

CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Tuesday April 28, 2015
Los Angeles and San Francisco

A detailed oil painting of a Native American man, likely of the Salween or Shoshone tribe, looking directly at the viewer with a serious expression. He is holding a large, oval-shaped shield decorated with yellow, red, and green patterns. The background consists of horizontal bands of brown, blue, and white, suggesting a woven textile or a painted backdrop. The man is wearing a light blue shirt and a dark purple sash.

Bonhams







CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Tuesday April 28, 2015 at 6pm

Los Angeles and San Francisco

BONHAMS

7601 W. Sunset Boulevard
Los Angeles, California 90046

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

PREVIEW

San Francisco

Friday April 17, 12pm to 5pm
Saturday April 18, 12pm to 5pm
Sunday April 19, 12pm to 5pm

Los Angeles

Friday April 24, 12pm to 5pm
Saturday April 25, 12pm to 5pm
Sunday April 26, 12pm to 5pm

BIDS

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

To bid via the internet please visit
www.bonhams.com/22391

Please note that telephone bids
must be submitted no later than
4pm on the day prior to the auction.
New bidders must also provide
proof of identity and address when
submitting bids. Telephone bidding
is only available for lots with a low
estimate in excess of \$1000.

Please contact client services with
any bidding inquiries.

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

SALE NUMBER: 22391

Lots 1 - 153

CATALOG: \$35

INQUIRIES

Scot Levitt, Director
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Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 105
Inside front cover: Lot 133
Page one: Lot 132
Page two: Lot 39
Session page: Lot 14
Inside back cover: Lot 106
Back cover: Lot 34

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
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Bond No. 57BSBGL0808

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff

will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/22391 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be

automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

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GLOSSARY

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AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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

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CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Lots 1-153



1



2

1

GIDEON JACQUES DENNY (1830-1886)

Point Arena
signed and dated 'G. J. Denny 1881' (lower left)

oil on canvas

20 x 36in

overall: 29 1/2 x 45 1/2in

Painted in 1881

\$4,000 - 6,000

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

2

CLEVELAND ROCKWELL (1837-1907)

Seine fishing, Tongue Point

signed (lower left)

oil on canvas

10 1/4 x 20 1/4in

overall: 17 3/4 x 27 3/4in

\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.

3

CHARLES ROLLO PETERS (1862-1928)

Sailing yacht Lurline

signed and indistinctly dated 'Chas Rollo Peters / 18...5' (lower left)

oil on canvas

26 x 36in

overall: 31 1/2 x 42 1/4in

\$8,000 - 12,000

The sailing yacht Lurline was owned by Adolph B. & John D. Spreckels. It sailed to San Diego in 1885.

Provenance

Collection of Alma de Bretteville Spreckels (1881-1968), San Francisco, California.

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

4

WILLIAM ALEXANDER COULTER (1849-1936)

Pilot boat and bark

signed and dated 'W. A. Coulter / S.F. June 16th / 1881' (lower right)

oil on canvas

20 x 36in

overall: 31 x 46 3/4in

Painted in 1881

\$5,000 - 7,000

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



3



4



5

5

THOMAS HILL (1829-1908)

River landscape

signed and dated 'T. Hill. / 1878' (lower right)

oil on canvas

21 1/4 x 36in

overall: 22 1/2 x 37 1/2in

Painted in 1878

\$15,000 - 25,000

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



6

6

THOMAS HILL (1829-1908)

Indians with Mount Shasta in the distance
signed and dated 'T. Hill / 1893' (lower right)

oil on canvas

36 x 53in

overall: 43 x 60in

Painted in 1893

\$50,000 - 70,000

Provenance

With John H. Garzoli, California.

Private collection, Reno, Nevada.



7

7

CHARLES CHRISTIAN NAHL (1818-1878)

Horn blower on the Sacramento at evening
signed and dated 'Charles C. Nahl / 1875' (lower left)
oil on paper

16 1/2 x 20 1/4in

overall: 22 1/2 x 26 1/4in

Painted in 1875

\$20,000 - 30,000

Provenance

With Montgomery Gallery, San Francisco, California.
Private collection, Mountain View, California.



8

8

ALBERT BIERSTADT (1830-1902)

Southern Sierra Nevada Mountains

signed 'ABierstadt' (lower left)

oil on board

14 1/4 x 19in

overall: 23 1/2 x 28 1/2in

\$60,000 - 80,000

Provenance

Private collection, Mountain View, California.

Exhibited

Moraga, Hearst Art Gallery, Saint Mary's College of California, *Bicoastal Artists of the 1870s*,
June 13 - August 16, 1992.



9



10



11



12

9

**FREDERICK FERDINAND SCHAFER
(1839-1927)**

Evening on Truckee River, between Truckee and Lake Tahoe
signed 'F. Schafer' (lower right) and titled 'Ev. on Truckee River / between Truckee and Lake Tahoe Cala.' (on the reverse)

oil on canvas

28 x 42in

overall: 35 1/2 x 49 1/2in

\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.

10

**FREDERICK FERDINAND SCHAFER
(1839-1927)**

Cows along a dirt road with mountains in the distance

signed 'F. Schafer' (lower right)

oil on canvas

28 x 48in

overall: 33 1/2 x 53 1/2in

\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.

11

CARL VON PERBANDT (1832-1911)

Cows grazing

signed 'C. v. Perbandt' (lower right)

oil on canvas

26 x 44in

overall: 34 3/4 x 52 1/4in

\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.

12

RANSOM GILLET HOLDREDGE (1836-1899)

A meeting on a country road

signed 'R. G. Holdredge' (lower left)

oil on canvas

20 x 36in

overall: 27 1/4 x 43 1/4in

\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.



13

13

HERMANN HERZOG (1832-1932)

Golden buttes, Yosemite
signed 'H Herzog' (lower left)
oil on canvas
14 x 20 1/2 in

overall: 20 1/2 x 27 in

\$12,000 - 16,000

Provenance

With Kennedy Galleries, New York, New York.
Private collection, Mountain View, California.

14

ENOCH WOOD PERRY (1831-1915)

Vernal Falls, Yosemite Valley
signed and dated 'E.W. Perry, Jr. '63'
(lower right)

oil on canvas
42 x 36 in
overall: 54 x 46 in

Painted in 1863

\$60,000 - 90,000

Provenance

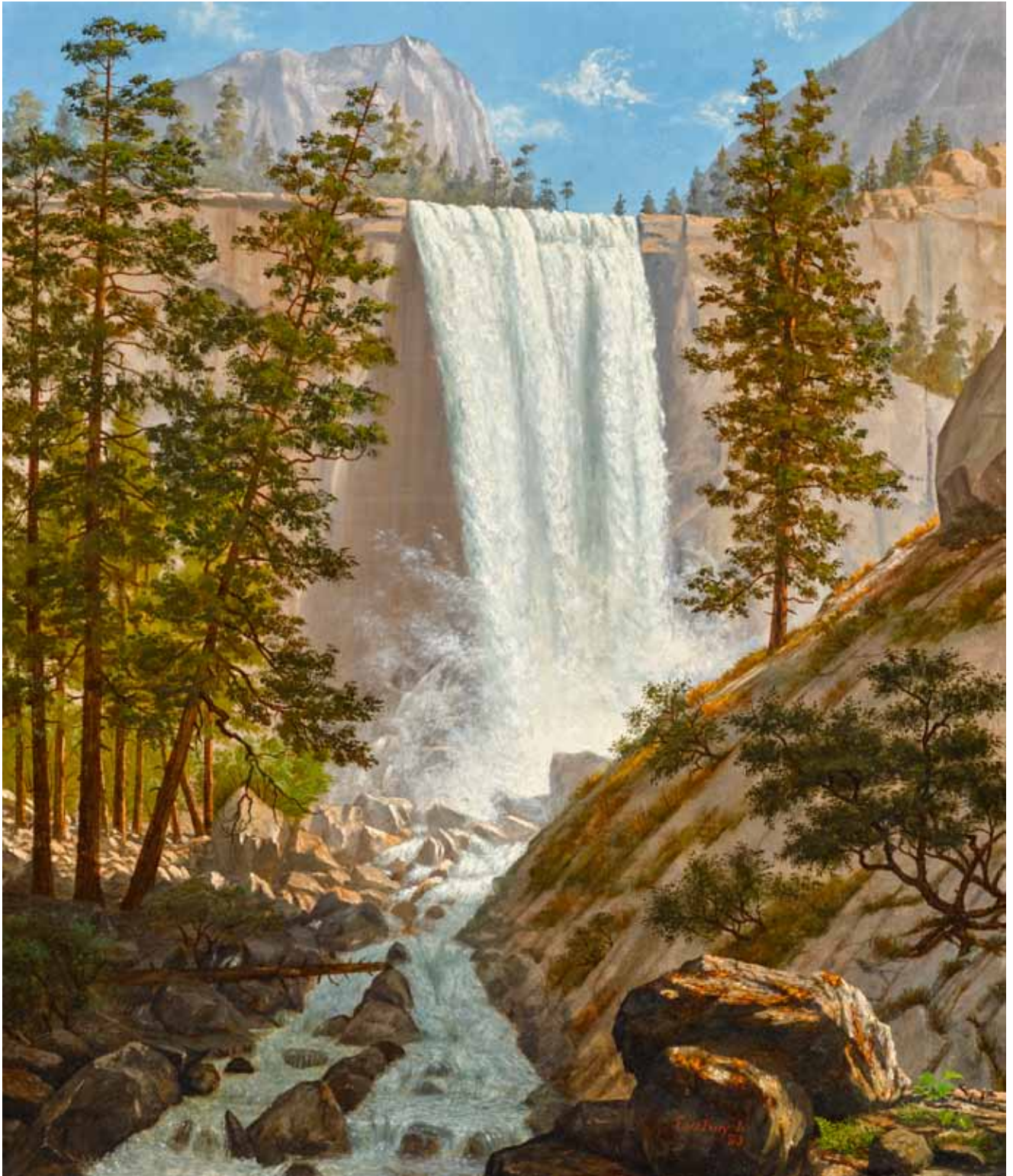
Acquired from the artist by a prominent San Francisco family, circa 1864.
Thence by direct descent.

The first non-natives documented to have visited the Yosemite region were members of the Mariposa Brigade, one of whom - Dr. Lafayette Bunnell - renamed the Yan-o-pah, Vernal Falls in 1851. Twelve years later in the summer of 1863, Perry visited the Yosemite Valley in the company of fellow artists Virgil Williams and Albert Bierstadt along with geologist John Hewston. The trip was well-documented by the travel writer Fitz Hugh Ludlow and in several newspapers, as well as in a contemporary painting by Virgil Williams (Along the Mariposa Trail) where the four traveling companions appear alongside the Merced River. Perry's painting of Vernal Falls, in turn, is believed to be the first painting of this well-known landmark.

Although painted nearly 150 years ago, Vernal Falls as conceived by Perry looked then remarkably as it does today. The fall is reached by an arduous climb 1,000 feet above the Valley floor through towering forests of sequoia and over rocky ledges paralleling the stream bed. The prospect of Vernal Falls as seen from somewhat downstream allows the artist to frame the waterfall by sequoias on either side in the time-old tradition of landscape painters

dating back to Claude Lorrain, pushing the horizon line to the upper third of the painting to emphasize the falls' massiveness and height. The scene lends itself so easily to painterly adaptation that one wonders if Perry might not have consciously overstated the diagonal tilt of the sequoia at left with the aim of injecting this stately, true-to-life composition with a bit of angular drama.

The cascade drops over the rim at a thirty degree angle for about 240 feet, giving the granite ledge the smooth appearance of naturally polished stone. At the height of the flow in spring and early summer, the fall is noted for generating considerable mist in the pool below, which Perry also faithfully captures. Indeed, Perry is acutely sensitive to local color, surface textures, and lighting effects throughout, from the earth tones of the landscape, to the white-blue sheen of the water, to the ethereal robin's egg blue of the summer sky overhead. Painted with confidence and panache, Vernal Falls, Yosemite Valley is a prime example of an artist exercising his considerable talents while remaining strictly faithful to the visual fact of place.





15

15

THOMAS HILL (1829-1908)

Sunset pastoral

signed 'T. Hill' (lower left)

oil on canvas

30 x 44in

overall: 39 1/4 x 53 1/4in

\$10,000 - 15,000

Provenance

With John H. Garzoli, San Francisco, California.

Private collection, Reno, Nevada.



16

16

THOMAS HILL (1829-1908)

Tranquil afternoon

signed 'T. Hill.' (lower right)

oil on canvas

18 x 24in

overall: 21 x 29in

\$20,000 - 30,000

Provenance

With Garzoli Gallery, San Francisco, California.

Private collection, San Francisco, California, circa 1980.

Private collection, Southern California, by descent.



17



18

17

WILLIAM KEITH (1838-1911)

Mount of the Holy Cross
signed 'W. Keith' (lower left)
oil on canvas affixed to board
13 x 26in
overall: 17 3/4 x 30 3/4in
\$6,000 - 8,000

Provenance

Private collection, Mountain View, California.

18

EDWIN DEAKIN (1838-1923)

Indian encampment
signed (lower left)
oil on canvas affixed to board
18 x 36in
overall: 28 x 46in
\$6,000 - 8,000

Provenance

Private collection, Reno, Nevada.

19

EDWIN DEAKIN (1838-1923)

Mount Tallac, South of Lake Tahoe
signed and dated 'Edwin Deakin / 1873' (lower right)
oil on canvas
36 x 60in
overall: 52 1/4 x 76in
Painted in 1873
\$10,000 - 20,000

Provenance

Private collection, Reno, Nevada.

20

GILBERT MUNGER (1837-1903)

Mount Shasta with Indians
signed (lower left) and inscribed 'Mt. Shasta. Cal. 14440 f-els./ Gil. Munger Painted' (on the reverse)
oil on canvas
15 x 30in
overall: 21 1/4 x 36 1/4in
\$10,000 - 15,000

Provenance

Private collection, Mountain View, California.



19



20



21



22

21

THADDEUS WELCH (1844-1919)

Riders and cattle on a Marin road
signed 'T. Welch' (lower right)

oil on canvas

20 1/4 x 36 1/4in

overall: 25 1/4 x 41 1/4in

\$5,000 - 7,000

Provenance

Private collection, Beverly Hills, California.

22

GIDEON JACQUES DENNY (1830-1886)

Royal elk

signed and dated 'G. J. Denny / 1861' (lower left)

oil on canvas

32 x 24in

overall: 39 x 30 3/4in

Painted in 1861

\$4,000 - 6,000



23



23



23

23

ALICE GRAY COUTTS (1879-1973)

Young girl with baby; On the hunt; Eating apples (group of 3)
 first signed 'Copyright / Alice Coutts' (lower left) and estate-stamped
 (on the reverse); second estate-stamped, titled and numbered 'No.
 32' (on the reverse); third unsigned
 first and third oil on canvas; second oil on board
first 16 x 12in; second 8 x 10in; third 8 1/2 x 10 1/4in
 first overall: 25 x 21in; second overall: 17 1/2 x 19 1/4in; third overall:
 12 x 13 1/2in
\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.

24

WILLIAM HAHN (1829-1887)

Little peasant girl swatting flies
 unsigned and dated '1863' (lower left)
 oil on canvas affixed to board
15 1/2 x 9 3/4in
 overall: 24 1/4 x 19in
 Painted in 1863
\$4,000 - 6,000

Provenance

With the North Point Gallery, San Francisco, California.
 Private collection, Mountain View, California.



24



25



26



27

25

WILLIAM KEITH (1838-1911)

Trees and river scene
signed 'W. Keith / S.F.' (lower right)
oil on canvas
24 x 36in
overall: 38 x 49in
Painted circa 1905
\$5,000 - 7,000

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

26

WILLIAM KEITH (1838-1911)

River at evening
signed 'W. Keith / S.F.' (lower right)
oil on canvas
30 x 40in
overall: 40 x 50in
Painted circa 1905
\$4,000 - 6,000

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

27

WILLIAM B. COOK (BORN 1863)

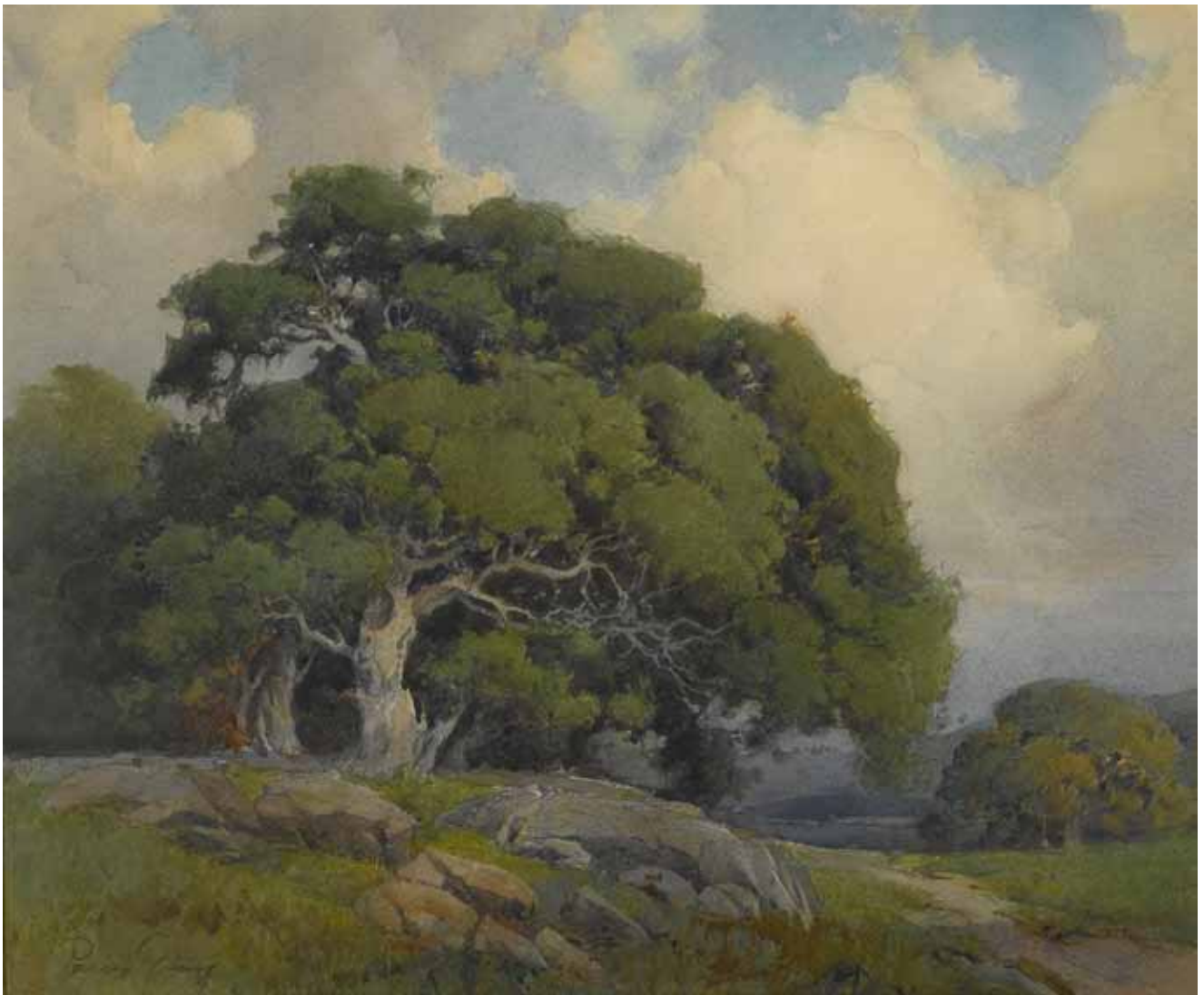
Lovers Point, Pacific Grove
signed and inscribed 'W.B. Cook Lovers Point Pacific Grove' (lower left)
oil on canvas
33 3/4 x 56in
unframed
\$4,000 - 6,000

By the mid-1800s, the city of Monterey was a bustling port of call. The "piney paradise" now called Pacific Grove, at the tip of the Monterey Peninsula, lay quiet and unpopulated until Point Pinos Lighthouse was built in 1855. In 1874 a road (Lighthouse Avenue) was constructed to reach it. Thus began the populating of Pacific Grove.

It was the following year, 1875, that the Pacific Grove Retreat Association was founded and a seaside resort and campground was established on land owned by local surveyor and businessman, David Jacks. During Pacific Grove's Chautauqua season, tents sprang up amidst the pines and followers would gather to learn. A bathhouse was built at Lovers Point for visitors to relax. It was during these earliest gatherings that people first took notice of the large numbers of monarch butterflies amidst the pines.

At the close of Chautauqua the tent covers would be folded up and stored for future use. In November 1879, after the summer campers returned home, Robert Louis Stevenson wandered into the deserted campgrounds and noted his experience in his book, *The Old Pacific Capitol*, "I have never been in any place so dreamlike. Indeed, it was not so much like a deserted town as like a scene upon the stage by daylight, and with no one on the boards."

Lovers Point still exists today. Although the structures in this painting have long been replaced, the location continues to thrive as the center of Pacific Grove, with shops, inns and a very popular park for outdoor activities.



28

28

PERCY GRAY (1869-1952)

California oaks

signed (lower left)

watercolor on paper

20 x 24in

overall: 28 3/4 x 32 1/4in

\$15,000 - 25,000

Provenance

Private collection, San Francisco, California.



29

29

PERCY GRAY (1869-1952)

Eucalyptus trees by the bay

signed (lower left)

watercolor on paper

13 x 15 1/2in

overall: 21 x 23in

\$10,000 - 15,000

Provenance

Private collection, Santa Fe, New Mexico.



30

30

ARMIN HANSEN (1886-1957)

Fisher dock

signed (lower right) and signed, titled and inscribed 'Fisher Dock / by / Armin Hansen / Monterey / Cal' (on the reverse)

oil on board

14 1/4 x 19 1/4in

overall: 19 x 24 1/4in

\$15,000 - 20,000

Provenance

Private collection, Los Angeles, California.



31

31

ARMIN HANSEN (1886-1957)

Three fishermen hauling in the nets

unsigned

oil on canvas

34 1/4 x 40in

overall: 43 1/2 x 49 1/2in

\$30,000 - 50,000

Provenance

Private collection, Northern California.

Exhibited

San Francisco, Mechanics Institute.

Salinas, National Steinbeck Center, 2001 – 2004.

Armin Hansen was a prominent American painter renowned for his plein-air methods and portrayals of rugged fisher folk. Often described as an Impressionist, Hansen refused to be pigeonholed. His style was aggressive and confident, reflecting the intrepidity of his subjects. Hansen formally trained in San Francisco and Europe, afterwards residing in Nieuwpoort, Belgium for four years working as a crewmember on North Sea trawlers and painting fishing scenes, maritime seascapes, and picturesque villages along the coast. His experience with the resilient and hardworking seafaring community became a repeated theme in his artistic representations. Hansen first visited sleepy Monterey in 1913 after teaching briefly at UC Berkeley and immediately began production on

a series depicting the community's fishing industry. During the 1920s, Hansen lived near the Stevenson House, often hosting members of Monterey's avant-garde, including the Society of Six. Hansen also became acquainted with the local fishermen spending his days sketching along the pier and coastline. Gradually his style evolved, expressively utilizing new perspectives and a deeper palette. Hansen identified with the no-nonsense mentality of fishermen and maintained a modest lifestyle. He resided in an understated studio-home until building a fine Spanish-style home and studio next door to artist Julian Greenwell on El Dorado Street. He lived there until his death on April 23, 1957.

Three Fishermen Hauling in the Nets depicts rugged men trawling off the California coast. Dressed in their foul weather gear and positioned in various modes of action, Hansen implies not only movement but also grueling hard labor. His colors are cool, with muted shades of blues, reds, and violets, highlighted with touches of acid yellow. Hansen's figures were never portraits of individual fishermen instead they were archetypal masculine mariners—fearless and honorable men of the sea. Hansen had first-hand experience with the romance and reality of the life as a fisherman. Hansen implored an upshot angle and dramatic spotlighting to intensify the scene, forcing the viewer to be pulled up with the nets while looking up to the three trawlers. The artist's brushstrokes echo humanity's relationship with nature, communicating broadly the hardship and physical labor and the importance of nerve.



32

32

JOSEPH RAPHAEL (1869-1950)

The artist's home

signed 'Jos. Raphael' (lower right)

oil on canvas

23 1/4 x 30 1/4in

overall: 34 3/4 x 42in

\$50,000 - 70,000

Provenance

Private collection, Northern California.



33

33

WILLIAM POSEY SILVA (1859-1948)

Springtime in Runnymede, South Carolina

signed 'William P. Silva' (lower right)

oil on canvas

40 x 50in

overall: 47 x 57in

\$30,000 - 50,000

Provenance

Property of a Midwestern institution.

WILLIAM WENDT (1865-1946)

Old Coast Road

signed 'William Wendt' (lower right)

oil on canvas

30 x 36in

overall: 35 1/2 x 41in

Painted circa 1916

\$400,000 - 600,000

Provenance

Collection of the artist.

The Jahraus Family, Laguna Beach, California, acquired directly from the artist.

Exhibited

Laguna Beach, Laguna Beach Museum of Art, *Laguna Legacy*, April 3 – May 25, 1981.

Laguna Beach, Laguna Art Museum, *California Light*, traveling exhibition June 22, 1990 - March 15, 1991.

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

Literature

N. Dustin Wall Moure, *William Wendt: 1865 – 1946*, Laguna Art Museum, 1977. p. 24 illustrated.

R. Westphal, *Plein Air Painters of California, The Southland*, Irvine, 1983, illustrated in color on the dust jacket cover and p. 175.

P. Trenton and W. Gerdtz, *California Light, 1900-1930*, San Francisco, 1992, p. 72, pl. 62.

W.J. Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, p. 174, inventory no. 486.

W. South and J. Stern, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 35, illus. full page color.

William Wendt's desire to obtain a second home and studio brought him to Laguna Beach, California, where he had been sketching and painting. It was an idyllic and pristine location for his artistic theme: nature unhindered by the urban advance. As he explored the various areas for a site to build his new home, one of the attractive locations was around Old Coast Road near Moss Point, later designated as the Villa Rockledge area. As Wendt rounded the curve on Old Coast Road, in 1916, he was struck by the isolation of the area, a few scattered homes and trees near the cove at the water's edge. What certainly captured his attention was the crimson colored setting sun just before its descent below the horizon, leaving streaks of color on the blue water. Above, the teal blue sky was blanketed by this crimson color. The beauty and subtlety of this impressive scene that nature had painted left him with a strong desire to record it. The painting that evolved is Wendt's *Old Coast Road*.

Interestingly, an early black and white photograph dated 1916 survives which almost duplicates the painting, including the white colonial style Ibbetson House and car seen prominently in the mid-ground. Though, from the slightly raised knoll to the right, Wendt's perspective shows more of the road's curves and focuses more on the land near the ocean.

The intriguing story of the painting's provenance can be related here. In 1913, Joe Jahraus founded the Laguna Beach Lumber Company, which was the only outlet for artists' supplies locally. As a result the Jahraus family had daily contact with most of the renowned plein-air artists of the area, like Joseph Kleitsch and Edgar Payne, who occasionally traded a finished artwork in return for painting supplies and construction materials to build their early artist home/studios. William Wendt was probably aware of this arrangement and took advantage of the opportunity to trade a painting for some construction materials. What would be more appropriate than *Old Coast Road*, where his new home/studio would be situated in 1918. The painting would remain with the Jahraus family over four generations.

By means of archival correspondence, we know that Wendt's home address was 2420 South Coast Boulevard, which would have been slightly across the road from the Ibbetson House whose address was 2419. Wendt's wife, the renowned sculptress Julia Bracken Wendt, finally left their former Los Angeles residence and studio to join him at the Laguna home and studio for the balance of their lives.

With a remarkable provenance and exhibition record, *Old Coast Road* is a gem to treasure. It has long been the representative icon of early California plein-air painting since adorning Ruth Westphal's cover of *The Southland* book. This concise survey and its companion volume, *The North*, became the catalyst of what was soon to become the meteoric rise in the market for early California paintings.

We are grateful to Patricia Trenton Ph.D., Eric Jessen and Lindy J. Narver, the archivist/librarian at the Laguna Art Museum, for their assistance with this essay.





35

35
JACK WILKINSON SMITH (1873-1949)

Sunshine through the oaks

signed (lower right)

oil on canvas

27 x 32in

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

\$25,000 - 35,000

Provenance

Private estate, Florida.



36

36

WILLIAM WENDT (1865-1946)

Misty Morning, Santa Ana Canyon

signed and dated 'William Wendt 1928' (lower left) and titled (on the stretcher bar)

oil on canvas

30 x 36in

overall: 35 1/2 x 41in

Painted in 1928

\$60,000 - 80,000

Provenance

The Jahraus Family, Laguna Beach, California, acquired directly from the artist.



37

37

JOSEPH KLEITSCH (1882-1931)

Rue Bourbon-Penthièvre, Vernon, France

signed and inscribed 'Joseph Kleitsch Vernon France' (lower right)

oil on canvas

21 x 18in

overall: 26 x 23in

Painted circa 1927

\$20,000 - 30,000

Provenance

The Jahraus Family, Laguna Beach, California, acquired directly from the artist.

Literature

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

The frenetic pace of Paris proved too distracting for Joseph Kleitsch. In the late spring of 1927, he returned to the tranquility of the small, picturesque French village, Vernon, which he had visited earlier in 1926

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

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



38

38

THOMAS LORRAINE HUNT (1882-1938)

The red barn (Snowy pond)

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

oil on board

21 x 24in

overall: 27 x 30in

\$15,000 - 20,000

Provenance

The Jahraus Family, Laguna Beach, California, acquired directly from the artist.

EDGAR PAYNE (1883-1947)

Laguna breakers

signed (lower right)

oil on canvas

48 x 57in

overall: 56 x 65in

\$150,000 - 250,000**Provenance**

The artist Frederik Grue, Los Angeles, California.

Private collection, Southern California.

ExhibitedLaguna Beach, Laguna Beach Museum of Art, *Southern California Artists: 1890-1940*, July 10 - August 28, 1979.**Literature**Laguna Beach Museum of Art, *Southern California Artists: 1890-1940*, Laguna Beach, 1979, p. 148-149, illustrated full page.

The Laguna Beach Museum of Art catalogue dates this painting as 1922.

Regarded as the “poet-painter” of the California Sierras, Edgar Payne was a leading American landscape artist and muralist, painting the golden mountains of the Sierras, deserts of the Southwest, and Navajo horsemen of the red canyons. Payne was equal parts artist and adventurer. Born in Washburn, Missouri on March 1, 1883, Payne left home at the age of fourteen traveling from the Ozarks to Mexico finding work painting homes and signs, and occasionally designing sets for theatre productions. Except for a brief stint at the Art Institute in Chicago in 1907, he was essentially a self-taught artist, allowing nature to be his muse and instructor. He spent weeks in isolated locations such as Arizona and the Eastern Sierras, filling canvases with vibrant color, luminous light, and energetic brushwork.

Like many of his contemporaries, Payne was drawn to the American West, making his way to California in 1911. He spent several months in Laguna Beach before heading north to San Francisco where he met his future wife artist Elsie Palmer. Initially he struggled as a professional artist, until earning his first major commission in 1917. He won the bid from the Santa Fe Railroad to paint the Southwest along the track-lines stretching from Albuquerque to California. That same year, Payne, his wife and their young daughter returned to Laguna Beach. The couple was highly involved in the burgeoning art community there. As a result, Payne became the first president of the Laguna Beach Art Association in 1918 and remained active within the organization after his move to Los Angeles in 1920. Throughout his artistic career, Payne exhibited works in California, Chicago, New York, San Francisco, and Paris solidifying him as a prominent and influential American artist.

The crashing waves breaking on the rocky coastline are virtually audible in Payne’s tour de force, *Surging Sea*. Delineated and vivacious brushwork accentuate the force and power of the undulating whitecaps. Yet Payne creates a tonal range of grays, blues, and pallid whites to replicate the windblown crests, reiterating the natural palette to cast shadows and create highlights on the craggy strand. Quick, staccato-like brushstrokes suggest marine algae growing in the crevices of the shoreline buffers, the rushing movement of churning foam on the water, and cloud formations high in the horizon. His use of asymmetrical composition enhances the dynamism and intensifies the contrast between sea and land. The artist belonged to the school of plein-air artists which is evident from his ability to blanket the scene in natural light and atmospheric shadow. Payne captures raw power in *Surging Sea* and reaches the highest limits of conveying unaffected natural spectacles.



39



40

40

ARMIN HANSEN (1886-1957)

Cowboy sport

signed 'Armin Hansen NA' (lower right) and signed and titled twice (on the reverse)

oil on canvas board

16 x 20in

overall: 23 x 27in

\$80,000 - 120,000

Provenance

Private collection, San Francisco, California.

Collection of Anthony Hunter, Berkeley, 1954.

Private collection, Southern California.

Armin Hansen made a good living as a painter in the 1920s. Demand for his work was strong and his career seemed solid. But the stock market crash of 1929 hit Hansen as much as every other American, both in decimating his savings as well as eliminating his patrons. In late November of that year, he wrote to his Los Angeles dealer Earl Stendahl, "When last I wrote you . . . I was just about broke -- now I am."

In an effort to survive the difficult 1930s, Hansen exhibited as much as he could, took on as many commissions as he was offered, both with portrait as well as mural projects, and painted "everything, anything"

to make ends meet. Los Angeles reviewer Arthur Millier noted the broadened array of his work, writing that "Hansen comes ashore, too, and paints or etches a rodeo or the hills back from Monterey. And he has gentle moments when he paints delicate still lifes of glass and tableware."

Hansen had painted rodeo subjects before. He produced his first rodeo compositions in 1913, after a friend took him to a rodeo in Salinas, just East of Monterey. In 1930, he reintroduced the subject in a Los Angeles exhibition, which stood out among his marines and led a reviewer to declare that Hansen had "gone western."

In *Cowboy Sport*, Hansen exemplifies the same signature characteristics found in his marine scenes, those of masculinity, power and movement. The bronco rider is captured at a moment when the audience is not sure whether he will be thrown from the horse or hang on for a few seconds more. All of the cowboys are fixed on the scene in anticipation of the outcome. They circle the composition in a balanced manner, juxtaposed to the unbalanced horse and rider. We only see a suggestion of the cowboys along the edges of the composition, as they merely frame the central focal point. Hansen's palette captures the dusty soil of the rodeo pen and contrasts marvelously with the slivers of color in each of the cowboys' shirts, chaps and kerchiefs.



41

41

ARTHUR GROVER RIDER (1886-1975)

Ortega highway

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

oil on canvas

30 x 35in

overall: 39 1/4 x 44 1/4in

\$40,000 - 60,000

Provenance

With The Redfern Gallery, Laguna Beach, California.

Exhibited

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

Literature

W. H. Gerds, W. South, *California Impressionism*, New York, 1998, p. 27, no. 24, illus. in color.

J. Stern, H. L. Jones, J. Blake, *Selections from the Irvine Museum*, Irvine, 1992, 2009, p. 56, illus. in color.

GRANVILLE REDMOND (1871-1935)

Nocturne

signed (lower left)

oil on canvas

20 x 30in

overall: 26 x 36in

\$80,000 - 120,000**Provenance**

With Kerwin Galleries, Burlingame, California.

Private collection, Mountain View, California.

Exhibited

Oakland, The Oakland Museum, *Granville Redmond*, December 3, 1988 – January 29, 1989,
no. 60, traveling exhibition, Laguna Beach, Laguna Art Museum, March 9 – April 30, 1989,
Washington D.C, Gallaudet University, July 1989.

Literature

The Oakland Museum, *Granville Redmond*, Oakland, p. 78-79, 98, no. 60, illus. full page color.

Before turning to the better known wildflower paintings, Granville Redmond was more of a tonalist painter and focused on compositions that exemplified the hazy, foggy conditions of the California landscape. Following his move from Philadelphia, Redmond studied art at the San Francisco School of Design. His teachers included Arthur Mathews and Amedee Joullin, both of which often painted in a similar tonalist style. While training as a painter, Redmond became acquainted with many other artists including tonalists Gottardo Piazzoni and Giuseppe Cadenasso. Piazzoni even learned sign language and he and Redmond, who was deaf since childhood, became lifelong friends.

Redmond distinguished himself as an art student and won the W.E. Brown medal of excellence. In 1893 he was awarded a grant from the California School of the Deaf which enabled him to study at the Academie Julian in Paris under Jean Paul Laurens and Benjamin Constant. While in Paris, Redmond distinguished himself once again when his large tonalist canvas, *Matin d'Hiver*, was accepted for the Paris Salon in 1895.

In 1898, he returned from Paris and settled in Los Angeles, where he painted many scenes in and around Laguna Beach, Catalina Island, and San Pedro. While living in Los Angeles, Redmond became friends with Charlie Chaplin, whom he helped in perfecting his pantomime techniques. Chaplin gave Redmond a studio on the movie lot, collected many of his paintings, and sponsored him in silent acting roles including playing the sculptor in *City Lights*, and a feature part in *You'd Be Surprised*. He also got to know Los Angeles artists Elmer Wachtel and Norman St. Clair. All three exhibited paintings with Laguna Beach titles at the annual Spring Exhibition held in San Francisco in 1904. By 1905 Redmond was receiving considerable recognition as a leading landscape painter and bold colorist. Although he recognized the public's preference for his brightly colored poppy pictures, he generally preferred to paint darker, more poetic scenes. It has often been suggested that Redmond's paintings have a distinctly quiet solitude to them, a reflection of his inability to hear.

In this painting, *Nocturne*, the artist exchanges brilliant chromatic bursts, typically associated with his Impressionistic floral landscapes, for a more somber, subdued, ink-like palette. Dividing the canvas on an asymmetrical diagonal, Redmond presents a balanced yet visually dynamic composition. *Nocturne* reflects the Impressionists' influence by exploring luminescent light, high horizon, and pointillist brushwork. A mood of tranquility is reiterated in the tonal atmosphere. The entire foreground is defined and constructed by iridescent blue ocean swells, striated with horizontal layers of pitch blacks, lagoon blues, and hints of marine greens. The artist conveyed radiating light from the moon with delicate, minute strokes of creamy white to create moonlight reflecting on the water's surface. The ships nestled in the natural harbor mirror the jutting inlet in the lower right of the picture plane, allowing the eye to rest on the glowing lights of the little anchored boats. Redmond utilized a pointillist technique to render details of the nighttime, covering the area in a microscopic array of colors, each particle of paint representing a single star. In this we see Redmond's love of plein-air painting. Inspired by the night, the artist uses his palette to create a romantic relationship between mood and color.



42

43

GUY ROSE (1867-1925)

At Annandale

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

oil on canvas

21 1/4 x 24 1/4in

overall: 27 x 30in

\$80,000 - 120,000

Provenance

With Stendahl Galleries, Los Angeles, California (label verso).

Private collection, Michigan.

Thence to the present owner.

Originally hailing from San Gabriel, Guy Rose became one of the West Coast's foremost Impressionist painters of the late 19th and early 20th centuries as well as an important figurehead of the California regionalist movement. In 1888, Rose studied in Paris under the tutelage of Benjamin Constant, Jules Lefebvre, and at the Academie Julian with Lucien Doucet. He received honorable mention from the 1898 Paris Salon, the first artist from California to be lauded with such an honor. In the mid-1890s, he returned stateside and taught at the Pratt Institute in New York. During this period Rose illustrated for commercial publications such as "Harper's," "Scribners," and "Century." Unfortunately, he began to suffer from a disabling illness related to lead poisoning and was forced to abandon his art almost entirely around 1897. Marked by the fin de siecle, Rose returned to the French countryside to recuperate, where he and his wife purchased a cottage at Giverny. From 1904 to 1912, Rose became acutely knowledgeable of optical mixing techniques derived from Monet and the other Impressionist artists in the community. Reinvigorated, he returned to painting and focused on applying quintessential Impressionistic French techniques to California landscapes.

Rose worked within Impressionistic aesthetics to dissolve natural forms into ethereal patterns of color and luminescent shapes. *At Annandale* features a foreground punctuated by saffron yellow flickering brushstrokes that stand for wild flowers nestled in an undulating spring landscape. The artist segments the composition into brilliant patches of green hillside using the tree as a framing device. The hand of the painter is evident in long sporadic brushstrokes articulating the tawny brown dirt trails. Rose completed a number of paintings specifically focusing on the natural setting and organic essence of the region, often painting from, what appears to be, virtually the same vantage point. Will South writes in his 1995 book *Guy Rose, American Impressionist*, that a comparison could be made in these works to Claude Monet's focus on capturing the same scene in a variety of different lighting conditions. Guy Rose's association with the French master is well documented and one can detect many similarities in style and approach between the two artists.



43



44

44

MAURICE LOGAN (1886-1977)

Storm at sea

signed 'Maurice Logan A.N.A.' (lower right)

oil on canvas

30 x 36in

overall: 33 1/2 x 39 1/2in

\$8,000 - 12,000

Provenance

Gift from the artist.

Private collection, San Francisco Bay Area.

Thence by descent.

Exhibited

San Francisco, Bohemian Club.

45

**GOTTARDO FIDELE PONZIANO
PIAZZONI (1872-1945)**

Trees at the water's edge

signed 'G Piazzoni' (lower right) and signed

and inscribed 'To friend Arthur Brown Jr. /

GFP. Piazzoni / San Francisco March 25 - 12'

(on the reverse)

oil on board

8 1/2 x 6 1/4in

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

Painted circa 1912

\$3,000 - 5,000

Provenance

Private collection, San Francisco, California,

circa 1985.

46

ARMIN HANSEN (1886-1957)

Stormy sea; Boats on the bay (double-sided)

signed 'Armin Hansen A.N.A.' (lower left);

reverse signed 'Armin C. Hansen' (lower left)

oil on board

15 1/4 x 19in

overall: 21 3/4 x 25 1/2in

\$15,000 - 25,000



45



46



46 (reverse)



47



48

47

JOSEPH RAPHAEL (1869-1950)

80 years old and still on the job
initialed 'JR' (lower right) and titled, dated
and signed 'Bruges 1932 / Joe Raphael'
(on the reverse)

oil on board

10 1/2 x 13 3/4in

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

Painted in 1932

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.

48

GUNNAR MAURITZ WIDFORSS (1879-1934)

San Francisco in the fog
signed and dated 'Widforss 1925' (lower right)
watercolor on paper

14 x 19 1/2in

overall: 15 x 20 1/2in

Painted in 1925

\$6,000 - 8,000

Provenance

Private collection, Arizona.



49

49

ALSON SKINNER CLARK (1876-1949)

Commodore Sloat taking Monterey
signed and dated 'Alson Clark '26' (lower right)
oil on canvas

52 x 81 1/4in

overall: 55 x 84in

Painted in 1926

\$50,000 - 70,000

Provenance

Commissioned from the artist by J. Harvey McCarthy, 1925 - 26.
Carthay Circle Theater, Los Angeles, 1926 (closed and demolished
in 1969).
Private collection, Southern California.

Exhibited

Los Angeles, California, Carthay Circle Theater, 1926 - 1969.

Literature

American Magazine of Art, January, 1927.
Artland Magazine, August, California History Embodied in Art of New
Theater, Carolyn Pearson, 1929, illus. p. 9-11.
J. Stern, Alson S. Clark, Beverly Hills, Petersen Galleries, 1983, p. 45,
pl. 97, illus.
J.I. Smith, J. Stern, *California, This Golden Land of Promise*, Irvine,
2001, p. 225, illus. in color.

In 1844, Commodore John D. Sloat (1781-1867) was appointed
to command the Naval Pacific Squadron. In 1845, as tensions with
Mexico grew, he was instructed to land in Alta California and claim it
for the United States if war broke out. Receiving a report of fighting
on the Texas border while off Mazatlán, he raced north (the British
were reportedly interested in California too), engaged in a skirmish
called the Battle of Monterey, raised the flag over the Customs House

at Monterey on July 7, 1846, and issued a proclamation announcing
that California was now part of the United States. He was a Military
Governor of California for only seven days, before handing over the
office to Robert F. Stockton.

This painting is one of a series of works commissioned in 1926 by
J. Harvey McCarthy for the lobby and mezzanine of the Carthay
Circle Theater in Los Angeles, one of the most famous Hollywood
movie palaces of the Golden Age. They were to commemorate the
early history of California in seven large oil paintings. Frank Tenney
Johnson was commissioned to paint the main curtain of the theater.
The theater was a hugely successful venue in the 1920s and '30s.
Several articles were written, not only about the performances, but
the theater and its interior as well. In 1926, Caroline Pearson wrote,
"J. Harvey McCarthy...has turned a barley field into one of the most
beautiful sections of the city and built a theater which is a model of
artistry. The rich and romantic history of California is very dear to Mr.
McCarthy, as his father was one of the early settlers, and he longed for
many years to create something which would endure as an everlasting
tribute to the brave pioneer men and women who faced untold
hardships to found this golden state. The final inspiration came to him
one afternoon while seated in a theater with his wife. Turning to her
he said: I'm going to build a theater and decorate it with the history of
California. It shall be representative of the finest things in art."

The illustration of the paintings in American Magazine of Art in 1927
brought them national attention and acclaim.

Demand for Alson Clark's work was strong in Southern California, attested
by numerous other commissioned projects completed by the artist in the
1920s; large paintings for the Pasadena Community Playhouse and the
Pasadena Junior College Theater and murals for the First National Bank of
Pasadena and the California Club in downtown Los Angeles.



50



51



52

50

PERCY GRAY (1869-1952)

Oaks on a hillside
signed and dated 'Percy Gray 1920' (lower left)
watercolor on paper
10 x 14in
overall: 15 x 19in
Painted in 1920
\$8,000 - 12,000

Provenance

Private collection, Santa Fe, New Mexico.

51

CHARLES HAROLD DAVIS (1856-1933)

A joyous day
signed 'C. H. Davis' (lower left)
oil on canvas
30 x 25in
overall: 37 x 32 1/4in
\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.

52

GRANVILLE REDMOND (1871-1935)

Sunset over lake
signed and dated 'Granville Redmond 1914' (lower right)
oil on canvas
25 x 30in
overall: 31 1/2 x 26 1/2in
Painted in 1914
\$25,000 - 35,000

Provenance

Private collection, Los Angeles, California.



53

53

WILLIAM CLAPP (1879-1954)

Farmhouse in spring

signed and dated 'Clapp / Apr 17/38' (lower left) and signed 'W. H. Clapp' (on the reverse)
oil on board

15 x 18in

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

Painted in 1938

\$6,000 - 8,000

Provenance

Private collection, Mountain View, California.

54

WILLIAM CLAPP (1879-1954)

Three nudes

unsigned

oil on board

15 x 18in

overall: 21 1/2 x 24 1/2in

\$5,000 - 7,000

Provenance

With Kerwin Galleries, Burlingame, California.

Private collection, Mountain View, California.



54

55

SELDEN CONNOR GILE (1877-1947)

Breakwater, Sausalito and Belvedere

signed and dated 'Gile 35' (lower right)

oil on board

12 x 15in

overall: 19 x 22in

Painted in 1935

\$15,000 - 25,000

Provenance

Collection of the artist.

Collection of Elizabeth C. Hall, Belvedere, California.

Collection of Earl Line, Kailua, Hawaii, acquired from the above, 1981.

56

SELDEN CONNOR GILE (1877-1947)

Chartreuse meadow, barns at woods

unsigned

oil on canvas

9 1/2 x 13in

overall: 12 1/2 X 16in

Painted circa 1913

\$6,000 - 8,000

Provenance

Private collection, Southern California.

Literature

W. A. Nelson-Rees, *Paintings by Selden Connor Gile Volume II*, Oakland, 1983, p. 8, no. 10, illus.

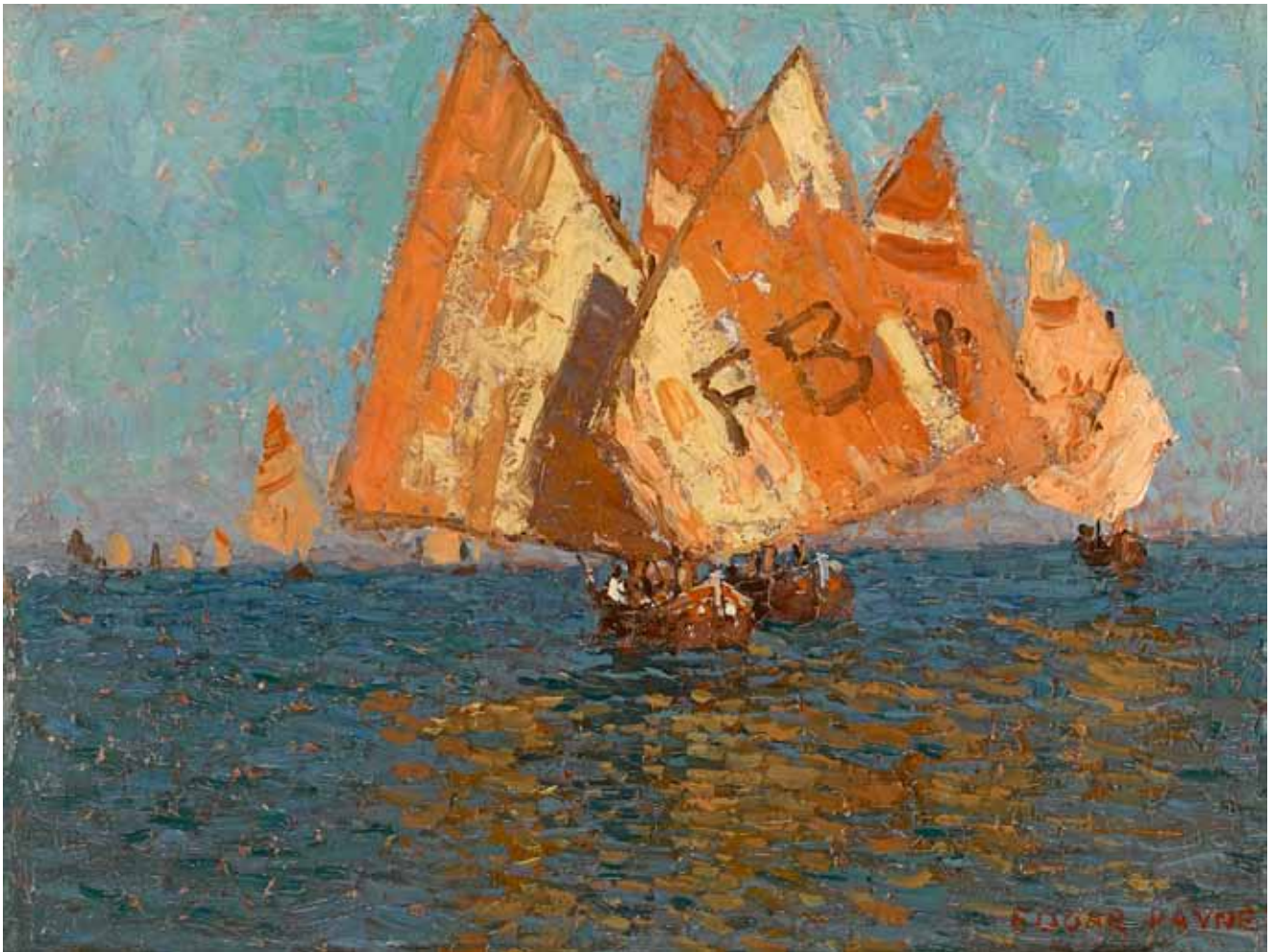
A letter authenticating the painting, signed by Louis Bassi Siegriest and dated February 12, 1983, accompanies the work.



55



56



57

57

EDGAR PAYNE (1883-1947)

Italian boats on the Mediterranean

signed (lower right)

oil on canvas affixed to board

12 x 16in

overall: 18 1/4 x 22 1/4in

\$15,000 - 20,000

Provenance

With George Stern Fine Arts, Los Angeles, California.

Private collection, Southern California.



58

58

THOMAS LORRAINE HUNT (1882-1938)

Sails at twilight

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

oil on canvas

28 x 30in

overall: 38 1/4 x 40 1/4in

\$30,000 - 50,000

Provenance

Private collection, Northern California.



59

59

MAURICE BRAUN (1877-1941)

Autumn woods

signed (lower right)

oil on canvas

25 x 30in

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

\$15,000 - 20,000



60

60

ALFRED R. MITCHELL (1888-1972)

The country in spring

signed 'Alfred R. Mitchell' (lower right) and titled and signed (on the reverse)

oil on canvas

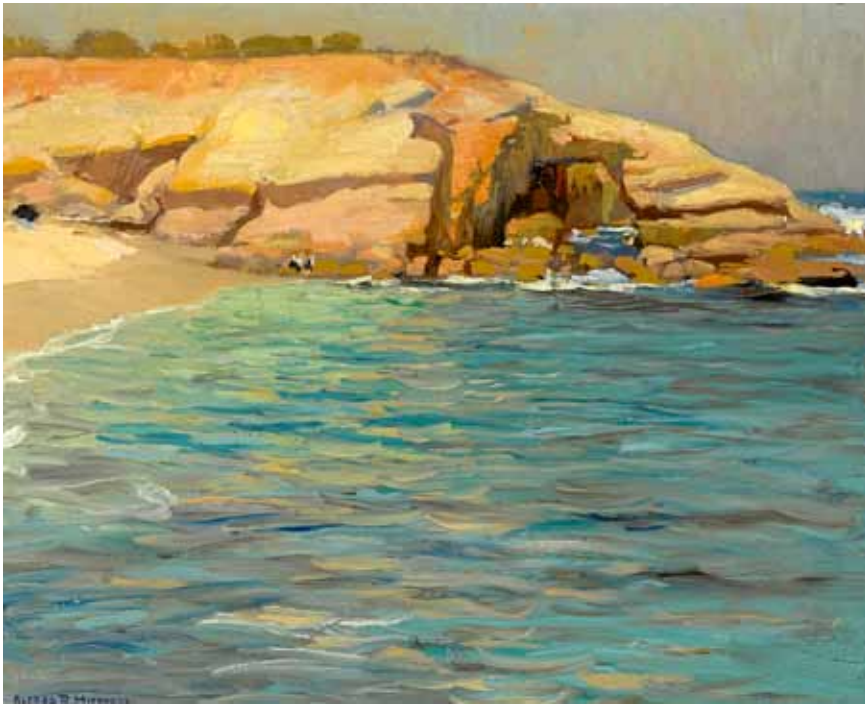
20 x 24in

unframed

\$20,000 - 30,000

Provenance

Private collection, Newport Beach, California.



61

61

ALFRED R. MITCHELL (1888-1972)

Alligator Head, La Jolla

signed (lower left) and signed and titled 'Alligator Head / Alfred R. Mitchell.' (on the reverse)

oil on board

16 x 20in

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

\$8,000 - 12,000

Provenance

With George Stern Fine Arts, West Hollywood, California.

62

ALICE BROWN CHITTENDEN (1859-1944)

Children at the seashore

signed 'Alice B Chittenden' (lower left)

oil on canvas affixed to board

10 x 14in

overall: 15 1/4 x 19 1/4in

\$5,000 - 7,000

63

PERCY GRAY (1869-1952)

Pastoral California

signed (lower left)

watercolor on paper

12 x 16in

overall: 15 3/4 x 19 3/4in

\$8,000 - 12,000



62

64

GEORGE KENNEDY BRANDRIFF (1890-1936)

Laguna Beach, California

signed 'Geo K Brandriff' (lower right)

oil on canvas affixed to board

14 x 18in

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

\$4,000 - 6,000



63



64



65

65

JACK WILKINSON SMITH (1873-1949)

Deserted corral

signed (lower left) and titled (on the stretcher bar)

oil on canvas

20 x 24in

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

\$25,000 - 35,000

Provenance

With the Biltmore Salon, Los Angeles, California.

Private collection, Northern California.

A copy of a letter, written by Milt M. Hardie of Biltmore Art Salon in Los Angeles to the buyer, accompanies this lot. In the letter, dated November 2, 1937, he states that the artist painted this picture on the Apache Trail, near Phoenix, Arizona.



66

66

EDGAR PAYNE (1883-1947)

The Matterhorn

signed 'Edgar Payne' (lower left) and titled (on a label and the canvas on the reverse)

oil on canvas

28 x 34in

overall: 37 x 43in

\$50,000 - 70,000

Literature

Stendahl Art Galleries, *Edgar Alwin Payne and his work*, Los Angeles, 1926, p. 28, pl. 11, illus.

Earl Stendahl writes the following note about this painting:

An Alpine scene of overwhelming impressiveness and grandeur in a brushwork whose particular virility of touch is native to Edgar Payne. The great mountain shows its fine silhouette against a sky delicately greenish in tone, its highest point wreathed in a nimbus of ever-changing yet ever-lasting cloud forms. At the mountains base the snow lies like a plateau whose upper edge melts from white into the perennial green of trees. This approach to the Matterhorn was reached by the artist on the train that runs to Gornergrat.

A signed and inscribed copy of the book *Edgar Alwin Payne and his work*, published by Stendahl Art Galleries, 1926, accompanies the lot. Additionally, a copy of the original bill of sale, from Wilshire Art Galleries, Los Angeles, dated March 17, 1930, accompanies the lot.



67

67

ELMER WACHTEL (1864-1929)

Winter reflections, Sierra Nevadas
signed 'Wachtel' with artist's device (lower left)
oil on canvas affixed to board

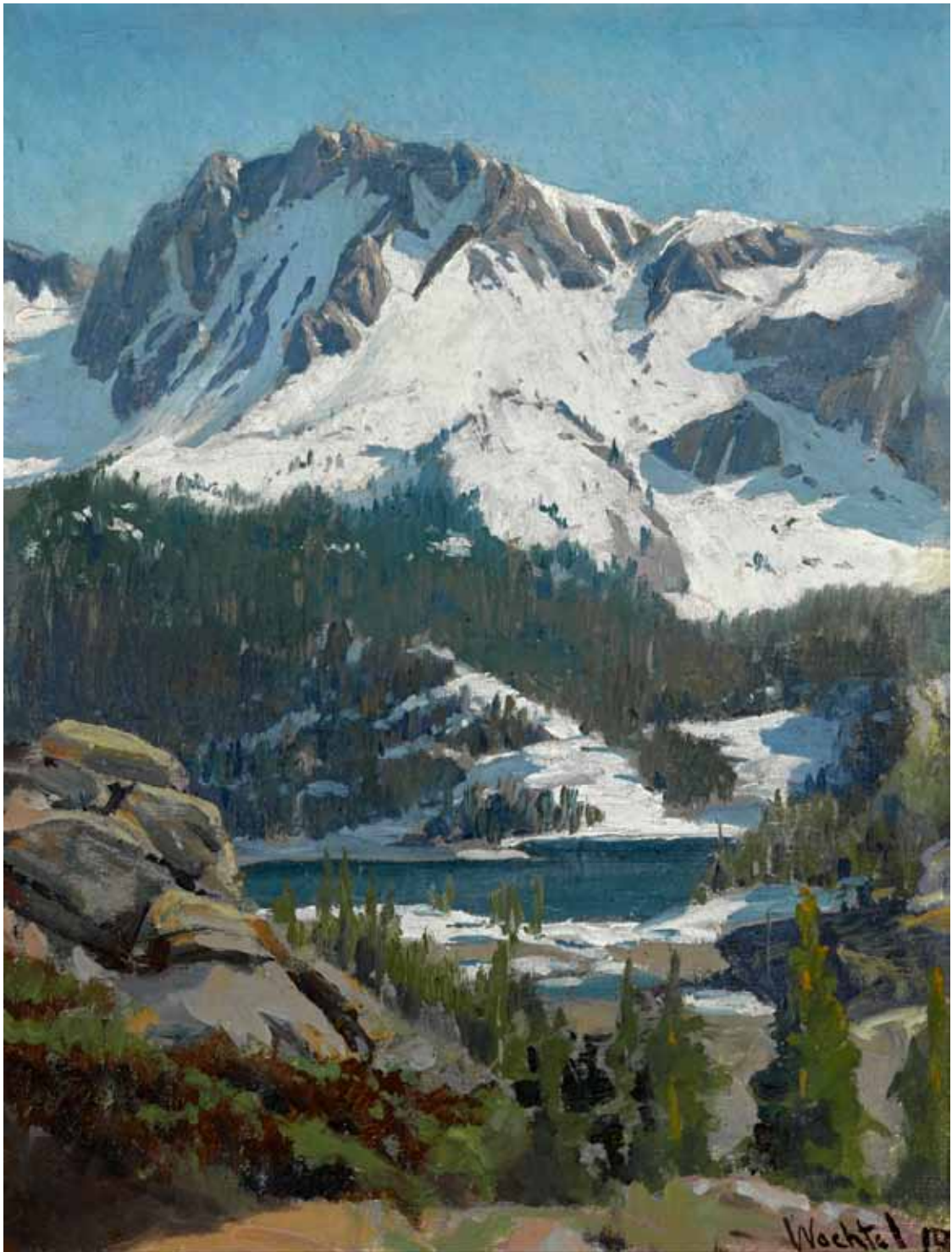
18 x 13 1/2 in

overall: 21 x 17 in

\$10,000 - 15,000

Provenance

Private collection, Southern California.



68

68

ELMER WACHTEL (1864-1929)

Sierra panorama

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

oil on board

18 x 14in

overall: 21 x 17 1/4in

\$10,000 - 15,000

Provenance

Private collection, Southern California



69

69

JACK WILKINSON SMITH (1873-1949)

Winter's mantle
signed (lower right)

oil on masonite

20 x 24in

overall: 29 x 33in

\$10,000 - 15,000



70

70

WILLIAM WENDT (1865-1946)

Spring

signed and dated '.William Wendt. 1916.' (lower left)

oil on canvas

25 x 30in

overall: 31 x 36in

Painted in 1916

\$35,000 - 55,000

Provenance

Collection of Susan and Richard Moll, Los Angeles, California.

Exhibited

Bakersfield, Bakersfield Museum of Art, *Paradise Found; California Impressionism*, September 14 - November 19, 2000.



71

71

JESSIE ARMS BOTKE (1883-1971)

Wild geese in a birch wood
signed (lower left)
oil on canvas affixed to board
40 x 32in
overall: 46 1/2 x 38 1/2in
\$40,000 - 60,000

Exhibited

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

72

JESSIE ARMS BOTKE (1883-1971)

Birds of paradise
signed (lower right) and signed and titled (on a
handwritten label on the stretcher bar)
oil on canvas affixed to board
22 x 25in
overall: 26 x 29in
\$15,000 - 20,000

Provenance

Private collection, Los Angeles, California.

Exhibited

New York, Grand Central Art Galleries, no. 3659.

73

JESSIE ARMS BOTKE (1883-1971)

Nesting
signed (lower right)
oil and gold leaf on board
7 3/4 x 9in
overall: 14 3/4 x 16in
\$6,000 - 8,000

Provenance

Private collection, Southern California.



72



73



74

74

EDGAR PAYNE (1883-1947)

Sierra slopes and lake
signed indistinctly 'Edgar Payne' (lower right)

oil on canvas board

12 x 16in

overall: 17 1/4 x 20 1/4in

\$15,000 - 25,000

Provenance

Private collection, Los Angeles, California.

Private collection, Northern California.



75

75

EDGAR PAYNE (1883-1947)

Boats at Chioggia

signed 'Edgar Payne' (lower left) and titled (on the reverse)

oil on canvas

16 x 24in

overall: 24 x 28in

\$12,000 - 16,000

Provenance

Private collection, Newport Beach, California.



76



77



78

76

CORNELIS BOTKE (1887-1954)

River at dusk
signed (lower right)
oil on canvas
32 x 40in
overall: 35 3/4 x 43 3/4in
\$7,000 - 10,000

Provenance

Private collection, Hollywood, California.

77

MAURICE BRAUN (1877-1941)

Misty day, autumn
signed (lower right) and titled (on the stretcher bar)
oil on canvas
12 x 16in
overall: 16 1/2 x 20 1/2in
\$4,000 - 6,000

Provenance

With Del Monte Fine Art, Carmel, California.

Exhibited

Santa Monica, Santa Monica Heritage Museum, *Plein Air 90's*,
September 12, 1991 - November 3, 1991.

78

ELMER WACHTEL (1864-1929)

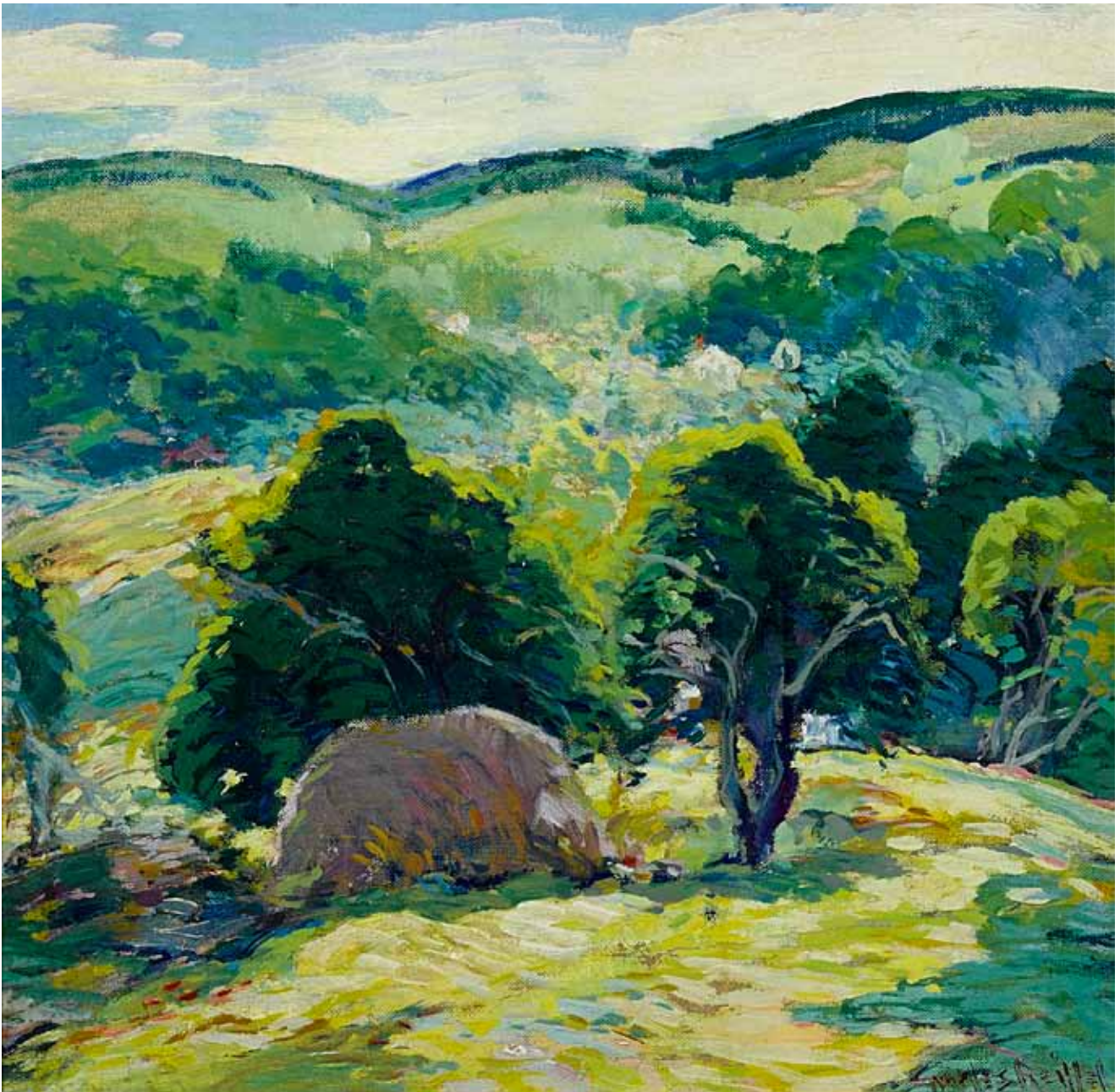
Misty sunlight, Topanga
signed 'Wachtel' with artist's device (lower left)
oil on canvas
24 x 32in
overall: 32 x 40in
Painted circa 1925
\$20,000 - 30,000

Provenance

Property of a Southern California Institution.

Exhibited

Laguna Beach, Laguna Art Museum, *Paintings from Paradise*.



79

79

CHARLES REIFFEL (1862-1942)

Springtime in the hills

signed 'Charles Reiffel' (lower right)

oil on canvas affixed to board

16 x 16 3/4in

overall: 24 x 24 3/4in

\$15,000 - 20,000

Provenance

Private collection, Ventura, California.

Exhibited

Fallbrook, The Art and Cultural Center, *Native Palette, The Early Painters of San Diego*,
February 8 - March 16, 2003.



80

80

EDGAR PAYNE (1883-1947)

El Toro eucalyptus

signed (lower right)

oil on canvas

20 x 24in

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

\$25,000 - 35,000

Provenance

Property of a private collector.

With The Redfern Gallery, Laguna Beach, California.

Exhibited

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

Irvine, The Irvine Museum, *California Impressionism (Selections from the Irvine Museum)*, traveling exhibition, Monterey, Monterey Museum of Art, March 24- May 27, 2012-2015.



81



82



83

81

EDGAR PAYNE (1883-1947)

A path through the trees

signed (lower right)

oil on canvas board

12 x 16in

overall: 18 x 22in

\$7,000 - 10,000

Provenance

Private collection, Southern California.

82

GRANVILLE REDMOND (1871-1935)

Oaks, Monterey County

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

oil on canvas

14 x 20in

overall: 20 3/4 x 27in

\$7,000 - 10,000

Provenance

Private collection, Southern California.

83

MARION KAVANAGH WACHTEL (1870-1954)

Montecito oak

signed with artist's device (lower right)

watercolor on paper affixed to board

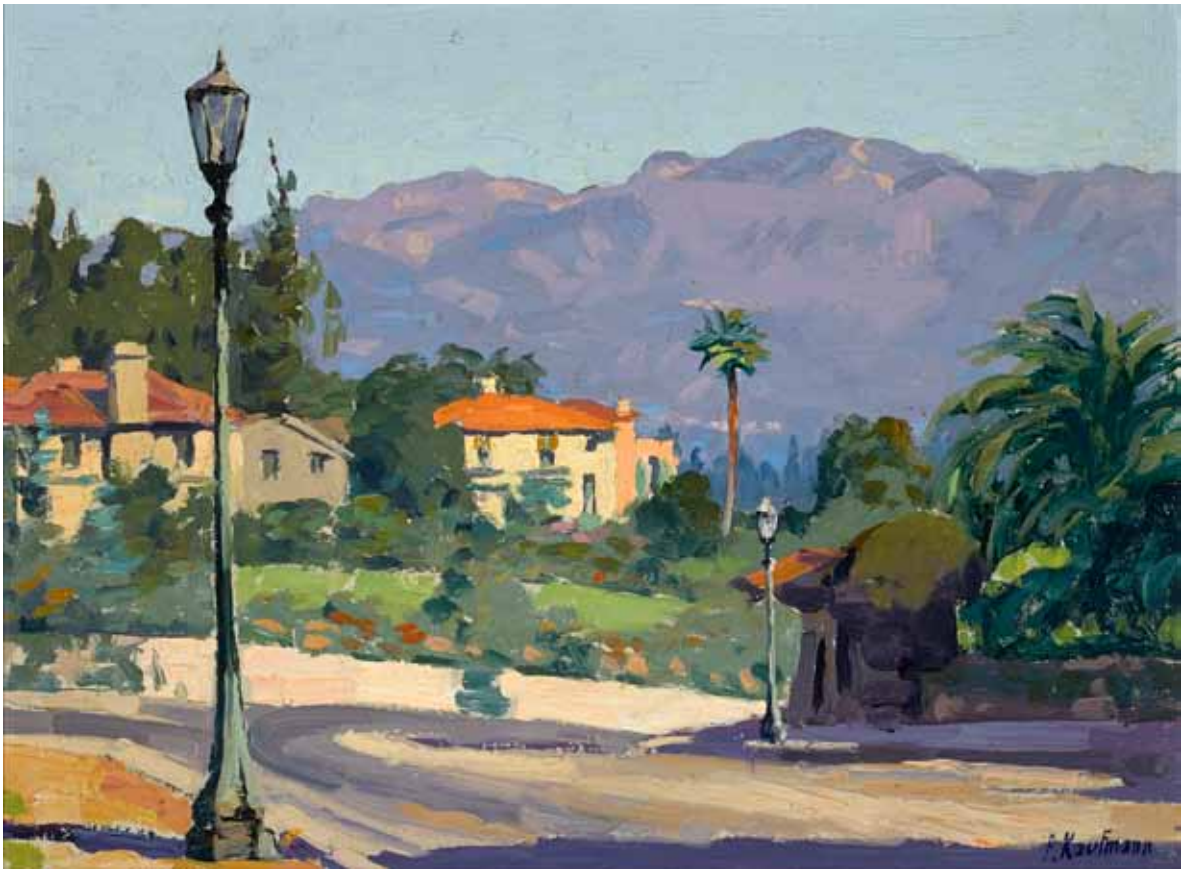
14 x 19 3/4in

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

\$12,000 - 16,000

Provenance

Private collection, Washington, D.C.



84



85



86

84

FERDINAND KAUFMANN (1864-1942)

Early Pasadena

signed 'F Kaufmann' (lower right)

oil on board

12 x 16in

overall: 16 x 20in

\$4,000 - 6,000

Provenance

Private collection, Southern California.

85

FRANZ ARTHUR BISCHOFF (1864-1929)

Above Pasadena

signed 'Franz A Bischoff' (lower right)

oil on board

12 3/4 x 16 1/2in

overall: 19 1/2 x 23 1/4in

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.

86

ALSON SKINNER CLARK (1876-1949)

Blue mountain

signed and dated 'Alson Clark 25' (lower left) and estate-stamped (lower right)

oil on canvas

26 x 32in

overall: 35 x 41in

Painted in 1925

\$20,000 - 30,000



87

87

**ARTHUR DOMINIQUE ROZAIRE
(1879-1922)**

Coal barges, Quebec
signed 'Rozaire' (lower right)
oil on canvas
25 x 30in
overall: 32 x 37in
\$4,000 - 6,000

Provenance

With the Albany Gallery, Albany, New York.
Private collection, Los Angeles, California.



88

88

HARRY B. LACHMAN (1886-1975)

Dieppe, Normandy; Hiver en Suisse (a pair)
first signed and dated 'H. B. Lachman 14'
(lower right) and titled and dated 'Dieppe /
Normandy / 1914' (on the reverse); second
signed and dated 'Harry B. Lachman 15'
(lower left)
each oil on board
first 10 3/4 x 13 3/4in; *second* 10 1/2 x 13 3/4in
each overall: 17 1/2 x 20 3/4in
Painted in 1914; second painted in 1915
\$5,000 - 7,000

Provenance

Collection of Jacque and Blanch Clark Cutrer,
Clarkdale, Mississippi.
Thence by descent.
Private collection, Southern California.



88



89

89

COLIN CAMPBELL COOPER (1856-1937)

French village

signed 'Colin Campbell Cooper' (lower right) and titled, signed and numbered '1546 / French Village / Colin C. Cooper' (on the reverse)

oil on canvas

25 x 30in

overall: 33 1/2 x 38 1/4in

\$10,000 - 15,000



90



91



92

90

PAUL DELONGPRE (1855-1911)

Pink roses and bees
signed, dated and inscribed 'Paul de Longpré
/ Los Angeles 1907.' (lower right)

watercolor on paper

15 1/2 x 19 1/2in

overall: 20 x 25 3/4in

Painted in 1907

\$15,000 - 20,000

Provenance

Private collection.

91

EDWIN DEAKIN (1838-1923)

Study from nature
signed (lower right) and signed, titled and
dated 'Study from Nature / By Edwin Deakin /
June 1893' with artist's device (on the reverse)
oil on canvas

16 x 24in

overall: 22 x 30in

Painted in 1893

\$4,000 - 6,000

92

JOSEPH KLEITSCH (1882-1931)

Rena playing a guitar
signed and dated 'Joseph Kleitsch Capistrano
1923' (lower right)

oil on canvas

33 x 29in

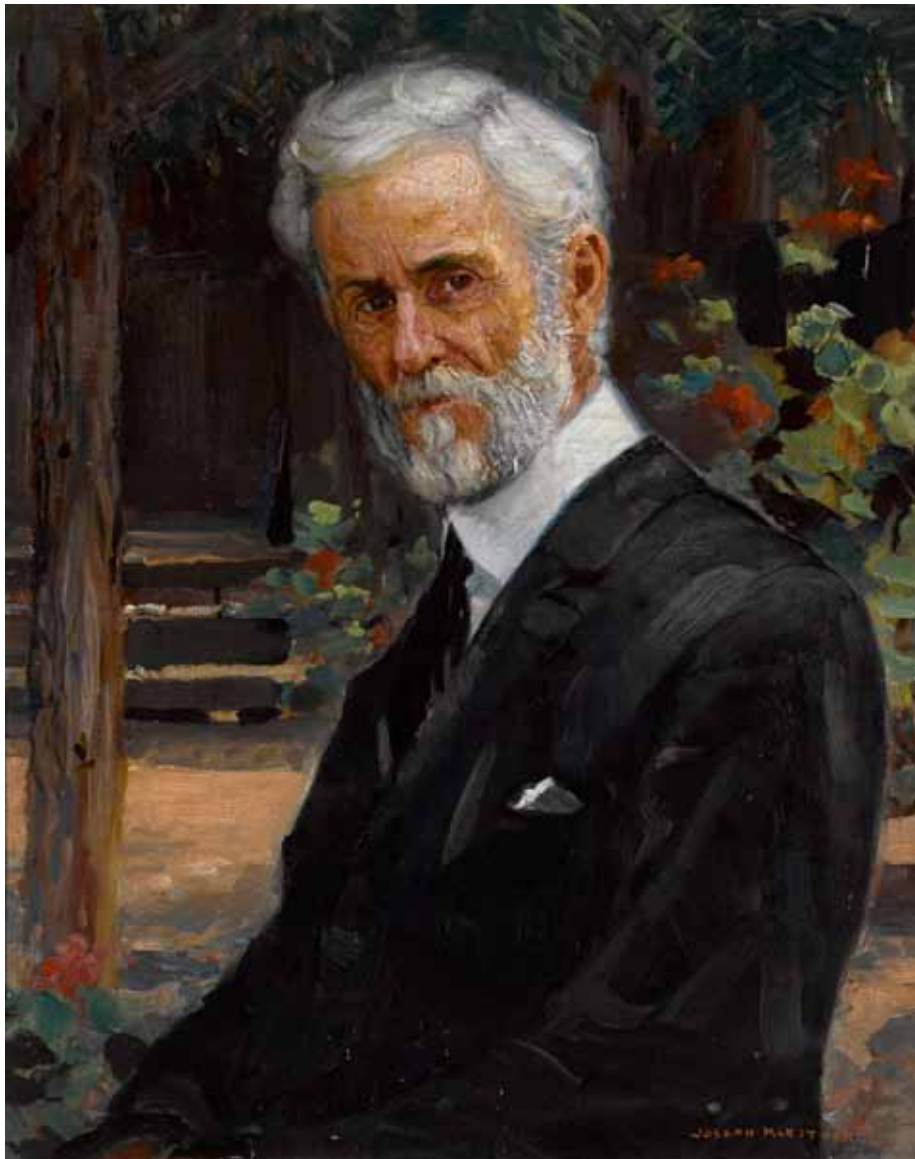
overall: 40 x 35in

Painted in 1923

\$20,000 - 30,000

Provenance

With Jefferson Gallery, Los Angeles, California.
Private collection, Southern California.



93

93

JOSEPH KLEITSCH (1882-1931)

Portrait of Isaac Jenkinson Frazee

signed (lower right)

oil on canvas

30 x 24in

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

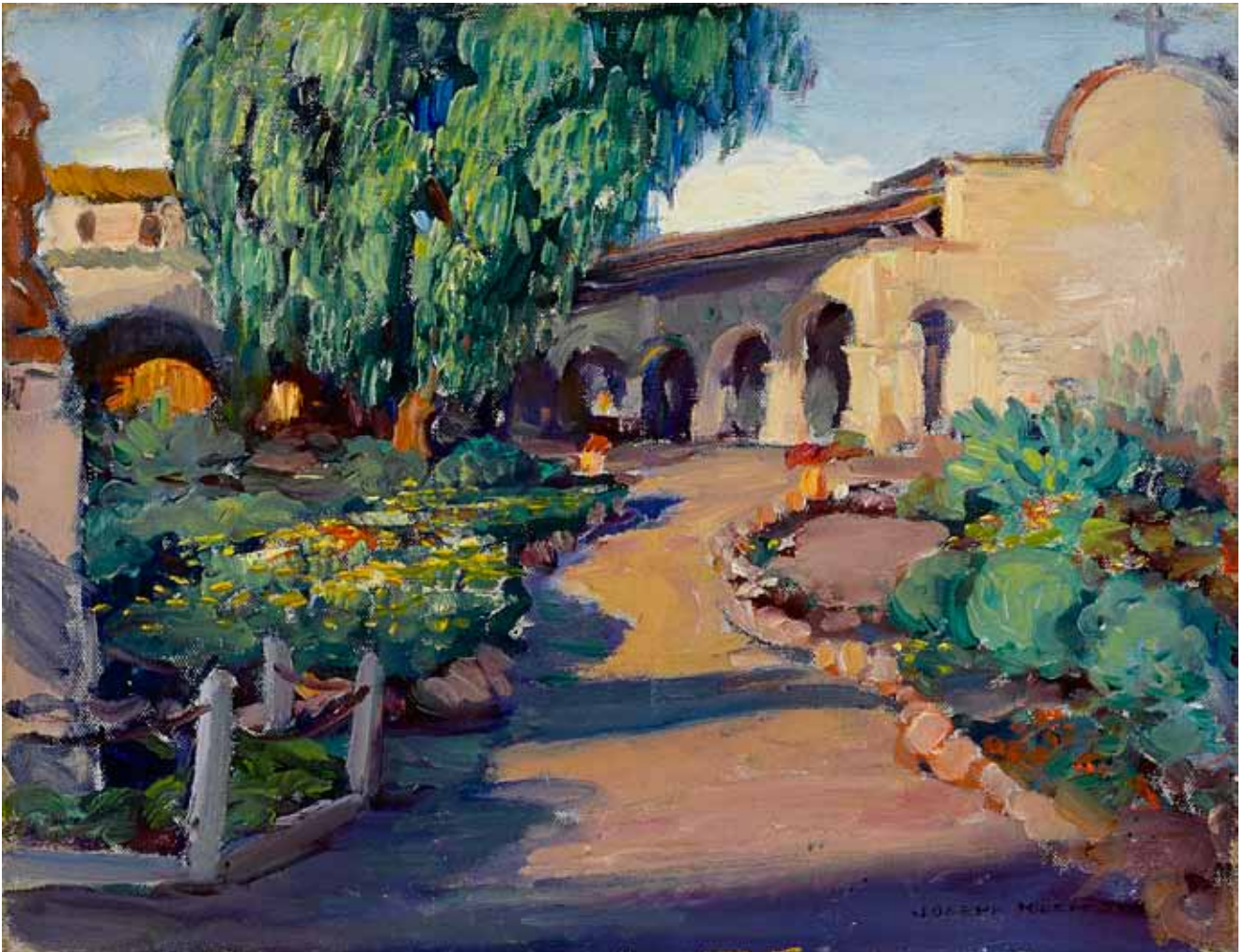
\$20,000 - 30,000

Literature

P. Trenton, *Joseph Kleitsch, A Kaleidoscope of Color*, Irvine, 2007, p.103, pl. 77, illus. full page in color.

By the end of 1920, Joseph Kleitsch was considered the dominant portraitist in the Laguna art community. He received commissions from prominent citizens in both Laguna and Los Angeles, including artist and writer, Isaac Jenkinson Frazee (1858-1942). Frazee is credited with creating the earliest known depictions of Laguna Beach, where he lived from 1926 until his death in 1942. He was a unifying force in bringing the artists and business community together to support the arts in Laguna Beach. His Kitshi-Manido pageant was the forerunner of the Pageant of the Masters, an annual festival of arts in Laguna Beach.

Kleitsch's colorful portrait of the sitter's daughter, Edee-Lou Frazee, was sold in the previous auction in November.



94

94

JOSEPH KLEITSCH (1882-1931)

Four o'clock (San Juan Capistrano courtyard)

signed (lower right) and titled and numbered '68' (on the reverse) and estate-stamped (on the stretcher bar)

oil on canvas

14 x 18in

overall: 21 x 25in

\$12,000 - 16,000

Provenance

Private collection, Tennessee.



95

95

DANA BARTLETT (1882-1957)

California hills (Autumn landscape)
signed and dated (lower right) and signed and
titled 'California Hills' (on the stretcher bar)
oil on canvas

20 1/4 x 24 1/4in

overall: 28 3/4 x 32 3/4in

Painted in 1926

\$7,000 - 9,000

Provenance

With Louis Stern Galleries, Beverly Hills,
California.

Exhibited

Beverly Hills, Louis Stern Galleries, *How
Green Was My Valley: California Landscape
Painting, Then and Now*, June 16 - August
28, 1992.

96

SAM HYDE HARRIS (1889-1977)

Big sky, Santa Anita

signed (lower left) and estate-stamped (on
the reverse)

oil on canvas

18 1/4 x 24 1/4in

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

\$4,000 - 6,000

Exhibited

Pasadena, Pasadena Museum of History,
*Who Was Sam? The Art of Sam Hyde Harris
1887-1977*, January 24 - April 29, 2007.



96

97

EMIL JEAN KOSA, JR. (1903-1968)

Everlasting hills

signed (lower right) and titled (on the
stretcher bar)

oil on canvas

26 x 40in

overall: 33 1/2 x 47 1/2in

\$9,000 - 12,000

Provenance

With Biltmore Galleries, Los Angeles, California.
Private collection, Southern California.

98

HANSON PUTHUFF (1875-1972)

Wreaths of mist

signed 'H. Puthuff' (lower right) and signed
and titled 'Wreaths of Mist / H. Puthuff' (on
the reverse)

oil on board

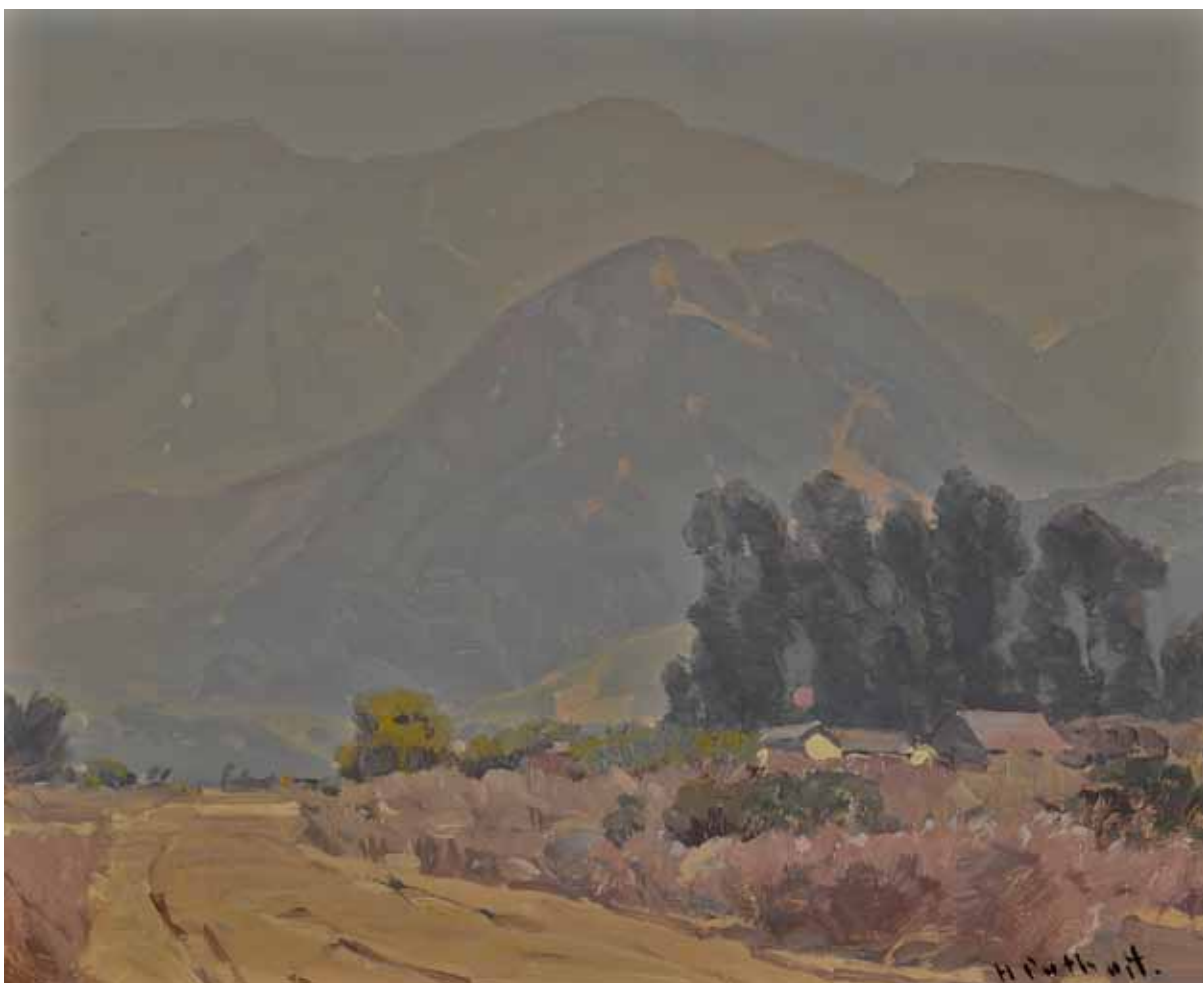
16 x 20in

overall: 23 x 27in

\$5,000 - 7,000



97



98



99



100



101

99

ORRIN A. WHITE (1883-1969)

Mountain lake (Mount Sill from Fourth Lake, west of Big Pine)
signed 'Orrin A. White' (lower right) and titled (on the stretcher bar)
oil on canvas

22 x 28in

overall: 30 x 36in

\$7,000 - 9,000

Provenance

With Stendahl Galleries, Los Angeles, California.
Private collection, Nevada.

100

MARION KAVANAGH WACHTEL (1870-1954)

Shepherding the flock along the Eastern Sierras
signed 'Marion Kavanagh Wachtel' with artist's device (lower right)
watercolor on paper

20 x 30in

overall: 21 1/4 x 31 1/4in

\$6,000 - 8,000

Provenance

Private collection, Buffalo, New York.

101

MAURICE BRAUN (1877-1941)

Valley vista
signed (lower right)

oil on canvas

20 x 24in

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

\$15,000 - 20,000

Provenance

Private collection, Southern California.



102

102

PAUL GRIMM (1891-1974)

Standing guard

signed (lower right) and signed and titled (on the reverse)

oil on canvas

30 1/4 x 40in

overall: 38 3/4 x 48 1/2in

\$10,000 - 15,000

103

FRANZ ARTHUR BISCHOFF (1864-1929)

San Geronio, San Bernardino Mountains, California

signed 'Franz A Bischoff' (lower right)

oil on board

13 x 19in

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

\$5,000 - 7,000

Provenance

With The Redfern Gallery, Encino, California.

Private collection, Southern California.

104

ALSON SKINNER CLARK (1876-1949)

Desert willows

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

oil on canvas affixed to board

17 3/4 x 21 3/4in

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

\$4,000 - 6,000

Provenance

Private collection, Southern California.



103



104

WALTER UFER (1876-1936)

Indian Entertainer

signed 'W Ufer' (lower right) and signed and titled "'An Entertainer" by W Ufer' (on the stretcher bar)

oil on canvas

32 x 26in

overall: 30 x 25in

Painted in 1926

\$600,000 - 800,000

Property Sold to Benefit the Museum of Art, Washington State University.

Provenance

Collection of the artist

Collection of Dr. Ernest O. Holland. on behalf of the Museum of Art, Washington State University, acquired from the above (1926-1929).

Exhibited

Oklahoma City, National Cowboy & Western Heritage Museum, *Walter Ufer: Rise, Fall, Resurrection*, February 7 – May 11, 2014.

Literature

National Cowboy & Western Heritage Museum, *Walter Ufer: Rise, Fall, Resurrection*, Oklahoma City, 2014, p. 82, pl. 61, illus. in color.

Born in Hueswangen, Germany in 1876, and raised by immigrant parents in Louisville Kentucky, Walter Ufer was a notable draftsman and colorist. He is celebrated for his spirited depictions of the American West. During his formative years Ufer apprenticed as a lithographer, only deciding on painting as a profession after visiting the World's Columbian Exposition in Chicago. Thereafter he traveled to Germany to study academic realism, training in Hamburg and the Royal Academy in Dresden. Returning stateside in 1900, he worked as an illustrator, printer, portrait painter, and taught art classes in Chicago, but within a year relocated to Munich in 1911 to further his artistic endeavors. In 1914 Ufer once again found himself in Chicago attracting notice from the city's mayor, Carter Harrison, for his artistic talents. The mayor awarded Ufer with a subsidized trip to Taos, New Mexico. By 1917 Ufer had settled permanently in Taos where he remained for the rest of his life.

Harrison, five-time Mayor of Chicago, commented on the artist's representations of Native Americans stating, "The man who makes himself the Millet of the Indian, who paints him just as he is, as he lives, will strike the lasting note" (pg. 29). *Indian Entertainer* depicts Ufer's longtime friend and model, Jim Mirabel. Jim was Ufer's model for over twenty years and remained a loyal companion, partly due to Ufer's sympathetic and moral stance concerning the social oppression of the Native Americans. Historically, European-trained artists would portray Native Americans in a purely romanticized light,

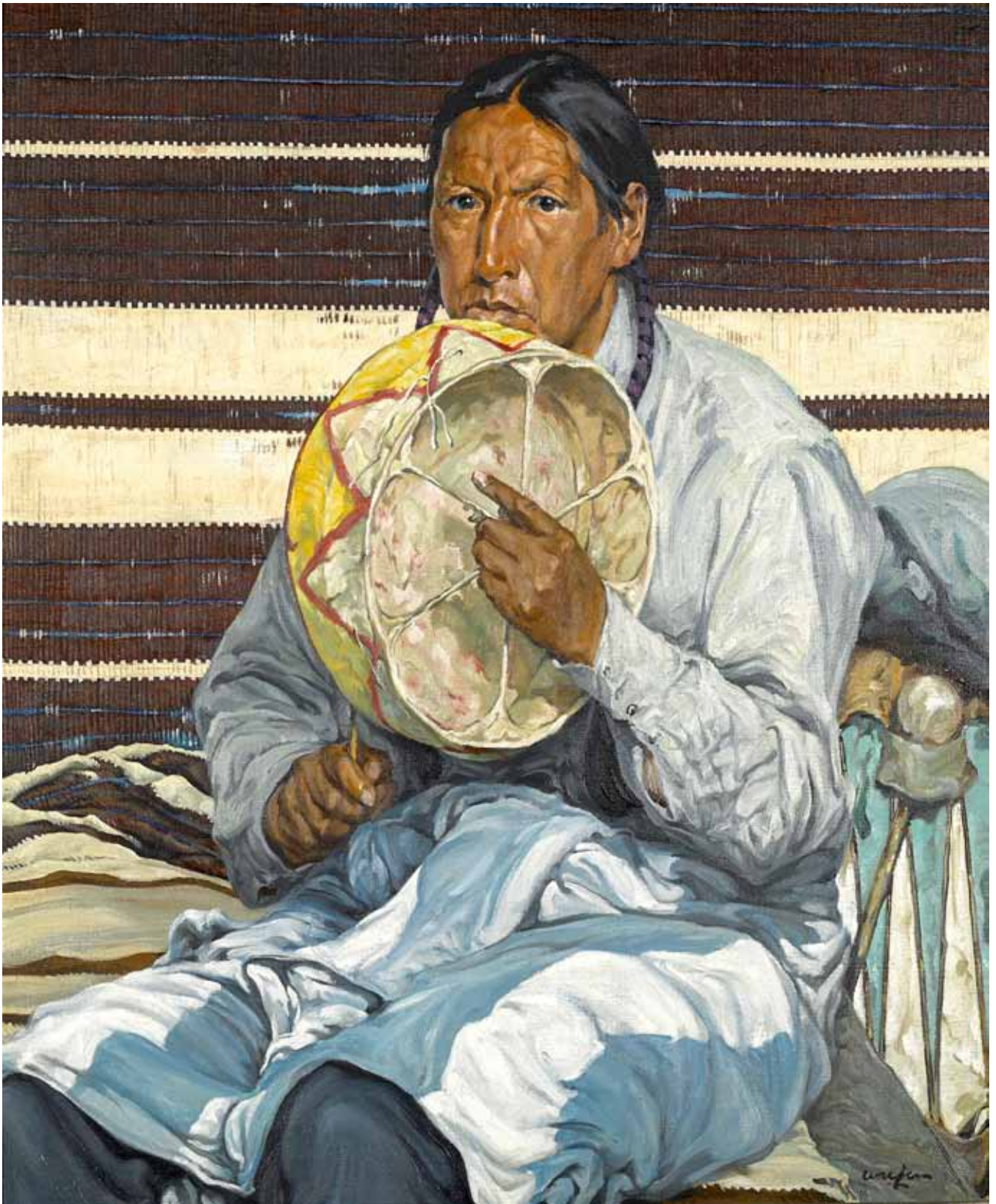
further perpetuating the concept of "The Noble Savage." Ufer broke with tradition, depicting Southwestern Native Americans engaged in daily activities. In the forward to an exhibition of recent paintings in 1928 Ufer wrote: "*I Paint the Indian as he is. In the garden digging – In the field working – Riding amongst the sage – Meeting his women in the desert – Angling for trout – In meditation.*" While on the surface this is a simplistic approach the work is subversive in its forthrightness. Ufer is unapologetic and refrains from pseudo anthropological accuracy.

Beginning in the 1920s, Walter Ufer painted Jim in a series of portraits playing various musical instruments, such as drums and flutes. By 1926, Ufer was at the height of his fame. Following a number of one man shows and prestigious prizes, he was elected an Academician by the National Academy of Design. The *Indian Entertainer* was executed the same year. Ufer seldom painted images of ceremonial dances or ritual contexts, preferring to represent the material objects of the Pueblo Indians as extensions of their cultural traditions.

In the *Indian Entertainer* Ufer paints Jim Mirabel in an intimate, honest and authentic setting. Ufer trades his bright blue desert sky for a densely painted Pueblo Moki woven blanket as a graphic backdrop. The subject is presented as strong and uncompromised. Yet, Jim is painted in a realistic and modest manner with his gaze focused on the viewer. Ufer draws us to the yellow and red paint decorated small skin drum in Jim's hand occupying the central portion of the canvas. The drum's triangle design is on a vertical axis contrasted with the horizontal design of the blanket. Jim's store-bought shirt and pants and the simple blanket wrapped around his waist are juxtaposed with the large teal and white Pueblo drum in the lower right corner and the impressively dense Pueblo Moki. The artist replicated the folds of Jim's shirt and the threaded weave of the blanket with striations of color and distinct brushwork. Mixing blue pigment with turpentine, the artist could present a seamless transition from light to shadow, producing a tonal quality of natural light. The *Indian Entertainer* records a transitional moment in the history of the American West, all the more powerful for its lack of pretense.

Ufer died at the age of sixty from an appendicitis. While his popularity has waxed and waned, his importance was acknowledged immediately and his passing lamented. The great American modernist Stuart Davis wrote a posthumous tribute in the New York Times in 1936. "*We honor the memory of a man whose spirit was a living expression of that unflinching honesty and integrity which alone can assure the progress of art in America hand in hand with the other forces on which the hope of freedom of expression and a higher culture in America depend.*"

Dr. Dean A. Porter, Walter Ufer: Rise, Fall, Resurrection.



106

WALTER UFER (AMERICAN, 1876-1936)

House on a hill

signed 'W Ufer' (lower right) and titled and signed indistinctly (on the stretcher)

oil on canvas

30 1/2 x 30 1/2 in

\$400,000 - 600,000

Provenance

With Grand Central Art Galleries, New York, New York

Collection of Dr. E. O. Holland on behalf of the Museum of Art, Washington State University,
acquired from the above 1946

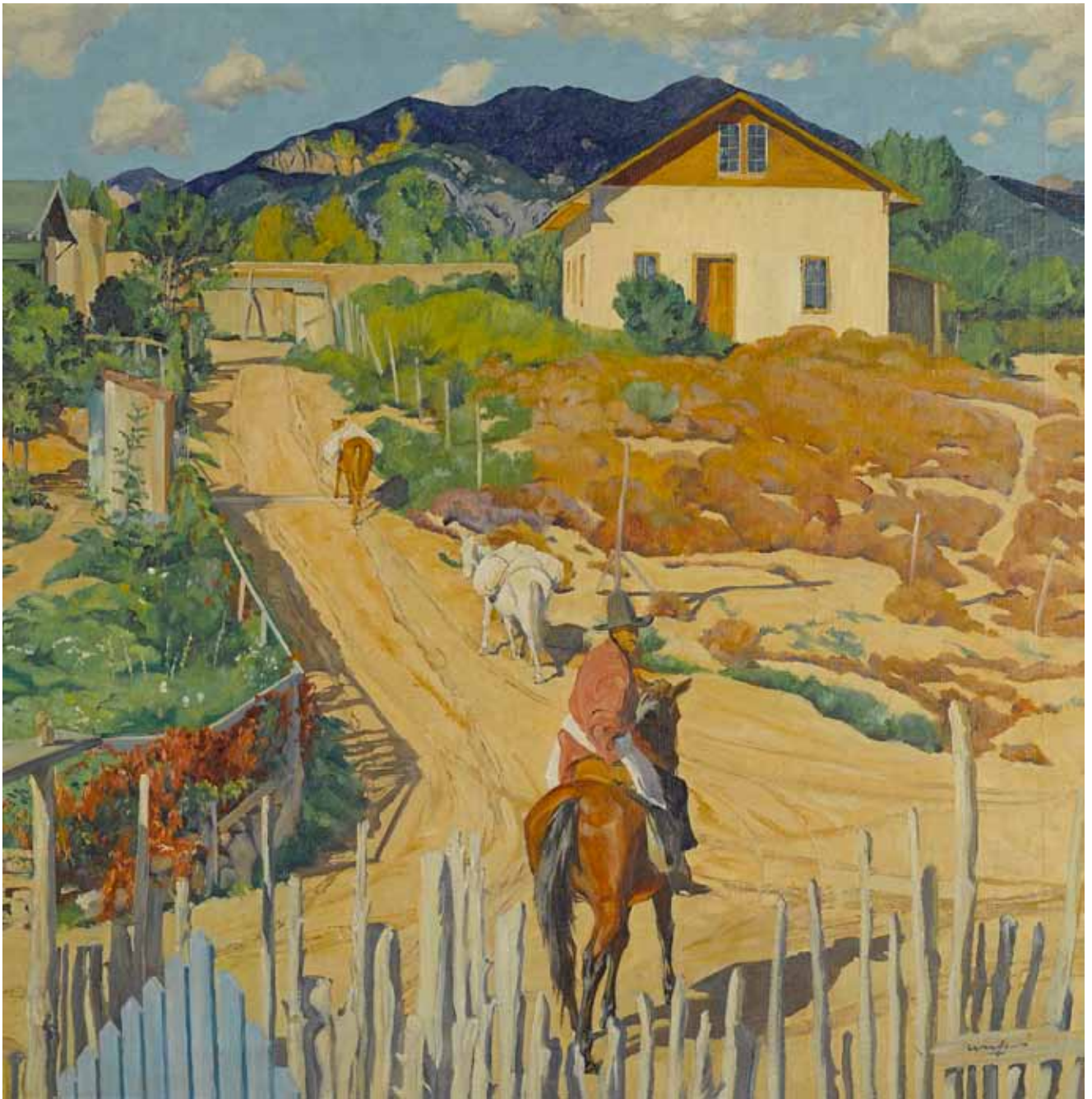
Property Sold to Benefit the Museum of Art, Washington State University

Walter Ufer's permanent move to Taos in 1917 transformed his work. Like many European trained artists who flocked to Taos, Ufer abandoned studio methods in favor of direct sunlight in the expansive untamed land of the American Southwest. His New Mexico repertoire consisted of genre scenes of Native Americans engaged in daily activities. He also mastered the essence, anatomy, and dynamism of horses, favoring representations of riders on horseback crossing brilliant landscapes.

House on Hill showcases Ufer's emblematic use of broad, painterly brushstrokes, saturated natural light, and a vivid high-keyed palette. He uses a bold application of paint with varied impasto throughout the canvas. This complex surface helps translate the two horses into motion and emphasizes the pause of the rider. Ufer crops the foreground with a picket fence to distinguish the space between the viewer and the landscape. Reiterating color and shape, the artist allows the eye to meander the golden and yellow dirt trail, eventually resting on the deep and vibrant blues of the mountain range while briefly pausing on the adobe cottage. Intense green pastures bordering the trail complement the burnt oranges and rusty reds of the horse, rider's clothing and the desert flowers. The crisp light of the New Mexico landscape throws shallow shadows into stark relief along the edge of the road and to the right of the figure on horseback, his shadow dramatically interrupted by the fence line. *House on a Hill* rests on repeated simple geometric shapes, reminiscent of post-impressionist compositions. Triangles compose the sky-blue fence gate in the foreground, the adobe cottage in the mid-ground, and the cerulean mountain peak in the background. These echoing forms flatten the image, allowing the shapes and color palette to dominate the canvas plane.

Ufer provides in this work a beautiful example of advice that he had given his students, "Treat things as a whole. The horse becomes a part of the mesa and takes on the colors of the mesa." The rider and the landscape are one entity, acknowledging the Native American's reduction to a part of the landscape, as if merely another landmark on a sightseeing tour. (Broder, p. 228). In fact, Ufer himself became so well-known by 1920 that he attempted to deter uninvited visitors with a sign on his studio reading "DANGER DYNAMITE."

P. J. Broder, *Taos: A Painter's Dream*, New York Graphic Society, Boston, 1980.



106

107

MAYNARD DIXON (1875-1946)

Clouds of a summer afternoon

signed and indistinctly dated 'Maynard Dixon / Ariz. 1..5' (lower left)

oil on canvas affixed to board

15 3/4 x 19 3/4in

overall: 17 3/4 x 21 3/4in

Painted in 1945

\$70,000 - 90,000

Provenance

Private collection, Northern California.

Although in declining health, slowly dying from emphysema that robbed his lungs of air and with only a year to live, Maynard Dixon saw 1945 as productive time. From his home on Tucson's Prince Road, he made numerous exploratory excursions into the surrounding Sonoran Desert, sketching and painting the austere landscape. Their Ford station wagon, decorated with a large red thunderbird on its sides, was a familiar sight from Tucson to Nogales on the Mexican border. Accompanied by his third wife, Edith Hamlin, Dixon would explore the cactus and mesquite country around the Rincon, Tucson, Santa Catalina, and Tortolita Mountains, Picacho Peak, and into to the sprawling Papago Reservation (now Tohono O'Odham) southwest of Tucson. A favorite and readily accessible spot was the Rillito, the large and normally arid arroyo that wandered through Tucson. That the desert was spiritually important was evident in a letter he sent to friend; "Here remains the solid mountains and the fluid sky (full of planes) and the sun and the stars, and my kin, the wandering desert dust."

Among the works he painted in 1945 is *Clouds of a Summer Afternoon*, most likely created somewhere between the Rillito south of Tucson and the Papago Reservation. As Dixon knew during July and August, thick white clouds from the Gulf of California would form and move all day long in a vast panorama as they marched over the horizon. Clouds of the Arizona desert hang in the blue sky, row after row receding into infinity, perfectly poised and configured to the landscape lying below. Sensitive to the horizon line, with the upper three fourths of the canvas devoted to the sky and clouds, Dixon shaped a feeling of immense distance on the painting. He painted this land with solemn fidelity, absorbing a sky vast with light and clouds and seeing it as another world massed above the earth. The painting is marked by Dixon's unique spacing, rhythmic pattern, and a mosaic of pattern and light suggestive of the heat, light, and loneliness of the Sonoran Desert. The painting is rooted in specific landscape facts but Dixon's ability to transcend a particular location, his power of observation and his mature style makes the painting a universal statement about the grandeur of the desert. With fluent, robust draftsmanship, a taste for color, and devotion to pattern, Dixon organized the abstract elements of the canvas into a coherent structure that celebrates this desert country.

We are grateful to Donald Hagerty, for his assistance with this essay.



107



108



108

108

MAYNARD DIXON (1875-1946)

Desert expanse; Nude study (double-sided)

first signed and dated 'Maynard Dixon 1926' with artist's device
(lower right)

oil on board

10 x 14in

overall: 12 x 16in

Painted in 1926

\$15,000 - 25,000

Provenance

Private collection, Northern California.



109

109

CARL OSCAR BORG (1879-1947)

A Hopi Shrine (Hopi rain dance)

signed (lower left) and titled 'A Hopi Shrine' (on the reverse)

oil on canvas

30 1/4 x 30 1/4 in

overall: 39 x 39 in

\$20,000 - 30,000

Provenance

With Goldfield Galleries, Los Angeles, California.

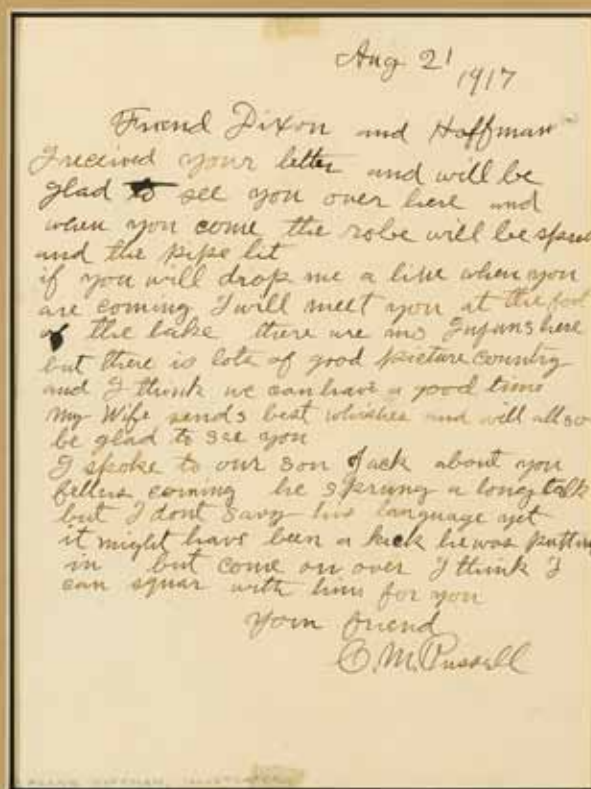
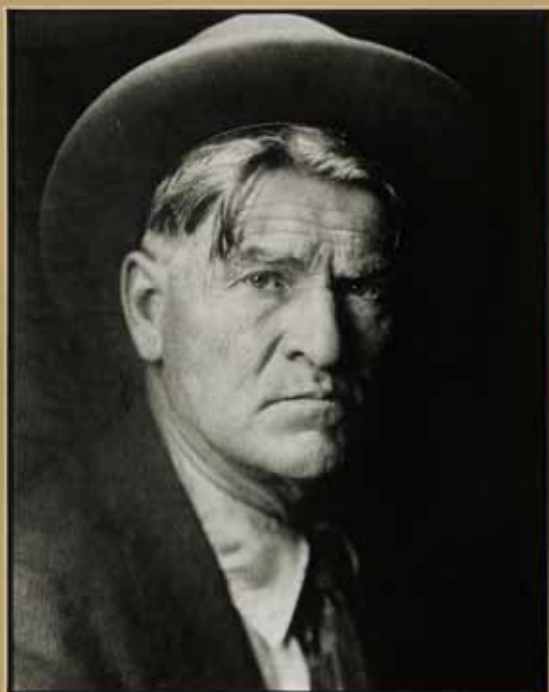
With William Karges Fine Art, Carmel, California.

With Mitchell Brown Fine Art, Inc., Scottsdale, Arizona.

With George Stern Fine Arts, West Hollywood, California.

With Zaplin Lampert Gallery, Santa Fe, New Mexico.

Private collection, Northern California.



110

110

CHARLES MARION RUSSELL (1864-1926)

Letter to Maynard Dixon and Frank Hoffman with a photograph of the artist signed 'C.M. Russell' (lower right)

ink on paper

10 1/4 x 7 3/4 in

overall: 19 1/2 x 22 1/2 in

\$50,000 - 70,000

Provenance

Private collection, Reno, Nevada.

The letter reads:

Friend Dixon and Hoffman

I received your letter and will be glad to see you over here and when you come the robe will be spread[sic] and the pipe lit if you will drop me a line when you are coming I will meet you at the foot of the lake there are no Injuns here but there is lots of good picture country and I think we can have a good time My Wife sends best wishes[sic] and will also be glad to see you

I spoke to our son Jack about you fellers coming he sprung a long talk but I dont sary[sic] his language yet it might have been a kick he was putting in but come on over I think I can squar[sic] with him for you

Your friend

C. M. Russell

111

CHARLES MARION RUSSELL (1864-1926)

Drawing of a bucking bronco with a photograph of the artist at his easel unsigned

pencil on paper

image: 4 x 3 1/2 in

overall: 14 1/2 x 17 1/2 in

\$6,000 - 8,000

Provenance

Collection of the artist.

Collection of Joe DeYong, student of the artist.

Private collection, Reno, Nevada.

Inscribed above the drawing reads, "For Bob Griffen - a pencil sketch by Chas. M. Russell. One of many I fished out of the coal bucket in Russell's studio, between 1916 and 1926. Joe DeYong"

112

OLAF CARL SELTZER (1877-1957)

Letter with illustrations of a mounted cowboy and an Indian

initialed 'O.C.S.' (lower left of the envelope)

and initialed 'O.C.S.' (upper center of the letter) and dated (on the letter)

watercolor and pencil on paper

first 3 x 4 in; second 3 x 1 3/4 in

overall: 22 3/4 x 15 3/4 in

Painted in 1949

\$7,000 - 10,000

Provenance

Private collection, Reno, Nevada.

In a letter to Robert A. Griffen, the artist thanks his friend for inviting him to Reno but declines writing in part, "I am staying right here at home where I belong."



111



112



113

113

OLAF CARL SELTZER (1877-1957)

Letter with illustrations of a raven, donkey and mining cave
 initialed 'O.C.S.' (lower left of the envelope);
 second signed twice 'O. C. Seltzer.' (upper right and lower left)
 watercolor and ink on paper
first 3 x 3in; second 3 x 4 1/2in; third 3 1/2 x 5in
 overall: 23 3/4 x 15 3/4in
 Painted in 1948
\$7,000 - 10,000

Provenance

Private collection, Reno, Nevada.

In the letter to Robert A. Griffen, the artists writes that he is sorry to hear his friend is unwell but that "this artists effort of mine will help you...."



114

114

OLAF CARL SELTZER (1877-1957)

Letter with illustration of mounted cowboy and bison
 first initialed 'O.S.' in ligature (lower left of the envelope) and second initialed 'O.C.S.' (lower right)
 watercolor and pencil on paper
first 2 1/2 x 3in; second 1 1/4 x 2in
 Painted in 1949
\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.

In the letter to Robert A. Griffen, the artist thanks him for his Christmas card, and writes "I hope you are not being set back too bad on your house building on account of the earth quakes, they seem to be something on the order of the Helena quakes." He also mentions that he in enclosing "a master piece of 50 years ago, Oh boy, it is a large canvas."

115

EDWARD BOREIN (1872-1945)

Bucking bronco
 signed (lower right)
 watercolor on paper
sight: 5 1/2 x 3 1/2in
 overall: 20 1/4 x 17in
\$5,000 - 7,000

Provenance

Private collection, Reno, Nevada.



115

116

JOHN WILLARD CLAWSON (1858-1936)

Miner's surprise
 signed 'J W Clawson' (lower right)
 oil on canvas
29 1/2 x 46in
 overall: 40 1/2 x 56 1/2in
\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.

Exhibited

Sacramento, Senate Art Loan Program,
 January 3, 1982 - March 19, 1999.

117

OLAF CARL SELTZER (1877-1957)

Lions at rest
 signed and dated 'O. Seltzer. / 1903' (lower left)
 oil on board
16 1/4 x 24 1/2in
 overall: 25 1/2 x 33 3/4in
 Painted in 1903
\$4,000 - 6,000

Provenance

Private collection, Reno, Nevada.



116



117



118



118 (alternate view)

118

CHARLES MARION RUSSELL (1864-1926)

Where the best of riders quit
signed 'CM Russell' (along base) with cow skull cipher and stamped
'Roman Bronze Works Inc. N.Y.' (along edge of base)
bronze with dark brown patina
height: 14 1/4in
\$30,000 - 50,000

Provenance

Private collection, Southern California.

According to Rick Stewart's book *Charles M. Russell Sculptor*, only fifteen lifetime casts were made of this bronze. It would eventually become one of the artist's most popular works. This example is one of five known posthumous castings done by Roman Bronze Works after they incorporated in the 1940s.

119

HERBERT HASELTINE (1877-1962)

Cowboy; Cowgirl (a pair)
each inscribed 'Herbert Haseltine / 1939' (on the bronze base)
each gilded bronze on a marble base
each height with base: 14in
\$8,000 - 12,000

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

120

FREDERICK GEORGE RICHARD ROTH (1872-1944)

Bear
inscribed 'Copyright 1904 by Fred G R Roth' (on the top of the base) and
further inscribed 'Roman Bronze Works N.Y.' (on the side of the base)
bronze with green patina
height: 7in
\$1,500 - 2,500

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



119



120



121

121

MAYNARD DIXON (1875-1946)

Portrait of an Indian with a pipe
initialed and indistinctly inscribed 'MD...'
(lower left)

charcoal on paper

sight: 16 x 13in

overall: 27 x 23in

\$8,000 - 12,000

Provenance

Private collection, Mountain View, California.

122

MAYNARD DIXON (1875-1946)

Torso, brunette

initialed and dated 'MD / 1933' (lower left) and
titled 'Torso - Brunette' (on the reverse) and
estate-stamped (on the backing board)

charcoal on paper

25 1/2 x 19 1/4in

overall: 29 1/2 x 23 1/4in

Executed in 1933

\$4,000 - 6,000

There is an unfinished nude on the reverse.



122

123

JULES B. DAHLAGER (1884-1952)

Evening glow on Deer Mountain, Ketchikan, Alaska; Alaskan mountains at sunset (two) first signed and dated 'Jules / '48' (lower left); second signed indistinctly (lower right) first oil on canvas board; second oil on canvas each 18 x 24in

first overall: 24 x 30in; second overall: 26 1/2 x 32 1/2in

First painted in 1948

\$4,000 - 6,000



123

124

CHARLES A. FRIES (1854-1940)

Silent places, desert near Morongo Mountains, near Palm Springs signed 'C. A. Fries' (lower right) and titled 'Silent Places' (on an old handwritten label on the reverse)

oil on canvas

24 1/4 x 36 1/4in

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

Painted circa 1924

\$5,000 - 7,000



123

Exhibited

Palm Desert, Walter N. Marks Center for the Arts, College of the Desert, *Desertscapes, Early California Desert Painters*, April 5-22, 2010.



124



125



126



127

125

ED MELL (BORN 1942)

Brilliant southwest sky
signed (lower right) and signed and dated (on the reverse)
oil on canvas

36 x 48in

overall: 37 1/2 x 49 1/2in

Painted in 1980

\$8,000 - 12,000

126

MORRIS RIPPEL (BORN 1930)

Whispering canyon
signed 'M. RippeL ©' (lower right)
watercolor on paper

13 1/2 x 22in

overall: 22 x 31in

\$4,000 - 6,000

Provenance

Private collection, San Diego, California.

127

R. BROWNELL MCGREW (1916-1994)

Found 'em
signed (lower right) and titled (on the reverse)
oil on masonite

38 x 48in

overall: 37 3/4 x 47 3/4in

\$30,000 - 50,000

Provenance

With O'Brien's Art Emporium, Scottsdale, Arizona.



128

PAUL GRIMM (1891-1974)

Hilltop road; Trees and hills; Ranch scene; Trees along a road (group of 4) first, second and third signed (lower right); fourth signed (lower left) first, second and third oil on board; fourth oil on canvas affixed to board
first, second and third: 12 x 16in; fourth 16 x 12in
 each unframed
\$4,000 - 6,000



129

PAUL GRIMM (1891-1974)

Road to the mountains; Road to a ranch; In the woods; Tree lined road with distant mountains (group of 4) first, second and third signed (lower left); fourth signed (lower right) first and second oil on board; third and fourth oil on canvas affixed to board
each 12 x 16in
 each unframed
\$4,000 - 6,000

130

PAUL GRIMM (1891-1974)

Approaching shadows signed (lower left) and signed (on the stretcher bar) and titled (on a handwritten label on the reverse)
 oil on canvas
16 1/4 x 22in
 overall: 22 1/4 x 28 1/4in
\$5,000 - 7,000



131

ALSON SKINNER CLARK (1876-1949)

San Jacinto signed, dated and inscribed 'To my friend Louis Alson Clark 1930' (lower right) oil on canvas affixed to board
17 1/2 x 21 1/2in
 overall: 25 1/2 x 29 1/2in
 Painted in 1930
\$6,000 - 8,000



Provenance

Private collection, Los Angeles, California.

128

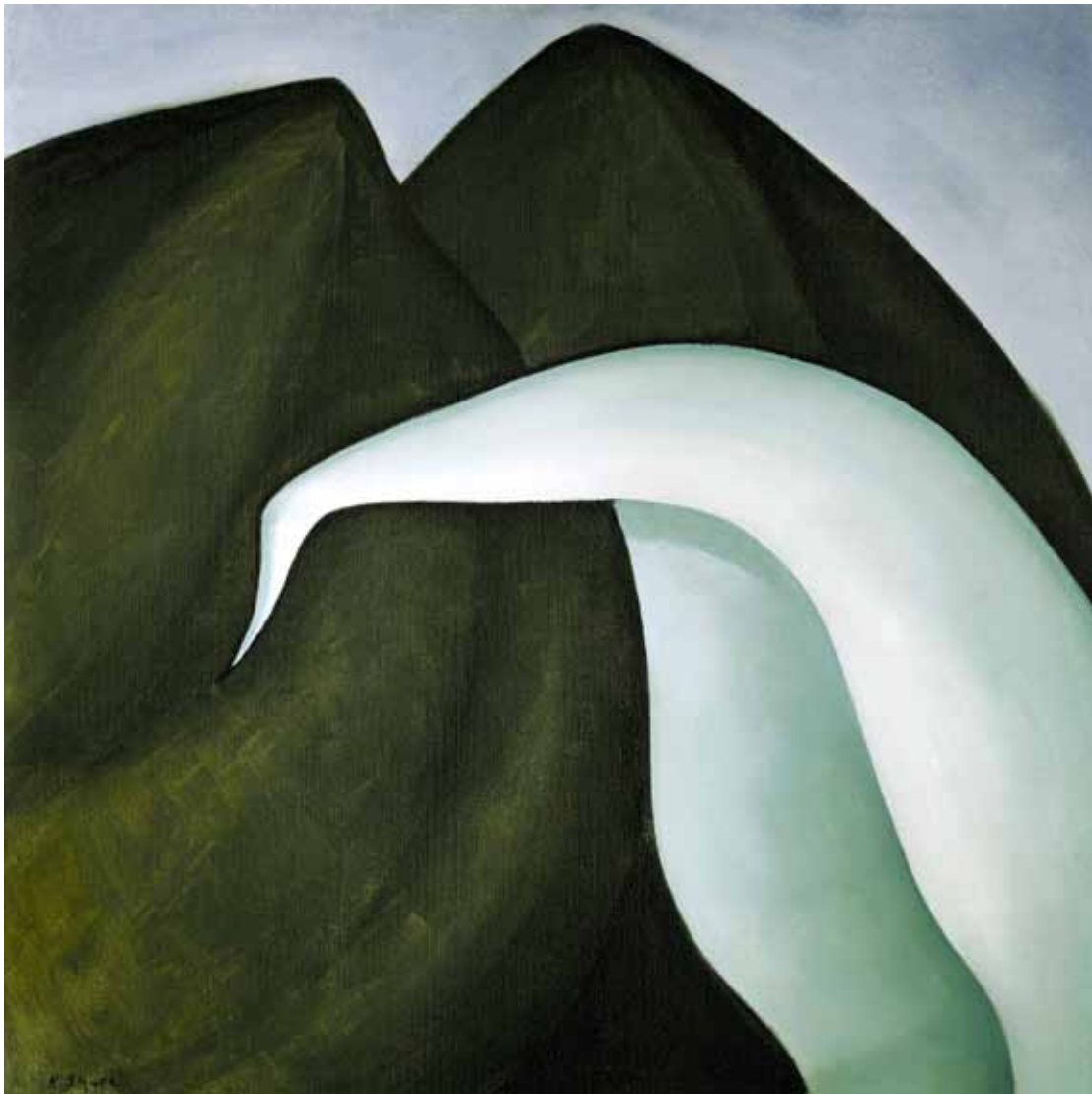
129



130



131



132

132

HENRIETTA SHORE (1880-1963)

Waterfall

signed 'H. Shore' (lower left)

oil on canvas

26 x 26in

overall: 28 x 28in

Painted circa 1922

\$60,000 - 80,000

Provenance

Private collection, San Francisco, California.

Exhibited

Monterey, Monterey Peninsula Museum of Art, *Henrietta Shore: A Retrospective*, December 6, 1986 – January 25, 1987.

Oakland, The Oakland Museum, *Turning the Tide: Early Los Angeles Modernists* October 13 – December 16, 1990, traveling exhibition, Santa Barbara, The Santa Barbara Museum of Art, July 13, 1990 – January 20, 1992.

Palm Springs, Palm Springs Desert Museum.

Literature

P. J. Karlstrom, S. Ehrlich, *Turning the Tide: Early Los Angeles Modernists 1920-1956* Santa Barbara, 1990, p. 151, fig. 29, illus.

In Karlstrom and Ehrlich's book, *Turning the Tide: Early Los Angeles Modernists 1920-1956*, they write:

"...[When Henrietta Shore] returned to New York in 1920 for a three-year sojourn, she developed a semi-abstract style given to nature symbolism. In accord with current modernist trends, she pared forms down to essentials and flattened them on the picture plane. Typically, as in ...*Waterfall* large, planar figurations flow or pulse on the surface in ways that suggest elemental forces.

While synthesizing the forces of nature, these pulsant forms also serve as vessels of thought and desire. As such, they convey feelings of wonder, awe for the vast expanse of the cosmos, esteem for the swelling power of water...the surging white form in *Waterfall*, shaped like a petal and painted as densely as the mountain, implies the oneness of plants, water, and earth. Indeed the artist conceived nature's forms, and thus her abstractions of them, as independent and unified:

To be true to nature one must be abstract. Nature does not waste her forms. If you would know the clouds - then study the rocks. Flowers, shells, rocks, trees, mountains, hills - all have the same forms within themselves." (p. 150-151)



133

133

HENRIETTA SHORE (1880-1963)

Tree of life

signed 'H Shore' (lower right)

oil on canvas

30 x 28in

overall: 35 1/2 x 33 1/2in

Painted circa 1921

\$70,000 - 90,000

Provenance

With Shoshana Wayne Gallery, Santa Monica, California.

Private collection, San Francisco, California.

Exhibited

Monterey, Monterey Peninsula Museum of Art, *Henrietta Shore: A Retrospective*, December 6, 1986 – January 25, 1987.



134

134

ANNE MILLAY BREMER (1868-1923)

Morning rhapsody

signed 'A. M. Bremer' (lower right) and
initialed 'AMB' (on the stretcher bar)

oil on canvas

28 3/4 x 23 3/4in

overall: 31 3/4 x 26 3/4in

\$4,000 - 6,000

Provenance

Private collection, Berkeley, California.

135

GEZA KENDE (1889-1952)

Stoneware and cabbage (Still life
with vegetables)

signed and dated 'Geza Kende / 1944.'
(lower left)

oil on canvas

25 x 30in

overall: 31 1/4 x 36 1/4in

Painted in 1944

\$4,000 - 6,000

Provenance

By descent through the artist's family.

With George Stern Fine Arts, Los Angeles,
California.

136

SI CHEN YUAN (1911-1974)

Merry peach

signed 'S. C. Yuan' (lower right)

oil on masonite

16 x 20in

overall: 22 x 23in

\$4,000 - 6,000

137

DONG KINGMAN (1911-2000)

Look down the island

signed 'Kingman' (lower right) and signed and
titled (on the reverse)

watercolor and pencil on paper

20 x 27 1/4in

\$4,000 - 6,000

Provenance

Collection of Robert Aichele, Gold River,
California.



135



136



137



138

138

JOSEPH RAPHAEL (1869-1950)

Muni Pier, San Francisco

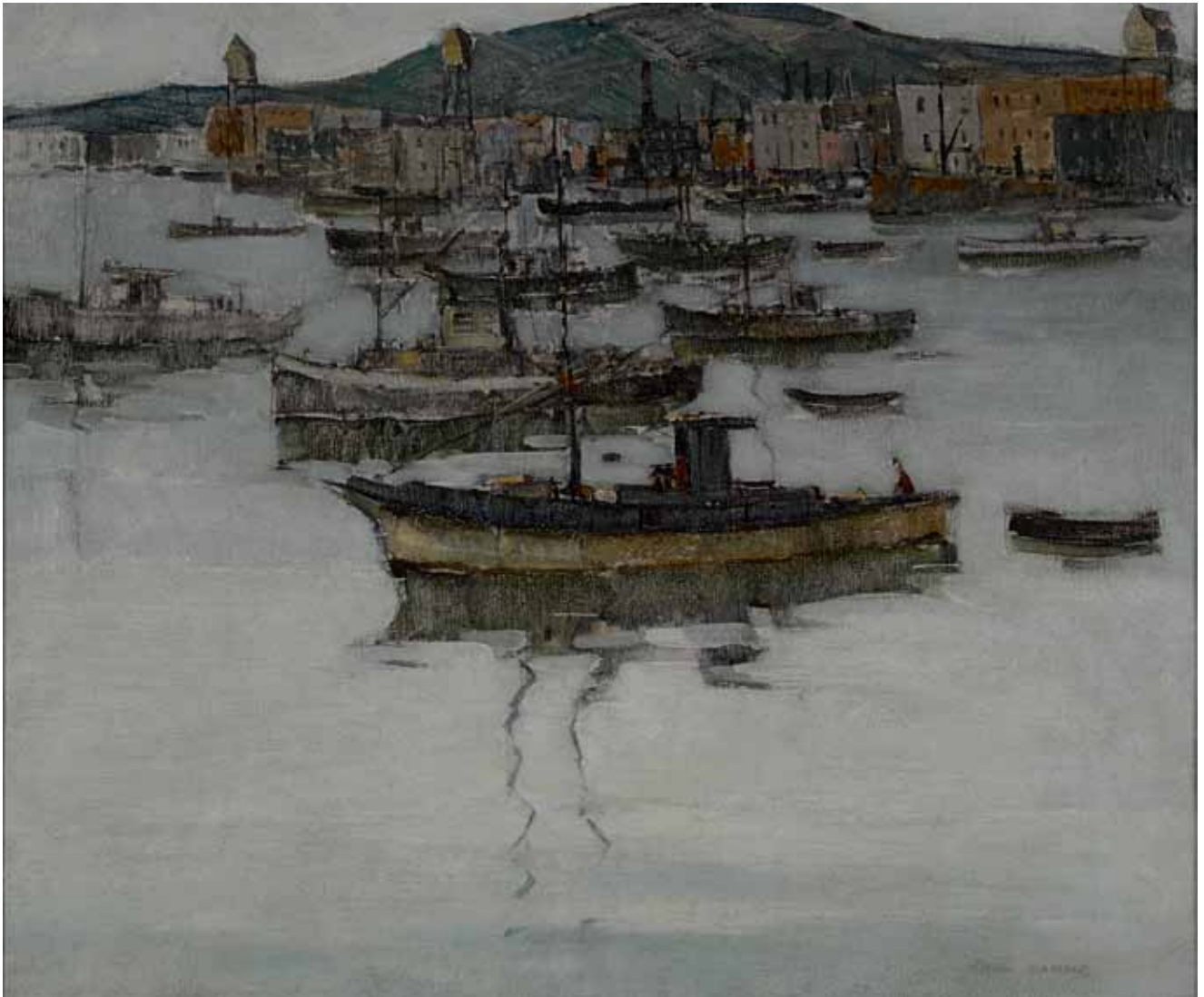
signed, titled and inscribed 'Muni Pier / Joe Raphael / Best Wishes' (lower right)

ink and oil on paper affixed to board

21 1/2 x 28in

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

\$8,000 - 12,000



139

139

PAUL SAMPLE (1896-1974)

Boats at anchor

signed (lower right) and signed and titled (on the stretcher bar)

oil on canvas

20 x 24in

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

\$15,000 - 20,000

There is a harbor scene on the reverse.



139 (reverse)



140

140

PHIL DIKE (1906-1990)

Road to Santa Barbara (Rincon)
signed and dated 'Phil Dike '78' (lower right)
and signed and titled (on the reverse)
watercolor on paper

22 x 30in

overall: 30 x 37in

Painted in 1978

\$8,000 - 12,000

Provenance

Challis Galleries, Ltd., Laguna Beach, California.

Private collection, Costa Mesa, California.

141

PHIL DIKE (1906-1990)

Summer surface
signed (lower right) and signed and titled (on the reverse)

watercolor on paper

22 x 30in

overall: 30 x 37in

\$8,000 - 12,000

Provenance

Challis Galleries, Ltd., Laguna Beach, California.

Private collection, Costa Mesa, California.



141

142

MILLARD SHEETS (1907-1989)

Hawaii (Fishermen pulling up an Outrigger canoe)
signed, dated and inscribed 'Millard Sheets
1961 To the Burgis with Love' and titled,
dated and inscribed 'To Cap and Juanita with
Love Christmas 1961 from Mary and Millard'
(on the reverse)

watercolor on paper

22 x 30in

overall: 34 x 42in

Painted in 1961

\$10,000 - 15,000

143

MILLARD SHEETS (1907-1989)

Gypsy camp, York, England
signed 'Millard Sheets' (lower right)

watercolor on paper

22 x 30in

overall: 28 1/2 x 36in

\$5,000 - 7,000



142



143



144

144

RAY STRONG (1905-2006)

Passing train beneath Mount Shasta

signed (lower right)

oil on masonite

24 x 34in

overall: 28 1/2 x 38 1/2in

\$4,000 - 6,000

Provenance

Collection of Florence M. Youngberg, Ross, California.

Private collection, Harper, Oregon.

145

DAVID CHAPPLE (BORN 1947)

Valley farm

signed (lower right) and titled (on the reverse)

oil on canvas board

24 x 30in

overall: 34 1/2 x 40 1/2in

\$4,000 - 6,000



145

146

EMIL JEAN KOSA, JR. (1903-1968)

Assisi #2

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

oil on canvas

23 1/2 x 31 3/4in

overall: 32 x 40in

\$5,000 - 7,000

Provenance

Private collection, Southern California.

147

SI CHEN YUAN (1911-1974)

Bridge over the Seine, Paris

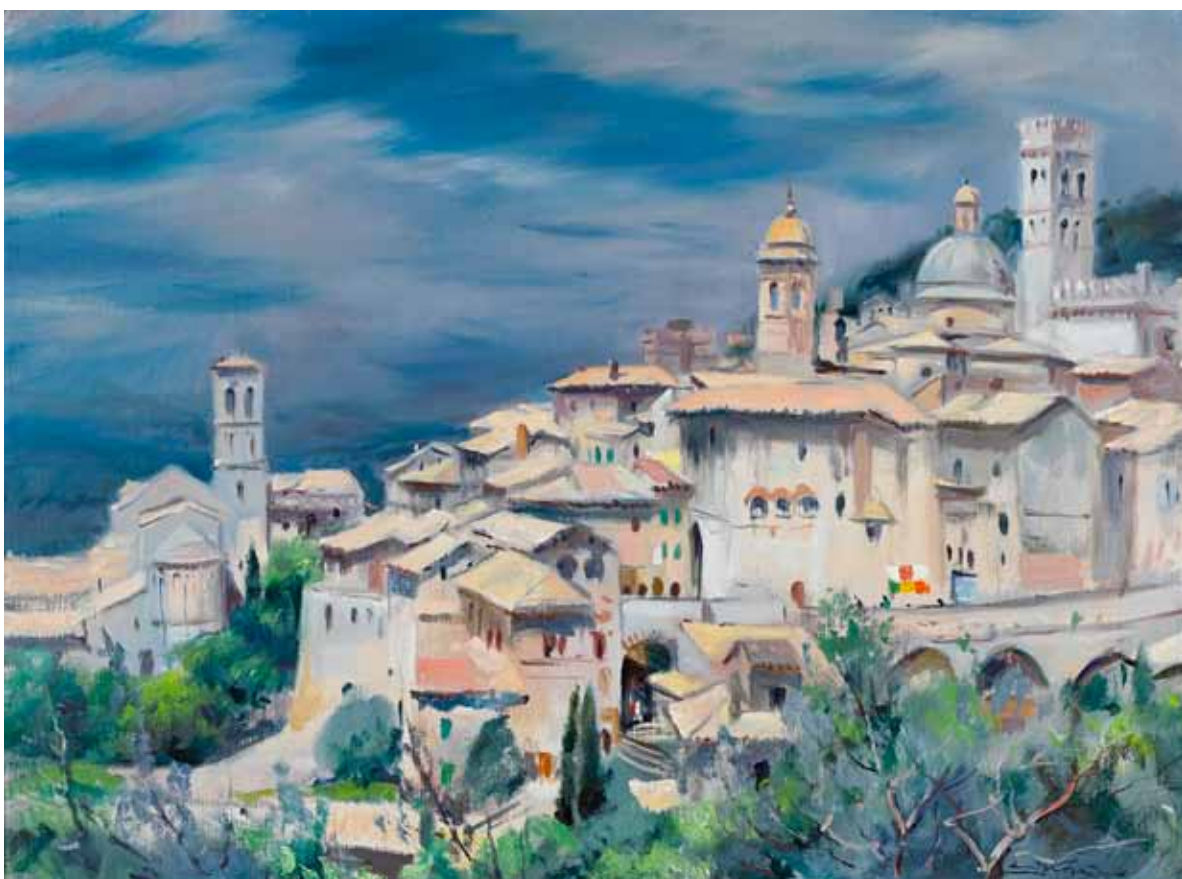
signed 'S. C. Yuan' (lower right)

oil on canvas

18 1/4 x 24in

overall: 25 x 30 3/4in

\$5,000 - 7,000



146



147



148



149



150



151

148

BRIAN BLOOD (BORN 1962)

Cows in Telluride Valley
initialed 'BB' (lower left)

oil on canvas

48 x 60in

overall: 56 x 69in

\$7,000 - 10,000

Provenance

Private collection, Northern California.

149

BRIAN BLOOD (BORN 1962)

Wildflowers and eucalyptus, Big Sur
initialed 'BB' (lower left) and signed, titled and dated "'Wildflowers & Eucalyptus" Big Sur © 2007 Brian Blood' (on the stretcher bar)

oil on canvas

30 x 40in

overall: 39 x 49in

Painted in 2007

\$4,000 - 6,000

Provenance

With Garden Gallery, Half Moon Bay, California.

Private collection, Northern California.

150

DAVID HOWARD HITCHCOCK (1861-1943)

Mount Ka'ala from Mokuleia Beach Section

signed and dated 'D Howard Hitchcock / Honolulu H.I. 1928' (lower center) and signed, titled and dated 'Kaola [sic] Mt. from / Mokuleia Beach Section / painted June - 1928 / by D Howard Hitchcock / Honolulu H.I.' (on the reverse)

oil on canvas affixed to board

7 x 16in

overall: 12 1/4 x 21 1/4in

Painted in 1928

\$5,000 - 7,000

151

ROBERT LEE ESKRIDGE (1891-1975)

Kites, Honolulu

signed and titled 'Robert Lee Eskridge / Honolulu' (lower left)

watercolor on paper

15 1/4 x 20 1/4in

overall: 24 1/4 x 28 3/4in

\$4,000 - 6,000



152



153

152

EDUARDO LEFEBVRE SCOVELL (1864-1918)

Kilauea

signed and inscribed 'Ed Scovell / Hilo H.I.' (lower left)
oil on canvas

16 x 31in

overall: 23 1/2 x 38 1/2in

Painted circa 1890

\$5,000 - 7,000

Provenance

Collection of Don Severson, Honolulu, Hawaii.

Private collection, Los Angeles, California.

Literature

D. Severson, *Finding Paradise: Island Art in Private Collections*,
Honolulu, 2002, p. 98, illus. in color.

153

GEORGE STRATEMEYER (19TH CENTURY)

Volcanic eruption, Kilauea

signed and dated 'Stratemeyer / 85' (lower right)
oil on canvas

14 x 24in

overall: 22 x 32in

Painted in 1885

\$4,000 - 6,000

END OF SALE

Bartlett, Dana	95	Lachman, Harry B.	88
Bierstadt, Albert	8	Logan, Maurice	44
Bischoff, Franz Arthur	85, 103		
Blood, Brian	148, 149	McGrew, R. Brownell	127
Borein, Edward	115	Mell, Ed	125
Borg, Carl Oscar	109	Mitchell, Alfred R.	60, 61
Botke, Cornelis	76	Munger, Gilbert	20
Botke, Jessie Arms	71-73		
Brandriff, George Kennedy	64	Nahl, Charles Christian	7
Braun, Maurice	59, 77, 101		
Bremer, Anne Millay	134	Payne, Edgar	39, 57, 66, 74, 75, 80, 81
		Perry, Enoch Wood	14
Chapple, David	145	Peters, Charles Rollo	3
Chittenden, Alice Brown	62	Piazzoni, Gottardo Fidele Ponziano	45
Clapp, William	53, 54	Puthuff, Hanson	98
Clark, Alson Skinner	49, 86, 104, 131		
Clawson, John Willard	116	Raphael, Joseph	32, 47, 138
Cook, William B.	27	Redmond, Granville	42, 52, 82
Cooper, Colin Campbell	89	Reiffel, Charles	79
Coulter, William Alexander	4	Rider, Arthur Grover	41
Coutts, Alice Gray	23	Rippel, Morris	126
		Rockwell, Cleveland	2
Dahlager, Jules B.	123	Rose, Guy	43
Davis, Charles Harold	51	Roth, Frederick George Richard	120
Deakin, Edwin	18, 19, 91	Rozaire, Arthur Dominique	87
DeLongpre, Paul	90	Russell, Charles Marion	110, 111, 118
Denny, Gideon Jacques	1, 22		
Dike, Phil	140, 141	Sample, Paul	139
Dixon, Maynard	107, 108, 121, 122	Schafer, Frederick Ferdinand	9, 10
		Scovell, Eduardo Lefebvre	152
Eskridge, Robert Lee	151	Seltzer, Olaf Carl	112, 113, 114, 117
		Sheets, Millard	142, 143
Fries, Charles A.	124	Shore, Henrietta	132, 133
		Silva, William Posey	33
Gile, Selden Connor	55, 56	Smith, Jack Wilkinson	35, 65, 69
Gray, Percy	28, 29, 50, 63	Stratemeyer, George	153
Grimm, Paul	102, 128-130	Strong, Ray	144
Hahn, William	24	Ufer, Walter	105, 106
Hansen, Armin	30, 31, 40, 46		
Harris, Sam Hyde	96	Von Perbandt, Carl	11
Haseltine, Herbert	119		
Herzog, Hermann	13	Wachtel, Elmer	67, 68, 78
Hill, Thomas	5, 6, 15, 16	Wachtel, Marion Kavanagh	83, 100
Hitchcock, David Howard	150	Welch, Thaddeus	21
Holdredge, Ransom Gillet	12	Wendt, William	34, 36, 70
Hunt, Thomas Lorraine	38, 58	White, Orrin A.	99
		Widforss, Gunnar Mauritz	48
Kaufmann, Ferdinand	84		
Keith, William	17, 25, 26	Yuan, Si Chen	136, 147
Kende, Geza	135		
Kingman, Dong	137		
Kleitsch, Joseph	37, 92-94		
Kosa, Jr., Emil Jean	97, 146		

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Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

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

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

A detailed oil painting of a young boy, Gordon Fairchild, by John Singer Sargent. The boy has light brown, wavy hair and is looking slightly to the right with a soft expression. He is wearing a dark, textured garment. The background is dark and indistinct.

AMERICAN ART

Wednesday May 20, 2pm
New York

JOHN SINGER SARGENT

(American, 1856-1925)
Portrait of Gordon Fairchild, 1887
Oil on canvas
21 ¼ x 17 ¼in
\$300,000 - 500,000

PREVIEW

May 16-20

INQUIRIES

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