







CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Monday November 24, 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 November 14, 12pm to 5pm Saturday November 15, 12pm to 5pm Sunday November 16, 12pm to 5pm

Los Angeles

Friday November 21, 12pm to 5pm Saturday November 22, 12pm to 5pm Sunday November 23, 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: 21806

Lots 1 - 175

CATALOG: \$35

INQUIRIES

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

Aaron Bastian +1 (415) 503 3241 aaron.bastian@bonhams.com

Erin Cabral, Jr. Specialist/Cataloguer +1 (415) 503 3345 erin.cabral@bonhams.com Automated Results Service +1 (800) 223 2854

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

www.bonhams.com/21806

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

ILLUSTRATIONSFront cover: Lot 17

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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, attornevs' 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 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/21806** 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

OFFICERS

Laura King Pfaff Chairman

Patrick Meade 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 Rupert Banner Gary Espinosa Judith Eurich Alan Fausel Mark Fisher Martin Gammon Dessa Goddard Jim Haas Scot Levitt Frank Maraschiello Mark Osborne Hadji Rahimipour Brooke Sivo Jeffrey Smith

REPRESENTATIVES

Arizona

Terri Adrian-Hardy, Tel: +1 (480) 994 5362

California - Central Valley David Daniel, Tel: +1 (916) 364 1645

Southern California Christine Eisenberg, Tel: +1 (949) 646 6560 †

Colorado - Denver Julie Segraves, Tel: +1 (720) 355 3737 †

District of Columbia/Mid-Atlantic Martin Gammon, Tel: +1 (202) 333 1696

Florida

Jon King

Tel: +1 (561) 651 7876, Palm Beach +1 (305) 228 6600, Miami

+1 (954) 566 1630, Ft. Lauderdale

Georgia Mary Moore Bethea, Tel: +1 (404) 842 1500

Illinois Ricki Harris

Tel: +1 (312) 475 3922, +1 (773) 267 3300

Massachusetts/Boston/New England Amy Corcoran, Tel: +1 (617) 742 0909

Nevada

David Daniel, Tel: +1 (775) 831 0330

New Jersey & Delaware

Margaret Tierney, Tel: +1 (610) 644-1199

Leslie Trilling, Tel: +1 (505) 820 0701

Sheryl Acheson, Tel: +1 (503) 312 6023

Margaret Tierney, Tel: +1 (610) 644 1199

Amy Lawch, Tel: +1 (713) 621 5988

Washington

Heather O'Mahony, Tel: +1 (206) 218 5011

Toronto, Ontario

Jack Kerr-Wilson, Tel: +1 (416) 462 9004

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GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

In our best judgment a work by an unknown handworking in the artist's studio.

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

In our best judgment a copy of the known work by the artist.

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

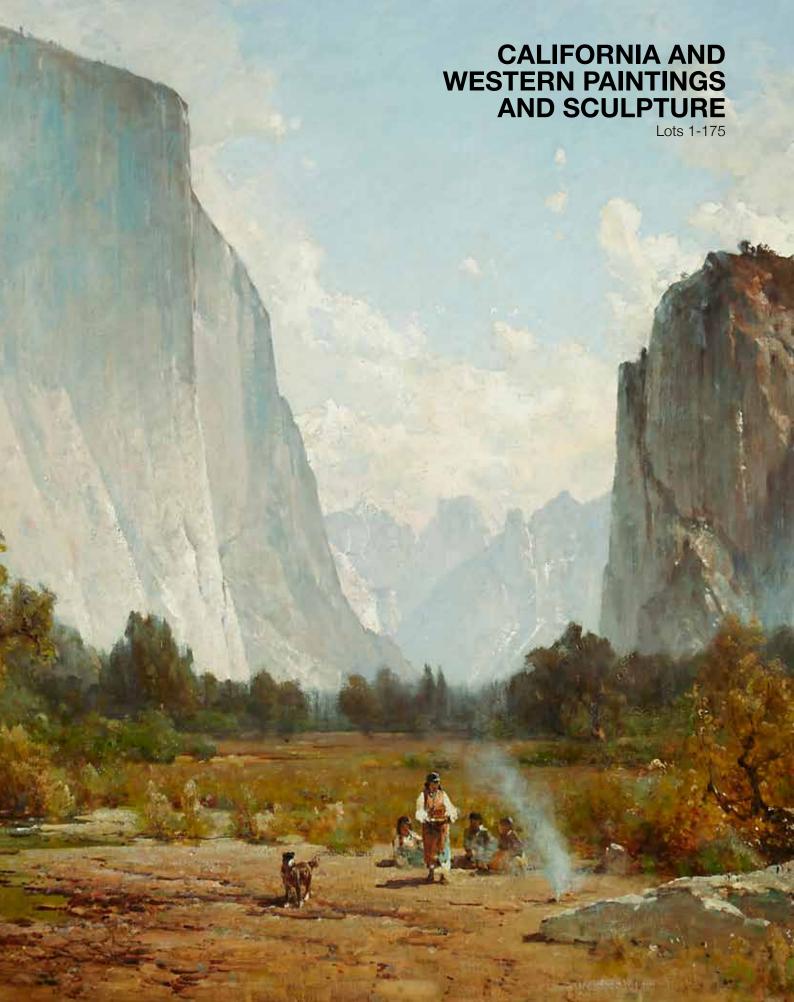
CONDITIONS

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

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

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

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







GORDON FISH (1927-2013) CONSTANCE MIDDLETON FISH (1930-2014)

Gordon and Constance Fish were avid art enthusiasts who spent their married lives sharing a passion for collecting and supporting the arts in Southern California.

Born in Los Angeles, Gordon graduated from Colgate University in New York. He was first a banker before later becoming a rancher. Connie - as family and friends knew her - was also born in Los Angeles. She attended the Marlboro School and graduated from Stanford University. She and Gordon met on a blind date and married in 1954.

The young couple moved to Corona a few years later, where Gordon would run the large family citrus ranch in collaboration with Connie's father, Joel Middleton. This period of their lives undoubtedly contributed to their ever-increasing love of the California landscape and, hence, their interest in California plein air paintings.

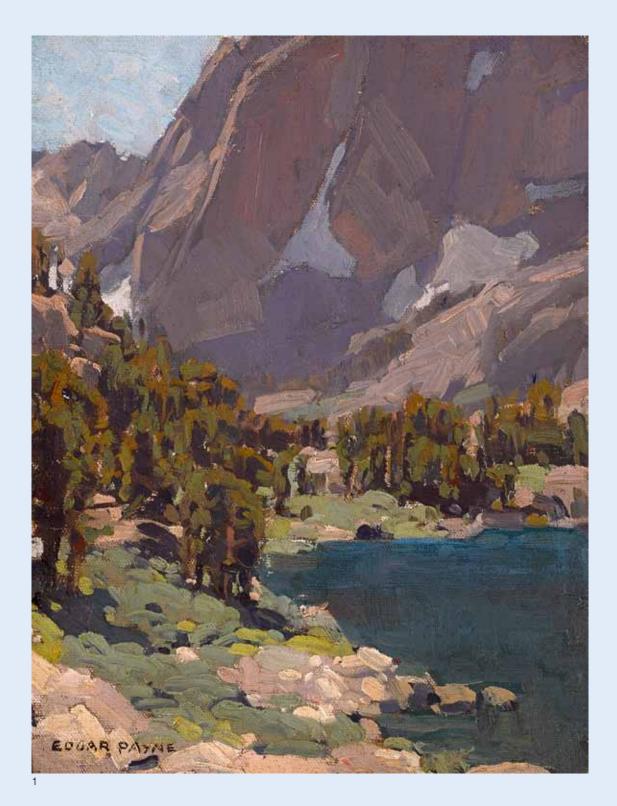
The two enjoyed traveling more than anything and often visited art galleries on their journeys up and down the California, Oregon, and Washington coasts. It was during these trips that they selected many of the paintings in their incredible collection. The Mendocino coast was especially inspiring for them and it was there that they began their extensive collection of plein air art.

In addition to their coastal trips, Gordon and Connie's explorations of the Southwest inspired an enthusiasm for that region's art and jewelry. From there they brought home a selection of wonderful paintings and magnificent pieces of silver jewelry. They also developed an interest in fetishes and spent time acquiring many exquisite kachinas.

In their later years, Gordon and Connie enjoyed several trips to England and Europe, due in part to Gordon's role as a board member at the Huntington Library in San Marino. Through these trips, they nurtured a passion for Staffordshire figurines. Over time, they assembled an impressive collection that eventually adorned every room of their stately house on Lombardy Road in Pasadena.

Gordon and Connie's enthusiasm extended beyond collecting. Supporting the arts was also central to their lives together. They were engaged members of many Los Angeles museums, as well as others around the country and beyond. Gordon also devoted a considerable amount of time to the Huntington Library through his service as an overseer for many years.

This art collection was their masterpiece. It was a very special part of their lives, bringing them a great deal of pleasure each and every day. The first 57 lots are from their distinguished collection.



EDGAR PAYNE (1883-1947)

End of the lake, California Sierras signed 'Edgar Payne' (lower left) and titled on the artist's label (on the reverse) oil on canvas affixed to board 15 x 11 3/4in

overall: 22 1/2 x 19 1/2in \$8,000 - 12,000

Provenance

With Arlington Gallery, Santa Barbara, California.





WILLIAM WENDT (1865-1946)

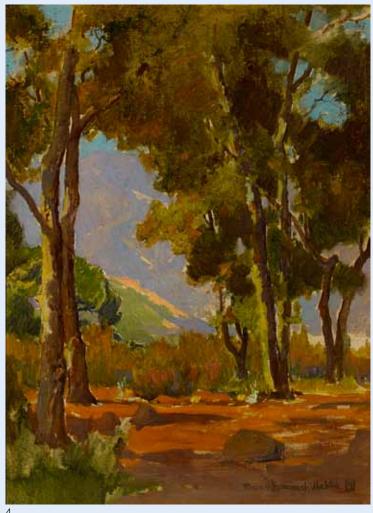
California wildflowers and oaks signed 'Wm Wendt.' (lower right) oil on canvas 8 x 10in overall: 16 x 18in

\$8,000 - 12,000

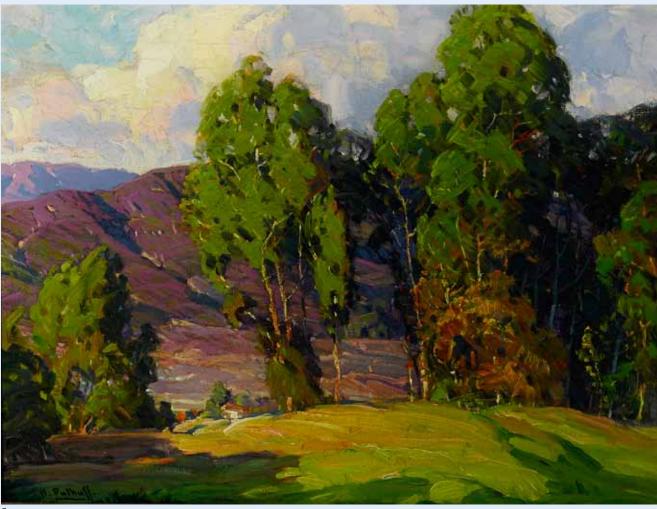
BENJAMIN CHAMBERS BROWN (1865-1942)

Poppies near Pasadena, California signed 'Benjamin C. Brown' (lower right) and signed and titled (on the reverse) oil on canvas 10 x 14in

overall: 16 1/2 x 20 1/2in \$8,000 - 12,000







MARION KAVANAUGH WACHTEL (1870-1954)

View along the Santa Barbara coast; Eucalyptus trees (double-sided) signed on both sides 'Marion Kavanaugh Wachtel' along with artist's cipher oil on canvas

13 x 17in

overall: 20 x 24in

\$6,000 - 8,000

A stamp on the reverse reads: This painting is numbered 12 from the Estate of the Marion Kavanaugh Wachtel.

FRANZ ARTHUR BISCHOFF (1864-1929)

Pasadena foothills with lone house signed 'Franz A. Bischoff' (lower right) oil on board 13 x 19in

overall: 19 x 25in \$6,000 - 8,000

Provenance

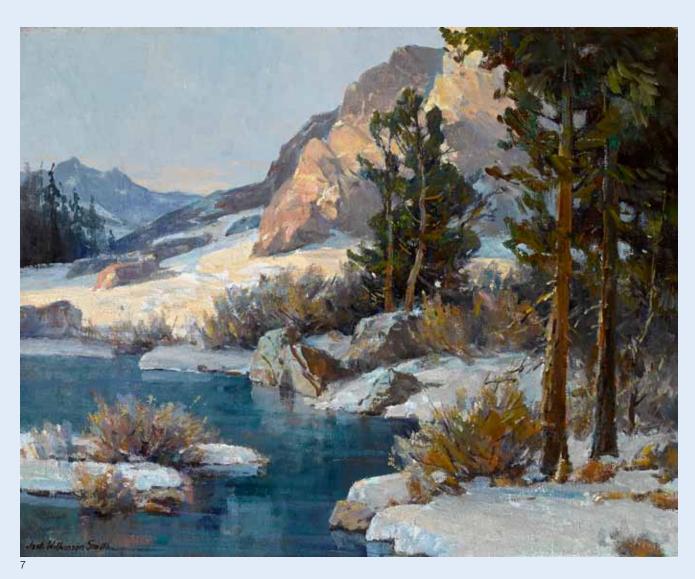
With Trotter Galleries, Pacific Grove, California.

HANSON PUTHUFF (1875-1972)

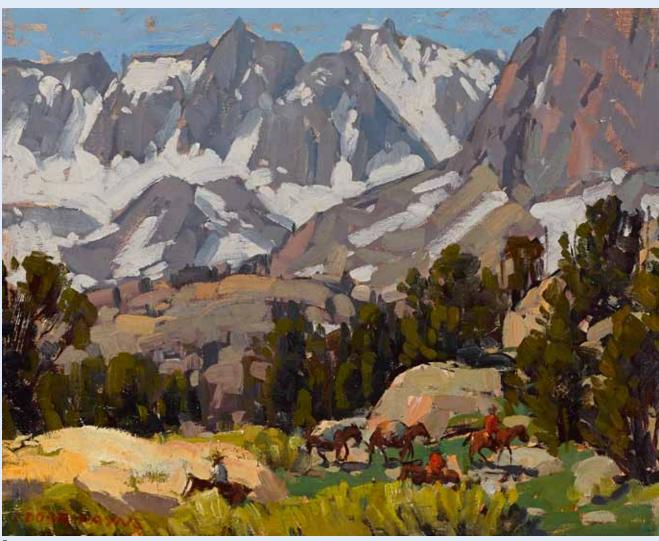
Clouds and eucalypti signed 'H. Puthuff' (lower left) and titled (on the reverse) oil on canvas 18 x 24in overall: 25 x 31in

\$20,000 - 30,000

Provenance With Stendahl Galleries, Los Angeles, California.



JACK WILKINSON SMITH (1873-1949) Winter, High Sierras signed 'Jack Wilkinson Smith' (lower left) oil on canvas 24 x 30in overall: 33 x 38in \$20,000 - 30,000



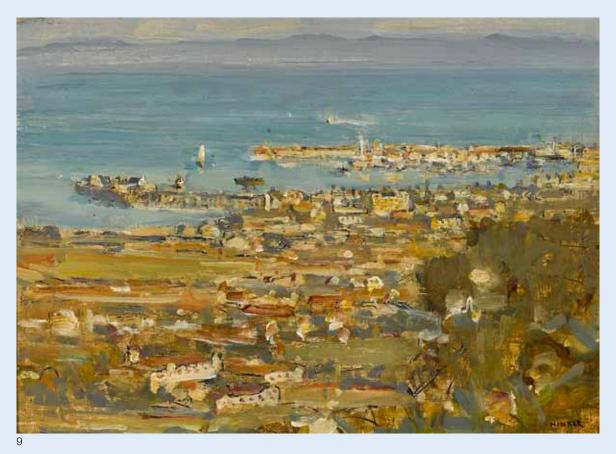
8

EDGAR PAYNE (1883-1947)

Sierra with packers signed 'Edgar Payne' (lower left) and titled and dated '1936' on the artist's label (on the reverse) oil on canvas 15 1/2 x 19in overall: 22 x 26in Painted in 1936

\$25,000 - 35,000

This painting is featured in the movie Sierra Journey, Edgar Payne 1883-1947, produced and directed by Edgar A. and Ralph E. Payne and narrated by Lyle Bond. At the end of the film, the artist is painting this canvas as his outdoor party is approaching their alpine camp. The film ends with first a shot of the painting and then a larger version of the work that is hanging over the artist's fireplace mantel.







CLARENCE HINKLE (1880-1960)

Santa Barbara harbor

signed 'Hinkle' (lower right) and signed, titled and dedicated (on the reverse)

oil on panel

10 x 14in

overall: 13 x 17in

\$5,000 - 7,000

Provenance

Collection of Mrs. Evelyn Studebaker. Collection of Mrs. John Franklin.

Exhibited

Santa Barbara, California, Santa Barbara Museum of Art, n.d.

10

CARL OSCAR BORG (1879-1947)

On Pacific Shores, Santa Barbara signed 'Carl Oscar Borg' (lower left) and signed and titled (on the reverse) oil on canvas 16 x 20in overall: 21 x 25in

\$6,000 - 8,000

Provenance

With Arlington Gallery, Santa Barbara, California.

11

EUPHEMIA CHARLETON FORTUNE (1885-1969)

Sunny morning, St. Tropez unsigned and titled on a label (on the reverse) oil on panel 13 x 16 1/4in overall: 16 1/2 x 20 1/2in

Painted circa 1924-1926

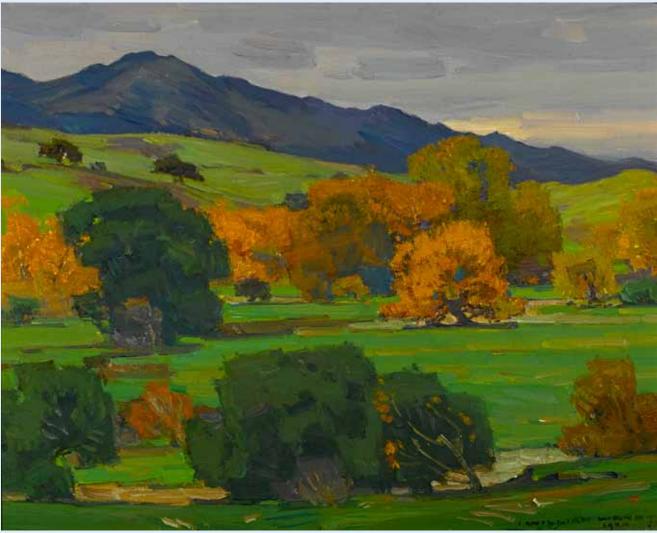
\$60,000 - 80,000

Provenance

With Aitken Dottson, Edinburgh, Scotland.

Exhibited

Edinburgh, Scotland, The Exhibition of the Royal Scottish Academy of Painting, Sculpture and Architecture, The One-Hundredth - Centenary Exhibition, April 17 - August 28, 1926.



WILLIAM WENDT (1865-1946)

California landscape depicting autumn oaks on a rolling hillside with mountains beyond, 1924 signed and dated 'William Wendt. 1924.' (lower right) oil on canvas

16 x 20in

overall: 23 x 27in

Painted in 1924

\$20,000 - 30,000

Provenance

With Arlington Gallery, Santa Barbara, California.

13

GEORGE GARDNER SYMONS (1861-1930)

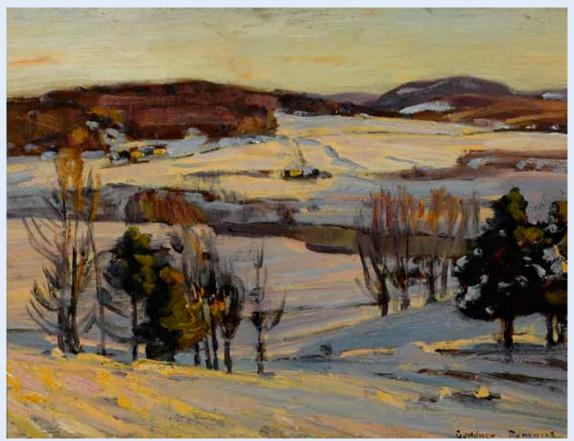
Wintry hillside signed 'Gardner Symons' (lower right) oil on panel 10 1/2 x 13 3/4in overall: 18 x 21in

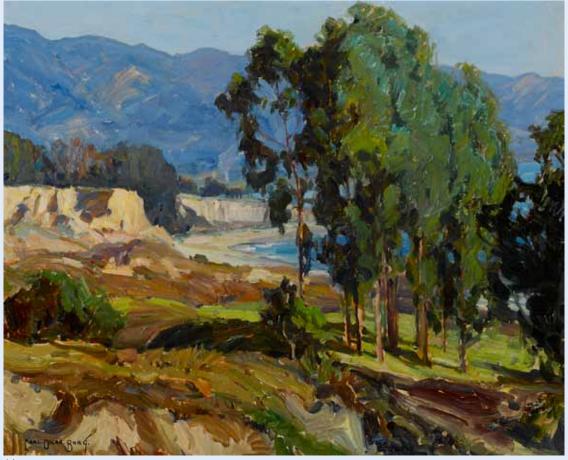
\$5,000 - 7,000

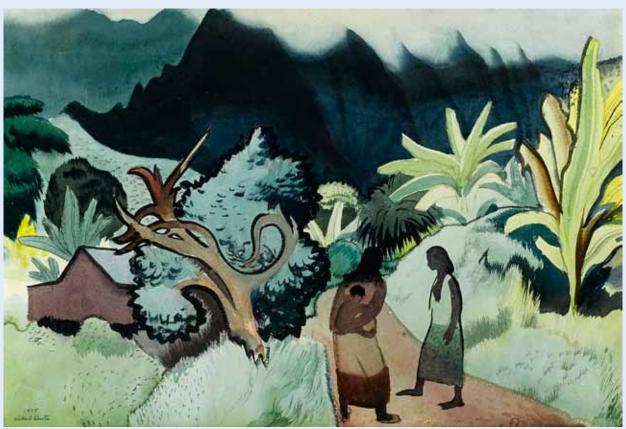
CARL OSCAR BORG (1879-1947)

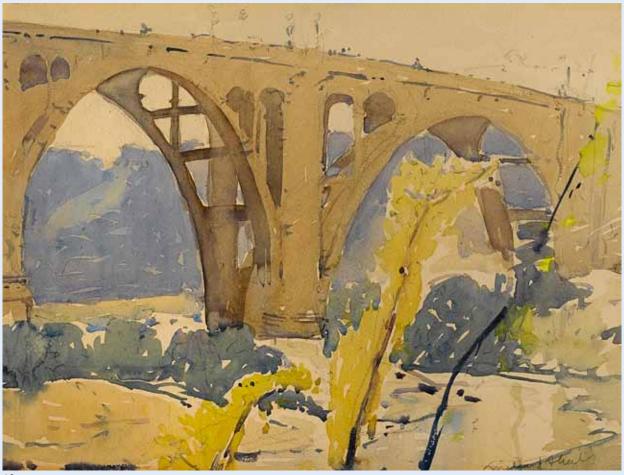
Landscape with eucalyptus grove, cliffs, beach, sea and mountains beyond signed 'Carl. Oscar. Borg.' (lower left) oil on canvas board 16 x 20in

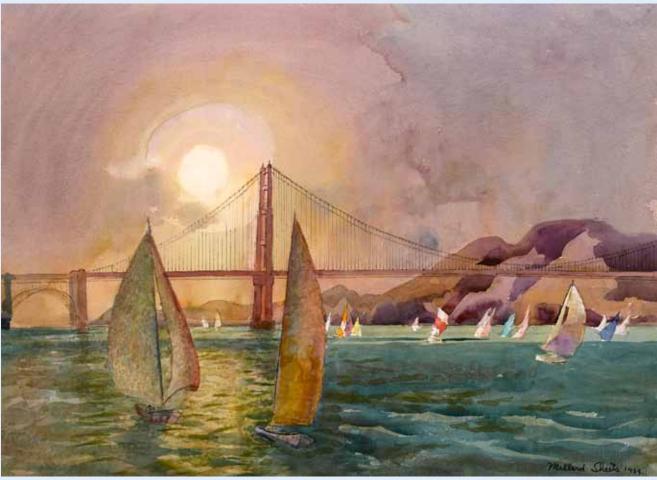
overall: 23 x 27in \$7,000 - 10,000











MILLARD SHEETS (1907-1989)

Hawaiian chitchat signed and dated 'Millard Sheets 1935' (lower left) watercolor on paper 15 x 22in overall: 24 x 31in Painted in 1935 \$5,000 - 7,000

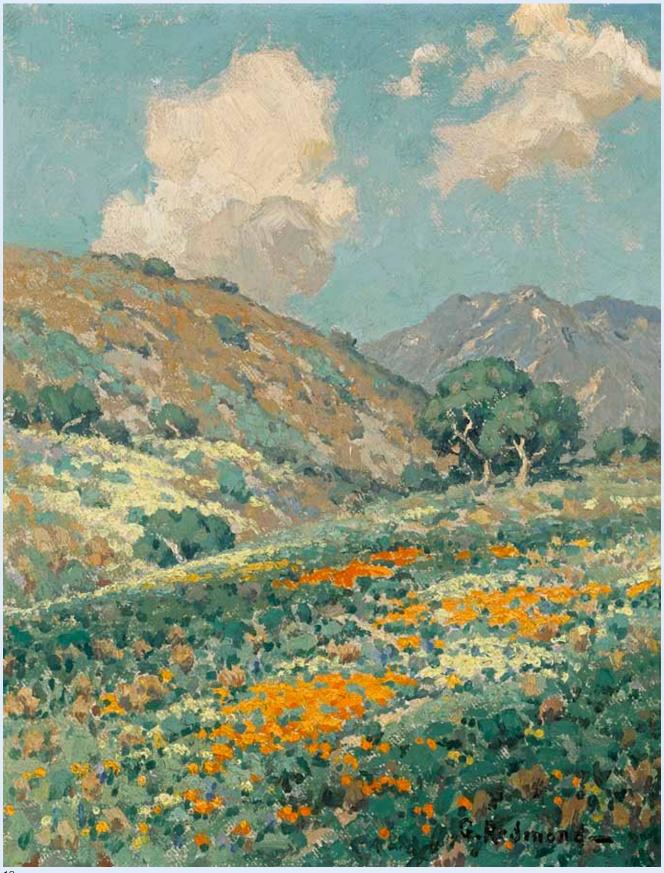
MILLARD SHEETS (1907-1989)

Bridge over the Arroyo Seco signed 'Millard Sheets' (lower left) and dated '1927' on a label (on the reverse) watercolor on paper 11 x 14in overall: 19 x 22in Painted in 1927 \$3,000 - 5,000

\$10,000 - 15,000

MILLARD SHEETS (1907-1989)

Bright sunset, Golden Gate signed and dated 'Millard Sheets 1984' (lower right) and titled and dated (on the reverse) watercolor on paper 22 x 30in overall: 33 x 40in Painted in 1984





GRANVILLE REDMOND (1871-1935)

Rolling hills with wildflowers signed 'G. Redmond' (lower right) oil on canvas affixed to board 10 x 8in overall: 16 x 14in \$25,000 - 35,000

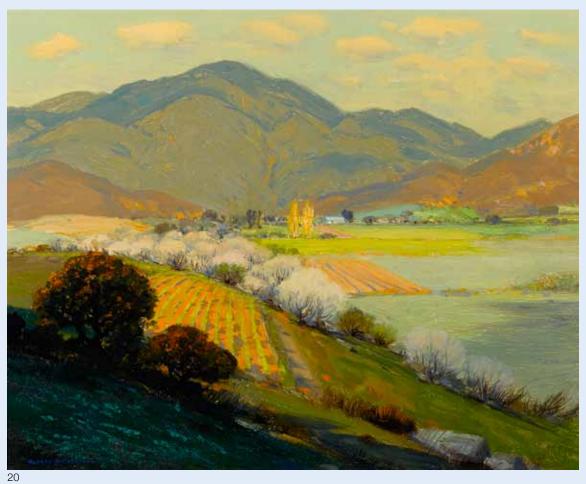
Provenance

With Karges Fine Art, Carmel, California.

GRANVILLE REDMOND (1871-1935)

Fishermen and fishing boats on the shore signed 'Granville Redmond -' (lower right) oil on canvas affixed to board 12 x 16in overall: 20 x 24in

\$40,000 - 60,000









2

20

ALFRED R. MITCHELL (1888-1972)

Spring

signed 'Alfred R. Mitchell' (lower left) and titled and signed (on the reverse) oil on board

16 x 20in

overall: 24 x 28in

\$8,000 - 12,000

2

JESSIE ARMS BOTKE (1883-1971)

Cabins at Morro Bay

signed 'Jessie Arms Botke' (lower right) and signed and titled (on the reverse)

oil on canvas affixed to board

12 x 16in

overall: 20 x 24in

\$5,000 - 7,000

22

ANNA ALTHEA HILLS (1882-1930)

December morning in the valley, near Redlands signed 'A.A. Hills' (lower left) and titled and signed (on the reverse) oil on canvas affixed to board

10 x 14in

overall: 17 x 21in \$7,000 - 9,000

23

JOHN MARSHALL GAMBLE (1863-1957)

Sketch near Elsinor

signed 'John M. Gamble' (lower left) and titled and initialed (on the reverse) oil on canvas board

8 1/2 x 12in

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

\$5,000 - 7,000



24 ELMER WACHTEL (1864-1929)

Canyon stream signed 'E. Wachtel' along with artist's cipher (lower left) oil on canvas 16 x 20in overall: 25 x 29in \$12,000 - 18,000



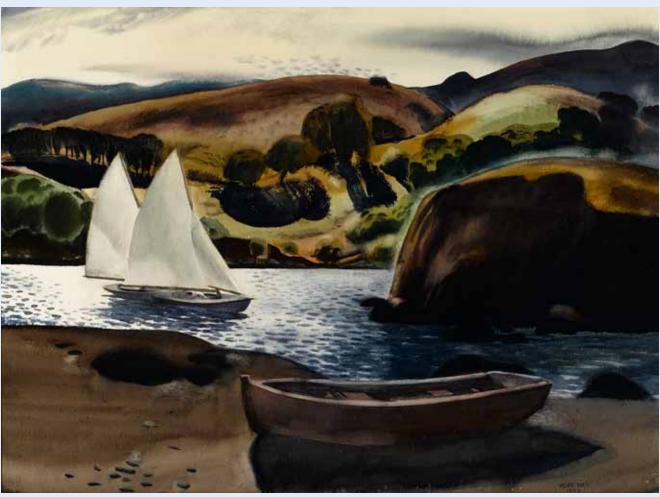
25

JOHN MARSHALL GAMBLE (1863-1957)

Wild lilac and poppies signed 'John M. Gamble' (lower right) and titled and signed (on the reverse) oil on canvas 20 x 30in overall: 30 x 40in \$30,000 - 50,000

Provenance

With Karges Fine Art, Carmel, California.



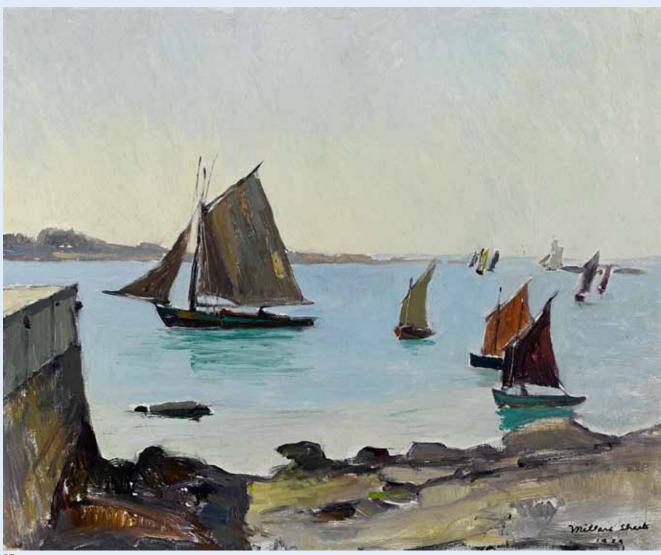
26

MILLARD SHEETS (1907-1989)

Hidden bay signed and dated 'Millard Sheets 1935' (lower right) watercolor on paper 22 x 30in overall: 31 x 39in Painted in 1935 \$10,000 - 15,000

Provenance

Collection of Martha Shepard, Pasadena, California.



27

MILLARD SHEETS (1907-1989)

Sailboats on an estuary signed and dated 'Millard Sheets 1929' (lower right) and titled (on the reverse) oil on canvas 18 x 22in overall: 26 x 29in Painted in 1929 \$12,000 - 18,000

Provenance

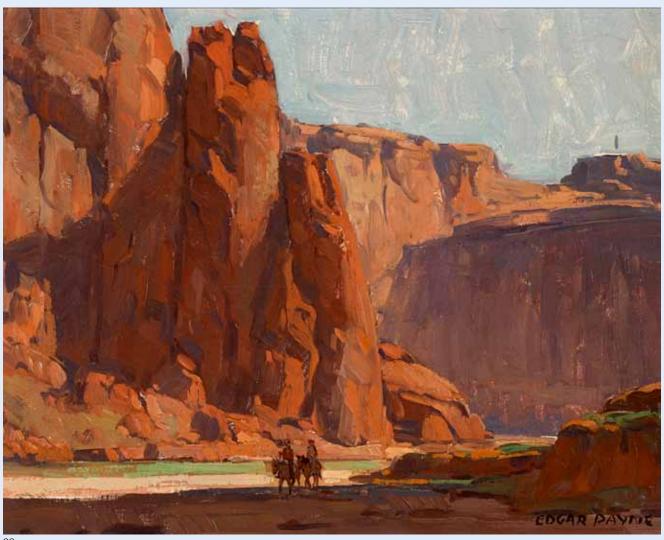
With The Redfern Gallery, Laguna Beach, California.



28

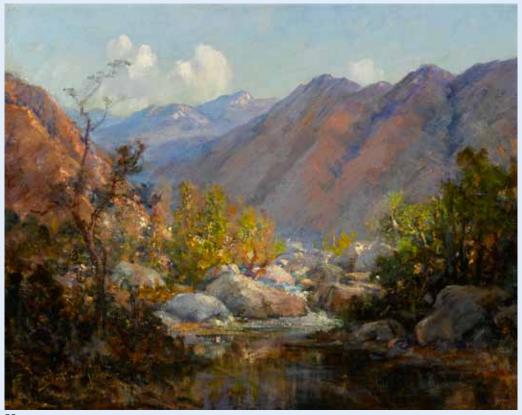
EDGAR PAYNE (1883-1947)

Sierra snows signed 'Edgar Payne' (lower left) and titled on the artist's label (on the reverse) oil on canvas 15 1/2 x 19in overall: 23 x 26in Painted in 1936 \$20,000 - 30,000

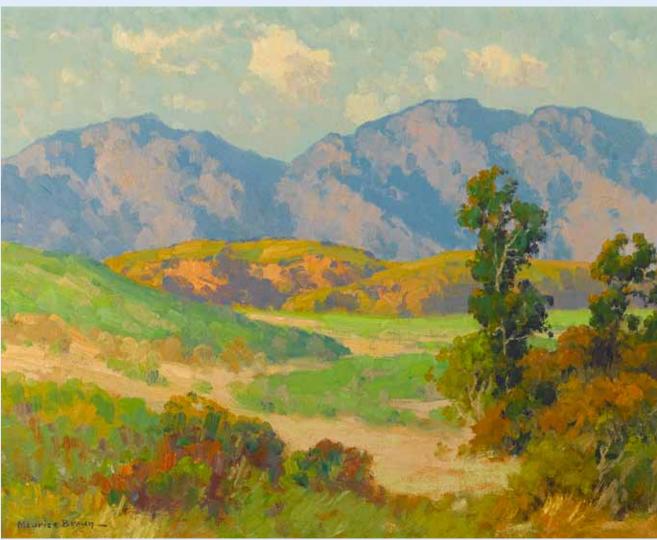


EDGAR PAYNE (1883-1947)

Arizona canyon (Canyon de Chelly) signed 'Edgar Payne' (lower right) and titled (on the stretcher bar) oil on canvas 16 x 20in overall: 25 x 29in \$40,000 - 60,000







30

JOHN BOND FRANCISCO (1863-1931)

Creek scene, Matilija Hot Springs signed 'J. Bond Francisco' (lower left) oil on canvas 22 x 28in overall: 27 x 33in

\$7,000 - 10,000

31

FRANZ ARTHUR BISCHOFF (1864-1929)

Rolling hills of splendor signed 'Franz A. Bischoff' (lower right) oil on board 12 x 13in overall: 17 x 18in \$3,000 - 5,000

32

MAURICE BRAUN (1877-1941)

April sunshine signed 'Maurice Braun' (lower left) and titled (on the stretcher bar) oil on canvas 16 x 20in overall: 23 x 27in \$15,000 - 20,000

Provenance

With Maxwell Galleries, San Francisco, California.





34

30

JOHN MARSHALL GAMBLE (1863-1957)

Sketch of wild buckwheat signed 'John M. Gamble' (lower right) and titled and initialed (on the reverse) oil on canvas board 8 3/4 x 11 3/4in overall: 13 x 16in

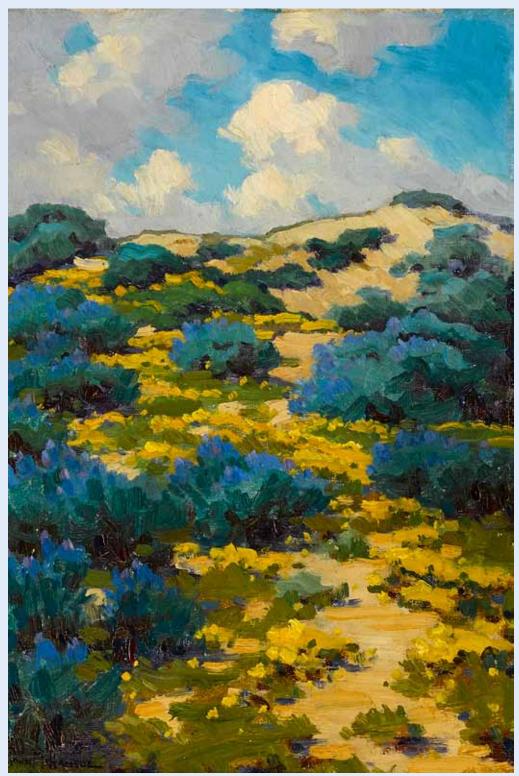
overall: 13 x 16in \$5,000 - 7,000 34

ORRIN A. WHITE (1883-1969)

Valley landscape with trees on the banks of a pond and mountains beyond signed 'Orrin A. White' (lower left) oil on canvas board

16 x 20in overall: 23 x 27in

\$3,000 - 5,000



35

JOHN MARSHALL GAMBLE (1863-1957)

In the dunes signed 'John M. Gamble' (lower left) and signed, titled and inscribed (on the reverse) oil on canvas 18 x 12in overall: 24 x 18in \$15,000 - 20,000



36

GRANVILLE REDMOND (1871-1935)
Golden hour, sunset over a landscape signed 'Granville Redmond' (lower right) oil on canvas 11 x 14in overall: 18 x 21in \$12,000 - 16,000



37

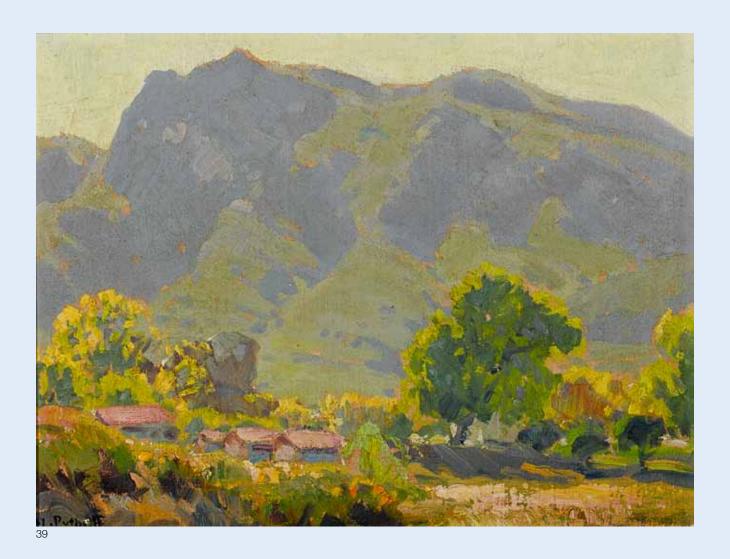
MARION KAVANAGH WACHTEL (1870-1954)

Santa Anita Creek signed 'Marion Kavanagh Wachtel' along with the artist's cipher (lower left) oil on canvas 20 x 26in overall: 28 x 34in \$20,000 - 30,000



38 **EDGAR PAYNE (1883-1947)**

Fishing boats signed 'Edgar Payne' (lower left) and titled (on the reverse) oil on canvas 20 x 24in overall: 28 x 32in \$10,000 - 15,000



39 HANSON PUTHUFF (1875-1972)
Houses at the base of the foothills signed 'H. Puthuff' (lower left) oil on canvas affixed to board 12 x 16in overall: 17 x 21in

\$10,000 - 15,000







COLIN CAMPBELL COOPER (1856-1937)

California Coast 1911; La Jolla, 1922; Columbus Circle, New York (Group of 3) first initialed and dated 'C.C.C. Aug 20, 1911' (lower left); second signed 'Cooper' (lower left) and dated 'La Jolla Sept. 11, 1922' (lower right); third unsigned first and second oil on board; third gouache on paper each 5 x 7in

each overall: 9 1/2 x 12in

\$5,000 - 7,000

Provenance

With Arlington Gallery, Santa Barbara, California (*California Coast* and *La Jolla*). With Sullivan Goss, Santa Barbara, California (*Columbus Circle, New York*).

40







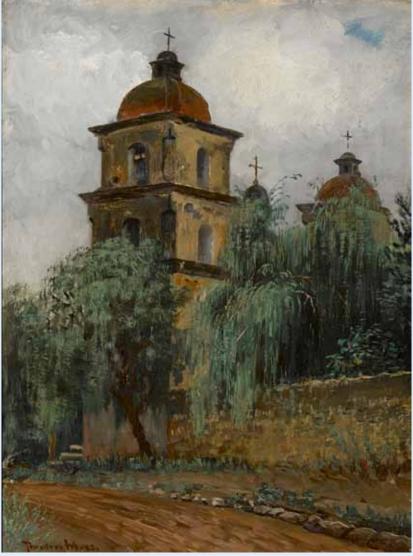


41 **COLIN CAMPBELL COOPER (1856-1937)**

Below Venice, Chioggia Italy; Study for Clouds and Hills; Stein am Rhein; S. Francesco Assisi; Sorrento, Italy (Group of 5) each signed, stamped with estate signature or initialed each watercolor and gouache on paper, one oil on board (Stein am Rhein) each approx. 4 1/2 x 6in overall: each approx. 9 x 11in

\$3,000 - 5,000





42



THEODORE WORES (1860-1939)

Old Mission Church, Santa Barbara signed 'Theodore Wores' (lower left) and titled on a label (on the reverse) oil on canvas 16 x 12in

overall: 22 x 18in **\$5,000 - 7,000**

Provenance

With Karges Fine Art, Carmel, California.

43

MEREDITH BROOKS ABBOTT (BORN 1838)

Second bloom, botanical garden signed 'M.B. Abbott' (lower right) oil on canvas 24 x 30in

overall: 31 x 37in **\$3,000 - 5,000**

Provenance

With Arlington Gallery, Santa Barbara, California.

11

MICHAIL VLADIMIROVICH MATORIN (1901-1976)

On the Oka River signed and dated 'Matorin 1948' (lower left) oil on canvas 19 1/2 x 27 1/2in overall: 26 x 34in Painted in 1948 \$4,000 - 6,000

45

ROSS EDWARD DICKINSON (1903-1978)

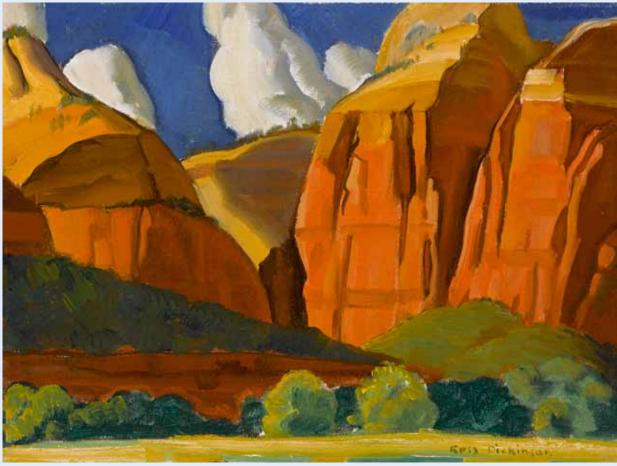
Mountains of Zion signed 'Ross Dickinson' (lower right) and titled (on the reverse) oil on canvas 12 x 16in

overall: 19 x 23in **\$3,000 - 5,000**

Exhibited

Springville, Utah, Springville Museum of Art, Ross Dickinson, Retrospective, August 1 - August 31, 1993.









RINALDO CUNEO (1877-1939)

Sierra lake signed 'Cuneo' (lower left) and signed 'Rinaldo Cuneo' (lower right) oil on canvas 20 x 24in

overall: 30 x 34in \$4,000 - 6,000

MILLARD SHEETS (1907-1989)

Laguna Pueblo, New Mexico signed 'Millard Sheets' (lower right) watercolor on paper 15 x 22in overall: 25 x 32in

\$4,000 - 6,000

MILLARD SHEETS (1907-1989)

Cliffs of Mendocino signed and dated 'Millard Sheets 1979' (lower left) and signed and dated (on the reverse) watercolor on paper 22 x 30in

overall: 32 x 40in Painted in 1979 \$8,000 - 12,000

Provenance

With Kennedy Galleries, Inc., New York, New York.

49

MILLARD SHEETS (1907-1989)

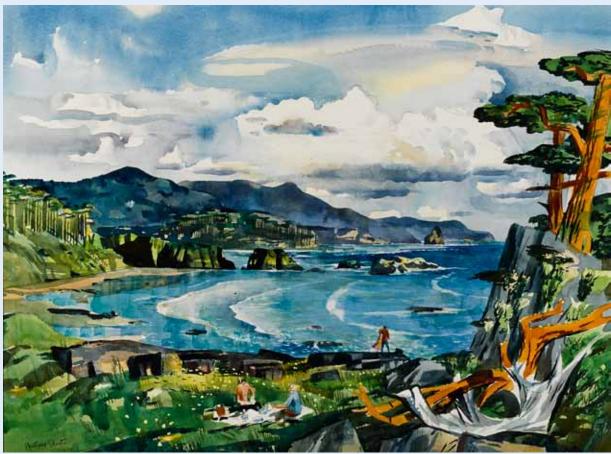
Oregon coast signed 'Millard Sheets' (lower left) watercolor on paper 20 x 27in overall: 28 x 35in Painted in 1959 \$6,000 - 8,000

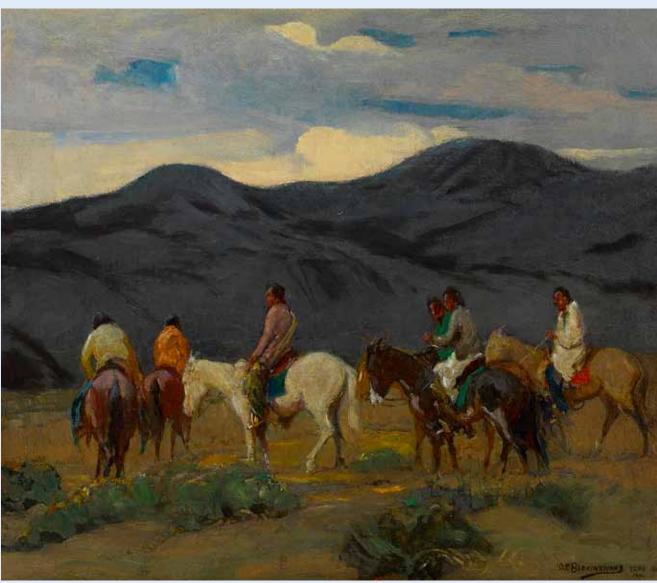
Provenance

With Stary-Sheets Art Gallery, Gualala, California.

47







50

OSCAR EDMUND BERNINGHAUS (1874-1952)

Group of Taos Indians (Riders) signed and dated 'O.E. Berninghaus Taos 21' (lower right) and titled (on the reverse) oil on canvas affixed to board 14 x 16in overall: 22 x 24in Painted in 1921 \$30,000 - 50,000

Provenance

With Fenn Galleries, Ltd., Santa Fe, New Mexico.



51 **VICTOR WILLIAM HIGGINS (1884-1949)**

Clouds over foothills, Taos signed 'Victor Higgins' (lower center) watercolor on paper 17 x 21in overall: 25 x 29in \$20,000 - 30,000

Provenance

With Fenn Galleries, Ltd., Santa Fe, New Mexico. With Biltmore Galleries, Scottsdale, Arizona.









JOHN FERY (1859-1934)

Jackson Hole, Wyoming signed 'J. Fery' (lower right) oil on canvas 10 x 18in overall: 14 x 22in

\$5,000 - 7,000

53

FREMONT F. ELLIS (1897-1985)

Chamisal at Echo Canyon signed 'Fremont F. Ellis' (lower left) and titled (on the reverse) oil on canvas board 11 x 14in overall: 18 x 21in

\$7,000 - 10,000

54

HARRY JACKSON (1924-2011)

The seeker

inscribed 'Harry Jackson 1978 s 106' along with thumb print and foundry mark (along the base)

bronze with green/black patina on a black marble plinth height: 11 1/2in

\$3,000 - 5,000

55

HARRY JACKSON (1924-2011)

Sacagawea II

inscribed 'Harry Jackson 1980 / SA II 106' along with artist's thumb print and foundry mark (along the base)

bronze with black patina on a marble plinth

height: 18in

\$4,000 - 6,000





HARRY JACKSON (1924-2011)

Pony Express III

inscribed 'PE III - 106 © Harry Jackson 1977' along with foundry mark 'WFS Italia' (along the base)

patinated bronze with brown patina on a black marble base height: 8in

\$3,000 - 5,000

57

PAT MATHIESEN (BORN 1934)

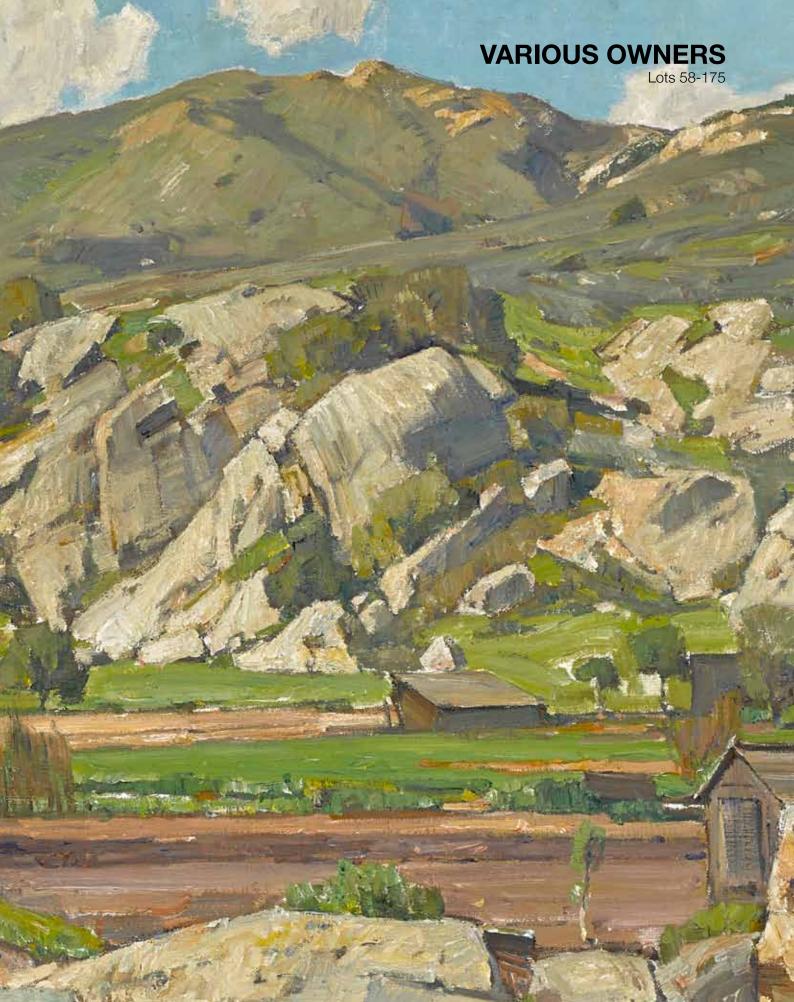
Northern Plains woman, 1988; Fancy dancer; Northwest coast woman; Morning star (A sculptural group of 4)

first inscribed 'Pat Mathiesen / Northern Plains Woman 1988 / 20/25'; second inscribed 'Pat Mathiesen / Northern Plains Woman 1988 / 19/25'; third inscribed 'Pat Mathiesen / Northern Plains Woman 1988 / 4/25'; fourth inscribed 'Pat Mathiesen' with artist's device 'Morning Star 3/15'

each polychrome and patinated bronze on oak plinths

height: each approx. 11in

\$3,000 - 5,000





COLIN CAMPBELL COOPER (1856-1937)

The rustic gate signed and dated 'Colin Campbell Cooper 1918' (lower right) oil on canvas $46 \times 36in$ overall: $55 \times 45in$ Painted in 1918 \$70,000 - 90,000

Provenance

With Karges Fine Art, Laguna Beach, California.

Exhibited

New York, New York, National Academy of Design, *Winter Exhibition*. 1918.

Rochester, New York, Memorial Art Gallery, 1919.

Laguna Beach, California, Laguna Art Museum, *East Coast / West Coast and Beyond, Colin Campbell Cooper, American Impressionist*, traveling exhibition, November 11, 2006 - January 28, 2007. Irvine, California, The Irvine Museum, *Abundance of Color California Flowers in Art*, March 22 - September 6, 2008.

Santa Barbara, California, Santa Barbara Historical Museum, *Lasting Impressions: Colin Campbell Cooper*, June 24, 2010 - October 9, 2010.

Literature

Gerdts, William H., East Coast / West Coast and Beyond, Colin Campbell Cooper, American Impressionist, Laguna Beach, 2006, p. 105, plate 51, full page color illustration.

Gerdts, William H., *Lasting Impressions: Colin Campbell Cooper*, Santa Barbara, 2010, p. 17, illustrated in color, p. 51, full page color illustration.



JOSEPH KLEITSCH (1882-1931)

The red shawl (Portrait of Edee-Lou Frazee) signed 'Joseph Kleitsch' (lower right) oil on canvas $40 \times 36in$ overall: $48 \times 44in$ \$70,000 - 90,000

Provenance

With David and Sons Fine Art Inc., Laguna Beach, California.

Exhibited

Painters and Sculptors Club, 1922. Irvine, The Irvine Museum, *Paradise Found: Summer in California*, June 16 – September 20, 2012.

Literature

Los Angeles Times, 1922, illustrated. Trenton, Patricia, *Joseph Kleitsch, A Kaleidoscope of Color*, Irvine, 2007, p. 44, full page detail illustration, p. 100, full page color illustration.

Edee-Lou was the youngest daughter of the California artist Isaac Jenkinson Frazee (1858-1942). Amongst other notable works, Isaac is celebrated for painting the first known sketch of Laguna Beach.





60

JOSEPH RAPHAEL (1869-1950)

Portrait of Dany and Joke signed and titled 'Dany & Joke / Joe Raphael' (lower right) oil on canvas 25 x 29in overall: 30 x 34in

\$8,000 - 12,000

Provenance

Collection of the artist.

Thence by descent to the present owner.

61

DONNA N. SCHUSTER (1883-1953)

Woman with a parrot signed 'Donna Schuster' (lower right) oil on canvas 35 1/2 x 24 1/4in overall: 41 1/2 x 30 1/4in

\$7,000 - 10,000

Provenance

Private collection, Los Angeles, California.

62

DONNA N. SCHUSTER (1883-1953)

Girl with mirror signed 'Donna Schuster' (lower right) oil on canvas 26 x 20in overall: 38 x 32in

\$40,000 - 60,000

Provenance

With Petersen Galleries, Beverly Hills, California.

Exhibited

Scottsdale, Fleischer Museum, Selections from the Irvine Museum Exhibition, March 1 - May 31, 1993.

Irvine, The Irvine Museum, Selections from the Irvine Museum Exhibition, July 10, 1993 -September 11, 1993.

Oakland, The Oakland Museum, Selections from the Irvine Museum Exhibition, November 13, 1993 - February 20, 1994.

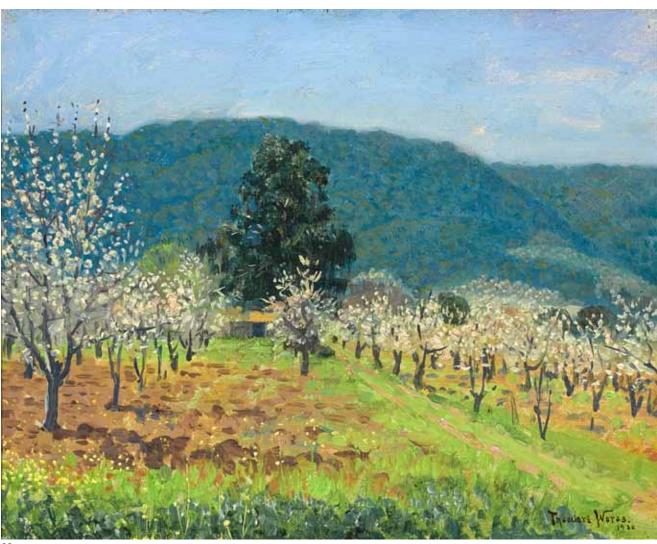
Connecticut, Massachusetts, New York, Ohio, Georgia, *All Things Bright & Beautiful, Paintings from The Irvine Museum*, traveling exhibition, 2008 - 2011.

Irvine, The Irvine Museum, All Things Bright & Beautiful, Paintings from The Irvine Museum, The National Tour Comes Home, November 11, 2010 - June 11, 2011.

Literature

Stern, Jean, Selections from the Irvine Museum, Irvine, 1992, p. 105, illustrated full page color.





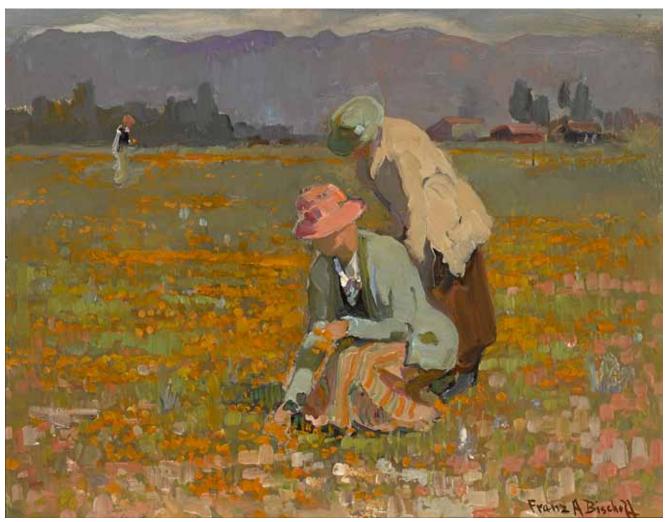
63

THEODORE WORES (1860-1939)

Foothill orchard, Saratoga, California signed and dated 'Theodore Wores. / 1930' (lower right) and signed and titled 'Foot Hill Orchard Saratoga California by Theodore Wores.' (on the stretcher bar) oil on canvas 16 x 20in overall: 24 1/4 x 28 1/4in Painted in 1930 \$10,000 - 15,000

Provenance

Private collection, San Francisco, California.



64

FRANZ ARTHUR BISCHOFF (1864-1929)

Picking flowers signed 'Franz A Bischoff' (lower right) oil on board 13 x 16 1/2in overall: 18 1/4 x 21 3/4in

\$5,000 - 7,000

Provenance Private collection, San Francisco, California.

GRANVILLE REDMOND (1871-1935)

California wildflowers signed 'Granville Redmond' (lower left) oil on canvas 24 x 36in overall: 30 x 42in \$150,000 - 250,000

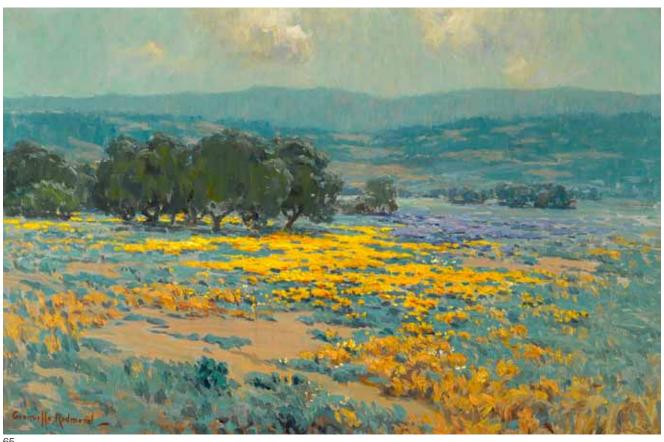
Provenance

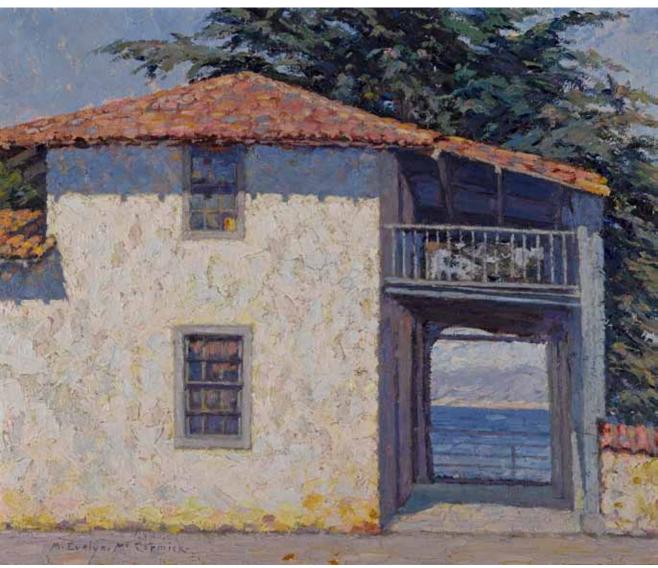
Private collection, Northern California.

One of California's first resident Impressionist painters, Granville Redmond, is best known for his atmospheric and floral landscapes of California. Redmond was stricken with scarlet fever causing him to become deaf by age three. Luckily his sight remained intact. After moving with his family to San Jose, California about 1874, he attended the Berkeley School for the Deaf during his formative years from 1879-90. Here Redmond was greatly influenced by Theophilus D'Estrella who taught him painting, drawing, pantomime, and encouraged him in his art studies. In 1890 Redmond enrolled at the Mark Hopkins Institute in San Francisco studying for three years under Arthur Matthews and Amedee Joullin. He won the W. E. Brown medal of excellence, and in 1893 was awarded endowment funds from the California School of the Deaf that enabled him to continue his art studies at the Academie Julian in Paris under Jean Paul Laurens and Benjamin Constant.

Redmond blended the styles of his mentors and the influences of other artists into his own unique vision. *California Wildflowers* is a compelling example of his quintessential style. Drawing on the contours and colors of the California landscape, Redmond infuses an idealized setting with pointillist dabs of flowers and washes of color. Throughout his life, Redmond remained a popular personality and maintained friendships with many celebrities in the arts, despite the difficulty in communicating due to his deafness. He felt his pantomime skills made him a natural for silent movies. He was eventually cast in seven Charlie Chaplin movies, including *A Dog's Life* and *City Lights*.

California Wildflowers presents a harmonic composition of atmospheric tonality with chromatic bursts. The entire foreground is defined and constructed by luscious California poppies and wild lupines, punctuated by brown and green swatches of earth and grass. A brilliant golden yellow serves as a foil to the brown and green of the trees on the rise and the color contrast serves to push the hills and mountains into the recesses of space. Redmond's impressionist brushstrokes of violet and blue form beds of lupines complementing the earthy greens and vibrant yellows. The brushwork also emphasizes the ephemeral moment of blooming wildflowers in California. His exploration of atmospheric tonality continues into the distant mountains and up to the billowy clouds in the azure blue sky. In this we see the influence of the Barbizon School's love of pleinaire landscape painting. Of course, the high horizon, bright color and dashed brushstrokes of the Impressionists are critical to California Wildflowers. The synergy of California, Redmond's teachers and his vision enable the creation of California Wildflowers.





66

M. EVELYN MCCORMICK (1869-1948)

Custom House, Monterey signed 'M. Evelyn. McCormick.' (lower left) oil on canvas 20 x 24in overall: 26 3/4 x 30 3/4in

\$20,000 - 30,000

Provenance

Private collection, Northern California.



67

JOSEPH KLEITSCH (1882-1931)

The Cloisters, San Juan Capistrano signed and inscribed 'Joseph Kleitsch Capistrano' (lower right) and titled 'The Cloisters' (on the stretcher bar) oil on canvas 17 x 20in overall: 25 x 28in

\$25,000 - 35,000

ProvenanceWith The Redfern Gallery, Laguna Beach, California.

Exhibited

Irvine, California, The Irvine Museum, Romance of the Bells, The California Missions in Art, June 17 - October 14, 1995.

Irvine, California, The Irvine Museum, return of the traveling exhibition, *Romance of the Bells, The California Missions in Art*, September 29, 2004 - January 19, 2005.

Irvine, California, The Irvine Museum, Lasting Impressions: Twenty Years of the Irvine Museum, January 26 - June 6, 2013.

Literature

Stern, Jean, Romance of the Bells, The California Missions in Art, Irvine, 1995, p. 112, illustrated full page color. Trenton, Patricia, Joseph Kleitsch, A Kaleidoscope of Color, Irvine, 2007, plate 119, p. 137, illustrated in color.

In Dr. Patricia Trenton's book *Joseph Kleitsch, A Kaleidoscope of Color*, she writes, "One of Kleitsch's more unusual paintings of Capistrano is *Cloister, Mission San Juan Capistrano*, with its recession and symmetrical forms. The artist presents an arresting view down a corridor 'framed by a series of arcs and perspective lines, creating [a third dimension] with an immense space that continually expands towards the viewer'" (p 136).







PERCY GRAY (1869-1952)

Rolling hills and oaks signed 'Percy Gray' (lower left) watercolor on paperboard 10 x 14in overall: 15 1/4 x 19 1/4in

\$5,000 - 7,000

Provenance

Private collection, San Francisco, California.

PERCY GRAY (1869-1952)

Misty shoreline signed and dated 'Percy Gray 1910' (lower left) watercolor on paper 5 x 7in overall: 13 x 15in Painted in 1910 \$4,000 - 6,000

Exhibited

Irvine, The Irvine Museum, Gray, Keith, Redmond, Ritschel: Four Bohemian Masters, March 1 - 11, 2011.

FRANCIS J. MCCOMAS (1875-1938)

Cliff dwellings signed 'Francis McComas' (lower right) watercolor on paper sight: 24 1/2 x 76in overall: 29 1/2 x 80 3/4in \$15,000 - 25,000

Provenance

Private Collection, Northern California.





JESSIE ARMS BOTKE (1883-1971)

Demoiselles cranes and lotus signed 'Jessie Arms Botke' (lower right) oil and gold leaf on canvas affixed to board 40 1/2 x 32 1/4in overall: 49 x 40in \$50,000 - 70,000

Exhibited

Scottsdale, Arizona, The Fleischer Museum, Selections from the Irvine Museum, three city traveling exhibition, 1992. Irvine, California, The Irvine Museum, Selections from the Irvine Museum, October 6, 2009 - February 13, 2010.

Literature

Stern, Jean, Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition, Irvine, 1994, p. 138, illustrated in color. Stern, Jean, Selections from the Irvine Museum, Irvine, 1992, 2009, p. 76, p. 77, full page color illustration.

72

PAUL DE LONGPRE (1855-1911)

Roses and bumblebees signed, inscribed and dated 'Paul de Longpre Los Angeles 1908' (lower right) watercolor on paper 19 x 13in overall: 29 x 23in Painted in 1908 \$20,000 - 30,000

Exhibited

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

Irvine, The Irvine Museum, Lasting Impressions: Twenty Years of the Irvine Museum, January 26 - June 6, 2013.

Literature

Stern, Jean, The Life & Art of Paul de Longpre, Irvine, 2001, p. 25, full page color illustration.

A handwritten note by the artist, acknowledging receipt of payment for the painting in 1909, accompanies the lot.





73

PAUL DE LONGPRE (1855-1911)

Wisteria and three bumblebees signed and dated 'Paul de Longpré 1903' (lower left) watercolor and pencil on paper 13 3/4 x 9 1/2in overall: 26 x 21 3/4in Painted in 1903 \$7,000 - 10,000

74

GRACE CARPENTER HUDSON (1865-1937)

A Pomo dancer (Kal-si-wa, Rosa Peters) signed 'G Hudson' (lower left) oil on canvas affixed to board 23 3/4 x 17 1/2in overall: 30 x 24in

\$6,000 - 8,000

Provenance

With Fenn Galleries Ltd., Santa Fe, New Mexico.

Exhibited

California State Fair, 1896. Denver Exposition, 1896.

Literature

Boynton, Searles R., *The Painter Lady Grace Carpenter Hudson*, Eureka, 1978, p. 159, no. 64, illustrated.



FORTUNATO ARRIOLA (1827-1872)

Moonlit river gorge signed and dated 'Fortunato Arriola / 1870.' (lower left) oil on canvas 17 1/2 x 21 1/2in overall: 24 x 27 3/4in Painted in 1870 \$15,000 - 25,000

Provenance

Private collection, San Francisco, California. Thence by descent.

THOMAS HILL (1829-1908)

Yosemite Valley signed and dated 'T. Hill. / 1890.' (lower left) oil on canvas 34 1/2 x 50 1/2in overall: 45 1/2 x 62 1/2in Painted in 1890

Provenance

\$60,000 - 80,000

With Wortsman Rowe Galleries, San Francisco, California. Collection of Ivan (Bill) Hart, Oakland, California. Thence by descent to the present owner.

Thomas Hill immigrated to America from England in 1844 at the age of 15. He went on to become one of America's most famous 19th-century landscape painters, specializing in panoramic views of the Sierra Nevada Mountains and Yosemite. He also painted throughout the Grand Canyon and Yellowstone National Park. Hill studied art in Philadelphia at the Pennsylvania Academy, where he aspired to become a history painter, documenting great scenes of the past in oils. However, his time studying in Europe focused him on landscape painting instead. He was particularly influenced by the French Barbizon School and the time he spent in the studio of Paul Meyerheim.

Hill hit his artistic stride in California during the 1870s, beginning with his first grandiose painting, *The Yosemite Valley*, which was published as a chromolithograph by the popular Louis Prang Company. Hill was a founding member of the San Francisco Art Association and in 1873 he became a member of the Bohemian Club, a men's organization dedicated to cultural enhancement. His paintings continued to bring higher prices in the 1870s, and he was a wealthy man by 1878. Soon thereafter, however, the artist fell on hard times, as it did for many in San Francisco and in the art market in general.

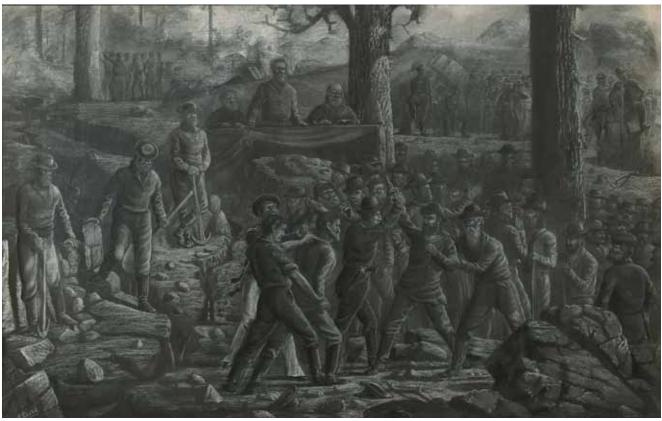
Thomas Hill struggled through the next decade, moving back and forth to paint in the White Mountains of New Hampshire and his beloved Yosemite Valley in California. During these years while he was still highly regarded as an artist, he experienced increasing financial distress. His

marriage was also falling apart, which led him to spend more and more time in Yosemite. He eventually built a studio on the valley floor in 1883. This studio was destroyed in 1884 but Hill, undeterred, established a three room studio in Wawona, just outside the valley, two years later where he continued to work for over a decade.

In this auction's painting, Yosemite Valley, we see Hill at the height of his artistic maturity. This work, painted in 1890, explores the grandeur of Yosemite through parallels and contrast. The painting is centered on a small group of Native Americans and their dog in the foreground. Hill uses a small plume of smoke from their campfire moving up and to the left as a parallel with the torrent of water pouring over Bridal Veil Fall, the windblown water casting diagonally down and to the right. The awesome sheer walls of the valley with their immense scale, El Capitan on the left rising to 3,000 feet in the sky, is rendered accessible by Hill's use of the human scale in the foreground. Half Dome is in the distance directly above the figures and is delicately rendered with the peaks around it echoing the figural group in the center. Hill masterfully pulls the eyes upward by depicting clouds against the rocks while the blue sky is visible as an echo of the form of the valley itself. The trees creep to the edge of the blue gray granite walls on both sides of the painting. Yosemite Valley is an eloquent expression of Hill's consummate skill and love of this spectacular location. It is no wonder that Thomas Hill influenced generations of painters, photographers and enthusiasts to follow.







77 **JOHN EBERT (1829-1900)**

Miner's court signed 'J. Ebert' (lower left) charcoal and white chalk on paper 25 x 39 1/4in overall: 30 1/2 x 45in

\$10,000 - 20,000

Property sold to benefit the acquisitions fund for the Haggin Museum of Art.

Disputes on the frontier and the subsequent punishments were, at times, resolved and determined by a miner's court. The court was made of miners drawn from the area where the issue arose. A judge would be selected, and in the case of a disputed ruling, a larger meeting would be held. In this work, Ebert depicts a crowded and tension filled moment where one aggrieved party has drawn a pistol to make his point. To the left of the pistol wielding miner is another party being physically restrained. The judge stands at a makeshift bench looking skyward -- perhaps for guidance. Groups of men stand in the background, many appear to be leisurely awaiting a decision.

78

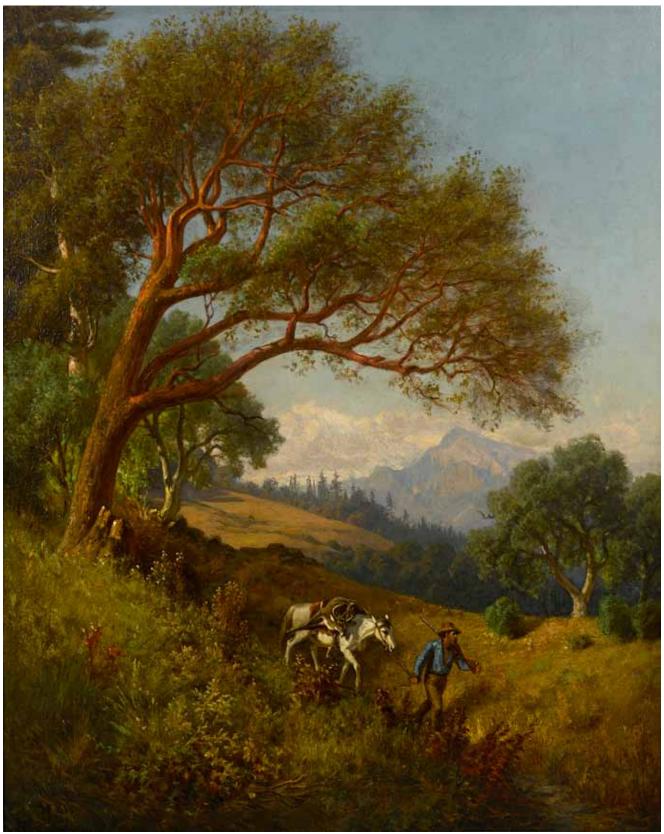
VIRGIL WILLIAMS (1830-1886)

Traveler in the woods signed 'V. Williams' (lower left) oil on canvas $36 \times 29in$ overall: 39 1/4 x 31 3/4in

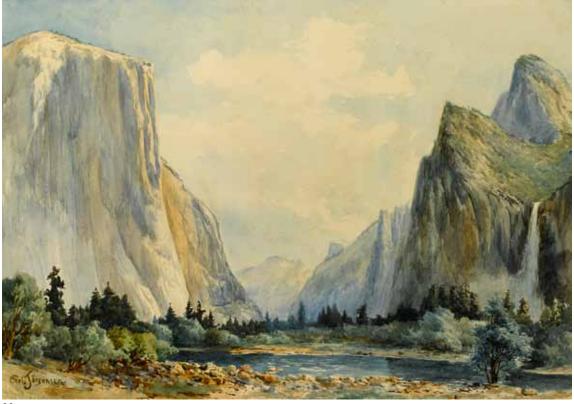
\$12,000 - 16,000

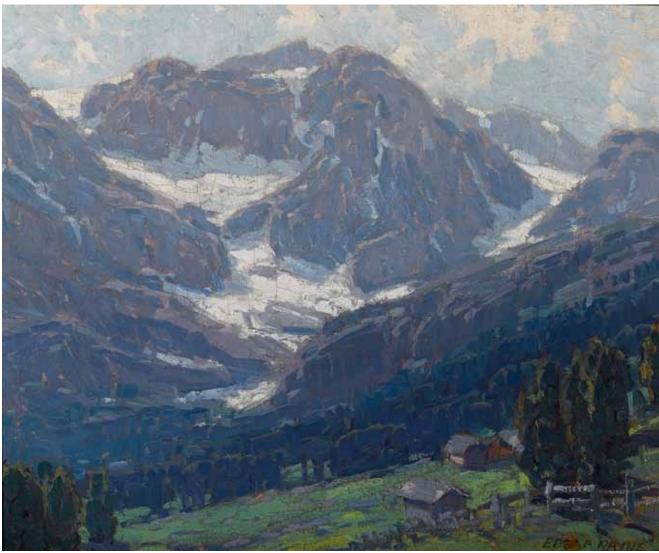
Provenance

Private collection, Pennsylvania









79

HENRY JOSEPH BREUER (1860-1932)

Yosemite Valley signed and dated 'HJ Breuer 1912' (lower right) oil on canvas $36 \times 42in$ overall: $46 \cdot 1/4 \times 52 \cdot 1/4in$ Painted in 1912 \$7,000 - 10,000

80

CHRISTIAN JORGENSEN (1860-1935)

Yosemite Valley from along the Merced River signed 'Chris Jorgensen' (lower left) watercolor on paper 21 x 31in overall: 30 x 40in

\$5,000 - 7,000

Provenance

Private collection, Virginia.

Exhibited

Oakland, Athenian Nile Club.

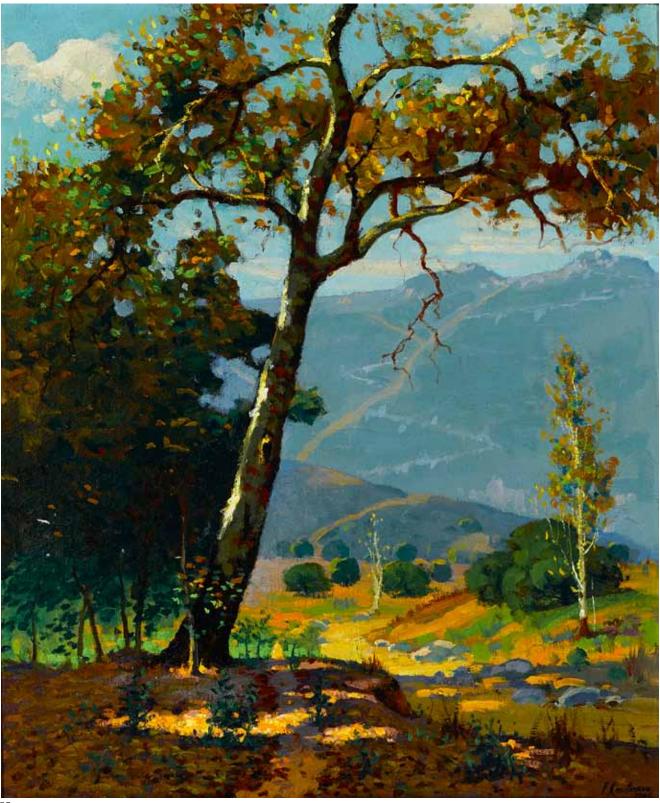
81

EDGAR PAYNE (1883-1947)

Alpine scene, Switzerland signed 'Edgar Payne' (lower right) oil on canvas 20 x 24in overall: 24 x 28in \$15,000 - 20,000

Provenance

Private collection, Santa Fe, New Mexico.



FERDINAND KAUFMANN (1864-1942)

Sycamores in mid-July, Southern California signed and dated 'F. Kaufmann 1940' (lower right) and titled on the artist's label (on the reverse) oil on canvas affixed to board 30 x 25in

overall: 39 x 33in

Painted in 1940 **\$6,000 - 8,000**

Provenance

Private collection, Santa Fe, New Mexico.

Exhibited

National Art Week Exhibition, no. 187, n.d.

83

ELMER WACHTEL (1864-1929)

In the Arroyo Seco signed 'Wachtel' (lower right) and dated '1913' (on the reverse) oil on canvas affixed to board 9 x 12in overall: 14 x 17in Painted in 1913 \$7,000 - 9,000

Provenance

With Adamson-Duvannes Galleries, Los Angeles, California.

Exhibited

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

Literature

Stern, Jean, Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition, Irvine, 1994, p. 132, illustrated in color. Jean Stern, Masters of Light, Plein Air Painting in California 1890-1930, Irvine, 2002, p. 31, illustrated in color.

84

CARL OSCAR BORG (1879-1947)

Evening glory signed 'Carl. Oscar. Borg.' (lower right) and titled 'Evening Glory' (on the reverse) oil on canvas 20 x 24in overall: 27 3/4 x 31 3/4in

\$7,000 - 10,000

Provenance

Private collection, San Francisco, California.

Exhibited

San Francisco, de Young Museum, *California Impressions*, November 18, 2006 - January 28, 2007.



83

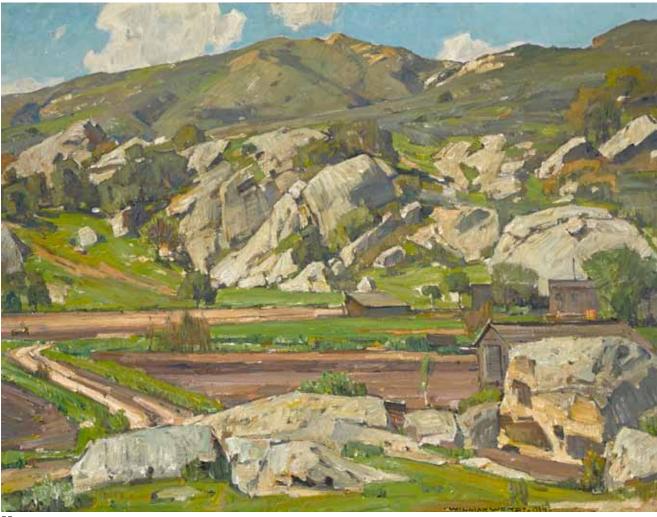




HANSON PUTHUFF (1875-1972)
Believed to be Malibu Canyon signed 'H. Puthuff' (lower right) oil on canvas 24 1/4 x 36 1/4in overall: 34 1/4 x 46 1/4in \$25,000 - 35,000

Provenance

Private collection, San Francisco, California.



86

WILLIAM WENDT (1865-1946)

Sermons in stone signed and dated 'William Wendt. 1934.' and titled (on the stretcher bar) oil on canvas $28 \times 36in$ overall: $39 \times 47in$ Painted in 1934 \$60,000 - 80,000

Provenance

Collection of the artist.
With Stendahl Galleries, Los Angeles, 1942.

Exhibited

Laguna Beach, Laguna Art Museum, Colonies of American Impressionism, Cos Cob, Old Lyme, Shinnecock and Laguna Beach, January 9 - April 11, 1999.

Laguna Beach, Laguna Art Museum, *Greetings from Laguna Beach, Our Town in the Early 1900's*, March 16, 2003 - July 5, 2004.

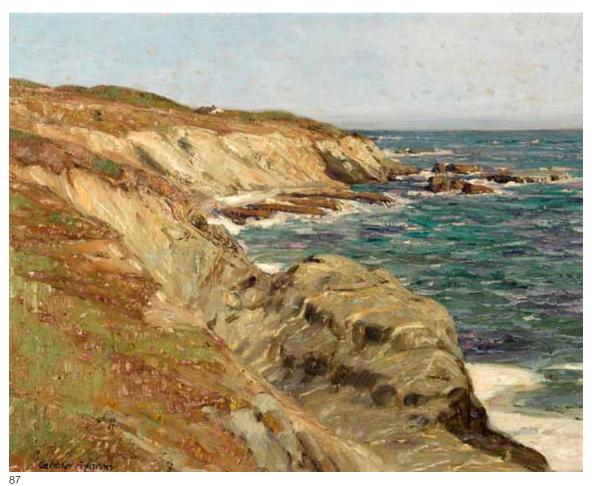
Irvine, The Irvine Museum, Peaceful Awakening, Spring in California, January 20 - May 12, 2007.

Literature

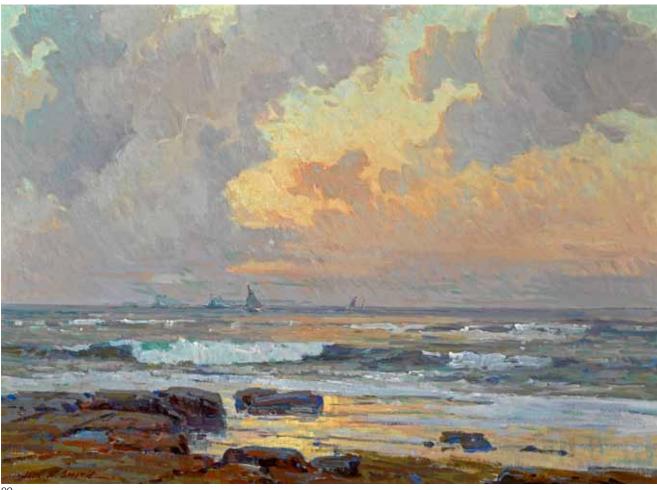
Stern, Jean, Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition, Irvine, 1994, p. 117, illustrated in color.

South, Will, In Nature's Temple, The Life and Art of William Wendt, Irvine, 2008, p. 71, full page color illustration.

Walker, John Alan, Documents on the Life and Art of William Wendt (1865-1946), California's Painter Laureate of the Paysage Moralise, Big Pine, California, 1992, p. 184, no. 603.







87

GEORGE GARDNER SYMONS (1863-1930)

Rocky coast signed 'Gardner Symons' (lower left) oil on canvas 20 1/4 x 25 1/4in overall: 25 3/4 x 30 3/4in

\$6,000 - 8,000

Provenance

With Petersen Galleries, Beverly Hills, California. Private collection, San Francisco, California.

Exhibited

San Francisco, de Young Museum, *California Impressions*, November 18, 2006 - January 28, 2007.

88

CHARLES PERCY AUSTIN (1883-1948)

California coastal scene signed 'Charles P. Austin '39' (lower left) oil on panel 24 x 32in overall: 29 3/4 x 37 3/4in Painted in 1939 \$3,000 - 5,000

Provenance

Private collection, Southern California.

89

JACK WILKINSON SMITH (1873-1949)

Marine

signed 'Jack W. Smith -' (lower left) and titled (on the reverse) oil on canvas $22 \times 30 in$ overall: $30 \times 38 in$

\$25,000 - 35,000

Provenance

With Stendahl Galleries, The Ambassador Hotel, Los Angeles, no. 254.

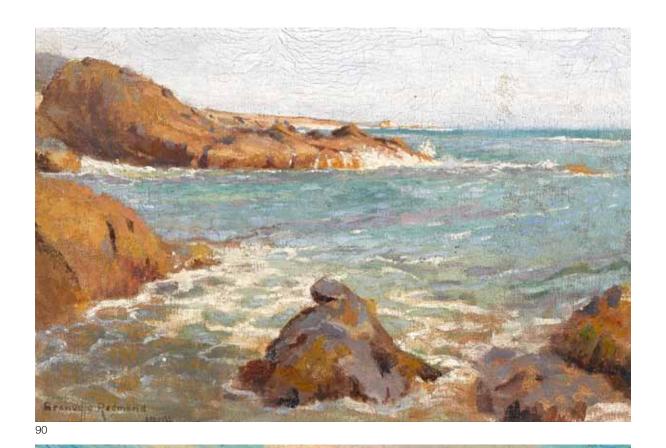
Exhibited

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

Literature

South, Will, In Nature's Temple, The Life and Art of William Wendt, Irvine, 2008, illustrated in color p. 79.

Stern, Jean, *Palette of Light, California Paintings from The Irvine Museum*, Irvine, 1995, p. 32, illustrated full page color.







90

GRANVILLE REDMOND (1871-1935)

Rocky coast, believed to be Laguna signed and dated 'Granville Redmond / 1904' (lower left) oil on canvas 10 x 15in overall: 15 1/2 x 20 1/2in Painted in 1904

\$6,000 - 8,000

Provenance

Private collection, Berkeley, California. Thence by descent.

FRANK WILLIAM CUPRIEN (1871-1948)

End of a perfect day signed 'F.W. Cuprien' (lower right) and titled and signed (on the reverse) oil on masonite 8 1/2 x 10 1/2in overall: 16 x 18in \$4,000 - 6,000

Provenance

Private collection, Phoenix, Arizona.

92

GRANVILLE REDMOND (1871-1935)

Reflections on calm waters signed 'Granville Redmond' (lower left) oil on canvas 11 x 14in overall: 18 1/2 x 21 1/2in

\$15,000 - 20,000

Provenance

Private collection, San Diego, California.



93

FRANZ ARTHUR BISCHOFF (1864-1929)

Monterey dunes signed 'Franz A Bischoff' (lower right) oil on board 19 x 26in overall: 26 1/4 x 33 1/4in

\$20,000 - 30,000

Provenance

Private collection, San Francisco, California.

Exhibited

San Francisco, de Young Museum, *California Impressions*, November 18, 2006 - January 28, 2007.

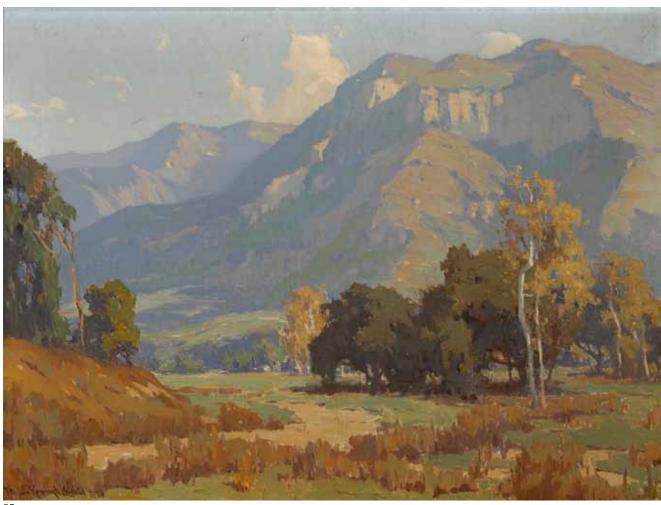


94 **GRANVILLE REDMOND (1871-1935)**

Shepard and his flock in the California hills signed 'Granville Redmond' (lower left) oil on canvas 18 1/4 x 24 1/4in overall: 23 x 29in \$20,000 - 30,000

Provenance

Private collection, Northern California.



95

MARION KAVANAGH WACHTEL (1870-1954)

Santa Paula Valley signed 'Marion Kavanagh Wachtel' with artist's device (lower left) oil on canvas $24 \times 32in$ overall: $29 \times 37in$

\$20,000 - 30,000

Provenance

Private collection, Berkeley, California. Thence by descent.

Exhibited

Pasadena, Pasadena Art Institute, Annual Exhibition of Pasadena Artists.



WILLIAM WENDT (1865-1946)

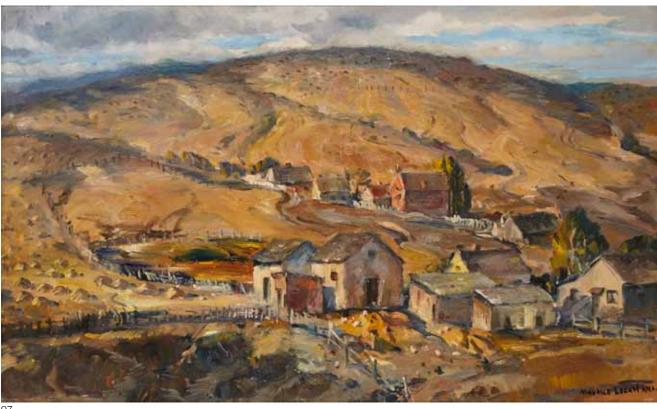
Verdant landscape with mountains beyond (Untitled landscape) signed and dated '1917 William Wendt' (lower right) oil on canvas 25 1/4 x 30 1/4in overall: 34 3/4 x 39 3/4in Painted in 1917

\$40,000 - 60,000

Provenance

Private collection, San Francisco, California.

San Francisco, de Young Museum, California Impressions, November 18, 2006 - January 28, 2007.



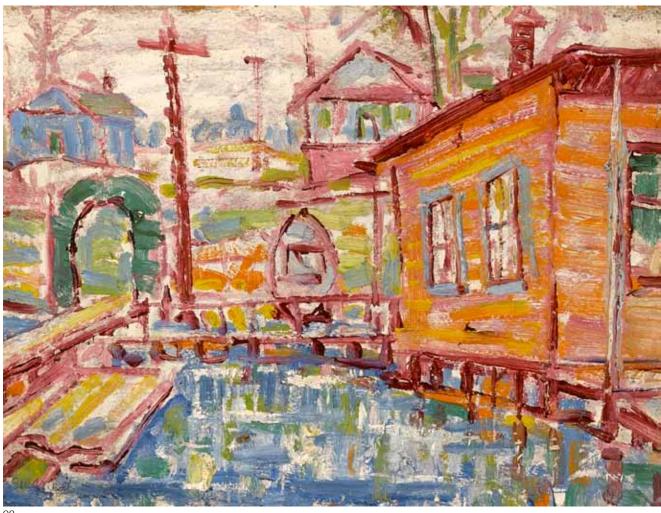
97 **MAURICE LOGAN (1886-1977)**

The red school house signed 'Maurice Logan A.N.A.' (lower right) oil on canvas $26 \times 42in$ overall: 33 3/4 x 49 3/4in

\$12,000 - 18,000

Provenance

With George Stern Fine Arts, West Hollywood, California. Estate of Gene Scott, Los Angeles, California. With Elins Eagles-Smith Gallery, San Francisco, California. Private collection, San Francisco, California.



LOUIS SIEGRIEST (1899-1989)

Boat landing signed 'Siegriest' (lower left) oil on board 12 x 16in overall: 19 1/4 x 23in

Provenance

\$30,000 - 50,000

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

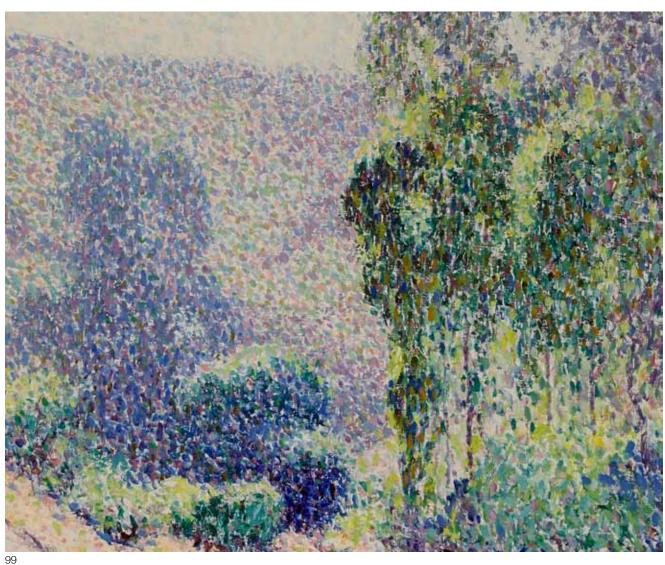
Exhibited

Sacramento, California State University, *The Society of Six - Thirty paintings of the Six from the Robert Aichele Collection*, Apr. 4 - July 27, 2002.

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

Monterey, Monterey History & Art Association, *Our Monterey, Prints & Paintings by August Gay & Friends*, 1920-1940, September 24, 2005 - January 1, 2006.

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



99 WILLIAM CLAPP (1879-1954)

Hills of Berkeley unsigned oil on masonite 20 x 24in overall: 23 1/4 x 27 1/4in

\$10,000 - 15,000

Provenance

Collection of Lauri Randolph, Piedmont, California, gifted from the artist. Collection of Roberta Butler.
Estate of Gene Scott, Los Angeles, California.
With Elins Eagles-Smith Gallery, San Francisco, California.
Private collection, San Francisco, California.



100

SELDEN CONNOR GILE (1877-1947)

House on the water with sailboats in the distance signed 'S.C. Gile' (lower right) oil on canvas board 11 x 14in overall: 18 1/2 x 21 1/2in \$12,000 - 18,000



101



102

MAURICE LOGAN (1886-1977)

Harbor view

signed 'Maurice / Logan' (lower right) watercolor on paper affixed to paperboard

sight: 14 1/2 x 19 1/2in overall: 23 x 27 1/2in \$5,000 - 7,000

Provenance

Private collection, Northern California.

102

MILLARD SHEETS (1907-1989)

Polo at the Uplifters signed 'Millard Sheets' (lower right) and signed and dated 'Millard Sheets / 1931' (lower right of the mat) and titled 'Polo at the Uplifters' (lower left of the mat)

watercolor on paper 16 1/4 x 19 3/4in overall: 25 3/4 x 31 3/4in Painted in 1931

\$5,000 - 7,000

Provenance

Private collection, Southern California.

Exhibited

Philadelphia, The Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club, *Thirtieth Annual Philadelphia Water Color Exhibition*, 1932.

Brooklyn, Brooklyn Museum, Exhibition of Water Color Paintings, Pastels and Drawings by American and European Artists, January 23 - February 27, 1933.

Los Angeles, Los Angeles Museum, Eleventh Annual California Water Color Society Exhibition.

103

RINALDO CUNEO (1877-1939)

San Francisco tall and proud signed 'Rinaldo Cuneo' (lower left) and titled 'San Francisco Tall + Proud' (on the reverse of the frame)

oil on masonite 30 x 42in

overall: 34 3/4 x 46 3/4in

\$10,000 - 15,000

Provenance

Private collection, Northern California.

104

RINALDO CUNEO (1877-1939)

San Francisco park signed 'Rinaldo Cuneo' (lower left) oil on canvas $30 \times 36 \ 1/4in$ overall: 34×40 in

\$7,000 - 10,000

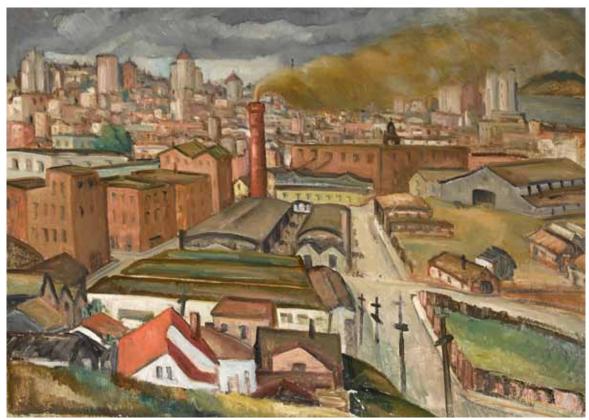
Provenance

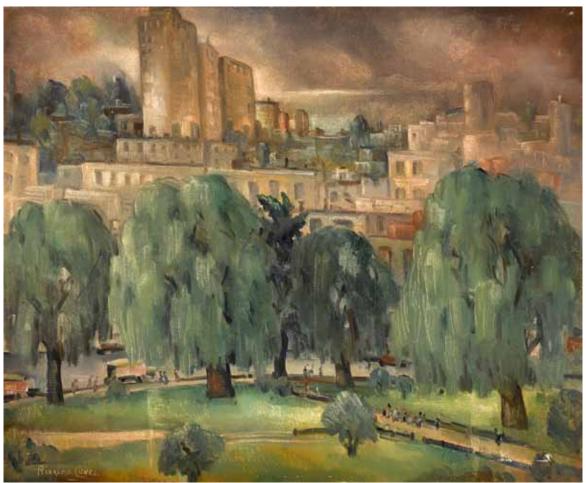
Private collection, Northern California.

Literature

Frankenstein, Alfred, 'A Master's Work Reappears', San Francisco Chronicle Bonanza, March 26, 1961, illustrated cover.

A copy of this periodical accompanies the lot.







105

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

\$10,000 - 15,000

Provenance

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



106

THOMAS LORRAINE HUNT (1882-1938)

Reflection boats signed 'Thos. L. Hunt' (lower right) and titled (on the reverse) oil on canvas 28 x 32in overall: 33 x 37in \$25,000 - 35,000

Provenance

Collection of Spencer Miller, Laguna Beach, California. Private collection, New Jersey.

Spencer Miller was an American engineer and inventor. Together with Thomas Edison, he was instrumental in the early years of telegraph and transcontinental communication technology. He lived in Laguna Beach during the later years of his life.



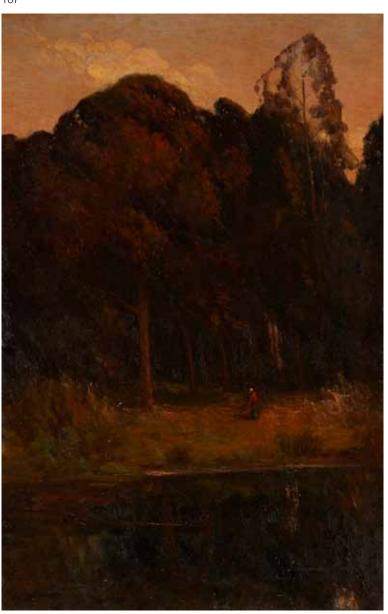
XAVIER MARTINEZ (1869-1943)

A stand of trees signed with monogram (lower right) oil on canvas 12 x 16in overall: 19 x 23in \$6,000 - 8,000

Provenance

Private collection, San Francisco, California.

107



108

GIUSEPPE CADENASSO (1858-1918)

Evening landscape signed 'G. Cadenasso' (lower left) oil on canvas $48 \times 31in$ overall: $57 \times 40in$ \$7,000 - 9,000

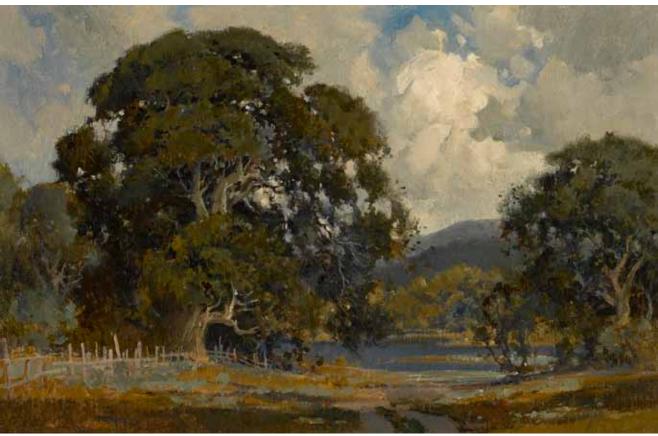
Provenance

M.H. De Young Memorial Museum, San Francisco, California.

Exhibition

M.H. De Young Memorial Museum, San Francisco, California, *Retrospective California Show*, 1940.

The work retains a period Rabjohn & Morcom, San Francisco frame.



109 PERCY GRAY (1869-1952)

Oaks under cloudy skies with a lake in the distance signed 'Percy Gray' (lower left) oil on canvas affixed to board 22 x 34in overall: 27 3/4 x 39 3/4in

\$35,000 - 55,000

Provenance

Private collection, San Francisco, California.



110 THEODORE WORES (1860-1939)

Over the dunes to the sea signed 'Theodore Wores. / SF' (lower left) and titled 'Over the Dunes to the Sea / San Francisco' (on an old handwritten label on the stretcher bar) oil on canvas $18 \times 30 \ 1/2in$ overall: $27 \times 39in$ \$12,000 - 18,000

Provenance

Private collection, San Francisco, California.



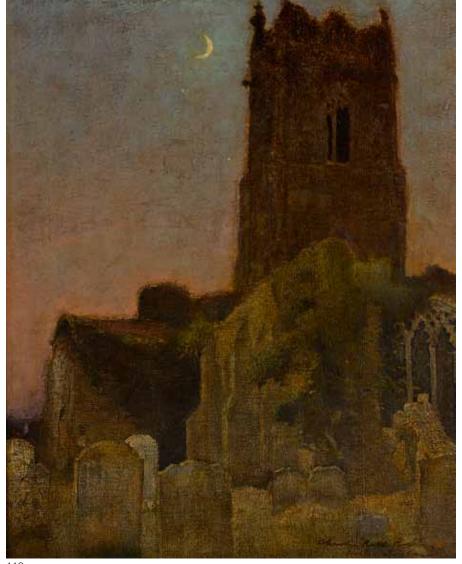
111 PERCY GRAY (1869-1952)

Marin County view signed 'Percy Gray' (lower left) oil on canvas 16 x 20in overall: 22 x 26in \$20,000 - 30,000

Provenance

Private collection, Northern California. Private collection, Monterey, California, gifted from the above.





ALFRED MONTGOMERY (1857-1922)

The corn

signed 'A. Montgomery' (lower left) and initialed twice (center right and lower right) oil on canvas 35 1/2 x 70in

overall: 45 1/2 x 80in

\$4,000 - 6,000

Property sold to benefit the acquisitions fund for the Haggin Museum of Art.

113

CHARLES ROLLO PETERS (1862-1928)

God's Acre, Walberswick, England signed 'Charles Rollo Peters' (lower right) and inscribed indistinctly (lower right) and titled 'God's Acre' on an old paper label (on the reverse) oil on canvas 22 x 18 1/2in

overall: 29 1/2 x 25 1/2in **\$3,000 - 5,000**

Provenance

Collection of Constance Peters, wife of the artist.

The work retains a period Julius Lowy, New York bronze tone panel style molding.

114

GEORGE DEMONT OTIS (1879-1962)

Ferguson Alley, Chinatown, Los Angeles signed 'Geo. Demont Otis' (lower right) and titled 'Fergeson[sic] Alley' (on the stretcher bar) oil on canvas 30 x 24in overall: 35 1/4 x 29 1/4in \$5,000 - 7,000

Provenance

Private collection, Nevada.

115

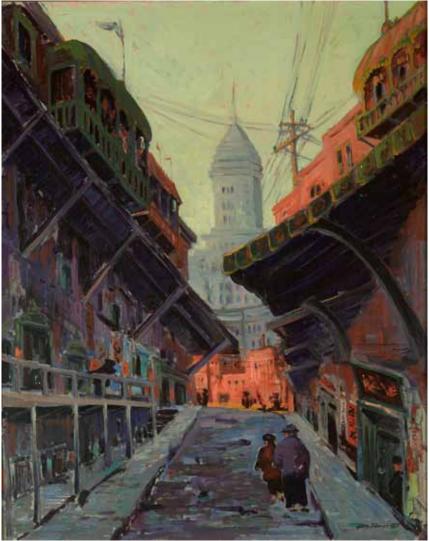
JOSEPH RAPHAEL (1869-1950)

Cafes, Bruges signed 'Joe / Raphael' (lower left) and signed, titled and dated 'Cafes / Bruges 1932 / Joe Raphael' (on the reverse) oil on panel 11 3/4 x 14 1/2in overall: 14 1/2 x 17 1/4in Painted in 1932 \$5,000 - 7,000

Provenance

Collection of the artist.

Thence by descent to the present owner.







116 WILLIAM FREDERICK RITSCHEL (1864-1949)

Carmel coast range signed 'W. Ritschel N.A.' (lower right) and signed, titled and inscribed (on the reverse) oil on board $30 \times 40in$ overall: $40 \times 50in$ \$20,000 - 30,000

Provenance

Collection of Dr. and Mrs. K. Fillmore Gray. Private collection, Palos Verdes, California. A Southern California institution.



117 **JOSEPH KLEITSCH (1882-1931)**

Missions along a coast, believed to be Veracruz, Mexico signed and dated 'J. Kleitsch 1908 Mexico' (lower right) oil on canvas 32 x 47 1/2in overall: 40 x 55 1/2in Painted in 1908

Provenance

\$20,000 - 30,000

Possibly, Collection of The Wade family, Mexico and later Asturias, Spain. Private collection, Madrid, Spain.

The Wade family was actively involved in the mining business in Mexico. In 1913 they fled to Asturias, in northwestern Spain, after the outbreak of the Mexican revolution. They brought with them 15 paintings by Joseph Kleitsch, whom they had commissioned some years earlier. They remained close acquaintances and during a 1926 excursion to Spain, Kleitsch visited the Wades in Asturias. It is believed that this painting is one of the 15 works that the family brought with them to Spain.

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





118

BURTON SHEPARD BOUNDEY (1879-1962)

California oaks signed 'Burton S. Boundey.' (lower left) oil on canvas affixed to board 34 1/4 x 40 1/4in overall: 39 1/2 x 45 1/4in \$6,000 - 8,000

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Provenance

Private collection, San Francisco, California.

119

PAUL A. GRIMM (1891-1974)

Eucalyptus tree signed 'Paul Grimm' (lower right) oil on canvas 24 x 30in

\$3,000 - 5,000

120

SAM HYDE HARRIS (1889-1977)

Verdugo Hills Ranch, San Gabriel Mountains signed 'Sam Hyde Harris' (lower right) oil on canvas 20 x 24in overall: 26 x 30in

\$6,000 - 8,000

Provenance

Private collection, Santa Fe, New Mexico.

121

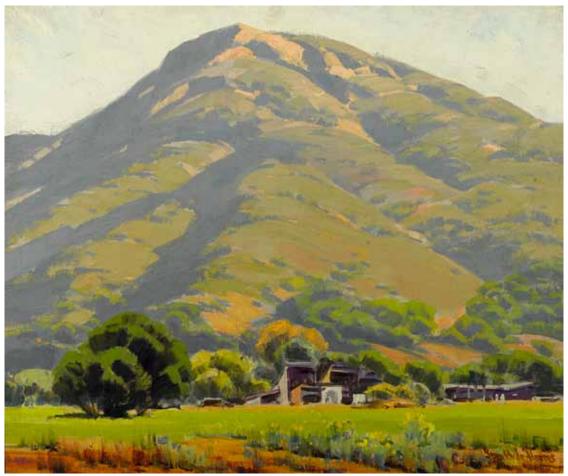
HANSON PUTHUFF (1875-1972)

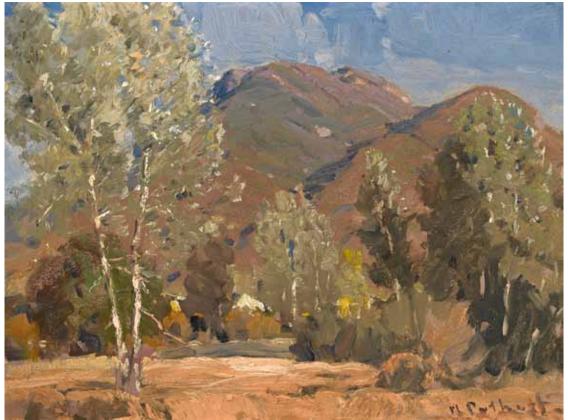
Trees and purple hills beyond signed 'H Puthuff' (lower right) oil on board 12 x 16in overall: 18 1/2 x 22 1/2in

\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.







122

MAURICE BRAUN (1877-1941)

Majestic trees with a landscape beyond signed 'Maurice Braun' (lower left) oil on canvas $36 \times 42in$ overall: 42 3/4 x 48 3/4in

\$30,000 - 50,000

Provenance

Private collection, San Francisco, California.



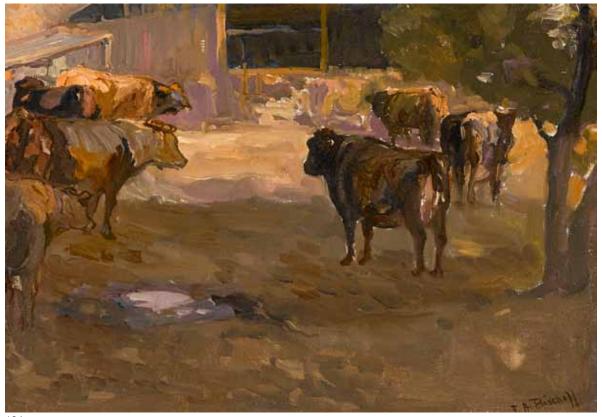
123

MAURICE BRAUN (1877-1941)

Barn and hillside signed 'Maurice Braun' (lower right) and titled 'Barn and Hillside' (on the stretcher bar) oil on canvas 25 x 30in overall: 30 3/4 x 35 3/4in \$20,000 - 30,000

Provenance

Private collection, Nile, California. Thence by descent.







124

FRANZ ARTHUR BISCHOFF (1864-1929)

Dairy cows, Arroyo Seco farm signed 'F.A. Bischoff' (lower right) oil on canvas 12 1/2 x 18in overall: 17 1/2 x 23in

\$5,000 - 7,000

Provenance

With Petersen Galleries, Beverly Hills, California.

Exhibited

Beverly Hills, Petersen Galleries, The Paintings of Franz A. Bischoff (1864-1929), A Retrospective Exhibition, March 27 - April 19, 1980.

Literature

Stern, Jean, The Paintings of Franz A. Bischoff (1864-1929), Beverly Hills, 1980, pl. 84 (as 'Bulls'), illustrated. Stern, Jean, Franz A. Bischoff, the Life & Art of an American Master, Irvine, 2010, p. 78, illustrated in color.

THOMAS HILL MCKAY (1875-1941)

Sea harvest, Laguna signed 'Th McKay' (lower right) oil on canvas 20 x 25in overall: 25 x 30in \$3,000 - 5,000

Exhibited

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

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

126

MAURICE BRAUN (1877-1941)

Rockridge autumn signed 'Maurice Braun' (lower left) and titled (on the stretcher bar) oil on canvas 30 x 36in overall: 37 x 43in \$25,000 - 35,000

Provenance

With Karges Fine Art, Carmel, California. Private collection, Newport Beach, California.





128

127

PAUL A. GRIMM (1891-1974)

Mount San Jacinto signed 'Paul Grimm' (lower left) and titled 'Mt. San Jacinto' (on the reverse)

oil on canvas

24 x 30in

Painted in 1969

\$3,000 - 5,000

128

PAUL A. GRIMM (1891-1974)

Pleasant nook

signed 'Paul Grimm' (lower left) and titled 'Pleasant Nook' (on the reverse)

oil on canvas

24 x 30in

Painted in 1953

\$3,000 - 5,000

129

THOMAS LORRAINE HUNT (1882-1938)

Desert in bloom

signed 'Thos. L. Hunt' (lower right) and titled 'Desert in Bloom' (on the stretcher bar) oil on canvas

28 x 30in

overall: 38 x 40in

\$12,000 - 18,000

Provenance

Private collection, Northern California.

130

SAM HYDE HARRIS (1889-1977)

The wreckage

signed 'Sam.Hyde / Harris' (lower left) and signed and titled 'Wreckage / Sam Hyde Harris' (on the reverse) oil on canvas affixed to board 12 x 16in

overall: 17 1/2 x 21 1/2in

\$2,000 - 4,000

Provenance

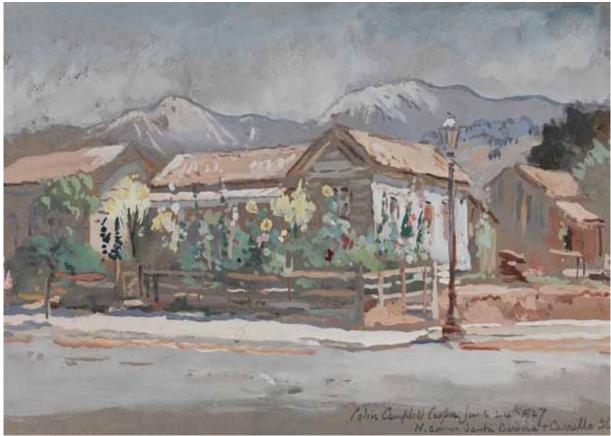
With The Redfern Gallery, Laguna Beach, California.

Private collection, San Francisco, California.









COLIN CAMPBELL COOPER (1856-1937)

Thunderheads

signed 'Colin Campbell Cooper' (lower left) watercolor and gouache on paper affixed to board

20 1/2 x 28in overall: 23 x 30 3/4in

\$4,000 - 6,000

Provenance

Private collection, San Diego, California.

COLIN CAMPBELL COOPER (1856-1937)

North corner of Santa Barbara and Carillo Streets signed, titled and dated 'Colin Campbell Cooper June 24 1927 / N. corner Santa Barbara & Carrillo St.' (lower right) watercolor and gouache on paper 10 1/2 x 15in

overall: 16 3/4 x 20 3/4in Painted in 1927

\$4,000 - 6,000

Provenance

Private collection, San Diego, California.

HAROLD ARTHUR STREATER (1861-1926)

A day at the beach signed 'H.A. Streater' (lower right) oil on canvas 20 x 24in overall: 29 x 33in \$4,000 - 6,000

KATHRYN WOODMAN LEIGHTON (1876-1952)

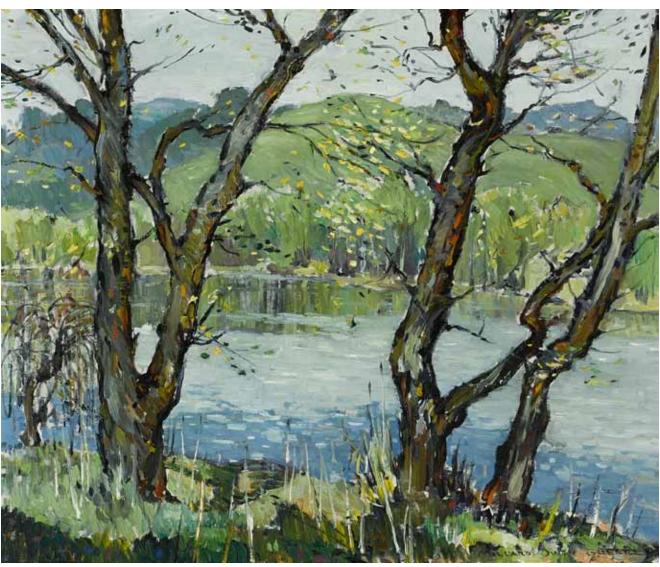
Laguna Bay from Arch Beach signed 'Kathryn W. Leighton' (lower left) and titled and signed (on the reverse) oil on canvas 24 1/4 x 18in overall: 30 x 24in

\$3,000 - 5,000 Provenance

Private collection, Laguna Beach, California.





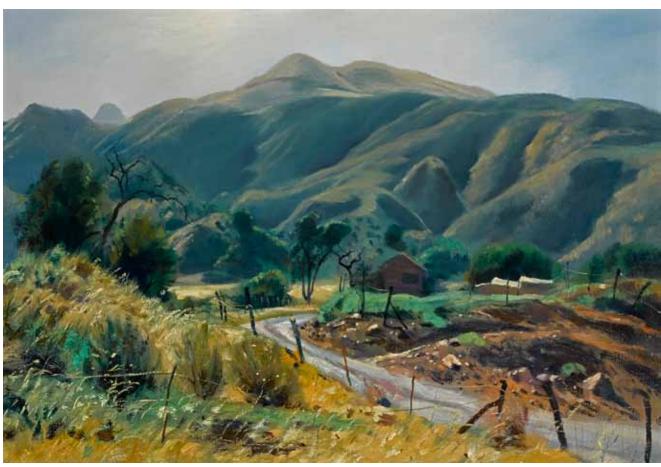


135

MILLARD SHEETS (1907-1989)
Trees at the edge of a river signed 'Millard Owen Sheets' (lower right) oil on canvas 20 x 24in overall: 27 x 31in \$10,000 - 15,000

Provenance

Private collection, San Francisco, California.



136

EMIL JEAN KOSA, JR. (1903-1968)

Pride of possession signed 'Emil Kosa Jr' (lower left) and titled (on the stretcher bar) oil on canvas 28 x 40in overall: 39 x 50in \$10,000 - 15,000



FRANZ ARTHUR BISCHOFF (1864-1929)

Pink and yellow roses

signed 'Franz A Bischoff' (lower right) and printed mark 'T&V / Limoges France' (on the underside) porcelain plaque

diameter: 16in \$3,000 - 5,000

Provenance

Private collection, Southern California.



13

FRANZ ARTHUR BISCHOFF (1864-1929)

Purple and green grapes on the vine signed and dated 'Franz A Bischoff. / 1905' (lower right edge) and printed mark 'T&V / Limoges France' (on the underside) porcelain plaque diameter: 16in

Painted in 1905 \$3,000 - 5,000

Provenance

Private collection, Southern California.



CHARLES MARION RUSSELL (1864-1926)

The chase (Indian on a white horse shooting a buffalo) signed 'CM Russell' with artist's device (lower left) and inscribed 'The Chase' (on the reverse) watercolor on paper 10 1/4 x 15 3/4in

overall: 19 3/4 x 24 3/4in Painted circa 1906 \$250,000 - 350,000

This work is recorded in the C. M. Russell Catalogue Raisonné as reference number CR.PC.96.

Provenance

Painted by the artist in settlement of a wager for Mrs. C. R. Scudder, St. Louis, Missouri. Thence by descent to S. Cupples Scudder, Santa Barbara, California. Sale, Sotheby's, New York, 23 September 1993, lot 107. Private collection, Northern California.

Exhibited

Santa Barbara, The Santa Barbara Museum of Art, Santa Barbara Collects - Part One, January - March 1985.

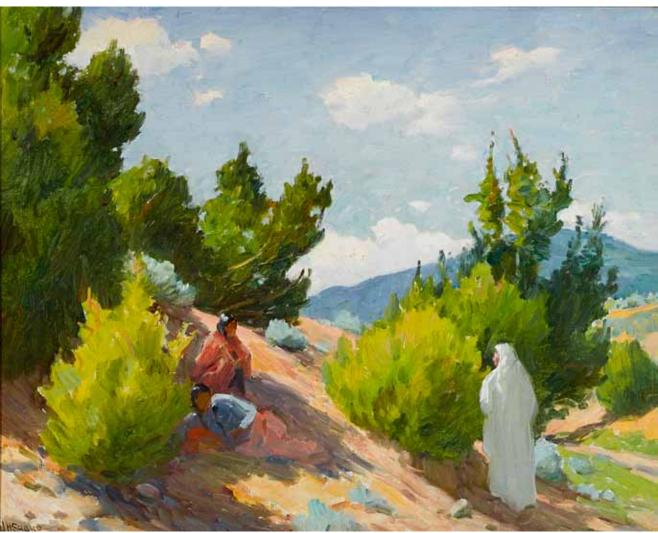
The early artists of the American West were just as resilient and adventurous as the subjects they rendered. Charles Marion Russell was no exception as he ventured into the wilds of the Judith Basin in Montana at the age of 16 to try his hand as a cowpuncher. Russell went on to spend seven years working cowboy jobs, carrying his watercolors in his bedroll and roaming the Western expanse. In 1882 he secured a post as a night watchman, or Nighthawk as they were called, providing him with a chance during the day to sketch, observe, and chronicle the ways of the West. In 1887, he turned down the opportunity to study abroad in Rome. Instead he spent the winter with the Kainai Nation (or Blood Tribe Indians) in Alberta, Canada. Russell was exposed to their plight and studied their traditional ways of life, ceremonies, hunting techniques and the Algonquian language. He expressed, in a letter, the empathy he felt towards Native Americans stating they were "the true Americans...The history of how they fought for their country is written in blood."

Russell was self-taught, reputedly only having had three formal drawing lessons in his lifetime. His artwork expressed the raw material of his experiences and revealed an intimate knowledge of the untamed land, animals, and the people. Russell was interested in scenes of dynamic action and captured moments of intensity, but his depiction of the Native American is always grounded in reverence and deep respect.

In this important watercolor, *The Chase (Indian on a white horse shooting a buffalo)*, Russell freezes the action at the climactic moment before the buffalo kill, setting the stage for an emotionally charged composition. The buffalo stampedes through the wheat-colored grasslands veering towards the viewer with dynamic movement and pulsating power. The Indian in steadfast pursuit skillfully guides his white horse, hovering over the powerful bison, arrow drawn, aimed, and poised for a deadly shot. The deliberate sketch-like quality of the artist's hand and diffused application of watercolor suggests movement, recession of space, and naturalism. The white clouds against the blue sky are rendered on a curving diagonal, enforcing the asymmetrical composition, echoing the form of the Indian and buffalo, and reiterating the lines of the swaying wild grasses. There is a nostalgia to *The Chase*, with the central figure riding with long-practiced skill, dressed in authentic garb and using traditional weaponry. This accurately speaks to the artist's true admiration for the subjects he chose to paint and his observation of every detail.

Russell died of heart failure in Great Falls, Montana on October 24, 1926, but had lived by the 'buckaroo code' for almost fifty years. Charlie, as he was known by many, documented the real lives of cowboys, Native Americans and the herding animals of the great Western plains. Similar to other masters of the genre, such as Frederic Remington, Alfred Jacob Miller and Joseph Henry Sharp, Russell was uniquely immersed in the ways of the American Indian and of life on the Western frontier. His prolific body of work reflects his affinity for the untamed wildness of the American frontier and his witness to its vanishing.





140 JOSEPH HENRY SHARP (1859-1953)

Resting in the shade, Taos signed 'JH Sharp' (lower left) oil on canvas $16 \times 20in$ overall: 23 1/2 x 27 1/2in \$50,000 - 70,000

Provenance

Private collection, Southern California.

141

BERT GEER PHILLIPS (1868-1956)

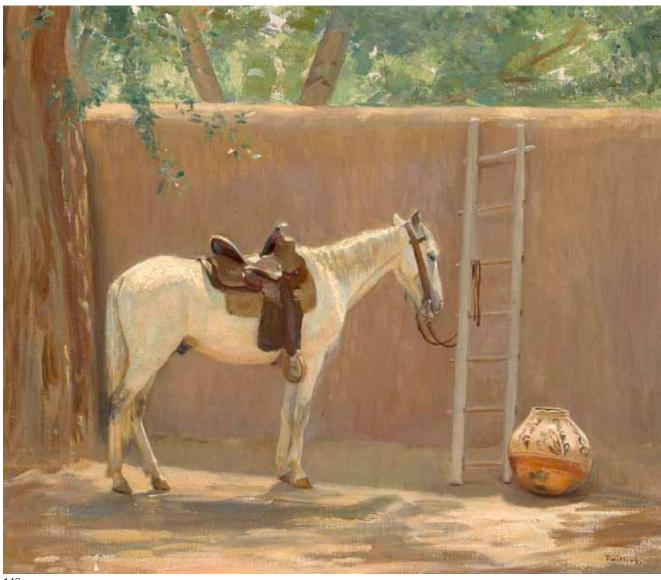
The call of spring signed 'Phillips' (lower left) and signed and titled 'The Call Of Spring. / by Bert Phillips' (on the reverse) oil on canvas 40 1/2 x 28in overall: 49 1/2 x 27 1/2in

Provenance

\$60,000 - 80,000

Private collection, Southern California.





142

BERT GEER PHILLIPS (1868-1956)

Indian pony in a Taos courtyard signed 'Phillips.' (lower right) oil on canvas 18 x 21 in overall: 24 1/2 x 27 1/2 in

\$10,000 - 15,000

Provenance

Private collection, Southern California.

143

SYDNEY LAURENCE (1865-1940)

Indian cache

signed 'Sydney Laurence' (lower right) and signed and titled on an old handwritten label (on the stretcher bar)

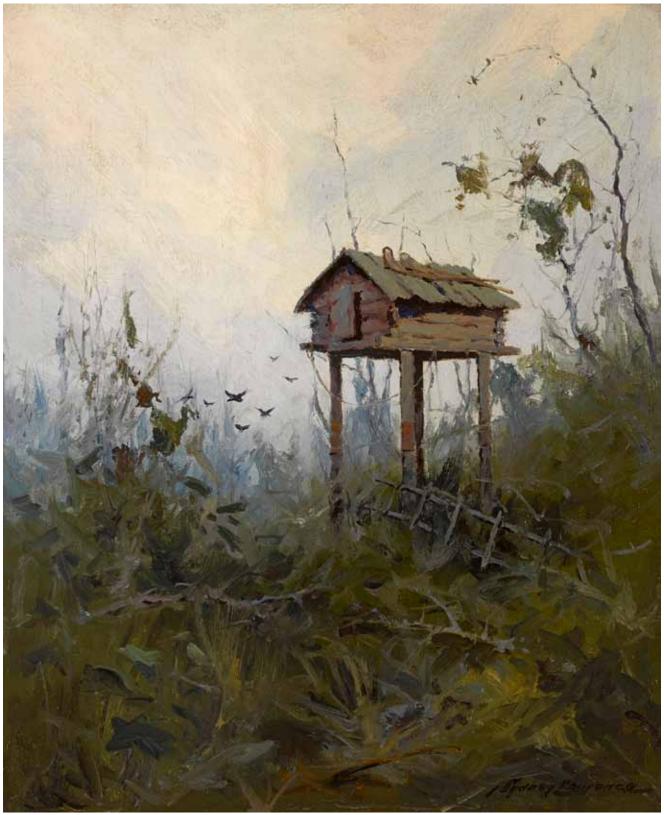
oil on canvas 24 x 20in

overall: 29 1/2 x 25 1/2in

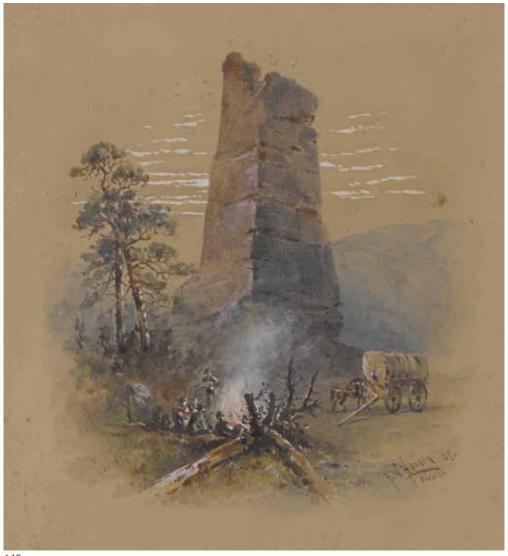
\$25,000 - 35,000

Provenance

Private collection, Pacific Northwest.







HENRY RASCHEN (1854-1937)

Indians on horseback signed 'H. Raschen' (lower right) oil on canvas $20 \times 30in$ overall: 25 x 34 3/4in \$4,000 - 6,000

Provenance

Private collection, Texas.

145

HERMAN WENDELBORG HANSEN (1854-1924)

Encampment signed and dated 'H. W. Hansen 85. / Novbr. 26.' (lower right) watercolor and gouache on paper sight: 8 x 7 1/2in overall: 15 1/4 x 14 3/4in Painted in 1885

Provenance

\$3,000 - 5,000

Private collection, Pacific Northwest.

146

ELLING WILLIAM GOLLINGS (1878-1932)

Two Indians scouting with two horses signed and dated 'Gollings / 1910' with artist's device (lower right) watercolor and charcoal on board 13 3/4 x 10in overall: 22 x 18in Executed in 1910

\$7,000 - 10,000

Provenance

Collection of the artist.

Collection of Laura Hanna Carter, friend of the artist, Sheridan, Wyoming, circa 1910-1912.

Collection of Laura Hanna Carter's son Charles Hanna Carter, circa 1955.

Collection of Mr. Carter's widow, circa 2000.

Private collection, Lake Oswego, Oregon.

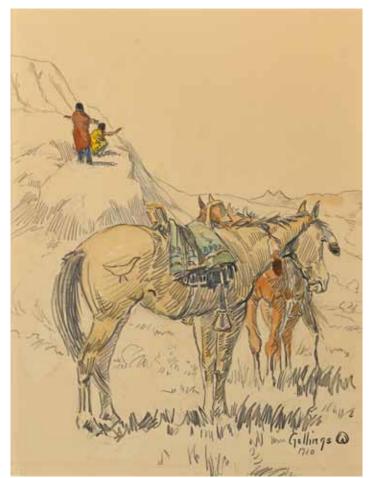
147

OLAF CARL WIEGHORST (1899-1988)

Mountain man signed and dated 'O-Wieghorst © 84' (lower left) ink, gouache and watercolor on paper affixed to board 16 1/4 x 14in overall: 23 3/4 x 21in Executed in 1984 \$3,000 - 5,000

Provenance

Private collection, Southern California.





MAYNARD DIXON (1875-1946)

The lone trail signed and dated 'Maynard Dixon / 1912' (lower left) oil on canvas 30 x 20in overall: 34 1/2 x 24 1/2in Painted in 1912 \$150,000 - 250,000

Provenance

Private collection, Alaska,

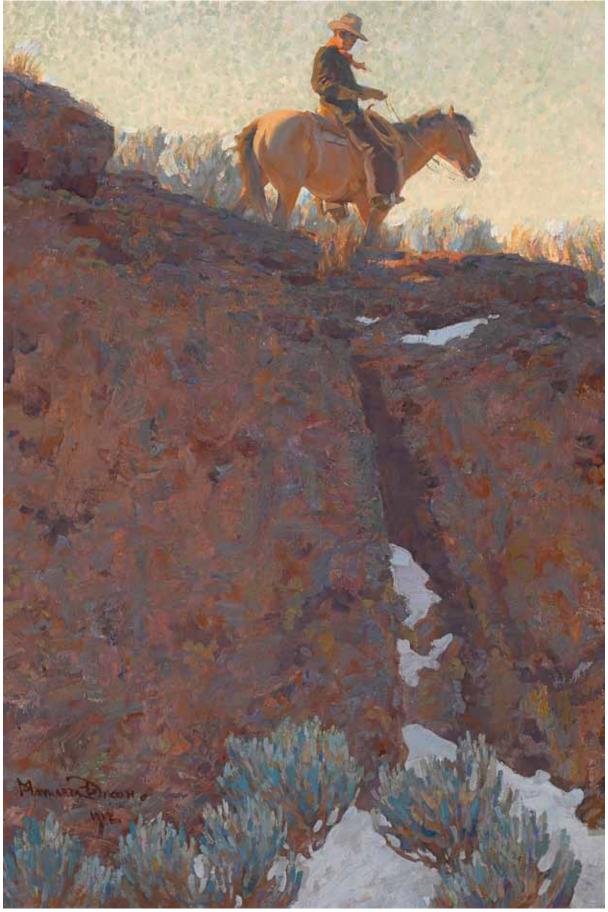
Exhibited

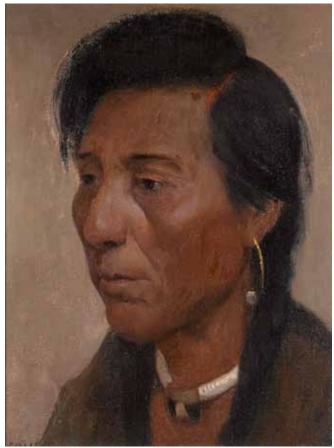
New York, National Academy of Design, *Annual Exhibition*, 1912. San Francisco, Vickery Atkins and Torrey, November 1-15, 1912. San Francisco, Bohemian Club, *Works of Art by the Painter and Sculptor Members of the Bohemian Club*, November 22-December 13, 1913.

After the 1906 San Francisco earthquake and fire destroyed his studio and livelihood as an illustrator, Maynard Dixon migrated to New York in early 1907 in search of new opportunities. There his career skyrocketed as he rapidly rose to the top ranks of American illustrators. Whenever his frenetic schedule allowed he worked on easel painting. Aware of Robert Henri (who was a friend) and Alfred Stieglitz's efforts in promoting a more progressive movement in American art, Dixon frequented New York's galleries, studying the works of leading American and European painters. At that time, there was little distinction between illustration and fine art. In fact, the group who formed around Henri (termed the Ashcan School) included some of the top illustrators in America: John Sloan, William Glackens, Everett Shinn, and George Luks.

In 1911, Dixon submitted several paintings to the prestigious National Academy of Design but was rebuffed by the selection committee. The following year, he again submitted three paintings, two featuring Navajo subjects; the third one titled *The Lone Trail*. By then, discouraged with the rigors of illustration work, long hours, and often unreasonable demands of book and magazine editors, he made plans to return to San Francisco. Just before he left the National Academy of Design informed him that all three of his paintings would be included in the annual 1912 exhibition. Relatively few of Dixon's paintings survive from this period, but *The Lone Trail* shows that his painting style had shifted toward a new reality, a path that he would follow toward modernism some years later. Concerned that his paintings relied more on literal and illustrative themes, Dixon started to explore a new visual language that touched on spiritual and poetic aspects. This seems evident in *The Lone Trail*, where Dixon stresses strong impressionist colors, and the rearranging and shaping of the composition into decorative patterns.

We are grateful to Donald J. Hagerty for his assistance in cataloguing this work.







149

EANGER IRVING COUSE (1866-1936)

Young Indian signed 'Couse' (lower left) oil on canvas 12 x 9in overall: 22 3/4 x 19 3/4in \$4,000 - 6,000

Provenance

With Gene Mako Galleries, Los Angeles, California. With DM Gallery, La Jolla, California. With Husberg Fine Arts Gallery, Sedona, Arizona.

150

CYRUS EDWIN DALLIN (1861-1944)

Appeal to the Great Spirit inscribed '© CE Dallin 1913' and stamped 'Gorham Co. Founders OXC 131' (along the back edge) patinated bronze with brown patina height: 8 3/4in \$3,000 - 5,000

Provenance

Private collection, Phoenix, Arizona.

151

HERMANN DUDLEY MURPHY (1867-1945)

El Popo (Popocatépetl) from Cortés Palace signed and monogrammed 'H. Dudley Murphy' (lower left) oil on panel 12 x 16in overall: 18 1/4 x 22 1/4in Painted circa 1930

Provenance

\$4,000 - 6,000

Collection of Kenneth Milton, Chestertown, Delaware. Private collection, Seaford, Delaware.

152

HARVEY OTIS YOUNG (1840-1901)

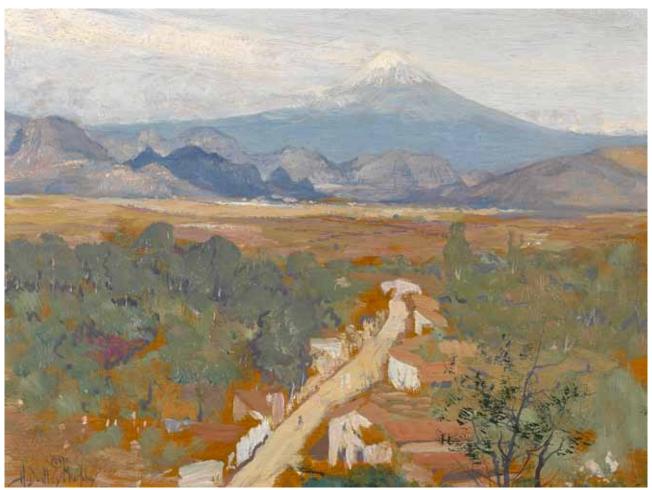
Tuolumne River signed and dated 'H. O. Young / 1869' (lower left) oil on canvas 30 x 47in overall: 34 3/4 x 51 1/2in Painted in 1869

\$3,000 - 5,000 Provenance

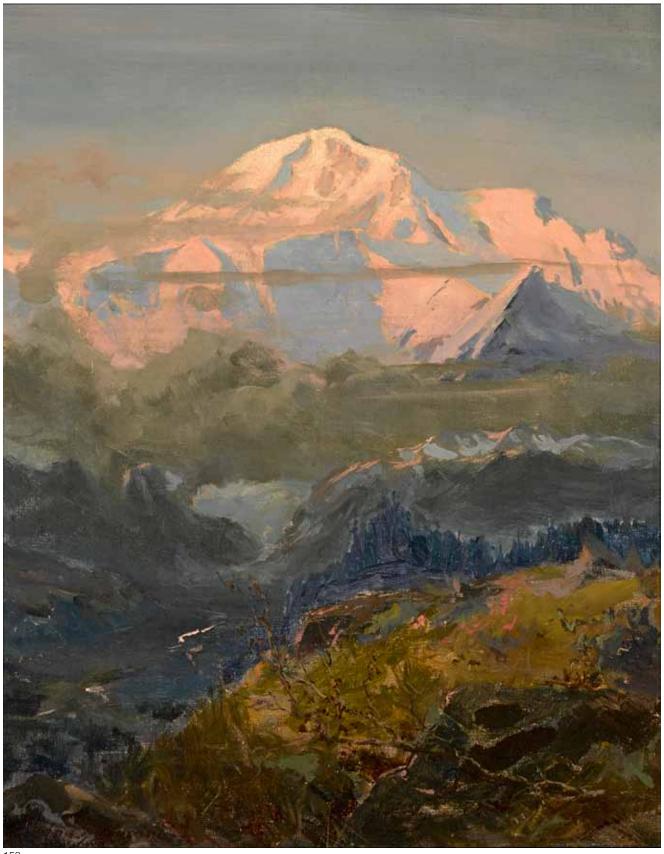
Private collection, Hayward, California, circa 1970.

Literature

Trenton, Patricia, *Harvey Otis Young, the Lost Genius 1840-1901*, Denver, 1975, p. 73, pl. I, illustrated full page color.









153

SYDNEY LAURENCE (1865-1940)

Evening glow on Mount McKinley signed 'Sydney Laurence' (lower left) oil on canvas affixed to board 20 x 16in overall: 27 1/4 x 23 1/4in

\$20,000 - 30,000

Provenance

Collection of Paul F. Robison, Anchorage, Alaska. Thence by descent to present owner.

Paul F. Robison (1919-1998) played a major role in Alaskan politics and the development of Alaska as a state. Mr. Robison authored the Statehood Plank Alaska, resulting in statehood in 1959, and served in the Territorial and State House of Representatives.

154

SYDNEY LAURENCE (1865-1940)

Mount McKinley signed 'Sydney Laurence' (lower left) oil on canvas 12 x 16in overall: 16 3/4 x 21in

\$12,000 - 18,000

Provenance

Collection of Paul F. Robison, Anchorage, Alaska. Thence by descent to present owner.



155 **ROBERT WOOD (1889-1979)**

Texas bluebonnets (Spring in Texas) signed 'Robert Wood' (lower left) oil on canvas 25 1/4 x 30 1/4in overall: 32 x 37in \$10,000 - 15,000

Provenance

Private collection, Los Angeles, California.

156

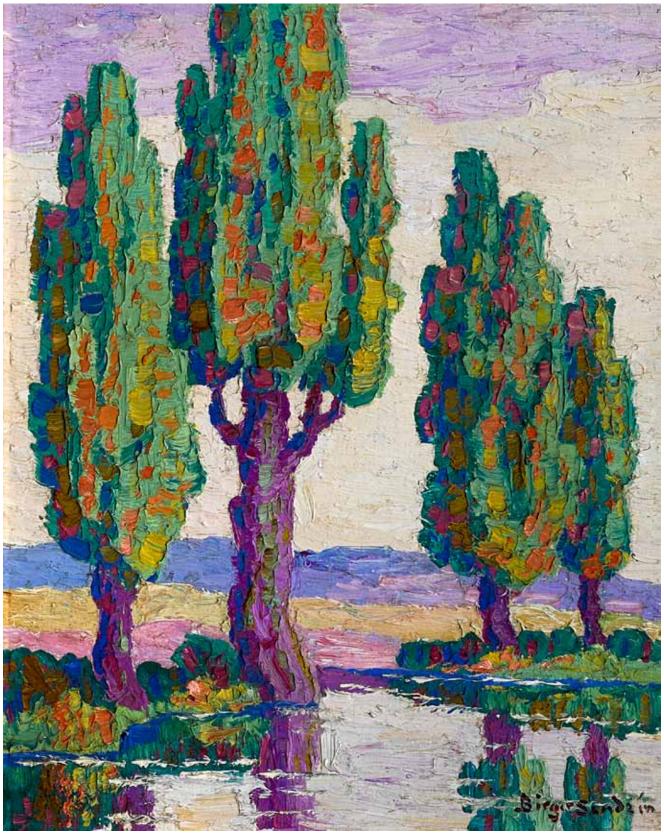
BIRGER SANDZEN (1871-1954)

Poplars (along a river) signed 'Birger Sandzen' (lower right) oil on board 12 x 9 3/4in overall: 18 x 16in \$15,000 - 25,000

Provenance

Private collection, Texas.

Thence to the present owner.





157 **CHARLIE DYE (1906-1972)**

Dinner music signed 'Charlie / Dye / ©' with artist's device (lower right) and titled 'Dinner Music' (on the stretcher bar) oil on canvas 24×36 in

overall: 31 1/4 x 43 1/4in \$35,000 - 55,000

Provenance

With O'Brien's Art Emporium, Scottsdale, Arizona. Private collection, Houston, Texas.



158 **CHARLIE DYE (1906-1972)**

Hang on or walk signed 'Charlie / Dye / CA' with artist's device (lower right) oil on masonite 18 x 24in overall: 25 1/4 x 31 1/4in \$25,000 - 35,000

Provenance

With O'Brien's Art Emporium, Scottsdale, California. Private collection, Houston, Texas.







159

ALFREDO RODRIGUEZ (BORN 1954)

Cowboy lighting a cigarette signed 'A. Rodriguez / © 80' (lower right) and signed and dated 'Alfredo Rodriguez / © 1980' (on the reverse) oil on canvas $24 \times 36 in$

overall: 33 x 45 1/4in Painted in 1980

\$4,000 - 6,000

Provenance

Private collection, Southern California.

160

KARL THOMAS (BORN 1948)

Grand Canyon, early light signed 'Karl Thomas' (lower left) and signed 'Karl Thomas' (lower right) oil on canvas $30 \times 40 in$

overall: 39 3/4 x 49 3/4in

\$3,000 - 5,000

Proveanance

Private collection, Southern California.

161

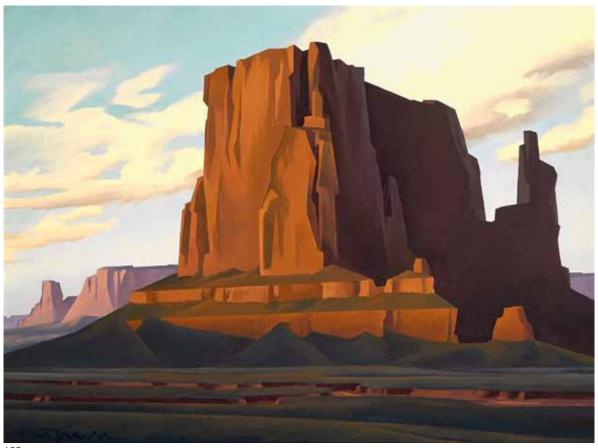
CHARLIE DYE (1906-1972)

Moonlight meeting signed 'Charlie / Dye' with artist's device (lower left) and titled 'Moonlight Meeting' (on the stretcher bar) oil on canvas $24 \times 30 in$

overall: 31 1/4 x 37 1/4in **\$25,000 - 35,000**

Provenance

With O'Brien's Art Emporium, Scottsdale, Arizona. Private collection, Houston, Texas.





ED MELL (BORN 1942)

Late light, Monument Valley signed 'Ed Mell' (lower left) and signed 'Ed Mell' (on the frame) oil on canvas 30 x 40in overall: 31 1/4 x 41 1/4in

\$10,000 - 15,000

Provenance

Estate of Virginia Buchanan, Paradise Valley, Arizona.

163

ED MELL (BORN 1942)

Cactus bloom signed 'Ed Mell' (lower left) and signed 'Ed Mell' (on the frame) oil on canvas 30 x 40in overall: 35 x 45in \$10,000 - 15,000

Provenance

Estate of Virginia Buchanan, Paradise Valley, Arizona.

164

ED MELL (BORN 1942)

Blooming cactus signed 'Ed Mell' (lower right) and signed 'Ed Mell' (on the frame) oil on canvas 22 x 22in overall: 27 x 27in

Provenance

\$6,000 - 8,000

Estate of Virginia Buchanan, Paradise Valley, Arizona.

165

ED MELL (BORN 1942)

Firecracker cactus signed 'Ed Mell' (lower right) and signed, titled and dated 'Firecracker Cactus © Ed Mell 1998' (on the reverse) and signed 'Ed Mell' (on the frame) oil on canvas 22 x 22in overall: 27 x 27in Painted in 1998 \$6,000 - 8,000

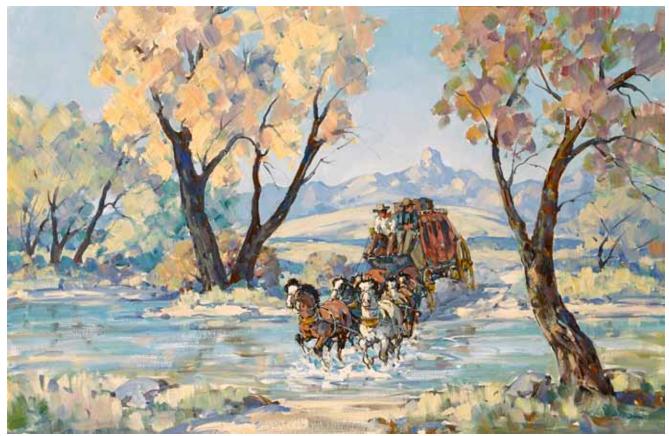
Provenance

With Suzanne Brown Gallery, Scottsdale, Arizona. Estate of Virginia Buchanan, Paradise Valley, Arizona.









MARJORIE JANE REED (1915-1996)

Autumn in California on the old stage trail signed 'Marjorie Reed' (lower right) and signed and titled indistinctly 'Au[...]n in Califor[...] / on the old stage trail / By / Marjorie Reed' on a handwritten label (on the stretcher bar) oil on canvas

24 1/4 x 48 1/4in overall: 30 x 54in

\$5,000 - 7,000

Provenance

Private collection, Southern California.

167

MARJORIE JANE REED (1915-1996)

Overland trail at Mimbres River crossing signed 'Marjorie Reed' (lower right) oil on canvas 24 x 36in overall: 35 1/4 x 47 1/4in

\$3,000 - 5,000

Provenance

With Biltmore Galleries, Rancho Santa Fe, California.

Private collection, Southern California.

168

BILL OWEN (1942-2013)

Hazing signed and dated 'Bill Owen CA / © '88' (lower right) oil on canvas 12 x 16in overall: 26 1/4 x 30 1/4in Painted in 1988 \$4,000 - 6,000

Provenance

Estate of Jack S. Parker.

169

ROSS STEFAN (1934-1999)

I know why the red bird sings signed 'Ross Stefan' (lower right) and signed and titled 'Ross Stefan, I Know Why the Red Bird Sings' (on the stretcher bar) oil on canvas 28 x 40in overall: 36 1/2 x 49in

\$4,000 - 6,000

Provenance

With Rosequist Galleries, Tucson, Arizona. Estate of Jack S. Parker.

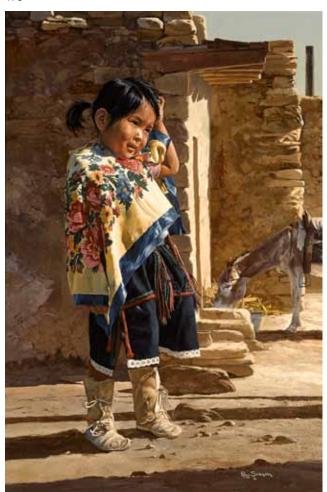


168





170



170

RAY SWANSON (1937-2004)

Navajo happiness

signed and dated 'Ray Swanson / \odot 83' (lower left) and signed, titled and dated 'Navajo Happiness / Ray Swanson / 83' (on the reverse) oil on canvas affixed to board

30 x 24in

overall: 41 1/2 x 35 1/2in

Painted in 1983 **\$8,000 - 12,000**

Provenance

Estate of Jack S. Parker.

171

RAY SWANSON (1937-2004)

Little Hopi girl

signed 'Ray Swanson / ©' (lower right) and signed and titled 'Little Hopi Girl / Ray Swanson' (on the backing paper)

oil on masonite

sight: 35 1/2 x 23 1/2in overall: 47 1/4 x 35 1/2in

\$8,000 - 12,000

Provenance

Estate of Jack S. Parker.

172

RAY SWANSON (1937-2004)

Girl from Window Rock

signed 'Ray Swanson / ©' (lower right) and signed, titled, numbered and dated '7911- Girl From Window Rock / Ray Swanson / 79' (on the reverse)

oil on masonite

18 x 24in

overall: 27 3/4 x 33 3/4in

Painted in 1979

\$4,000 - 6,000

Provenance

Estate of Jack S. Parker.

173

PAUL PLETKA (BORN 1946)

Ghost Dancer, Arapaho

signed 'Pletka' (lower right) and inscribed 'Pletka Ghost Dancer /

(Arapahoe[sic])' (on the stretcher bar) acrylic on canvas

48 x 40in

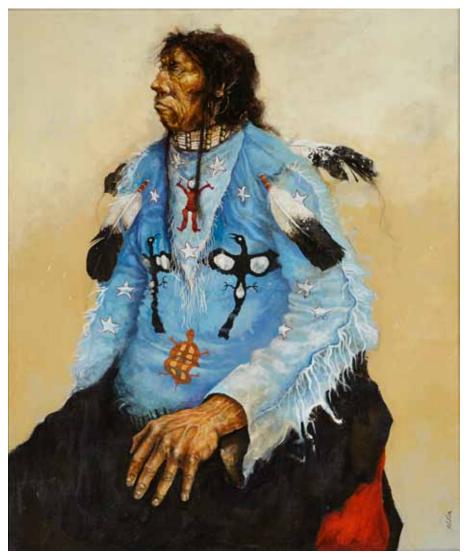
overall: 51 1/2 x 43in

\$5,000 - 7,000

Provenance

Estate of Jack S. Parker.







174



175

DAVID HOWARD HITCHCOCK (1861-1943)

Peaceful shore, Honolulu signed, dated and inscribed 'D. Howard Hitchcock / Honolulu H.I. 1921' (lower left) oil on canvas affixed to board 11 1/2 x 15 3/4in overall: 19 1/4 x 23 3/4in Painted in 1921 \$7,000 - 9,000

Provenance

Private collection, Northern California.

175

ATTRIBUTED TO JULES TAVERNIER (1844-1889)

Volcanic crater beneath a crescent moon unsigned oil on canvas 7 1/4 x 13 1/4in overall: 11 3/4 x 18in \$6,000 - 8,000

Provenance

Private collection, Northern California.

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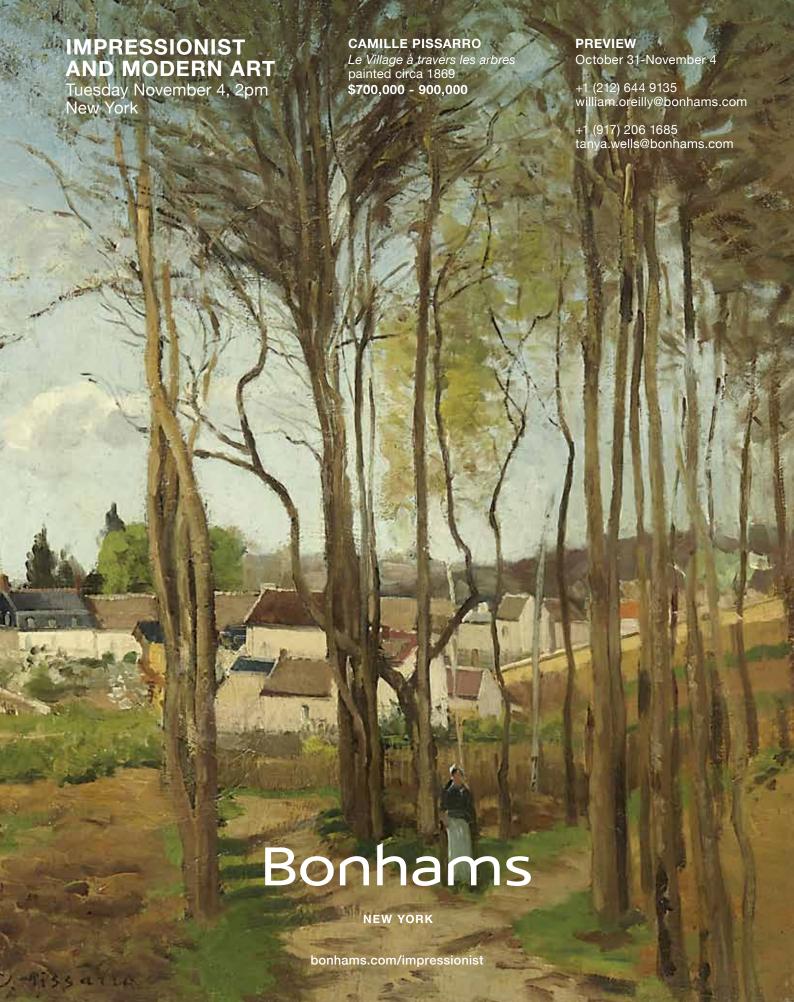
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