. Coulter' (lower right)
oil on canvas affixed to board
9 1/4 x 18 1/2in
overall: 17 x 26in
\$3,000 - 5,000

Provenance

Private collection, San Francisco, California.

4

G.W. BAURMAN (19TH CENTURY)

Cliff House, San Francisco
signed and dated 'G. W. Baurman / 1886'
(lower right) and signed, titled and dated
'Cliff House / near San Francisco Cal / G. W.
Baurman / 86' (on the reverse)
oil on canvas
36 x 30 1/2in
overall: 49 x 43in
Painted in 1886
\$3,000 - 5,000



2



3



4



5



6

5

MEYER STRAUS (1831-1905)

Haying
signed, inscribed and dated 'M. Straus / S.F. / 1884' (lower left)
oil on canvas
24 x 40in
overall: 32 3/4 x 48 1/2in
Painted in 1884
\$5,000 - 7,000

Provenance

Private collection, San Francisco, California.

6

FREDERICK FERDINAND SCHAFER (1839-1927)

Mount Shasta
signed 'F. Schaffer' (lower right)
oil on canvas
30 x 50in
overall: 38 x 58in
\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.



7

7

THADDEUS WELCH (1844-1919)

Grazing along the coast (Bolinas Bay)

signed and dated 'T. Welch 96' (lower left)

oil on canvas

14 x 36in

overall: 23 x 45in

Painted in 1896

\$8,000 - 12,000

Exhibited

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

Irvine, The Irvine Museum, *California Impressionism*, traveling exhibition, 2012 - 2014.

Literature

Jean Stern, *California This Golden Land of Promise*, Irvine, 2001, illustrated in color, p. 182.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, 2009, p. 238-239, illustrated in color, p. 239.



8

8

GRACE CARPENTER HUDSON (1865-1937)

Back to her tribe

signed 'G. Hudson' (lower right) and signed, titled, numbered and inscribed 'G. Hudson / Ukiah, Cal / 126. / "Back to her Tribe."' (on the reverse)

oil on canvas

27 x 20in

overall: 39 1/4 x 33 3/4in

Painted in 1898

\$30,000 - 50,000

Provenance

Private collection, Northern California.

Exhibited

Eureka, Grace Carpenter Hudson Museum, *Grace Hudson, A California Romantic* October 19 1996 - March 2, 1997.

Palm Springs, Palm Springs Desert Museum.

Literature

S. R. Boynton, *The Painter Lady Grace Carpenter Hudson*, Eureka, 1978, p. 161, no. 123.



9

9

JOSEPH LEE (1827-1880)

The residence of Dr. Samuel Merritt, Oakland

signed 'Joseph Lee' (lower right)

oil on canvas

31 x 54in

overall: 37 x 60in

\$40,000 - 60,000

Provenance

Collection of Mrs. Stanley Moore, Oakland, California.

Thence by descent through the family to the present owner.

Private collection, Montecito, California.

Exhibited

The California Historical Society, San Francisco, California.

Oakland Art Museum, Oakland, California, 1952.

Dr. Samuel Merritt (1822–1890) was a successful San Francisco physician and also the 13th mayor of Oakland, California from 1867 to 1869. Merritt was originally from Maine and moved to California. He bought land in Oakland in 1852 and moved there in 1863. In addition to a physician, Dr. Merritt was an architect, ship builder and civic planner and his influence was etched on the history of the city. Merritt is credited with helping ensure that Oakland became the terminus of the transcontinental railroad. He then spent time focused on the lake and surrounding property, and orchestrated the creation of floodgates to regulate the flow of water. In 1867, he donated 155 acres of dammed tidal water from the headwaters of Indian Slough which became known as Merritt's Lake and later as Lake Merritt. He left plans for a hospital and nursing school to be built in his name after his death. His dream was realized in 1909 when Samuel Merritt University and Merritt Hospital opened.



10



11

10

THADDEUS WELCH (1844-1919)

Marin County, Bolinas Bay
signed and dated 'T. Welch 1902' (lower left)
oil on canvas
22 1/2 x 38 1/2in
overall: 28 1/2 x 44 1/2in
Painted in 1902
\$5,000 - 7,000

Provenance

With Gump Galleries, San Francisco, California.



11

WILLIAM KEITH (1838-1911)

Golden Hour (California oaks, sunset)
signed and inscribed 'W. Keith / S.F.' (lower right) and inscribed 'California Oaks - / Sunset / Wm Keith' (on the reverse)
oil on canvas
20 1/4 x 30 1/4in
overall: 29 1/4 x 39 1/4in
\$4,000 - 6,000

12

12

PERCY GRAY (1869-1952)

Oaks, Marin County
signed 'Percy Gray' (lower left)
watercolor on paperboard
12 1/4 x 16 1/4in
overall: 19 x 22 1/2in
\$8,000 - 12,000

Provenance

Private collection, Northern California.



13

CHRISTIAN JORGENSEN (1860-1935)

Yosemite sentinels along the Merced
signed 'Chris Jorgensen' (lower left)
watercolor on paper
17 x 12in
overall: 23 x 17in
\$3,000 - 5,000

13



13A

13A

THOMAS HILL (1829-1908)

Above the south fork of the Merced River
signed and dated 'T. Hill. / 1902.' (lower right)

oil on canvas

35 1/2 x 53 1/2in

overall: 42 3/4 x 60 3/4in

Painted in 1902

\$25,000 - 35,000

14

ELIZABETH EMERSON KEITH (1838-1882)

Still life with tazza and fruit
signed 'E Keith' (lower left)

oil on canvas

24 x 20in

overall: 31 x 27 1/2in

\$7,000 - 10,000

Provenance

Private collection, San Francisco, California.

15

JAMES EVERETT STUART (1852-1941)

Yosemite

signed and dated '89, / J. E. Stuart' (lower right)

oil on canvas

72 1/4 x 120 1/4in

overall: 80 x 128in

Painted in 1889

\$8,000 - 12,000

This lot will only preview in San Francisco.



14



15



16

16

ALBERT BIERSTADT (1830-1902)

View through the trees

bears initials 'AB' (lower right)

oil on paper laid down on aluminum

21 3/4 x 30 1/4in

overall: 28 x 36 1/2in

\$40,000 - 60,000



17

17

ALBERT BIERSTADT (1830-1902)

Bathers along a rocky coast, believed to be Northern California

unsigned

oil on paper affixed to canvas

13 x 15in

overall: 22 x 25in

\$50,000 - 70,000

Provenance

Private collection, Lenox, Massachusetts.

Thence to the present owner.



18

18
HERMANN HERZOG (1832-1932)

Cabin and mill beside a raging river
 unsigned
 oil on canvas
 20 x 30in
 overall: 31 1/4 x 41 1/4in
\$15,000 - 20,000

Provenance

Private collection, San Francisco, California.

19
THOMAS HILL (1829-1908)

The Cascades, Yosemite
 signed 'T. Hill' (lower right)
 oil on canvas
 21 x 14in
 overall: 26 x 19in
\$30,000 - 50,000

Provenance

With Maxwell Galleries, San Francisco, California.
 Private collection, San Francisco, California.

The Merced Gorge is below the Yosemite Valley. The largest waterfall is the Cascades at the elbow bend of the gorge, which is formed by the joint waters of Cascade Creek and Tamarack Creek. The falls are irregular and broken in their descent. They have a total height of about 500 feet.





20



21



22

20

WILL SPARKS (1862-1937)

Adobe at night
signed 'Will Sparks' (lower left)
oil on canvas
17 x 21in
overall: 23 1/4 x 27 1/2in
\$5,000 - 7,000

21

FRANCIS J. MCCOMAS (1875-1938)

Emerald Cove, Lake Tahoe
signed and dated 'Francis McComas 08.' (lower right)
oil on canvas board
5 1/2 x 8 1/4in
overall: 10 1/4 x 13in
Painted in 1908
\$3,000 - 5,000

Provenance

With Maxwell Galleries, San Francisco, California.
Private collection, San Francisco, California.

Exhibited

Carmel, Carmel Art Association, *60th Anniversary Show 1927-1937*.

22

DOUGLASS FRASER (1883-1955)

Blue lagoon
signed and dated 'Douglass Fraser 1906' (lower right)
oil on canvas
30 x 36in
overall: 41 x 48in
Painted in 1906
\$8,000 - 12,000



23

23

XAVIER MARTINEZ (1869-1943)

Monterey Bay

signed with artist's monogram (lower right)

oil on board

4 3/4 x 7in

overall: 11 x 13 1/4in

\$4,000 - 6,000

Provenance

With Gump's Gallery, San Francisco, California.

Private collection, San Francisco, California.

24

GOTTARDO FIDELE PONZIANO PIAZZONI (1872-1945)

Stand of trees

signed 'G Piazzoni' (lower right) and signed and dated 'G. F. P. Piazzoni / '20' (on the backing board)

oil on board

8 1/2 x 5 1/2in

overall: 14 1/4 x 11 1/4in

Painted in 1920

\$3,000 - 5,000



24

25

GRANVILLE REDMOND (1871-1935)

Arks off Belvedere and Corinthian Islands

signed 'Granville Redmond' (lower right)

oil on canvas board

6 x 8in

overall: 9 3/4 x 11 3/4in

\$5,000 - 7,000

Provenance

With Maxwell Galleries, San Francisco, California.

Private collection, San Francisco, California.

26

ARMIN HANSEN (1886-1957)

Fishermen returning to the pier

signed and dated 'Armin C. Hansen / '16' (lower right)

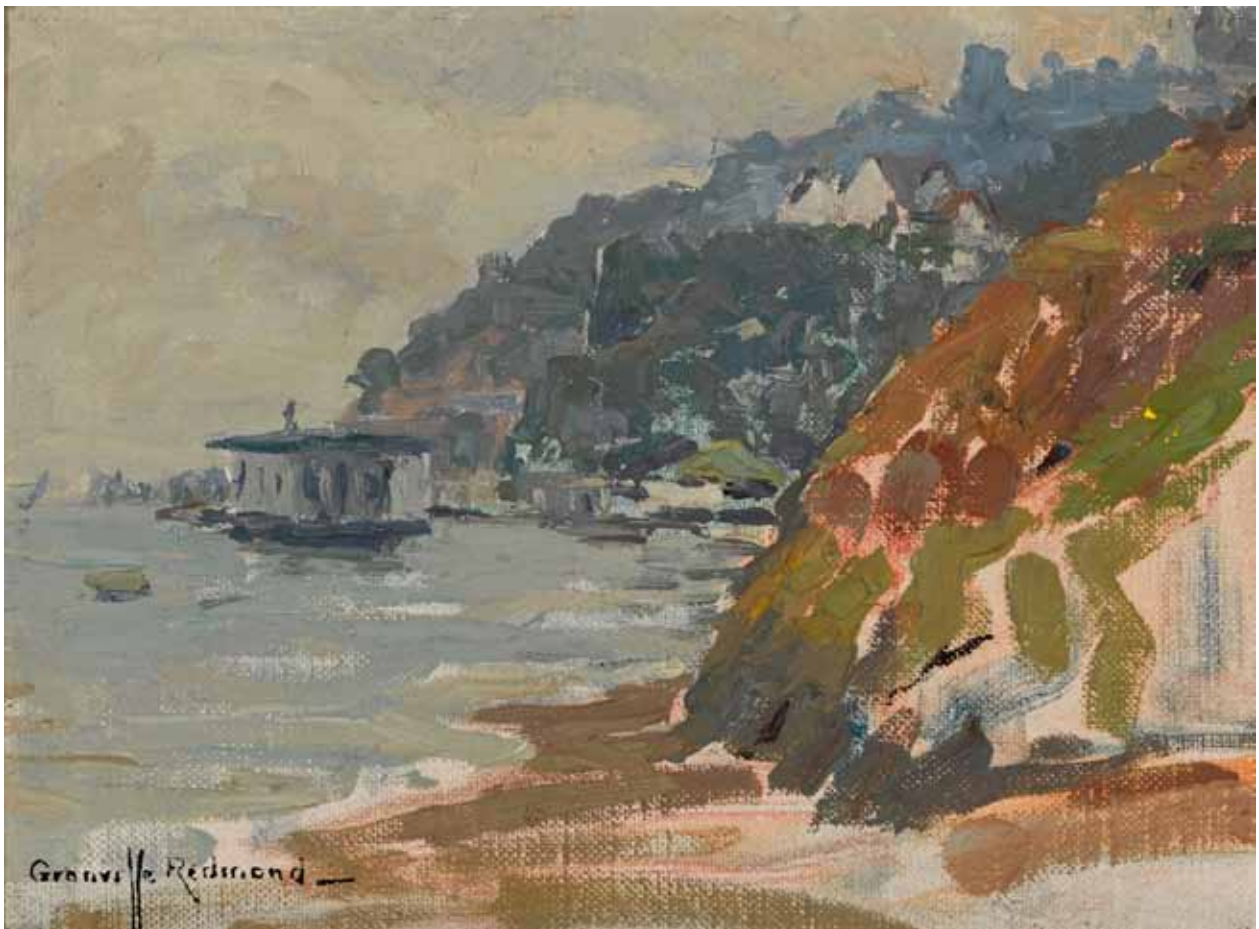
charcoal on paper

sight: 15 1/2 x 23in

overall: 21 x 28in

Executed in 1916

\$3,000 - 5,000



25



26



27

27

EUPHEMIA CHARLETON FORTUNE (1885-1969)

Sunlight in the harbor
signed 'E. C. Fortune' (lower right)

oil on canvas

9 1/4 x 10 1/2in

overall: 13 1/4 x 14 3/4in

\$15,000 - 25,000

Provenance

Private collection, San Francisco, California.



28

28

M. EVELYN MCCORMICK (1869-1948)

Sherman House, Monterey
signed 'M. Evelyn. McCormick.' (lower left)
oil on canvas

24 x 28in

overall: 27 1/2 x 31 1/2in

\$25,000 - 35,000

Provenance

Private collection, Northern California.

An old handwritten note affixed to the reverse reads:

Painting name "Sherman House" Occupied by General William T. Sherman When he was Lieutenant Quartermaster Adjutant General also General During the Years 1847-1848-1849

The Sherman Rose Adobe, also referred to as Casa Bonifacio, once stood on Alvarado Street in Monterey, California and was the subject for several resident artists including McCormick, as well as Charles Rollo Peters and Theodore Wores. The legend concerning the Sherman Rose Adobe may reveal an illicit past that adds to the allure of the house and gives a romantic history to its meticulous rose garden. Lieutenant William T. Sherman was stationed in Monterey during the late 1840s and formed an importune relationship with a lovely, wealthy, young woman Maria Ygnacia Bonifacio. As legend has it, on one such visit Lt. Sherman unpinned a red rose from his lapel, a very unique and unusual boutonniere for an officer to don, and planted it in Senorita Bonifacio's garden. The flower grew and thrived, covering the facade of the adobe. Lt. Sherman never returned and the young woman never married, and the red roses are all that remain.

Today, the house is more associated with Scottish novelist, Robert Louis Stevenson, whose most famous works include *Treasure Island* and *Strange Case of Dr. Jekyll and Mr. Hyde*. His fiancé, Fanny Osborne, and her sister resided at the adobe as a guest of Senorita Bonifacio and Stevenson visited frequently. It was at the Casa Bonifacio where Stevenson started *The Amateur Emigrant*, *A Vendetta of the West*, and wrote *The Pavilion on the Links*.



29

29

ARMIN HANSEN (1886-1957)

Fishermen in the rain
signed 'Armin Hansen' (lower left)

oil on canvas affixed to board

10 1/4 x 12 1/4in

overall: 15 x 17in

\$15,000 - 25,000

Provenance

With Maxwell Galleries, San Francisco, California.

Private collection, Northern California.



30

30

ARMIN HANSEN (1886-1957)

Fishermen in Monterey

unsigned

oil on canvas

16 1/4 x 20 1/4 in

overall: 24 1/2 x 28 1/2 in

\$30,000 - 50,000

Provenance

With Maxwell Galleries, San Francisco, California.

Private collection, Maryland.

Exhibited

San Francisco, Maxwell Galleries, *One Hundred Years of California Painting from 1849*, March 4 - 26, 1966, no. 26.



31



32

31

THEODORE WORES (1860-1939)

Dunes in bloom

signed 'Theodore Wores' (lower left)

oil on canvas

12 x 16in

overall: 18 x 22in

\$5,000 - 7,000

32

WILLIAM FRANKLIN JACKSON

(1850-1936)

Wildflowers along the coast

signed 'W. F. Jackson' (lower right)

oil on canvas

20 1/4 x 30 1/4in

overall: 24 1/4 x 34 1/4in

\$5,000 - 7,000

Provenance

Private collection, Southern California.

33

MARY DENEALE MORGAN (1868-1948)

Golden hillside

signed 'M DeNeale Morgan' (lower right)

oil on canvas

20 x 24in

overall: 24 1/2 x 28 1/2in

\$8,000 - 12,000

Provenance

With Dalzell Hatfield Galleries,

Los Angeles, California.

Collection of Dr. Tully Wiedman, Dixon, California.

34

ATTRIBUTED TO MARY DENEALE MORGAN (1868-1948)

Monterey cypress on the shore

unsigned

oil on masonite

20 x 24in

overall: 22 1/4 x 26 1/4in

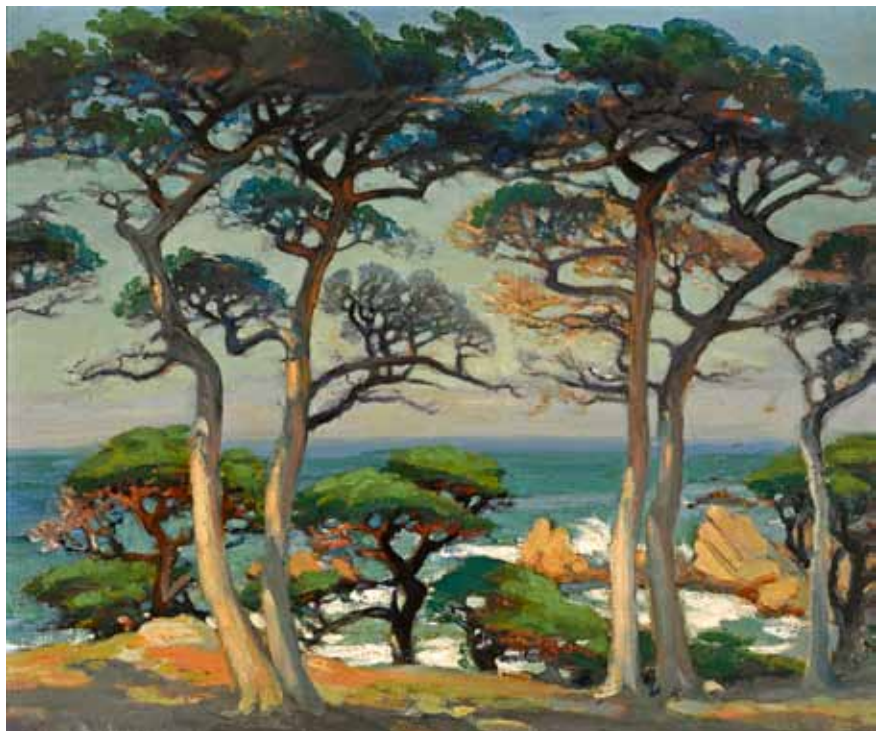
\$4,000 - 6,000

Provenance

Collection of Dr. Tully Wiedman, Dixon, California.



33



34

ALSON SKINNER CLARK (1876-1949)

The locks at Panama

signed and dated 'Alson Clark 13.' (lower left)

oil on canvas

51 1/2 x 38 1/2 in

overall: 62 3/4 x 49 3/4 in

Painted in 1913

\$70,000 - 100,000

Provenance

With Ulrike Kantor Gallery, Los Angeles, California

Exhibited

Pasadena, California Institute of Technology, circa 1980.

A skilled landscape painter, Alson Skinner Clark, was strongly influenced by French Impressionism adopted plein-air techniques, ambient lighting, and an enigmatic painterly hand. Classically trained stateside as well as in France, Clark embraced the subtle palette of Impressionism, and was heartily influenced by James McNeill Whistler. Clark was a devoted world traveler and lived in several foreign countries before settling in Southern California in 1922 and befriending fellow painter, Guy Rose. Adventurous and determined, he developed his artistic range by completing several murals, in tandem working as an art educator at Pasadena's Stickney Art School. Clark most emblematic works include rural landscapes, industrial scenes, urban interiors, and figure studies of his wife whom served as his central muse.

Clark's comfortable living situation in Southern California did not inhibit his penchant for worldly exploration, frequently traveling to the Southwest and Central America. *The Locks of Panama* painting demonstrates Clark's accuracy and attention to industrialized cityscapes, with masterful execution of atmospheric nuances and the subtle use of color that transforms a historically treacherous construction site into a serene setting through the implementation of pastel purples, green, and blue hues.

The Panama Canal lock system, considered a titan of engineering for its time, propelled maritime commerce into the modern era. The first vessel passed through the locks on August 15, 1914, facilitating a more expedient and safer route, bypassing the previous Cape Horn course located at the southernmost tip of South America via the Drake Passage, also known as the Strait of Magellan. A manufactured connection of the Atlantic Ocean via the Caribbean Sea to the Pacific Ocean carved out of the forbidding and treacherous terrain of the Colombian Province, required the financial efforts of several nations and thirty-three years to complete. The French government broke ground on the canal in 1881, however failed to advance the construction due to engineering failures, unstable mountains, torrential rainstorms, and hundreds of worker fatalities due to disease. The United States purchased the canal in 1904 and it took an additional decade to finalize the project.

As the Panama Canal was nearing completion in 1913, Clark ventured to Central America to memorialize this significant accomplishment. He gained full access to the construction site and painted numerous landscapes and industrial scenes, each painting exemplified his love for en plein-air, soft palette, and painterly style. At the 1915 Panama-Pacific International Exposition in San Francisco eighteen landscapes from this series were exhibited in a solo room and where Clark won a bronze medal.

The artistic representation of the construction of the great canal, in *The Locks of Panama*, pays homage to the human investment, innovation, and persistence needed to actualize the monumental structure. Miniscule figures meander through the foreground, dwarfed by industrial forms, metal structures, and hulking retaining walls. Clark utilized a soft, ethereal palette applied with painterly expressionism evoking an atmospheric quality capturing the ephemeral light of dawn. The juxtaposition of the grand proportion of industrial design and soft-hued palette enhances the legendary sacrifice to complete one of the modern wonders of the world.





36

36

ARMIN HANSEN (1886-1957)

Pacific Ocean from Land's End

signed 'A. C. Hansen' (lower left) and signed and titled 'Pacific Ocean - from Land's End / A C Hansen' (on the reverse)

oil on board

10 x 14in

overall: 12 x 16in

\$10,000 - 15,000

Provenance

Private collection, San Francisco, California.



37

37

EDGAR PAYNE (1883-1947)

French sailboats

signed 'Edgar Payne' (lower left)

oil on canvas

20 x 20in

overall: 25 x 25in

\$20,000 - 30,000

Provenance

Collection of Barrie Chase, Venice, California.

GUY ROSE (1867-1925)

A Normandy farm
 signed 'Guy Rose' (lower right)
 oil on canvas
 23 3/4 x 28 3/4in
 overall: 31 x 36in
\$300,000 - 500,000

Provenance

Private collection, Pasadena, California.

Exhibited

Los Angeles, Stendahl Art Galleries, *Guy Rose Memorial Exhibition*, February 16 - March 14, 1926.
 San Diego, The Peyton Boswell Galleries, *Guy Rose Exhibition*, May 3 - 30, 1926.

Literature

Earl Stendahl, (*Catalog for the*) *Guy Rose Memorial Exhibition*, Los Angeles, 1926, listed as number 15, illustrated p. 23
 Peyton Boswell, (*Catalog for the*) *Guy Rose Exhibition* San Diego, 1926, listed as number 6, illustrated.

Originally hailing from San Gabriel, California, Guy Rose became one of California's foremost Impressionist painters of the late 19th and early 20th centuries and was also an important figure in the California regionalist movement.

In 1888, Rose studied in Paris under the tutelage of Benjamin Constant, Jules Lefebvre, and at the Academie Julian with Lucien Doucet. He received honorable mention from the 1898 Paris Salon, the first artist from California to be given such high accolades. In the mid 1890s, he returned stateside to New York and taught at the Pratt Institute and was an illustrator for publications such as "Harper's," "Scribners," and "Century." Due to a disabling illness related to lead poisoning, Rose was forced to abandon his art almost entirely around 1897. During the fin de siècle, Rose returned to the French countryside, where he and his wife purchased a cottage at Giverny. While residing at Giverny from 1904 to 1912, Rose became greatly influenced by the works of Monet and the other Impressionist artists in the community. Reinvigorated, he returned to painting and focused mainly on ambient Impressionistic French landscapes.

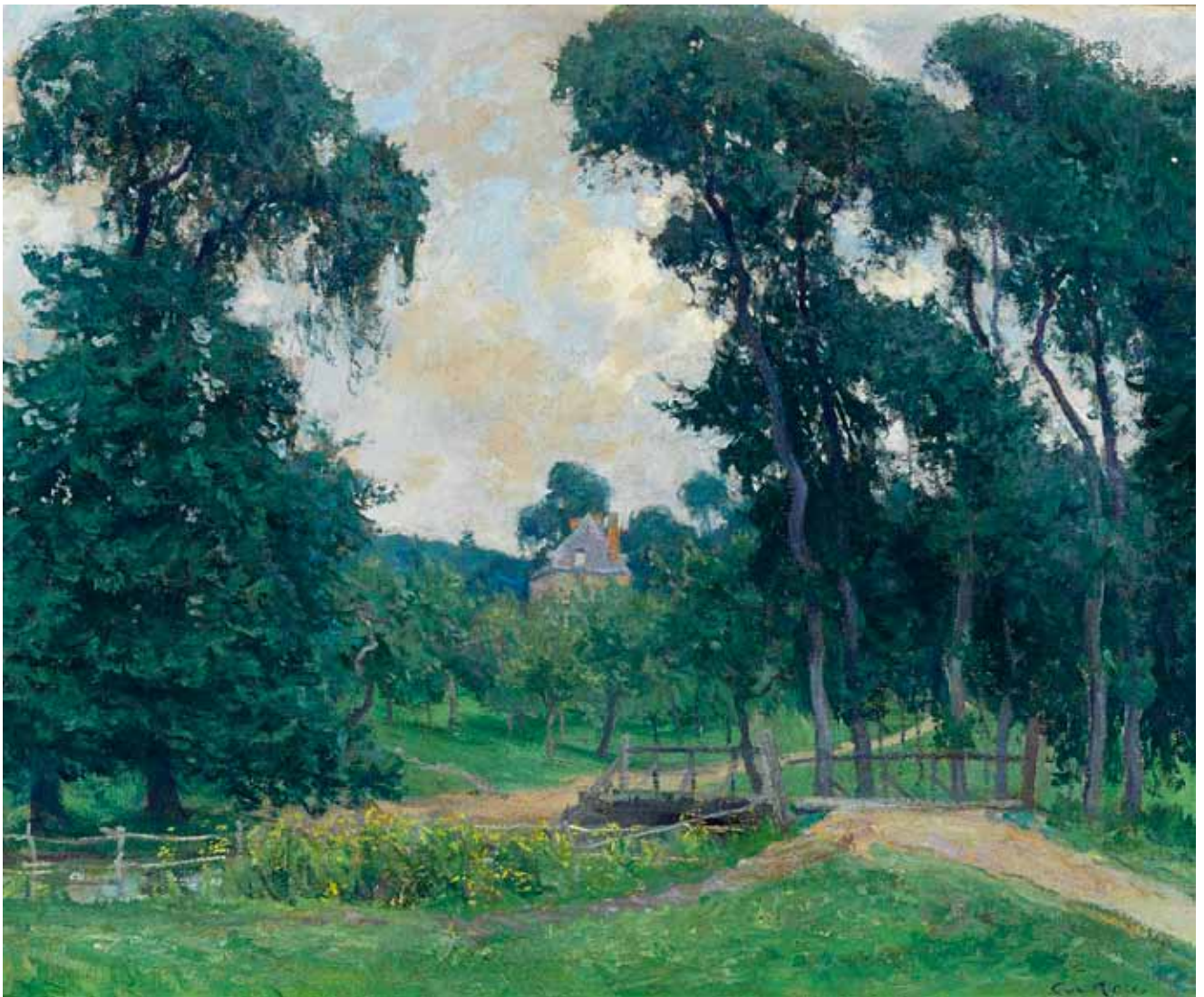
The coastal town of Normandy, France was a popular site for many French Impressionist artists and was known as the 'Cradle of Impressionism.' Rose worked within the Impressionist technique in order to dissolve natural forms into ethereal patterns of color and implied luminescent shapes. Rose transforms a Normandy farmhouse nestled in a spring landscape into brilliant patches of greens and browns using tender brushstrokes. The title of the painting, *A Normandy Farm*, is almost misleading, as the foreground of sweeping trees and lush meadows dominate the foreground of the canvas. Yet the meandering dirt pathway and wooden gate guide the eye towards the quaint farm house situated in the center of the piece.

Rose completed a number of paintings specifically focusing on the natural setting and organic essence of the region, often painting from, what appears to be, virtually the same vantage point. Will South writes

in his 1995 book *Guy Rose, American Impressionist* that a comparison could be made in these works to Claude Monet's focus on capturing the same scene in a variety of different lighting conditions. Guy Rose's association with the French master is well documented and one can detect many similarities in style and approach between the two artists. During his years in Giverny, Rose was sure to have many opportunities to study Monet's variations of Haystacks, Rouen Cathedral and London's Houses of Parliament.

In the current composition, *A Normandy Farm*, the artist is exploring the tonal brilliance of the classic French countryside. Rose was clearly as fascinated with both capturing the natural beauty of rural settings as well as the essence of the subject through implied movement and spontaneous brushwork. He saw beauty and the potential of worthy plein-air easel paintings to place the viewer within the setting of the painting. In the foreground, delicately applied pigment flecks of bright yellow imply a blooming patch of spring wildflowers relying on the Impressionist technique of optical mixing to suggest shifts of natural light. The artist use of yellow is repeated in the swaying orchard trees of the middle ground, drawing focus to the farm house. Along the pathway, sinuous tree trunks are executed with serpentine brushstrokes with their dark, leafy branches bowing inwards, serving as a framing device on either side of the composition. The artist rendered the grove of trees that line the path firstly and superimposed the cool blue sky last, effectively manipulating perspective to frame the farmhouse. Rose acuity for technical ability is superbly demonstrated through subtle brushwork and compositional placement enhance his affection for en plein-air.

In Earl Stendahl's 1926 Memorial Exhibition catalogue, he writes about the painting *Here is a work that has intimacy. The eye is invited into the heart of it, and is guided by the road and the bridge and the vista between the trees to the quaint old house in the center. The charm of early summer pervades the scene. Green is the most difficult of colors for painters to manage, but Guy Rose never failed to make it yield quality.*



38



39

FRANZ ARTHUR BISCHOFF (1864-1929)

Ovoid vase with pink and yellow roses
signed and dated 'Franz A. Bischoff / 1909'
(near the base) and marked 'Belleek Willets'
(on the underside)

porcelain

height: 15 1/4 in

Painted in 1909

\$10,000 - 15,000

Provenance

Private collection, Pacific Northwest.



40

40

PAUL DE LONGPRE (1855-1911)

Orchids

signed and dated 'Paul de Longpré 1899 Los Angeles' (lower left)

watercolor on paper

21 x 14in

overall: 29 x 22in

Painted in 1899

\$15,000 - 20,000

SELDEN CONNOR GILE (1877-1947)

Tiburon highway along the lagoon

unsigned

oil on canvas

24 x 30in

overall: 29 1/4 x 35 1/4in

Painted circa 1941

\$80,000 - 120,000

Provenance

Estate of the artist.

Collection of Elizabeth C. Hall.

With WIM Fine Arts, Oakland, California.

With Gump's Gallery, San Francisco, California, 1986.

Private collection, San Francisco, California.

Exhibited

Oakland, The Sohlman Art Gallery, *Paintings by Selden Connor Gile 1877-1947 An Exhibition of Paintings in Oil and Water Color*, December 5, 1982 - January 31, 1983, no. 91.

Walnut Creek, Civic Arts Gallery, *A Feast for the Eyes The Paintings of Selden Connor Gile*, June 9 - July 10, 1983, no. 203.

San Francisco, Gump's Gallery, *Recollections 125 Years of California Artists at Gump's*, October 6 - November 1, 1986, no. 30.

Literature

J. L. Coran and W.A. Nelson-Rees, *Paintings by Selden Connor Gile 1877-1947*, 1982, p. 69, no. 91, illus.

W. A. Nelson-Rees and T. N. St. John, *A Feast for the Eyes The Paintings of Selden Connor Gile*, Walnut Creek, 1983, no. 203.

A note, signed by Elizabeth C. Hall, and a second note, signed by Louis B. Siegfriest, accompany the painting.

Although born on the East Coast, Selden Connor Gile considered Northern California his home from the 1910s until his death in 1947. He frequently traversed the rugged terrain loaded with canvases and materials to capture the rich golden setting of the Bay Area. In his formative years, he was considered too 'primitive,' yet the quality of his art was offset by the loveliness of the color palette and exuberance for the land he painted. Gile's repertoire of Bay Area landscapes reflects his plein-air practices and spontaneous painterly expressions exhibited in the layering of warm hues and creamy texture. He considered his work to be impressionistic in technique, yet he would prove to be one of the most innovative of the Northern Californian painters in the early 20th century. Attributed as the leader and founder of the Society of Six, Gile, along with Louis B. Siegfriest, August F. Gay, Bernard von Eichman, William H. Clapp, and Maurice Logan were among the first to introduce California to the modernity of painting. Although the group had not left a direct legacy or established school, The Six bequeathed an artistic connection continued by the Post-War Figurative expressionists of Northern California.

By 1905 Gile had relocated to Oakland and was employed as a salesman for the ceramic building material supplier, Gladding McBean and Company. Albeit, Gile had a predilection towards painting, previous to 1908 few of Gile's early works of California are known and he had not yet discovered the use of vivid color or painterly hand.

Louis B. Siegfriest recalled Gile occasionally auditing art classes in Oakland without enrolling. Later Gile would claim a more traditional education with the likes of William Clapp, Perham Nahl, and Frank Van Sloun as his mentors. Gile was a self-educated painter and nature was his most prolific teacher. Tiburon in Marin County served as his central subject matter in his later works. In 1927, Gile resigned from his post with Gladding McBean and moved to a cottage deemed the Chow House in Tiburon. The move to Marin County resulted in a considerable deluge of passionate, vigorous, and colorful landscapes.

In *The Society of Six-California Colorists*, author Nancy Boas quoted Jay Hannah, a dear friend of Gile's, in reference to the artist as "fundamentally a loner and there's a kind of pristine beauty to him being there and everything unsullied." Gile's persona, according to Hannah, was reflected in the aesthetics of his work. *Tiburon Highway along the Lagoon* depicts several domiciles along the waterfront of a tranquil blue lagoon. The midday sky is vivid and dotted with billowy clouds. Typical of Gile's aesthetic standards, the setting is void of figures; instead the prevalent focus is color laid with a painterly hand. The artist captured the warm glow of California scenery whilst communicating the purity of land and beauty of nature.

In *Tiburon Highway along the Lagoon*, the artist captures the radiating beauty of the peaceful community along the water in Marin County.



41



42

42

SELDEN CONNOR GILE (1877-1947)

Apples, wine and red table cloth
signed and dated 'Gile 39' (lower left)
oil on masonite

9 7/8 x 12in

overall: 16 x 18 1/4in

Painted in 1939

\$6,000 - 8,000

Provenance

Estate of the artist.

Collection of Elizabeth C. Hall.

With WIM Fine Arts, Oakland, California.

With Gump's Gallery, San Francisco, California.

Private collection, San Francisco, California.

Exhibited

Oakland, The Sohlman Art Gallery, *Paintings by Selden Connor Gile 1877-1947 An Exhibition of Paintings in Oil and Water Color*, December 5, 1982 - January 31, 1983, no. 83.

Walnut Creek, Civic Arts Gallery, *A Feast for the Eyes The Paintings of Selden Connor Gile*, June 9 - July 10, 1983, no. 193.

San Francisco, Gump's Gallery, *Recollections 125 Years of California Artists at Gump's*, October 6 - November 1, 1986, no. 28.

Literature

J. L. Coran and W.A. Nelson-Rees, *Paintings by Selden Connor Gile 1877-1947*, 1882, p. 69, no. 83, illus.

W. A. Nelson-Rees and T. N. St. John, *A Feast for the Eyes The Paintings of Selden Connor Gile*, Walnut Creek, 1983, no. 203.

An unfinished landscape is painted on the reverse.

A note, signed by Elizabeth C. Hall, regarding this work, is attached to the reverse.

The Red Tablecloth, considered Selden Gile's masterpiece, features the same table in this work.

43

SELDEN CONNOR GILE (1877-1947)

Woman in a white dress herding cows
signed and dated 'S C Gile 31' (lower left)
watercolor on paper affixed to paperboard
16 x 22in

overall: 20 3/4 x 24 3/4in

Painted in 1931

\$4,000 - 6,000

Provenance

With Charles Campbell Gallery, San Francisco, California.

Private collection, Arizona.



43



44

44

SELDEN CONNOR GILE (1877-1947)

Tent city

signed and titled 'Selden Gile Tent City' (on the stretcher bar)

oil on canvas

15 x 18in

\$25,000 - 45,000

Provenance

Collection of the artist.

Collection of Elizabeth Hall.

Gift from the above, 1956.

Private collection, Northern California.



45

45

JESSIE ARMS BOTKE (1883-1971)

White peacock

signed 'Jessie Arms Botke' (lower right)

oil and gold leaf on panel

24 x 20in

overall: 30 x 26in

\$20,000 - 30,000

Provenance

Petersen Galleries, Beverly Hills, 1983.

Collection of Barrie Chase, Venice, California.



46

46

JESSIE ARMS BOTKE (1883-1971)

Crowned pigeons

signed 'Jessie Arms Botke' (lower left)

oil and gold leaf on panel

26 x 32in

overall: 36 x 42in

\$40,000 - 60,000

Exhibited

Irvine, The Irvine Museum, *Saving Paradise*, June 16 – October 26, 2010.

Irvine, The Irvine Museum, *Inner Visions: Women Artists of California*, March 17 - June 7, 2012.



47

47

MATTEO SANDONA (1881-1964)

Two children

signed 'M. Sandona' (lower left)

oil on canvas

54 x 34in

overall: 58 1/2 x 38 1/2in

\$5,000 - 7,000

Provenance

Estate of Patricia Mitau Rhein (1928 - 2013),
San Francisco, California.

48

ALEXANDER F. HARMER (1856-1925)

First visit of the grandchild

signed, dated and inscribed 'Alexander Harmer
/ Santa Barbara, Cal., 1918' (lower left)

oil on canvas

25 x 30in

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

Painted in 1918

\$6,000 - 8,000

Provenance

Estate of the artist.

Exhibited

Santa Barbara, Santa Barbara
Historical Museum.

Santa Barbara, Santa Barbara Museum of
Art, *Fiesta Exhibition*, circa 1975.
Carmel, *The Serra Pilgrimage*, October 12 -
18, 1924.

49

E. IRVING COUSE (1866-1936)

Sunset, Etaples

signed 'E.I. Couse.' (lower right)

oil on canvas

18 x 22in

overall: 29 x 33in

\$7,000 - 9,000

Provenance

With Closson Art Galleries Inc., Cincinnati, Ohio.
Private collection, North Carolina.



48



49



50

50

WILLIAM VINCENT CAHILL (1878-1924)

Three generations

signed 'Wm V Cahill' (lower left)

oil on canvas

28 x 42in

overall: 34 1/2 x 48 1/2in

\$10,000 - 15,000



51

51

ELEANOR COLBURN (1866-1939)

Little Brother Pedro

signed 'Eleanor Colburn' (lower right)

oil on canvas

32 x 40in

overall: 39 x 46in

\$10,000 - 15,000

Provenance

With Bowater Gallery, Los Angeles, California.

Private collection, Arizona.



52

52

JOSE MOYA DEL PINO (1891-1969)

California Street, downtown San Francisco

signed and dated 'J Moya del Pino / 39' (lower left)

oil on canvas

42 1/4 x 49 1/4in

overall: 48 x 55in

Painted in 1939

\$5,000 - 7,000

Provenance

Private club, San Francisco, California.

Private collection, San Francisco, California.



53

53

JOSEPH RAPHAEL (1869-1950)

Muni Pier, San Francisco

signed, titled and dated 'Muni Pier / Joe Raphael / Best Wishes' (lower right)

ink and oil on paper affixed to board

21 1/2 x 28in

overall: 27 3/4 x 34 1/2in

\$15,000 - 25,000



54

54

RINALDO CUNEO (1877-1939)

The city at night
signed 'Rinaldo Cuneo' (lower right) and estate-stamped (on the reverse)
oil on canvas

20 x 24in

overall: 30 x 34in

\$12,000 - 16,000

Provenance

Estate of the artist.
With Karges Fine Art, Carmel and Beverly Hills, California.
Collection of Emilio Estevez, Beverly Hills, California.



55

55

MILLARD SHEETS (1907-1989)

Beneath the neon glow
signed 'Millard Sheets' (lower right)

watercolor on paper

15 x 21 1/2in

overall: 23 x 30in

\$30,000 - 50,000

Provenance

Private collection, Tucson, Arizona.

Millard Sheets once wrote that he was willing to be called a regionalist painter only if 'you accepted the idea that his work embraced a large region.'

It is said that of all the Depression-era artists, he was the most representative of the California School portion of the American Scene movement. According to Susan Anderson in her essay, 'California Holiday', for *American Art Review*, June 2002, he was a "colorful, larger-than-life character possessing equal measures of talent and ambition" and he "set the direction for the school."

Gordon McClelland writes in his 2010 book *Millard Sheets, The Early Years (1926-1944)*, *Millard was a very talented and versatile artist. In the 1930's he developed over seventeen different approaches to watercolor painting and could alternate from one style to another at will. He let the subject dictate which style he used and in nearly every case he developed a slight variation of the chosen style to best capture the feeling or mood he was attempting to convey to the viewer.*

He goes on to write, *By [the 1930's] scene paintings of everyday American life were quite popular throughout the United States. The American Scene and Regionalist painting movement had caught on. Mainstream magazines published articles promoting these paintings and identifying them as art that everyone could relate to. Thomas Hart Benton was elevated to a national spokesman for this movement and was featured on the cover of Time Magazine.*

Each major region in America had one artist who was considered the leader of Regionalist painting in that part of the United States. In California, Millard Sheets was that artist. There were a number of other outstanding artists producing high quality scene paintings in California, but Millard was the undisputed leader.



56

56

ALSON SKINNER CLARK (1876-1949)

Still life with chrysanthemums

estate stamped 'Alson Clark' (lower left)

oil on canvas

32 x 30in

overall: 41 x 39in

\$30,000 - 50,000

Provenance

Private collection, Arizona.



57

57

THOMAS LORRAINE HUNT (1882-1938)

The red barn (Snowy pond)

signed 'Thos. L. Hunt' (lower right) and titled (on the reverse)

oil on board

21 x 24in

overall: 27 x 30in

\$20,000 - 30,000

Provenance

Private collection, Laguna Beach, California.



58

58

JESSIE ARMS BOTKE (1883-1971)

Pelicans and seagulls along a shoreline
signed 'Jessie Arms Botke' (lower right)

oil on board

8 x 11 3/4in

overall: 14 x 18in

\$4,000 - 6,000

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 397, illustrated in color.

59

SAM HYDE HARRIS (1889-1977)

Boats along a back bay dock
estate-stamped 'Sam Hyde Harris' (lower right)

oil on board

16 x 20in

overall: 24 x 28in

\$4,000 - 6,000



59

According to a stamp on the reverse, signed by Maureen St. Gaudens, this painting is from the Estate of the artist.

60

ANNETTE IRWIN RIDDELL (1876-1930)

Back Bay

signed 'A. Riddell' (lower right)

oil on canvas

27 x 31in

overall: 36 x 40in

\$7,000 - 10,000

Exhibited

Santa Ana, John Wayne Airport, Thomas F. Riley Terminal, *Plein Air Paintings from the Irvine Museum*, May 10 – September 25, 2005.

61

MAURICE LOGAN (1886-1977)

Mud flat homes

signed 'Maurice Logan' (lower right) and titled (on the stretcher bar)

oil on canvas

30 x 36in

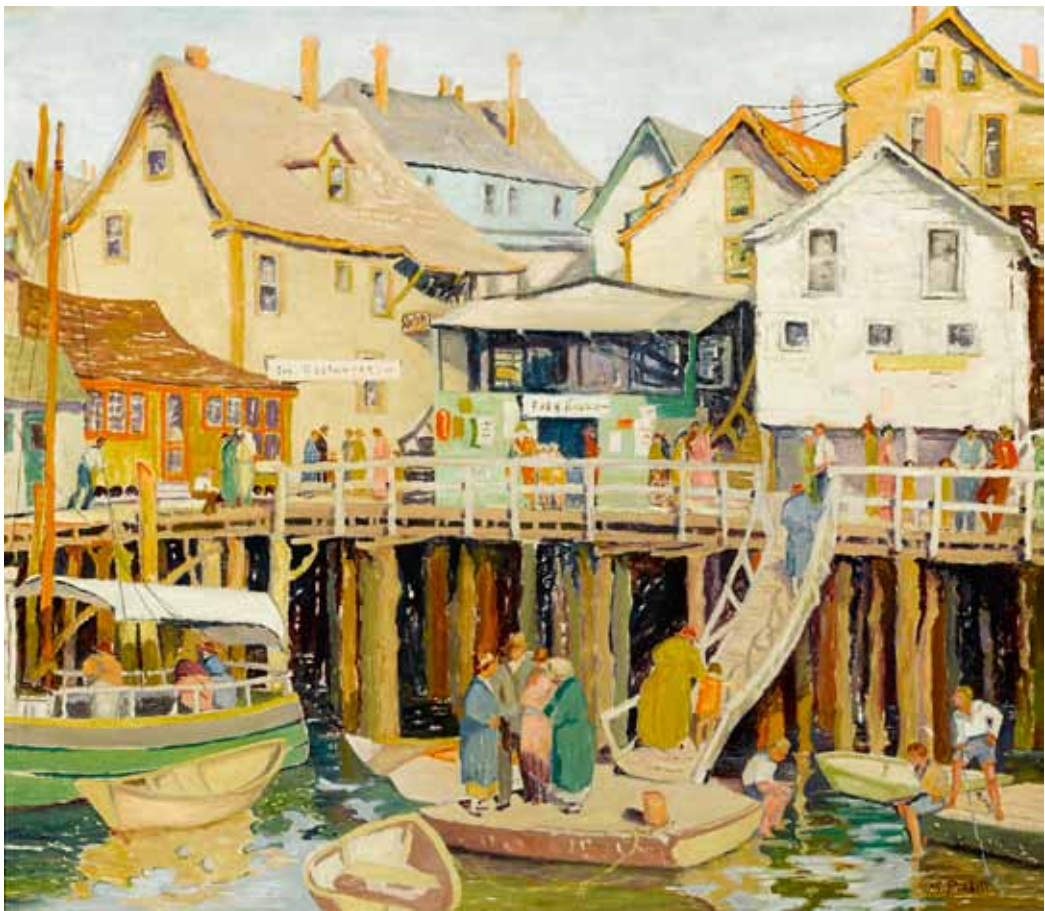
overall: 38 x 44in

\$8,000 - 12,000

Exhibited

Lodi, *Lodi Grape Festival*, 1961.

Irvine, The Irvine Museum, *The Outsiders, Modernism in California, 1920-1940*, May 27 – September 19, 2009.



60



61



62

62

WILLIAM WENDT (1865-1946)

Early Laguna landscape

signed and dated 'William Wendt 1908' (lower left)

oil on canvas

20 1/4 x 36 1/4in

overall: 27 x 43in

Painted in 1908

\$30,000 - 50,000

Provenance

Private collection, Southern California.



63

63

GRANVILLE REDMOND (1871-1935)

Poppies along the coast
signed 'Granville Redmond -' (lower right)
oil on canvas affixed to board

12 x 16in

overall: 19 x 23in

\$40,000 - 60,000

Provenance

With The Redfern Gallery, Laguna Beach, California.
Private collection, Southern, California.



64



65



66

64

ALEXIS JEAN FOURNIER (1865-1948)

Haystacks and trees under scattered clouds

signed 'Alex. Fournier.' (lower left)

oil on canvas

17 x 23 1/2in

overall: 27 1/4 x 34in

\$4,000 - 6,000

Provenance

Private collection, Northern California.

65

DEDRICK B. STUBER (1878-1954)

Golden meadow

signed 'Dedrick B. Stuber' (lower right)

oil on canvas

20 1/4 x 30 1/4in

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

\$4,000 - 6,000

Provenance

With Maxwell Galleries, San Francisco, California.

Private collection, San Francisco, California.

66

ELMER WACHTEL (1864-1929)

Summer splendor along a stream

signed 'Wachtel' with artist's device (lower left)

oil on canvas

18 x 24in

overall: 26 x 32in

\$18,000 - 22,000

Provenance

Private collection, Southern California.

WILLIAM WENDT (1865-1946)

Vibrant Coast (Dana Point)
 signed 'Wm Wendt' (lower right)
 oil on canvas
 24 x 36in
 overall: 34 x 46in
 Painted circa 1903
\$150,000 - 200,000

Exhibited

Irvine, The Irvine Museum, *Selections from the Irvine Museum*, traveling exhibition 2010-2011.

Literature

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, 2009, illustrated p. 45.
 Will South, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, illustrated in color, p. 110.

Wendt is one of the most renowned California painters of the 19th and early 20th centuries and was given the moniker of "Dean of Southern California" in recognition of his artistic prowess and his expertise in the field of art history. He was the co-founder of the California Art Club in 1911, and held several other positions, including the presidency, within the organization for almost a decade. The club emphasized the appreciation for plein-air painting to reflect the incomparable natural wilderness of California landscapes, of which Wendt continued for the majority of his artistic métier.

Considered an impressionist due to a feathery hand, his attention to light, and his hallmark palette of rustic greens and browns, Wendt effectively captured the essence of California's backcountry. The works produced during the epitome of Wendt's career defined the style of California Impressionism, however his early work was more attuned to the regionalist style of the Midwest, and primarily rendered the farmland surrounding Chicago. His earlier works have been termed tranquil and lyrical while his later works evolved to show bold and broad brushstrokes with greens and browns.

Born in Bentzen, Germany in 1865, Wendt emigrated to the United States at fifteen, settling in Chicago to study at the School of the Art Institute. He excelled in technical abilities and developed a passion for painting the rural pastures of the Midwest. Between 1894 and 1906, Wendt and fellow artist Gardener Symons visited the wilderness of Southern California several times and traversed the expansive hinterlands of California. Wendt was so captivated with the state, that he and his new bride, sculptress Julia Bracken, moved to Los Angeles. Eventually the couple relocated to Laguna Beach and remained in the picturesque beach town until their passing.

The "Laguna period" exhibits the most recognizable and emblematic of the artist's repertoire. In the painting *Vibrant Coast (Dana Point)*, Wendt captures the vibrancy of the Pacific tides breaking upon the rocky

shoreline of Dana Point near his home in Laguna Beach, California. Similar to the Existentialists influential ideas of the sublime in nature on the development of the Hudson River School painters, Wendt was caught by a drive to show the goodness and bounty of nature in the California landscape. In William H. Gerdts', *Images of The Land of Sunshine: California Impressionism*, he discusses Wendt's work as differing from many of his fellow artists in that he moved away from site-specific works towards a more generalized view of landscape which could more fully develop his ideas of communicating the meaning of landscape.

Wendt was adventurous in his works and was unabashed to experiment with uncommon compositional elements. Dividing the composition diagonally, he increased the dynamism and implied movement of the undulating waves. Employing an asymmetrical composition was typical of the French Impressionists, as they experimented with aesthetic qualities popularized from Japanese art prints during the 19th century. Wendt was clearly influenced by the energetic qualities of nontraditional compositions, exemplified by the use of a high horizon line. *Vibrant Coast (Dana Point)* reflects the aesthetics from such works as Claude Monet's 1882, *Cliff Walk Pourville*, and those of Japanese master illustrator Hokusai. Rather than replicating reality, Wendt communicated his perception of color and explored the emotional meaning of color. The artist used an entire spectrum of color and conveyed the tonal variance of blue hues in the Pacific Ocean. Small vessels with brick colored sails dot the sea and contrast with the spectrum of brilliant blues, however, the rolling cerulean waves crashing into the rocky shore are the focus of the artwork. Albeit painted in the early 20th century, Wendt successfully conveys the wildness and untamed qualities of the California coast.

The work of William Wendt can be found in museums all over the United States including: The Smithsonian American Art Museum, The Los Angeles County Museum of Art, The San Diego Museum of Art, The Art Institute of Chicago, and The Irvine Museum.



67



68

68

PERCY GRAY (1869-1952)

Oaks beneath billowing clouds

signed 'Percy Gray' (lower right)

oil on canvas

18 x 24in

overall: 23 x 29in

\$12,000 - 18,000

Provenance

Private collection, Northern California.



69

69

MARION KAVANAUGH WACHTEL (1876-1954)

The Cajon Pass

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

watercolor on paper

18 x 24in

overall: 28 x 34in

\$18,000 - 22,000

Exhibited

San Francisco, San Francisco Art Association, *Spring Exhibition*, 1912.

Tulsa, The Gilcrease Museum, *A California Collage*, September 14, 1991 - September 14, 1992.

Irvine, The Irvine Museum, *Inner Visions: Women Artists of California*, March 17 - June 7, 2012.

Irvine, The Irvine Museum, *Mastering the Medium: Works on Paper*, June 19 – September 19, 2013.



70

70

GRANVILLE REDMOND (1871-1935)

Oaks, Monterey County

indistinctly signed '[.]ranville [.]edmond' (lower left)

oil on canvas

14 x 20in

overall: 20 3/4 x 27in

\$12,000 - 16,000

Provenance

Private collection, Southern California.



71

71

XAVIER MARTINEZ (1869-1943)

San Leandro Bay

monogrammed (lower right)

oil on canvas

22 x 27in

overall: 28 x 33in

\$15,000 - 20,000

Provenance

William and Zelma Bowser, Santa Rosa, California.

Thence to the present owner.

Exhibited

Oakland, The Oakland Museum, *Xavier Martinez Retrospective*, 1974.

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



72

72

CORNELIS BOTKE (1887-1954)

Mountain stream

signed 'Cornelis Botke' (lower left)

oil on canvas

30 x 40in

overall: 43 x 50in

\$8,000 - 12,000

Exhibited

Irvine, The Irvine Museum, *Abundance of Color, California Flowers in Art*, March 22 – August 23, 2008.

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



73

73

JOSEPH KLEITSCH (1882-1931)

Rue Bourbon-Penthièvre, Vernon, France
signed and inscribed 'Joseph Kleitsch Vernon France' (lower right)
oil on canvas

21 x 18in

overall: 26 x 23in

Painted circa 1927

\$30,000 - 50,000

Provenance

Private collection, Laguna Beach, California.

Literature

Patricia Trenton, *Joseph Kleitsch, A Kaleidoscope of Color*, Irvine, 2007, pl. 174, illustrated in color, p. 173.

The frenetic pace of Paris proved too distracting for Joseph Kleitsch. In the late spring of 1927, he returned to the tranquility of the small, picturesque French village, Vernon, which he had visited earlier in 1926 with the artist Abel Warshawsky. Vernon is the closest town to Giverny and as a result most of the artists that made the pilgrimage to Giverny spent time in Vernon. Situated on the Seine, northwest of Paris, it was a popular painting location for Kleitsch as well as for the French Impressionists. Rue Bourbon-Penthièvre was an old, picturesque street leading from the Collegiale church, visible in this work, to the pavilion Bourbon-Penthièvre, near the Seine and the old bridge. Because the Seine used to overflow regularly, these Norman houses were elevated, with small stairs on the exterior. At the end of the street was the harbor of Vernon, for canal boats. The harbor was a district of ill-repute until World War II, when it was destroyed by bombs. The area was inhabited only by poor families. Kleitsch's impressionist painting is a testament to the old Vernon center which was half-destroyed during World War II in 1940 and 1944. With its church in the center of town, numerous vantage points along the river as well as in the hills above, Vernon continues to be a popular location for many landscape painters.

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



74

74

WILLIAM WENDT (1865-1946)

Rocky desert mountains
signed 'William Wendt' (lower left)

oil on canvas

25 x 30in

overall: 33 3/4 x 38 3/4in

\$30,000 - 50,000

Provenance

Private collection, Southern California.



75

75

MAURICE BRAUN (1877-1941)

California vista

signed 'Maurice Braun' (lower left)

oil on canvas affixed to board

34 x 34in

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

\$40,000 - 60,000

Provenance

Private collection, Southern California.

Exhibited

Laguna Beach, Laguna Art Museum, *Early Artists in Laguna Beach: The Impressionists*,

September 23 - November 5 1986.



76

76

ARTHUR GROVER RIDER (1886-1975)

Laguna village road
estate stamped (lower right)

oil on board

20 x 24in

overall: 29 1/4 x 33 1/4in

\$10,000 - 15,000

Provenance

George Stern Fine Arts, Los Angeles, California.

Exhibited

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

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

There are two stamps on the back of the painting that read: This painting is signed using the Arthur G. Rider estate stamp by Robert M. Pethea, A.G. Rider estate.



77

77

JEAN MANNHEIM (1863-1945)

Arch Beach, Laguna

signed 'J Mannheim' (lower left)

oil on canvas

34 x 39in

overall: 39 1/2 x 44 1/2in

\$25,000 - 35,000

Provenance

The Redfern Gallery, Laguna Beach, California.

Exhibited

Laguna Beach, Laguna Art Museum, *Early Artists in Laguna Beach: The Impressionists*, September 23 - November 5, 1986.

Laguna Beach, Laguna Art Museum, *Historical Collections from the Business Community*, April 17 - May 31, 1987.

Irvine, The Irvine Museum, International Traveling Exhibition, *Masters of Light*, September 25, 2002 - January 2004.

Irvine, The Irvine Museum, *All Things Bright and Beautiful*, tour 2008-2009.

Literature

William H. Gerdts, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, illustrated in color p. 51.

Jean Stern, *Masters of Light, Plein Air Painting in California 1890-1930*, Irvine, 2002, p. 132-133, illustrated in color p. 133.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, 2009, p. 168-169, illustrated in color p. 169.



78

78

FRANZ ARTHUR BISCHOFF (1864-1929)

Spring thaw, High Sierras

signed 'Franz A Bischoff' (lower right)

oil on board

18 3/4 x 26in

overall: 26 x 33in

\$20,000 - 30,000



79

79

ELMER WACHTEL (1864-1929)

Convict Lake

signed 'Wachtel' along with cipher (lower left)

oil on canvas

16 x 20in

overall: 22 x 26in

\$15,000 - 20,000

Exhibited

Santa Ana, John Wayne Airport, Thomas F. Riley Terminal, *Plein Air Paintings from the Irvine Museum*, May 10 – September 25, 2005.

Irvine, The Irvine Museum, *All The Water That Will Be, Is Right Now*, September 13, 2008 - January 17, 2009.

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

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

Literature

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, illustrated in color, p. 22.

Will South, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, illustrated in color, p. 80.



80



81

80

WILLIAM LEES JUDSON (1842-1928)

The Minarets (Ritter Range,
Sierra Nevada Mountains)
signed 'WL Judson' (lower right) and titled and dated 8/12/23 on the
stretcher bar
oil on canvas
30 x 40in
overall: 39 x 49in
Painted in 1923
\$5,000 - 7,000

Provenance

Private collection, Southern California.

Exhibited

Pasadena, The California Art Club, *Exhibition*, November 1923

81

JACK WILKINSON SMITH (1873-1949)

High Sierra snow
signed 'Jack Wilkinson Smith' (lower left)
oil on canvas affixed to board
16 x 20in
overall: 24 x 28in
\$10,000 - 15,000

Provenance

Private collection, Southern California.

There is a landscape sketched on the reverse.



82

82

EDGAR PAYNE (1883-1947)

Mount Alice
signed 'Edgar Payne' (lower right)
oil on canvas
28 x 34in
overall: 36 x 42in
\$50,000 - 70,000

Provenance

With Petersen Galleries, Beverly Hills, California.
Private collection, Southern, California, since 1984.

Called the poet-painter of the California Sierra, Payne led a close circle of artistic friends on treks through the indomitable Sierra country, drawing on his pathfinding skills and knowledge of the area to introduce them to new subjects for their brushes. His first recorded venture

into the majestic Sierra country, in 1917, was somewhat early and unusual for an artist in Southern California, reflecting his adventurous, imaginative, and independent spirit.

It is told that his favorite setting for these remote mountainscapes was the Big Pine Lakes Region, which included some of the eastern Sierra's most towering and rugged slopes. There, he made an extended study of the lakes, cascades, crags, cliffs, and glaciers. Payne traveled up Big Pine Creek in the North Palisades to reach the base of Mount Alice, an elevation of 11,360 feet. The peak itself is 13,315 feet. Though he never conquered the reaches of the summits, he viewed his scenes from the heights of valleys just below, setting

up campsites with his entourage to make his sketches for his finished oil paintings.

At this point in his career, following his European experience, Payne's brushwork broadened to create a more panoramic sweep to his mountain scenes, as in *Mount Alice*. Here, the swirling motion of the clouds enliven the sky. It has been argued that the elemental and primeval of nature's wilderness had a deeper spiritual meaning for Payne than just a direct representation of place.

We are grateful to Patricia Trenton, Ph.D. for this essay. She is the co-author of *Edgar Payne: The Scenic Journey* with Scot Shields as well as numerous publications on California artists.



83



84



85

83

ANNA ALTHEA HILLS (1882-1930)

Cows in a pasture with hills beyond
signed and dated 'A. A. Hills / '14' (lower left)
oil on canvas board

10 x 14in

overall: 17 x 21in

Painted in 1914

\$5,000 - 7,000

Provenance

Private collection, Southern California.

84

DANA BARTLETT (1882-1957)

Rolling hills
signed 'Dana Bartlett' (lower right) and signed (on the reverse)
oil on canvas

20 x 24in

overall: 25 x 29in

\$5,000 - 7,000

85

THEODORE WORES (1860-1939)

Almond blossoms, Los Altos
signed and dated 'Theodore Wores 1925' (lower right)
oil on canvas

16 x 24in

overall: 22 x 29in

Painted in 1925

\$20,000 - 30,000

Provenance

With Wortsman Stewart Galleries Inc., San Francisco, California.

Exhibited

Irvine, The Irvine Museum, *All Things Bright and Beautiful, The National Tour Comes Home*, tour 2008 - 2009.

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



86

86

ANNA ALTHEA HILLS (1882-1930)

When the desert blooms

signed and dated 'A.A. Hills 1922' (lower right)

oil on canvas

24 x 32in

overall: 31 x 39in

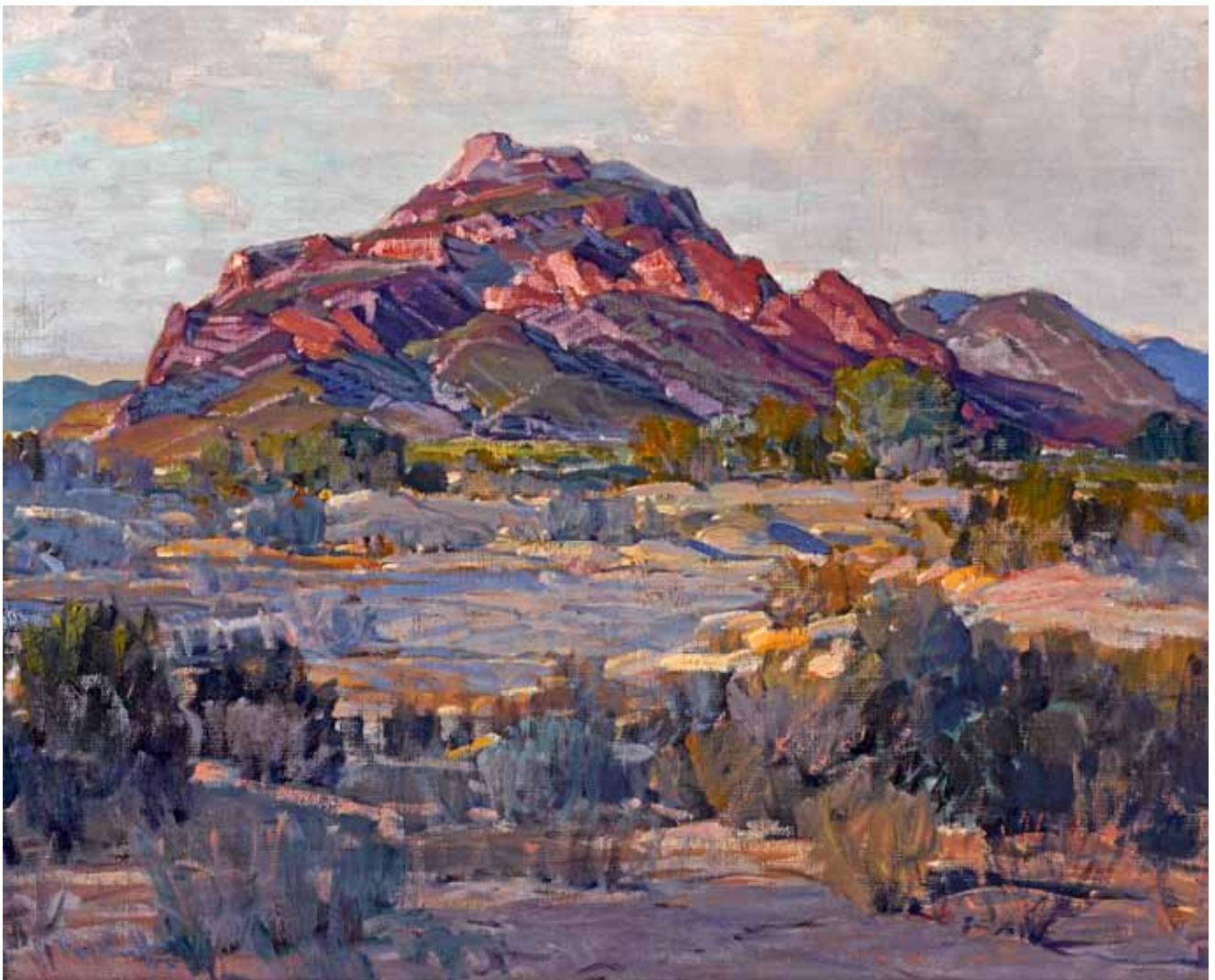
Painted in 1922

\$12,000 - 16,000

Exhibited

Santa Ana, John Wayne Airport, Thomas F. Riley Terminal, *Plein Air Paintings from the Irvine Museum*, May 10 – September 25, 2005.

Irvine, The Irvine Museum, *Abundance of Color California Flowers in Art*, March 22 – August 23, 2008.



87

87

HANSON PUTHUFF (1875-1972)

Granite reef

signed 'H Puthuff' (lower left) and signed and titled 'Granite Reef / H. Puthuff' (on the reverse)

oil on canvas

24 x 30 1/4in

overall: 34 x 40in

\$20,000 - 30,000

Provenance

With William Karges Galleries, Carmel, California.



88

88

ELMER WACHTEL (1864-1929)

View from the Arroyo Seco

signed 'Wachtel' with artist's device (lower left)

oil on canvas

24 x 32in

overall: 31 x 39in

\$20,000 - 30,000

Provenance

Private collection, Southern California.



89

89

JOHN MARSHALL GAMBLE (1863-1957)

Wild buckwheat, evening

signed 'John M. Gamble' (lower left) and signed and titled 'Wild Buckwheat, Evening, / John M. Gamble / Santa Barbara / Cal' (on the reverse)

oil on canvas

16 x 26in

overall: 23 x 33in

\$25,000 - 35,000

Provenance

With Gump's, San Francisco, California, circa 1925.

Private collection, San Francisco, California.

Thence by descent.

Private collection, Northern California.



90



91



92

90

ARTHUR GROVER RIDER (1886-1975)

Mission San Juan Capistrano fountain

signed 'A.G. Rider -' (lower left)

oil on canvasboard

8 x 10in

overall: 13 x 15in

\$4,000 - 6,000

There is a handwritten note by Robert M. Bethea on the reverse, authenticating the painting. He also dates the painting circa 1930.

91

DOUGLASS EWELL PARSHALL (1899-1990)

On the way to the village

signed 'Douglass Parshall' (lower right)

oil on canvas

28 x 44in

overall: 33 x 49in

\$3,000 - 5,000

92

CHARLES PERCY AUSTIN (1883-1948)

Mission San Juan Capistrano

Signed, dated and inscribed 'Charles P Austin 1924 Mission San Juan Capistrano' (lower right)

oil on canvas

36 x 60in

overall: 43 x 67in

Painted in 1924

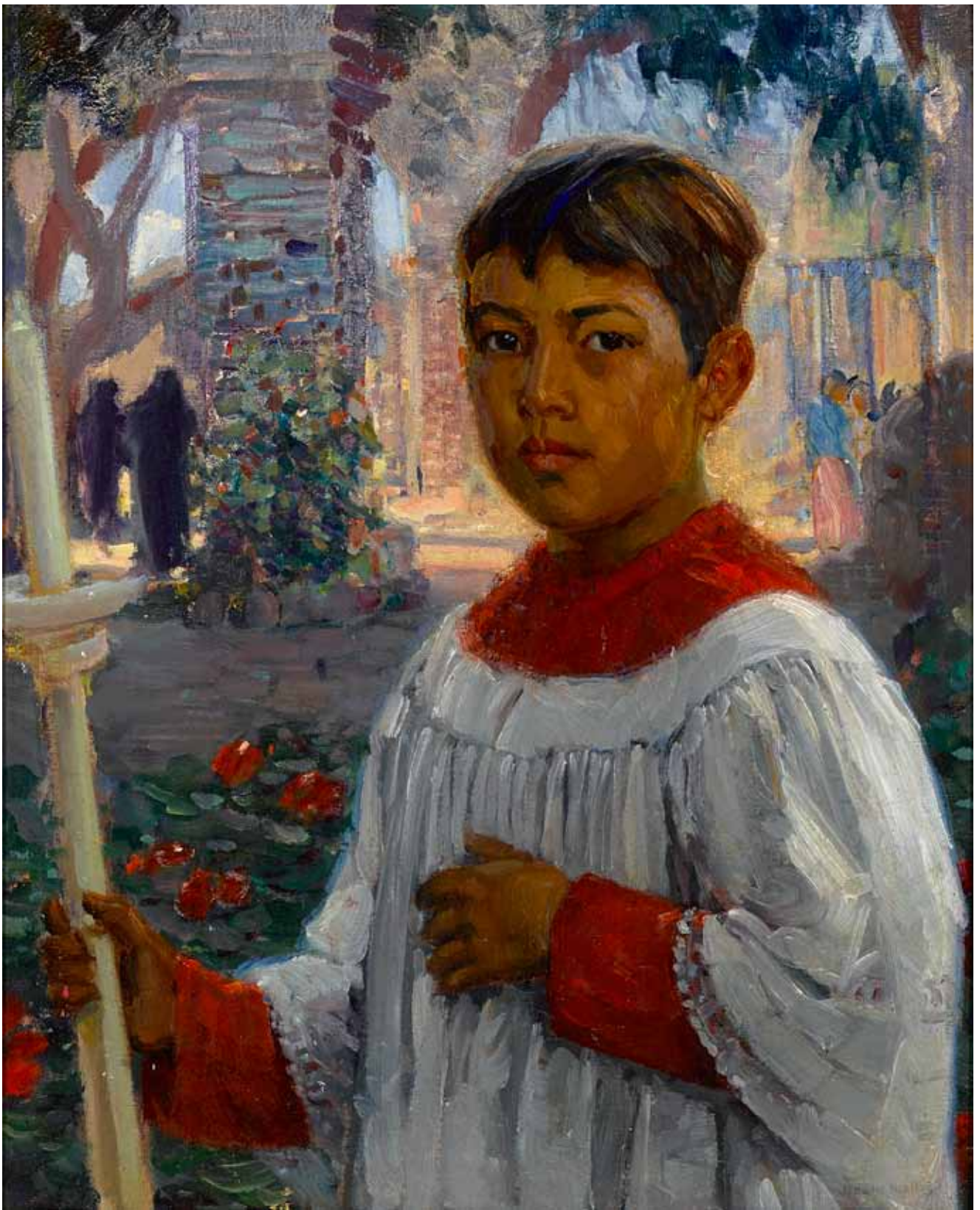
\$15,000 - 20,000

Literature

Jean Stern, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, illustrated in color, p. 161.

Jean Stern, *Romance of the Bells, the California Missions in Art*, Irvine, 1995, illustrated in color, p. 115.

Jean Stern, *California This Golden Land of Promise*, Irvine, 2001, illustrated in color, p. 108.



93



94

93

JOSEPH KLEITSCH (1882-1931)

Altar boy

estate-stamped 'Joseph Kleitsch' (lower right) and stamped (on the stretcher bar)

oil on canvas

27 x 22in

overall: 34 x 29in

\$30,000 - 50,000

94

ALSON SKINNER CLARK (1876-1949)

Mission San Juan Capistrano

signed, dated and inscribed 'Alson Clark / Capistrano '19' (lower right)

oil on canvas

26 x 32in

overall: 35 1/4 x 41 1/4in

Painted in 1919

\$30,000 - 50,000

Provenance

With George Stern Fine Arts, West Hollywood, California.

With William A. Karges Fine Art, Carmel California.

Private collection, Northern California.



95

95

MAURICE BRAUN (1877-1941)

Trees and autumn grasses with a lake beyond
signed 'Maurice Braun' (lower left)

oil on board

12 x 14in

overall: 18 3/4 x 20 3/4in

\$6,000 - 8,000

Provenance

Private collection, Idaho.

96

FRANZ ARTHUR BISCHOFF (1864-1929)

Monterey on 17 Mile Drive

signed 'F A Bischoff' (lower right)

oil on board

13 x 19in

\$4,000 - 6,000

Provenance

Private collection, Southern California.

97

GRANVILLE REDMOND (1871-1935)

Moonlit shore with eucalyptus

unsigned

oil on board

11 x 14in

overall: 16 x 19in

\$8,000 - 12,000

Provenance

With Trotter Galleries, Pacific Grove, California.
Collection of Barrie Chase, Venice, California.

A letter from Marylee P. Redmond,
describing and authenticating this painting, is
handwritten on the reverse.

98

PAUL DOUGHERTY (1877-1947)

The cove

estate-stamped 'Paul Dougherty' (lower left)

casein on masonite

20 x 24in

overall: 27 x 31in

\$4,000 - 6,000

Provenance

Estate of the artist.

With Santa Fe East Gallery, Santa Fe,
New Mexico.

Private collection, Southern California.



96



97



98



99

99

JEAN MANNHEIM (1861-1945)

Cove near Carmel

signed 'J Mannheim' (lower left)

oil on canvas

24 x 36in

overall: 32 x 44in

\$10,000 - 15,000

Exhibited

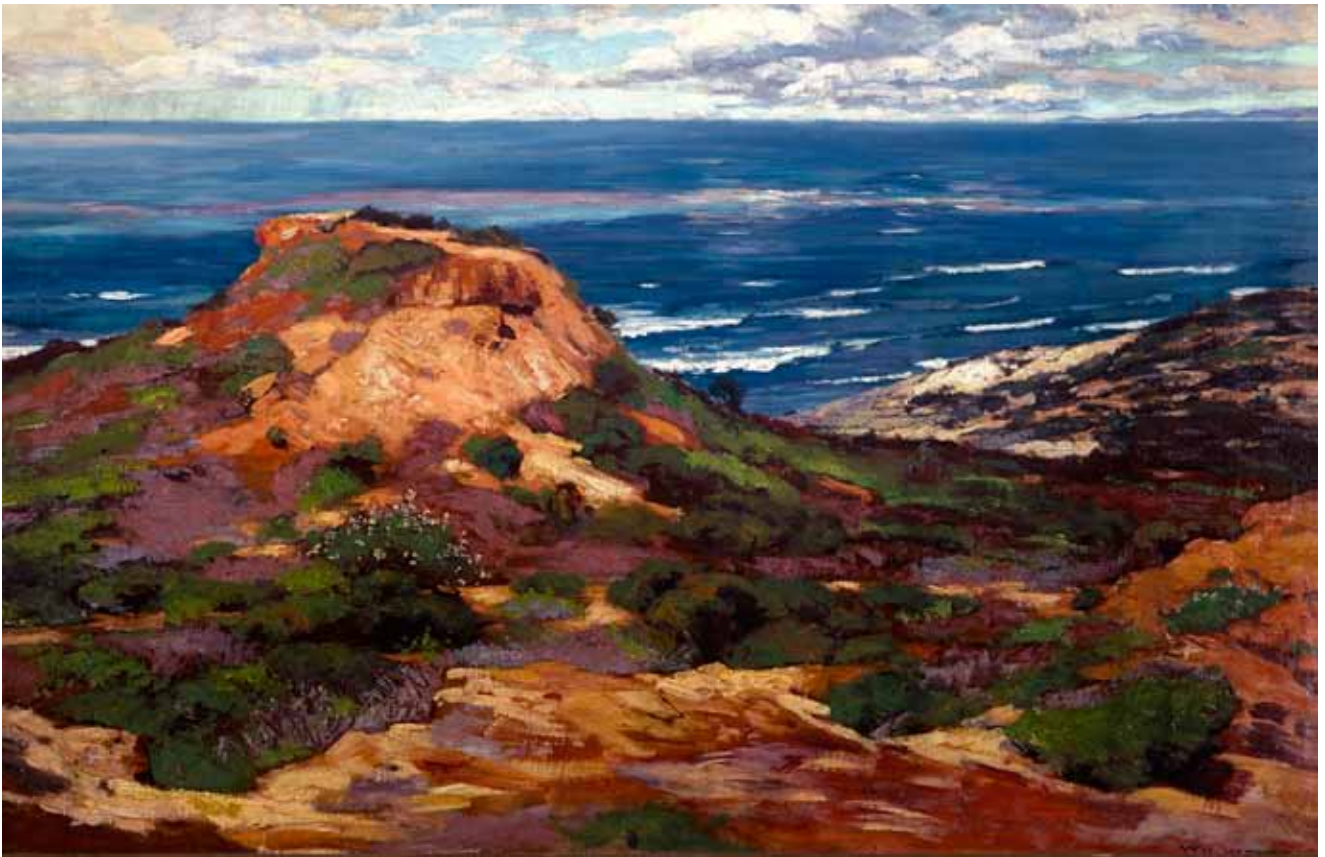
Irvine, The Irvine Museum, *Selections from the Irvine Museum*, October 6, 2009 -

February 13, 2010.

Irvine, The Irvine Museum, *Selections from the Irvine Museum*, touring exhibition, 2010 - 2011.

Literature

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, 2009, illustrated p. 30.



100

100

WILLIAM WENDT (1865-1946)

Orange coast with blue sea beyond

signed 'Wm. Wendt' (lower right)

oil on canvas

18 1/4 x 28 1/4in

overall: 23 1/2 x 33 3/4in

\$30,000 - 50,000

Provenance

Private collection, Colorado.



101



102



103

101

LELAND S. CURTIS (1897-1989)

Snow covered peak
signed '© Leland Curtis' (lower right) and artist-stamped (on the
stretcher bar)
oil on canvas
28 x 38in
overall: 38 x 48in
\$4,000 - 6,000

Provenance

With William A. Karges Fine Art, Carmel, California.
Private collection, Northern California.

102

ALFRED R. MITCHELL (1888-1972)

High Sierra, dawn
signed 'Alfred R Mitchell' (lower left)
oil on board
8 x 10in
overall: 12 1/2 x 14 1/2in
\$3,000 - 5,000

Provenance

Private collection, Southern California.

103

EDGAR PAYNE (1883-1947)

Sierra splendor
signed 'Edgar Payne' (lower right)
oil on canvas
20 x 24in
overall: 30 x 34in
\$25,000 - 35,000



104

104

EDGAR PAYNE (1883-1947)

French Alps

signed 'Edgar Payne' (lower right)

oil on canvas affixed to board

12 1/4 x 14in

overall: 19 1/4 x 21 1/4in

\$10,000 - 15,000

Provenance

Payne Permanent Collection, Minneapolis, Minnesota.

With De Ru's Fine Art, Laguna Beach, California.

Private collection, Idaho.



105

105

EDGAR PAYNE (1883-1947)

Late afternoon, Canyon De Chelly
signed 'Edgar Payne' (lower right)
oil on canvas affixed to board

12 x 13 1/4in

overall: 16 x 17 3/4in

\$15,000 - 25,000

Provenance

Estate of the artist.

With Maxwell Galleries, San Francisco, California.

Private collection, Northern California.



106

106

MAURICE BRAUN (1877-1941)

Mountains

signed 'Maurice Braun' (lower right) and titled 'Mountains' (on the reverse)

oil on canvas affixed to board

10 x 14in

overall: 16 3/4 x 20 3/4in

\$5,000 - 7,000

Provenance

Private collection, Arizona.

107

CHARLES A. FRIES (1854-1940)

The light of the morning

signed 'C. A. Fries' (lower right)

oil on canvas

25 3/4 x 37 3/4in

overall: 34 1/4 x 46 1/4in

\$6,000 - 8,000

Provenance

Private collection, Southern California.



107

108

FRANZ ARTHUR BISCHOFF (1864-1929)

San Geronio Mountain

signed 'Franz A Bischoff' (lower right)

oil on board

13 x 19in

overall: 20 1/4 x 26 1/4in

\$6,000 - 8,000

Provenance

With The Redfern Gallery, Encino, California.

Private collection, Southern California.

109

ALSON SKINNER CLARK (1876-1949)

Desert willows

signed and inscribed 'To my friend Sally / Alson Clark' (lower left)

oil on canvas affixed to board

17 3/4 x 21 3/4in

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

\$6,000 - 8,000

Provenance

Private collection, Southern California.



108



109



110

110

ELMER WACHTEL (1864-1929)

Looking west to Poway Valley

signed 'Wachtel' with artist's device (lower right)

oil on canvas

16 x 20in

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

\$10,000 - 15,000

Provenance

With Orr's Gallery, San Diego, California.

Private collection, Southern California.



111

111

ALFRED R. MITCHELL (1888-1972)

California drama

signed 'Alfred R. Mitchell' (lower right) and signed and titled 'California Drama / Alfred R. Mitchell' (on the stretcher bar)

oil on canvas

24 x 40in

overall: 33 1/2 x 49 1/2in

\$20,000 - 30,000

Provenance

With Petersen Galleries, Beverly Hills, California.

Private collection, Southern California.

Exhibited

San Diego, Museum of San Diego History, *Sunlight and Shadow: The Art of Alfred R. Mitchell 1888-1972*, June 18 - July 31, 1988.



112

112

WILLIAM ALEXANDER GRIFFITH (1866-1940)

Bathers at Diver's Cove, Laguna Beach

signed 'W Griffith' (lower center)

pastel on canvas affixed to board

16 x 20in

\$12,000 - 18,000

Provenance

Estate of Donn Gilbert, Northern California.



113

113

FRANZ ARTHUR BISCHOFF (1864-1929)

Bathers

signed 'F.A. Bischoff' (lower right)

oil on canvas

20 x 32in

overall: 30 x 42in

\$20,000 - 30,000

Provenance

Private collection, Arizona.



114

114

ELMER WACHTEL (1864-1929)

Their garden, Sichel Street
estate-stamped 'E. Wachtel' (lower left) and
estate-stamped '#29' (on the reverse)

oil on canvas

17 1/2 x 13 1/4in

overall: 23 x 19in

\$7,000 - 10,000

Provenance

Estate of the artist, Pasadena, California.
Private collection, Southern California.



115

115

ELMER WACHTEL (1864-1929)

Mountain path
estate-stamped 'E. Wachtel' (lower right) and
estate-stamped '#49' (on the reverse)

oil on canvas affixed to panel

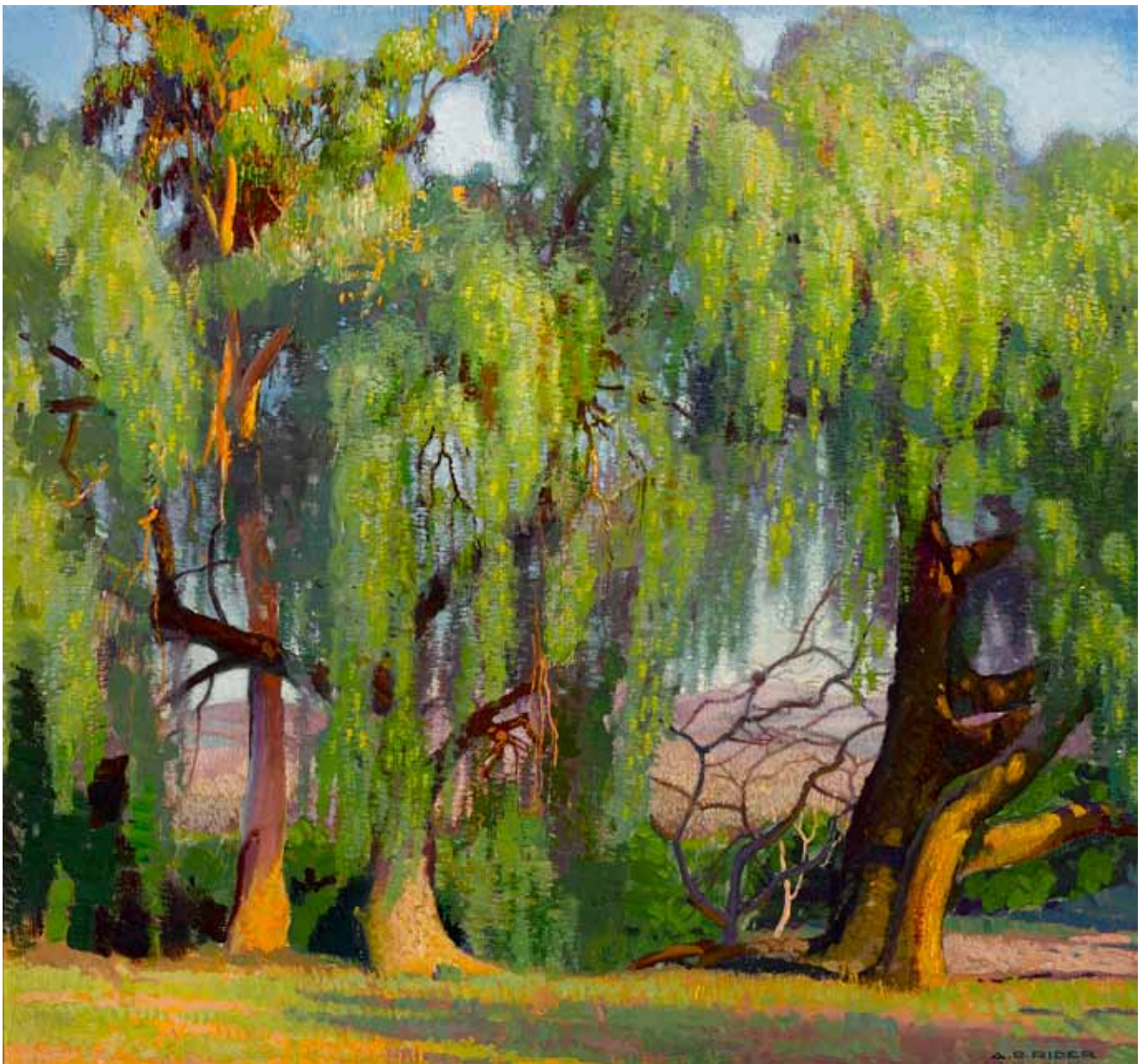
14 x 17in

overall: 20 x 24in

\$7,000 - 10,000

Provenance

Estate of the artist, Pasadena, California.
Private collection, Southern California.



116

116

ARTHUR GROVER RIDER (1886-1975)

Pepper trees

signed 'A.G. Rider' (lower right)

oil on canvas

28 x 30in

overall: 35 x 37in

\$15,000 - 20,000

Provenance

With The Fieldstone Collection, Newport Beach, California.

With The Redfern Gallery, Laguna Beach, California.



117

PAUL A. GRIMM (1891-1974)

Beverly Hills
signed 'P. Grimm' (lower right)
oil on canvas
25 x 30in
overall: 32 x 37in
\$10,000 - 15,000

Exhibited

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

Literature

Jean Stern, *Palette of Light, California Paintings from The Irvine Museum*, Irvine, 1995, illustrated in color, p. 35.
Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, 2009, p. 136-137, illustrated in color, p. 137.

118

ALBERT THOMAS DEROME (1885-1959)

Purple bush lupin, Salinas Canyon
signed 'Albert DeRome' (lower right) and titled
and dated '54' (on the reverse)
oil on board
18 x 24in
overall: 25 x 31in
Painted in 1954
\$9,000 - 12,000

Exhibited

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

Literature

Walter A. Nelson-Rees, *Albert Thomas De Rome 1885-1959*, Oakland, 1988, plate 507, illustrated in color, p. 150.

119

HANSON PUTHUFF (1875-1972)

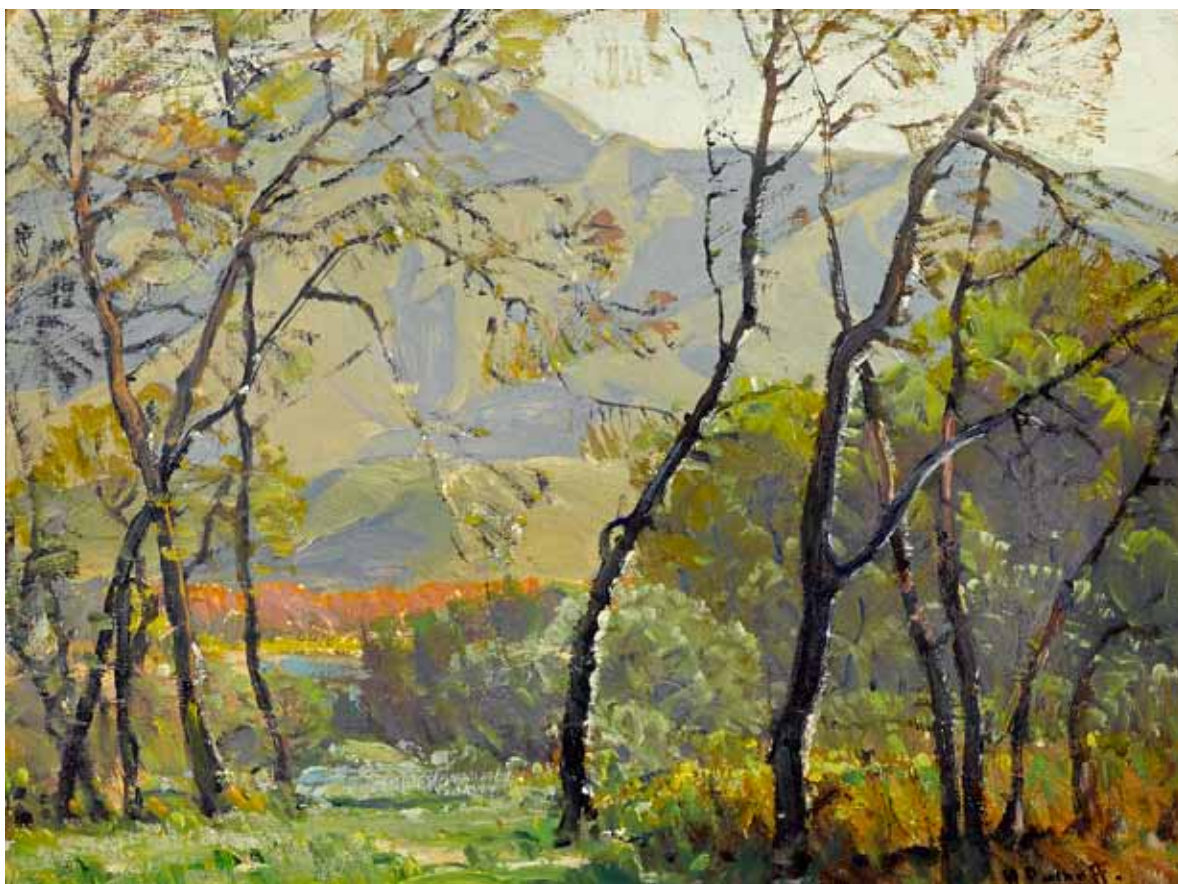
Sunlit grove
signed 'H. Puthuff.' (lower right) and titled
'Sunlit Grove' (on the reverse)
oil on board affixed to board
12 x 15 3/4in
overall: 18 3/4 x 22 3/4in
\$7,000 - 10,000

Provenance

Private collection, Southern California.



118



119



120

120

GEORGE KENNEDY BRANDRIFF (1890-1936)

Superstition Mountain

signed 'Geo. K. Brandriff' (lower right)

oil on canvas

30 x 40in

overall: 40 x 50in

\$30,000 - 40,000

Exhibited

Oakland, The Oakland Museum, *Selections from the Irvine Museum Exhibition*, November 13, 1993 – February 20, 1994, traveling exhibition.
Santa Ana, John Wayne Airport, Thomas F. Riley Terminal, *Plein Air Paintings from the Irvine Museum*, May 10 – September 25, 2005.

Literature

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, illustrated in color, p. 28.

121

SAM HYDE HARRIS (1889-1977)

Old Sunset Beach

estate-stamped signature (lower right) and titled and estate-stamped 'Old Sunset Beach' (on the reverse)

oil on canvas affixed to board

16 x 20in

overall: 23 x 27in

\$7,000 - 9,000

Provenance

With Petersen Galleries, Beverly Hills, California.

With The Redfern Gallery, Encino, California.

Private collection, Southern California.

122

MAURICE BRAUN (1877-1941)

Autumn trees

signed 'Maurice Braun' (lower left)

oil on board

12 x 14in

overall: 18 3/4 x 20 3/4in

\$5,000 - 7,000

Provenance

Private collection, Southern California.



121



122



123



124



125

123

FRED GRAYSON SAYRE (1879-1939)

Purple splendor

signed 'F. Grayson Sayre' (lower right)

oil on canvas

40 x 50in

overall: 49 x 59in

\$6,000 - 8,000

Provenance

Private collection, Southern California.

124

FRED GRAYSON SAYRE (1879-1939)

Desert flowers

signed 'F. Grayson Sayre' (lower left) and titled

'Desert Flowers' (on the stretcher bar)

oil on canvas

16 x 20in

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

\$3,000 - 5,000

Provenance

With The Redfern Gallery,

Laguna Beach, California.

Private collection, Northern California.

125

**MARION KAVANAGH WACHTEL
(1870-1954)**

Spring shower in the high desert

signed 'Marion Kavanagh Wachtel' (lower left)

oil on canvas

26 x 30in

overall: 35 x 39in

\$20,000 - 30,000



126



127

126

CHARLES A. FRIES (1854-1940)

On Mission Hills

signed 'C. A. Fries' (lower right) and titled
and numbered 'On Mission Hills / #1086'
(on the reverse)

oil on canvas

10 1/4 x 14 1/4 in

overall: 16 3/4 x 20 3/4 in

\$4,000 - 6,000

Provenance

Private collection, Idaho.

127

GEORGE GARDNER SYMONS (1863-1930)

Mountain cabins

signed 'Gardner Symons' (lower right)

oil on board

10 3/4 x 13 3/4 in

overall: 17 3/4 x 21 in

\$4,000 - 6,000

Provenance

Private collection, Southern California.

128

PAUL A. GRIMM (1891-1974)

Landscape with trees and clouds

signed 'P. Grimm' (lower right)

oil on canvas

20 x 24 in

overall: 26 x 30 in

\$6,000 - 8,000

129

ALSON SKINNER CLARK (1876-1949)

Over the hills

signed and dated 'Alson Clark 24' (lower left)

oil on canvas affixed to board

18 x 22 in

overall: 26 x 29 in

Painted in 1924

\$6,000 - 8,000

Provenance

Private collection, Arizona.



128



129



130



131

130

**BENJAMIN CHAMBERS BROWN
(1865-1942)**

Mountains and sycamores
signed 'Benjamin C. Brown' (lower right)
oil on board
10 x 14in
overall: 17 x 21in
\$5,000 - 7,000

Provenance

With The Redfern Gallery,
Laguna Beach, California.

Exhibited

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

131

HANSON PUTHUFF (1875-1972)

Foothill shadows
signed 'H. Puthuff' (lower left)
oil on canvas
20 x 24in
overall: 28 x 32in
\$8,000 - 12,000

Provenance

Private collection, Southern California.

132

PAUL A. GRIMM (1891-1974)

Morning sunlight
signed 'Paul Grimm' (lower right) and signed,
titled and dated '1935' (on the reverse)
oil on board
24 x 30in
overall: 31 x 37in
Painted in 1935
\$3,000 - 5,000

Provenance

Estate of the artist.

133

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
\$5,000 - 7,000

Provenance

Private collection, Southern California.
Private collection, Santa Cruz, California.



132



133



134

134

JOHN WILLIAM HILTON (1904-1983)

Sacred mountain

signed 'John W Hilton' (lower right) and titled (on the reverse)

oil on board

28 x 48in

overall: 35 1/2 x 55 1/2in

\$6,000 - 8,000

135

JOHN WILLIAM HILTON (1904-1983)

Desert spring

signed 'John W. Hilton' (lower right) and titled (on the reverse)

oil on board

24 x 36in

overall: 31 x 43in

\$5,000 - 7,000



135

Exhibited

Irvine, The Irvine Museum, *California Legacy Exhibition*, May 28 – October 1, 2005.

Irvine, The Irvine Museum, *Abundance of Color California Flowers in Art*, March 22 – August 23, 2008.

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

136

PAUL A. GRIMM (1891-1974)

Purple hues

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

oil on board

25 x 30in

overall: 30 x 35in

\$8,000 - 12,000

Exhibited

Irvine, The Irvine Museum, *Saving Paradise*, June 16 – October 26, 2010.

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 102 and 388, illustrated in color.

136A

EMIL JEAN KOSA, JR. (1903-1968)

Kosa's favorite haunt

signed 'Emil Kosa Jr' (lower left) and titled (on the stretcher bar)

oil on canvas

27 1/2 x 37in

overall: 36 x 46in

\$8,000 - 12,000

Exhibited

Oxnard, Carnegie Art Museum, *The Art of Emil Kosa Jr.*, May 14 - July 14, 1991.



136



136A



137

137

JAMES FITZGERALD (1899-1971)

Venice Beach

signed, dated and inscribed 'J. Fitzgerald '35 / Venice - Calif.' (lower right) and signed and inscribed 'H. Taylor - / To the collaboration / in our first real book / J Fitzgerald' (on the reverse)

watercolor on board

11 1/2 x 15in

overall: 15 1/4 x 19in

Painted in 1935

\$5,000 - 7,000

Provenance

Private collection, Northern California.

138

EMIL JEAN KOSA, JR. (1903-1968)

Tractors amongst trees

signed 'Emil Kosa Jr' (lower right)

watercolor on paper

15 x 22in

overall: 24 1/2 x 31in

\$3,000 - 5,000

Exhibited

Irvine, The Irvine Museum, *The Good Life, California Watercolors, 1930 - 1950*, January 27 - May 16, 2009.

Irvine, The Irvine Museum, *Mastering the Medium: Works on Paper*, June 19 - September 19, 2013.

139

EMIL JEAN KOSA, JR. (1903-1968)

Driving along the old road

signed 'Emil Kosa Jr' (lower right)

oil on canvas

25 x 30in

overall: 31 1/2 x 36 1/2in

\$8,000 - 12,000

Provenance

Private collection, Connecticut.

140

WILLIAM ROSS CAMERON (1893-1971)

View looking north from Washington Street, near Laurel Street, San Francisco

signed 'W. R. Cameron' (lower right) and

signed 'W. R. Cameron' (on the reverse)

oil on canvas

53 1/2 x 115 1/2in

unframed

\$3,000 - 5,000

Provenance

Collection of the father of Stewart Brady.

Collection of Stewart Brady.

Thence by descent.

This work was commissioned for the home at 3368 Jackson Street in San Francisco circa 1930. It depicts the view from the residence.

This lot will only preview in San Francisco.



138



139



140



141

141

GRIGORY GLUCKMANN (1898-1973)

Girl with a pink dress and a nude
signed 'Gluckmann' (lower right)

oil on panel

16 1/4 x 12 3/4in

overall: 21 1/2 x 18in

\$8,000 - 12,000

Provenance

Private collection, Toronto, Canada.

142

PAUL CADMUS (1904-1999)

Male nude

signed and inscribed 'NM 211 / Cadmus'
(upper left)

crayon on paper

sight: 14 3/4 x 18 1/4in

overall: 26 x 29 1/4in

Executed in 1988

\$4,000 - 6,000

Provenance

With John Pence Gallery,
San Francisco, California.



142



143

143

ERNEST EUGENE BARNES JR (1938-2009)

Street huddle

signed 'Ernie Barnes' (lower right)

oil on canvas

30 x 40in

overall: 35 x 45in

\$10,000 - 15,000

Provenance

Private collection, Cathedral City, California.



144

144

**RAOUL MAUCHERAT DE LONGPRE
(FRENCH, 1859-1911)**

White and purple daisies
signed 'Raoul M. de Longpré fils' (lower right)
gouache on board
20 1/4 x 25 1/4in
overall: 26 x 31in
\$4,000 - 6,000

Exhibited

Irvine, The Irvine Museum, *Peaceful Awakening, Spring in California*,
January 20 – May 12, 2007.
Irvine, The Irvine Museum, *Mastering the Medium: Works on Paper*,
June 19 – September 19, 2013.

145

ELSIE PALMER PAYNE (1884-1971)

Dahlias
signed 'Elsie Palmer Payne' (lower right)
oil on canvas
30 x 25in
overall: 38 x 33in
\$3,000 - 5,000



145

Provenance

Estate of the artist.
With Petersen Galleries, Beverly Hills,
California.

Literature

Jean Stern, *Elsie Palmer Payne*, Beverly Hills,
1990, pl. 5, illustrated in color, p. 52.

146

MAURICE H. STERNE (1878-1957)

Bowl of apples
signed 'Sterne' (lower left)
oil on canvas affixed to board
22 1/4 x 26 1/2in
overall: 25 1/2 x 29 3/4in
\$3,000 - 5,000

Provenance

Private collection, San Francisco, California.

147

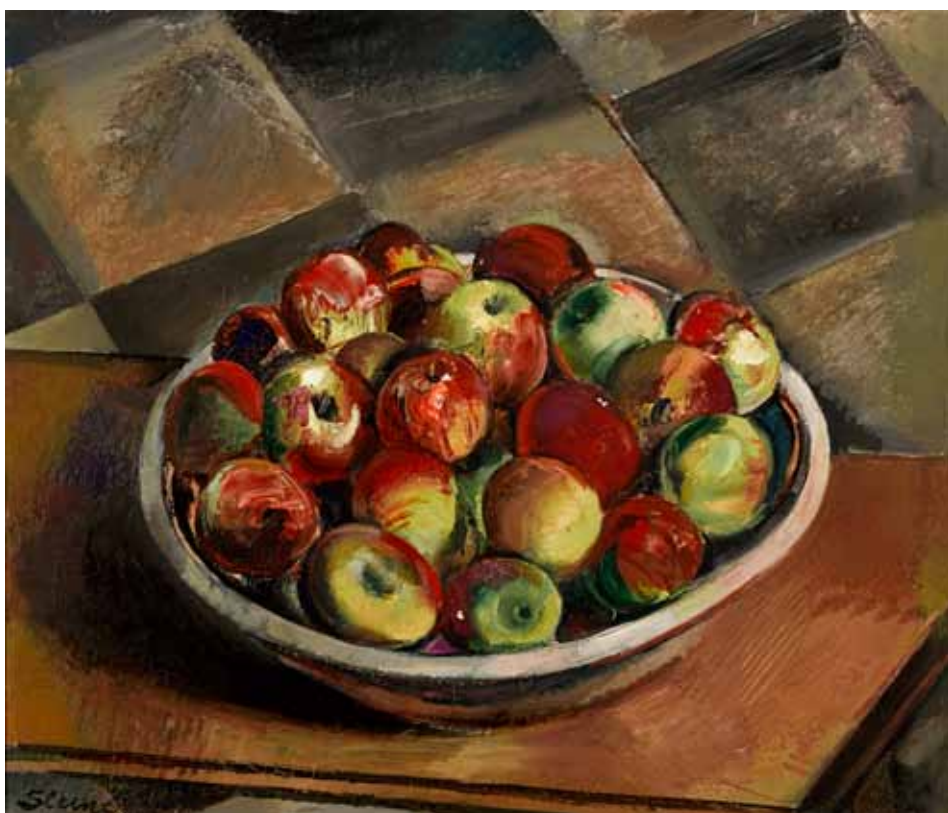
CLAUDE CHARLES BUCK (1890-1974)

Still life with a sheet on a nail
signed 'Claude Buck' (lower left)
oil on panel
36 x 18in
overall: 43 x 25in
\$4,000 - 6,000

Provenance

Private collection, Arizona.

There are numerous notes and preparatory
color samples by the artist on the reverse.



146



147



148

148

MARK ROSSI (BORN 1951)

Grooming jackrabbit

inscribed '7/15' (near the tail)

bronze with light blue patina

height: 36in

\$4,000 - 6,000

Provenance

Private collection, Southern California.

149

ARTHUR PUTNAM (1873-1930)

Crouching lynx

inscribed indistinctly 'AP 19...' / RBW' and '©

APutnam' in cartouche (on the bronze base)

bronze with light brown patina

height: 3 3/4in

\$2,500 - 3,500

Provenance

Estate of Patricia Mitau Rhein (1928 - 2013),
San Francisco, California.

150

AUGUST LÖHR (1843-1919)

A moonlit landscape, believed to be in the
Valley of Mexico

signed and dated 'A. Lohr 1903' (lower right)

oil on canvas

18 1/2 x 15 1/2in

overall: 25 x 22in

Painted in 1903

\$15,000 - 25,000

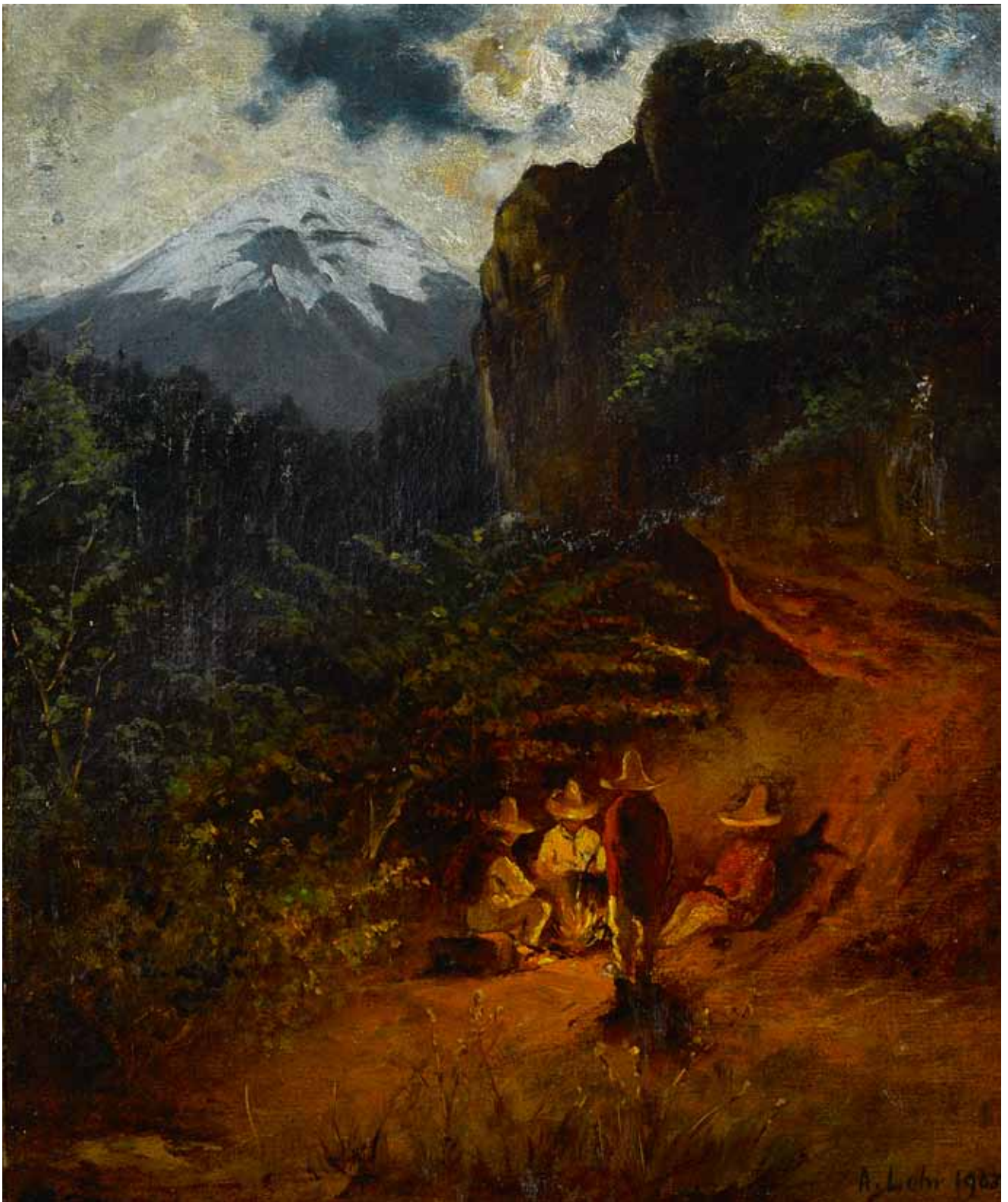
Provenance

Private collection, Sweden.

A similar work was sold by Christie's,
May 28, 2014.



149





151

151

OSCAR EDMUND BERNINGHAUS (1874-1952)

At the hitching post
signed and inscribed 'O. E. Berninghaus / Taos, N. M.' (lower left)

oil on canvas

22 1/4 x 28in

overall: 28 x 34in

\$50,000 - 70,000

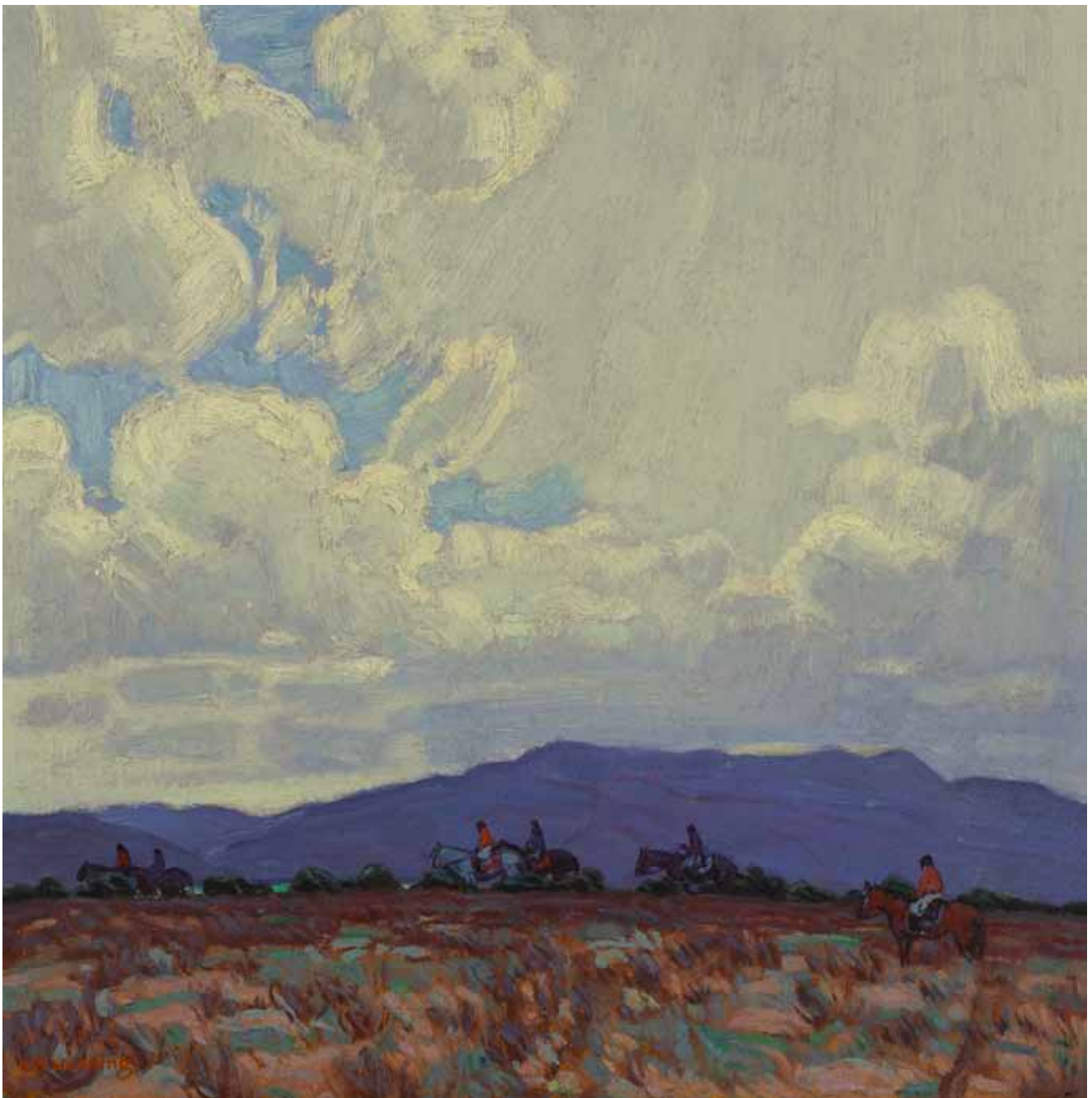
Provenance

With Gerald P. Peters, Santa Fe, New Mexico.

Private collection, Texas.

Gifted to the present owner, 2010.

Private collection, Texas.



152

152

ERNEST MARTIN HENNINGS (1886-1956)

Riders

signed 'E. M. Hennings' (lower left)

oil on board

14 x 14in

overall: 20 x 20in

\$50,000 - 70,000

Provenance

Private collection, Chicago, Illinois.

Thence by descent.

Private collection, Northern California.



153



154



154

153

ERNEST MARTIN HENNINGS (1886-1956)

Harbor

signed 'E. M. Hennings' (lower right)

oil on canvas affixed to board

10 x 14in

overall: 15 x 19in

\$6,000 - 8,000

Provenance

Private collection, Chicago, Illinois.

Thence by descent.

Private collection, Northern California.

154

ATTRIBUTED TO ERNEST MARTIN HENNINGS (1886-1956)

Coastal rocks; Van Cortland Park (a pair)

each unsigned

first oil on canvas affixed to board; second oil on canvas

each 12 x 16in

first overall: 15 1/4 x 19 1/4in; second overall: 17 x 21in

\$4,000 - 6,000

Provenance

Private collection, Chicago, Illinois.

Thence by descent.

Private collection, Northern California.

155

LEON SCHULMAN GASPARD (1882-1964)

Rabat

signed, titled and dated 'Leon Gaspard / Rabat 1933' (lower left) and estate-stamped (on the reverse)

oil on canvas affixed to board

10 x 13in

overall: 13 1/4 x 16in

Painted in 1933

\$4,000 - 6,000

Provenance

Estate of the artist.

With Santa Fe East Galleries, Santa Fe, New Mexico.

With Maxwell Galleries, San Francisco, California.

Private collection, Northern California.

Leon Gaspard traveled widely throughout Russia, China, Mongolia, Tibet, Tunisia and Morocco, including its capital Rabat, as a fur trader, successful painter, army pilot and international spy. While in Morocco, he was on a secret mission for the French government. Gaspard had a love of foreign cultures and a desire to document them artistically. He became adept at drawing or sketching on horseback or in wagons and traveled thousands of miles by pony, camel, river boat, steamship, automobile, truck, and airplane.



155

156

ELLING WILLIAM "BILL" GOLLINGS (1878-1932)

Bucking bronco

signed 'Gollings' with artist's device (lower right)

oil on canvas affixed to board

7 3/4 x 6in

overall: 8 1/4 x 6 1/2in

\$3,000 - 5,000

Provenance

Private collection, Oregon.



156



157

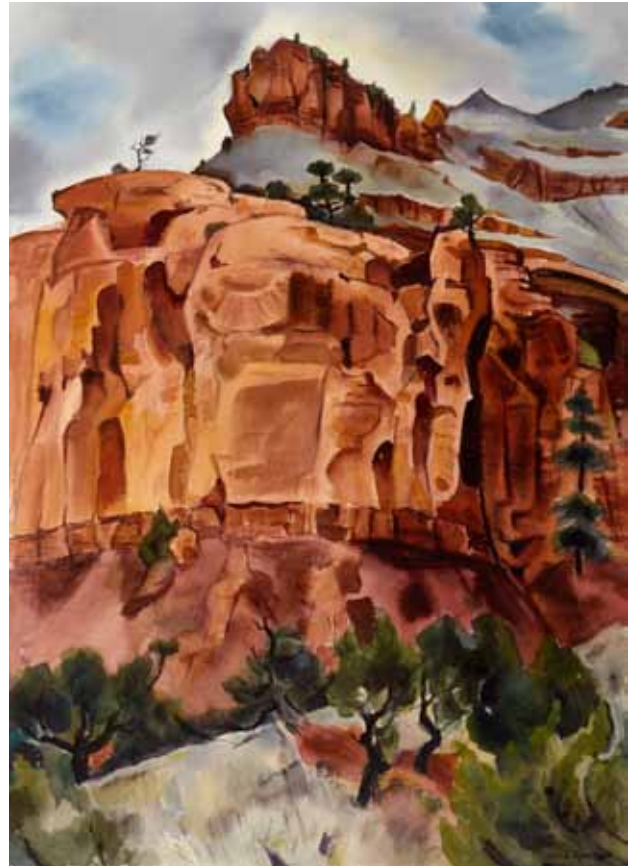
157

GENE (ALICE GENEVA) KLOSS (1903-1996)

Corn dance in south house
signed 'Gene Kloss N.A.' (lower left)
watercolor on paper
image: 23 1/2 x 18in
sheet: 24 1/2 x 19in
overall: 29 1/4 x 24 1/4in
\$5,000 - 7,000

Provenance

With Gallery A, Taos, New Mexico.



158

158

GENE (ALICE GENEVA) KLOSS (1903-1996)

Escalante Canyon
signed 'Gene Kloss ANA' (lower right) and signed, titled and dated
'Gene Kloss / Escalante Canyon / 1968' (on the reverse)
watercolor on paper
29 1/4 x 21in
overall: 37 1/4 x 29in
Painted in 1968
\$3,000 - 5,000



159

159

WILLARD AYER NASH (1898-1943)

View of Santa Fe (Landscape)

signed 'Willard Nash' (lower left) and signed and titled 'Willard Nash / "Landscape"' (on an old handwritten label on the stretcher bar) and signed again 'Willard Nash' (on the stretcher bar)

oil on canvas

28 x 36in

overall: 32 3/4 x 40 3/4in

\$10,000 - 15,000

Provenance

Private collection, New York.



160

160

G. (GERALD HARVEY JONES) HARVEY (BORN 1933)

When neighbors come calling

signed, dated and inscribed 'G. Harvey / Austin / 1972 ©' (lower right)

oil on canvas

20 x 24in

overall: 28 1/4 x 32 1/4in

Painted in 1972

\$15,000 - 25,000

Provenance

Private collection, Houston, Texas.

161

HOWARD TERPNING (BORN 1927)

Trouble

signed and dated '© / Terping / 76' (lower right) and signed and titled

"Trouble" / H.A. Terping' (on the reverse)

pencil and ink wash on masonite

24 x 20in

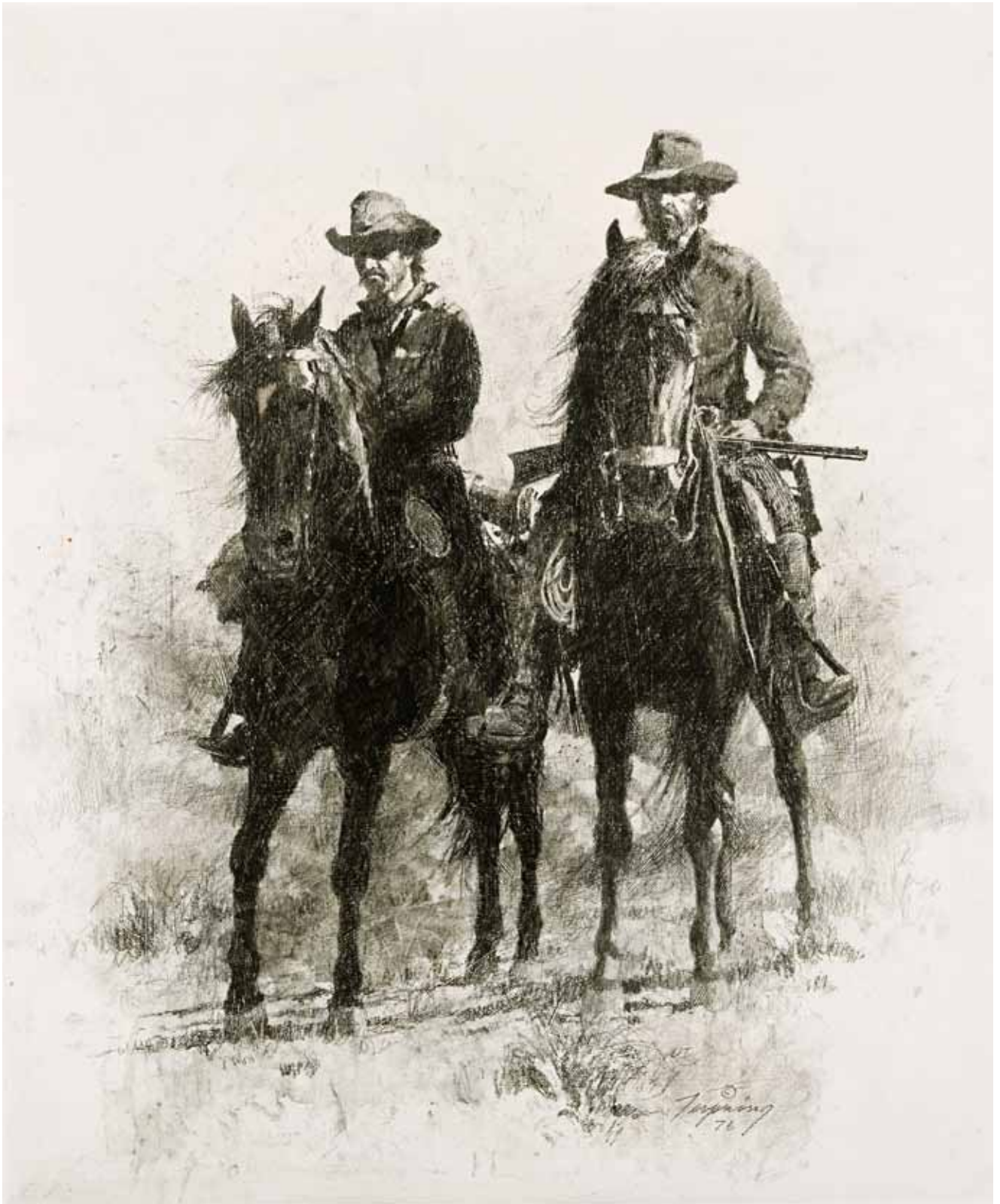
overall: 32 x 28in

Painted in 1976

\$25,000 - 35,000

Provenance

Private collection, Los Angeles, California.





162

162

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

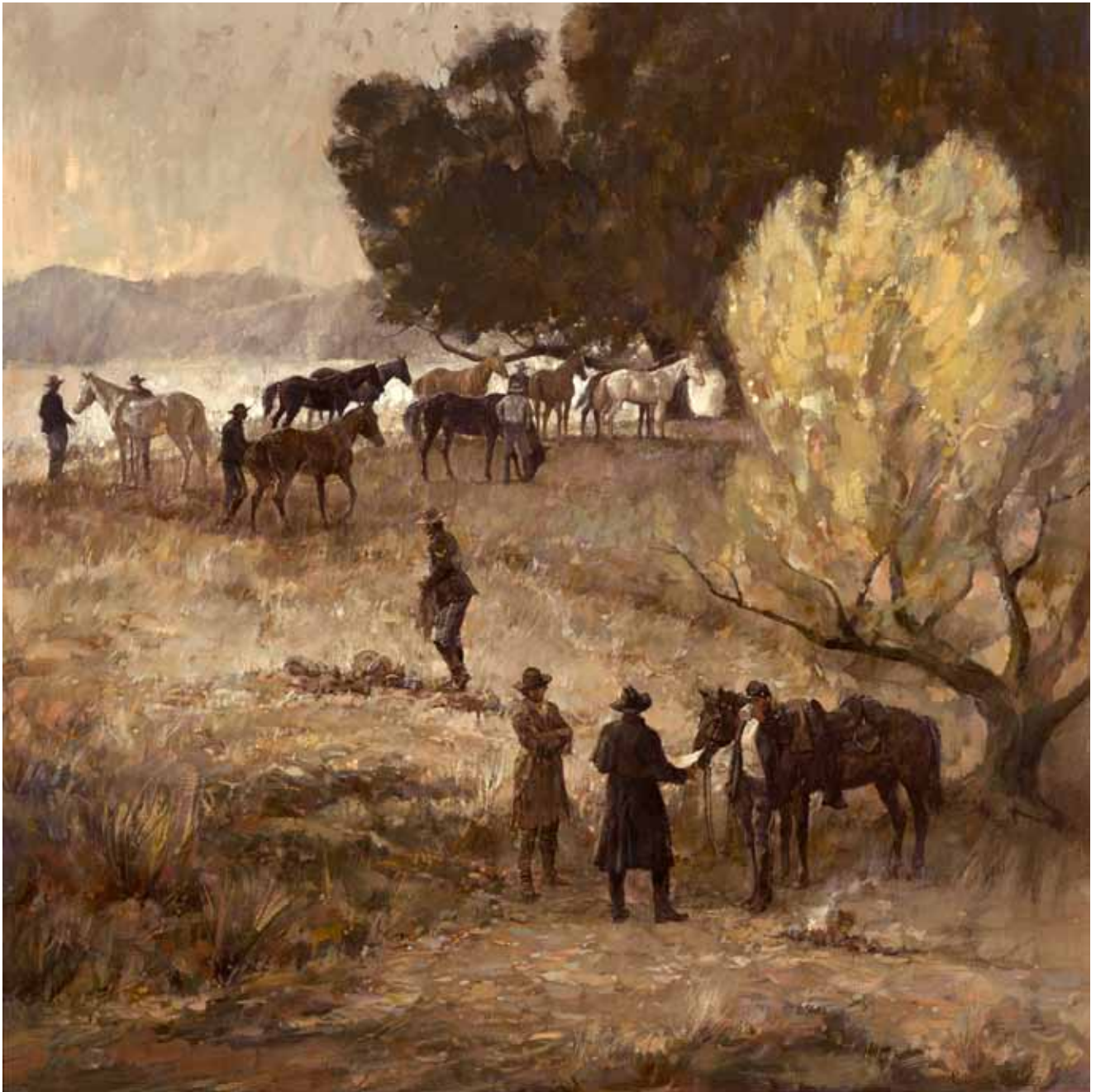
21 3/4 x 31 3/4in

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

\$6,000 - 8,000

Provenance

Private collection, Northern California.



163

163

KENNETH RILEY (BORN 1919)

Civil War encampment

signed and dated 'Kenneth Riley / 75' (lower right)

oil on masonite

24 x 24in

overall: 35 x 35in

Painted in 1975

\$15,000 - 20,000

Provenance

Private collection, Los Angeles, California.



164



165

164

MARJORIE JANE REED (1915-1996)

Inside Old Shoshone
signed 'Marjorie Reed' (lower left)
oil on canvas
24 x 36in
overall: 29 1/4 x 41 1/4in
\$3,000 - 5,000

Provenance

Private collection, Jackson, Wyoming.

165

**FREDERICK NICHOLAS LOVEROFF
(1894-1959)**

Midday in winter
signed indistinctly '...N. Loveroff' (lower left)
and signed and titled 'F. N. Loveroff / Mid Day
in Winter' (on the reverse)
oil on board
8 1/2 x 10 1/2in
overall: 13 x 15in
\$3,000 - 5,000

Provenance

Gift from the artist.
Thence by descent.



166

166

HENRY JAMES SOULEN (1888-1965)

A romantic moment
signed 'HJ Soulen' (lower right)
oil on canvas
26 x 30in
overall: 32 x 36in
\$6,000 - 8,000

Provenance

Private collection, Carlsbad, California.

167

GERALD CASSIDY (1879-1934)

Brady girl
signed 'Gerald Cassidy' along with cipher
(lower right)
watercolor on canvas
13 x 9 1/2in
overall: 22 x 19in
\$4,000 - 6,000

Provenance

With Biltmore Galleries Inc.,
Scottsdale, Arizona.



167



168



169



170

168

KARL THOMAS (BORN 1948)

In the high country
signed 'Karl Thomas' (lower left)
oil on canvas
32 x 36in
overall: 39 x 43in
\$4,000 - 6,000

Provenance

Private collection, Southern California.

A letter of authentication, written by the artist, is affixed to the reverse.

169

KARL THOMAS (BORN 1948)

Winter twilight
signed 'Karl Thomas' (lower right)
oil on canvas
36 x 48in
overall: 45 x 57in
\$3,000 - 5,000

Provenance

Private collection, Southern California.



171

170

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
\$4,000 - 6,000

171

JOHN MOYERS (BORN 1958)

Santa Clara pottery
signed 'John Moyers' (lower left) and signed and titled 'Santa Clara Pottery / John Moyers ©' (on the backing board)
oil on canvas
24 x 18in
overall: 30 1/4 x 24 1/2in
\$5,000 - 7,000

Provenance

With Altermann & Morris Galleries.



172

172

DAVID HOWARD HITCHCOCK (1861-1943)

The Maui Sugar Mill
signed and inscribed 'D. Howard Hitchcock / H. I.' (lower right)
oil on canvas affixed to board
15 1/2 x 29 1/in
overall: 19 3/4 x 33 3/4in
\$15,000 - 25,000

Provenance

Collection of the artist.
Gift from the above, circa 1900.
Collection of the Spalding Family, Hawaii.
Gift from the above.
Collection of Mrs. Joseph F. Mendonsa Sr.
Thence by descent.

173

DAVID HOWARD HITCHCOCK (1861-1943)

Halemaumau, Lake of Fire, Kilauea Crater
signed and dated 'Howard Hitchcock / 1888' (lower right) and
inscribed 'Halemaumau (Lake of Fire) / (Kilauea Crater) / by Howard
Hitchcock 1888' (on the reverse)
oil on panel
10 3/4 x 18 1/4in
overall: 17 1/2 x 24 3/4in
Painted in 1888
\$12,000 - 18,000

174

JULES TAVERNIER (1844-1889)

Halemaumau
signed and inscribed indistinctly 'Jules T[...]r H[...]r' (lower right)
oil on board
6 3/4 x 14in
overall: 14 1/2 x 21 1/2in
\$8,000 - 12,000



173



174



175

175

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

Painted in 1930

\$3,000 - 5,000

Provenance

Collection of the artist.

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

Private collection, Newburgh, New York.



176

176

HELEN WHITNEY KELLEY (1852-1910)

Thought to be Nuuanu, Oahu

signed 'H. Kelley.' (lower left)

watercolor on paper

sheet: 12 1/4 x 9in

image: 11 1/4 x 8 1/4in

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

\$1,000 - 1,500



177

177

DAVID HOWARD HITCHCOCK (1861-1943)

Cottages amongst the palms
 signed, dated and inscribed 'D. Howard Hitchcock H.I. 1932' (lower left)
 oil on canvas affixed to board

20 x 24in

Painted in 1932

\$15,000 - 25,000

Provenance

Private collection, Washington.



178



179

178

JULIETTE MAY FRASER (1887-1983)

Ohana

signed 'Juliette May Fraser' (lower right)

fresco

46 3/4 x 44in

overall: 50 1/2 x 47 1/2in

Painted in 1955

\$4,000 - 6,000

179

SHIRLEY MARIE RUSSELL (1886-1985)

Torch ginger

signed 'Shirley Russell' (lower right)

watercolor on paper

22 3/4 x 17 1/4in

overall: 33 3/4 x 25 3/4in

\$1,500 - 2,500

180

DAVID HOWARD HITCHCOCK (1861-1943)

The gold tree

signed, dated and inscribed 'Howard Hitchcock H.I. / 1915' (lower left)

oil on canvas

22 1/4 x 14in

overall: 25 3/4 x 17 3/4in

Painted in 1915

\$10,000 - 15,000

Provenance

Private collection, Hawaii.

Thence by descent.





181

181

LLOYD SEXTON, JR. (1912-1990)

Waves breaking on the shore

signed and dated '© Lloyd Sexton '89' (lower right)

oil on canvas board

15 x 23 1/4in

overall: 20 1/2 x 29in

Painted in 1989

\$10,000 - 15,000

A quote from the artist's granddaughter from his memorial service, is attached to the reverse along with a handwritten note from his wife.



182

182

LLOYD SEXTON, JR. (1912-1990)

Nanakuli Beach looking toward Makua Valley
signed and dated 'Lloyd Sexton '68' (lower left)

oil on canvas

18 x 24in

overall: 29 3/4 x 35 3/4in

Painted in 1968

\$12,000 - 18,000

Provenance

Purchased from the artist, 1968.

Private collection, Hawaii.

Thence by descent.

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

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Sale title:	Sale date:
Sale no.	Sale venue:
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Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
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Telephone evening	Fax
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