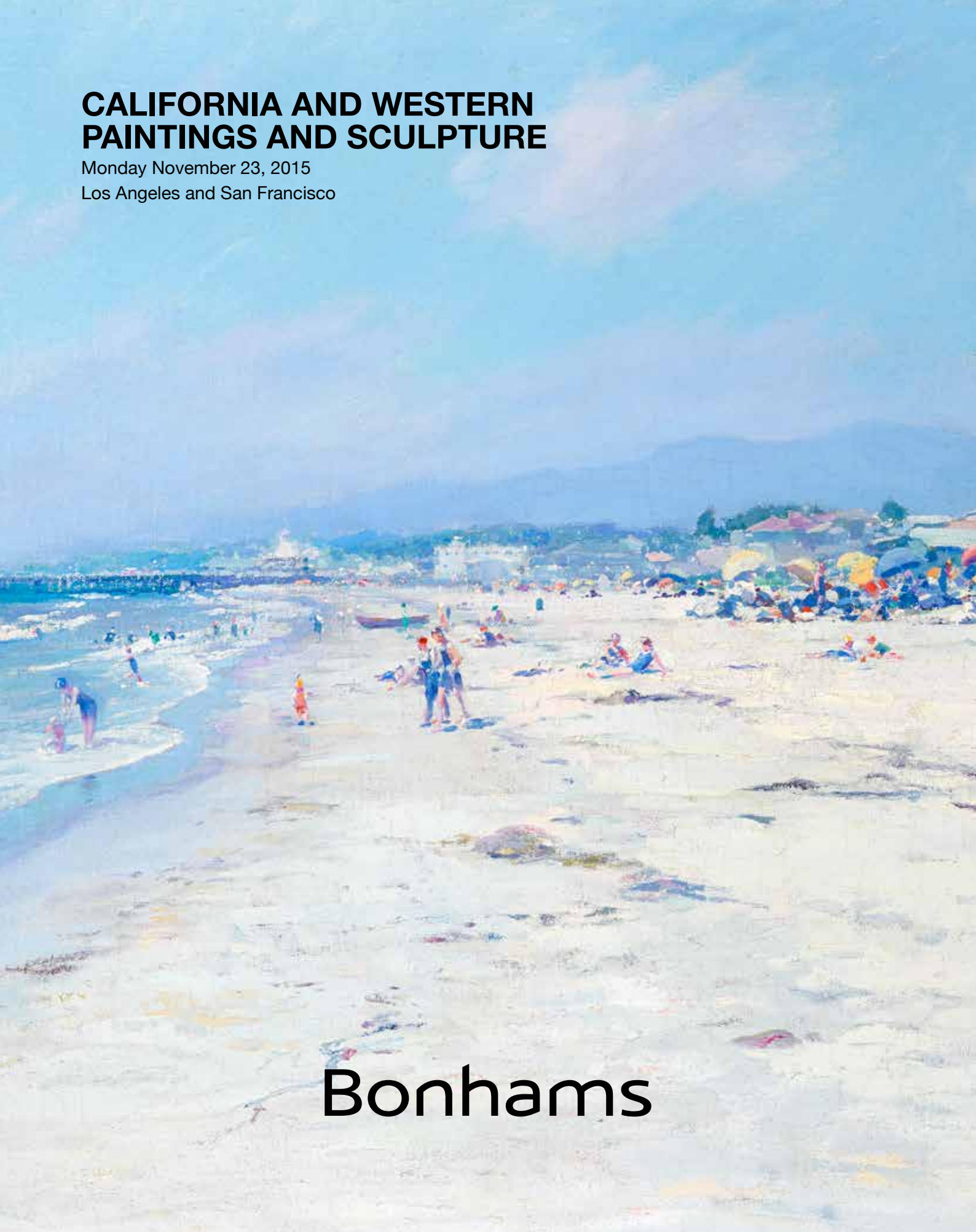


CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Monday November 23, 2015

Los Angeles and San Francisco



Bonhams







CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Monday November 23, 2015 at 6pm
Simulcast sale Los Angeles and San Francisco

BONHAMS

7601 W. Sunset Boulevard
Los Angeles, California 90046

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

PREVIEW

San Francisco

Friday November 13, 12pm to 5pm
Saturday November 14, 12pm to 5pm
Sunday November 15, 12pm to 5pm

Los Angeles

Friday November 20, 12pm to 5pm
Saturday November 21, 12pm to 5pm
Sunday November 22, 12pm to 5pm

BIDS

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

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

SALE NUMBER: 22501

Lots 1 - 153

CATALOG: \$35

INQUIRIES

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

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

Erin Cabral, Specialist/Cataloguer
+1 (415) 503 3345
erin.cabral@bonhams.com

Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 25
Inside front cover: Lot 38
Facing page: Lot 63
Session page: Lot 52
Inside back cover: Lot 107
Back cover: Lot 103

To bid via the internet please visit
www.bonhams.com/22501

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.

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/22501 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

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

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Patrick Meade
Chief Executive Officer

James Hendy
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Gary Espinosa
Judith Eurich
Alan Fausel
Mark Fisher
Martin Gammon
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GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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





1

GRACE CARPENTER HUDSON (1865-1937)

Love me, love my dog

signed and dated 'copyright by / G Hudson / 03.' (lower left) and signed, inscribed and numbered 'G. Hudson / Ukiah / Cal / 227' (on the reverse)

oil on board

7 1/4 x 5 1/4in

overall: 12 3/4 x 10 3/4in

Painted in 1903

\$5,000 - 7,000

Provenance

With Schussler Bros., San Francisco, California.

Private collection, San Francisco, California.

Thence by descent.

2

CHARLES A. FRIES (1854-1940)

Kittens at play on dresser

signed 'C.A. Fries' (lower left) and titled and numbered '1674' (on the reverse)

oil on canvas

15 1/2 x 21 1/2in

overall: 22 x 28in

\$4,000 - 6,000

3

GEORGE HENRY BURGESS (1831-1905)

Horse on a ranch, Marin County

signed and dated 'Burgess 1887' (lower left)

oil on canvas

12 3/4 x 17 1/2in

overall: 18 3/4 x 23 1/4in

Painted in 1887

\$4,000 - 6,000

1



4

EDWIN DEAKIN (1838-1923)

Soldiers marching on Rue Militaire

signed (lower left)

oil on canvas

26 x 24in

overall: 32 1/2 x 30 1/2in

\$4,000 - 6,000

2



3



4



5

NORTON BUSH (1834-1894)

Central American river scene, believed to be Ecuador
signed and indistinctly dated 'N Bush / 18[.]' (lower left)

oil on canvas

20 x 30in

overall: 26 x 36in

\$10,000 - 15,000

Provenance

Private collection, Southern California.



6

GRAFTON TYLER BROWN (1841-1918)

View From Puget Sound, midsummer effect, Mount Tacoma, Washington
signed and dated 'GT Brown 87' (lower left) and inscribed with title 'View from Puget Sound
with Mid Summer Effect. / Mt. Tacoma. Washington / 14,450 Ft. high' (on reverse)

oil on canvas board

12 x 20in

overall: 23 x 31in

Painted in 1887

\$15,000 - 25,000

Provenance

Private collection, Tacoma, Washington.

Property from the collection of John P. Driscoll.

Exhibited

New York, Babcock Galleries, *African Americans - Seeing and Seen, 1766-1916*, January 21 -
April 2, 2010, no. 42.



7

7

GIUSEPPE CADENASSO (1858-1918)

Chain of Lakes, Golden Gate Park
signed 'G. Cadenasso' (lower right)

oil on canvas

25 x 30in

overall: 35 1/4 x 40 1/4in

\$4,000 - 6,000

Provenance

With Garzoli Gallery, San Raphael, California.

With Cederwall Fine Art, San Francisco,
California.

Private collection, Northern California.

8

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

\$4,000 - 6,000

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



8

9

EDWARD HILL (1843-1923)

Riders with pack horses in a mountain
landscape

signed 'Edward Hill' (lower right)

oil on canvas

24 1/2 x 36 3/4in

overall: 31 x 43in

\$4,000 - 6,000

Provenance

Private collection, Southern California.

10

CHRISTIAN JORGENSEN (1860-1935)

Yosemite Valley

signed 'Chris Jorgensen.' (lower left)

watercolor on paper affixed to board

22 x 27in

overall: 28 1/2 x 33 3/4in

\$4,000 - 6,000

Provenance

With Gump's, San Francisco, California.

Private collection, Northern California.



9



10



11

11
THOMAS HILL (1829-1908)

Yosemite Falls
 signed 'T. Hill' (lower right)
 oil on canvas
 29 x 20in
 overall: 36 1/2 x 27in
\$15,000 - 20,000

Provenance
 Private collection, Southern California.

12
HERMANN HERZOG (1832-1932)

Sunlit waterfall
 signed 'H. Herzog' (lower left)
 oil on board
 30 x 24in
 overall: 41 x 34 3/4in
\$20,000 - 30,000

Provenance
 Private collection, Austin, Texas.





13

13

CHARLES ROLLO PETERS (1862-1928)

San Francisquito nocturne

signed 'Charles Rollo Peters' (lower left) and inscribed 'San Francisquito / Nocturne Charles Rollo Peters 1923' (on the stretcher bar)

oil on canvas

13 1/4 x 16in

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

\$4,000 - 6,000

Provenance

With Gump Galleries, San Francisco, California.

With William A. Karges Fine Art,

Carmel, California.

Private collection, Rancho Santa Fe, California.

14

PERCY GRAY (1869-1952)

California coast; Landscape with eucalyptus (group of 2)

each unsigned

each watercolor on paper

first sheet: 4 x 7in, image: 3 1/4 x 4 3/4in; second 3 1/2 x 5 1/4in

first overall: 11 1/4 x 12 1/4in; second overall: 12 1/4 x 14 1/4in

\$4,000 - 6,000

Provenance

Private collection, Northern California.

Exhibited

Moraga, Saint Mary's College of California Museum of Art, *The Nature of Collecting, The Early 20th Century Fine Art Collection of Roger Epperson*, July 8 - September 16, 2012.



14 (1)

15

FRANZ ARTHUR BISCHOFF (1864-1929)

Yellow and pink roses

signed 'Franz A Bischoff.' (lower left)

watercolor on paperboard

19 3/4 x 28in

overall: 28 1/2 x 36 3/4

\$5,000 - 7,000

Provenance

Private collection, Southern California.



14 (2)

16

LOUIS AGASSIZ FUERTES (1874-1927)

A pair of passenger pigeons accompanied by a second work (group of 2)

first and second signed (lower right); second dated 'Dec 1-1907' (lower left)

each watercolor and pencil on paperboard

first 19 1/2 x 15in; second 19 1/4 x 12in

first overall: 24 3/8 x 20 1/8in; second overall: 23 x 15 1/4in

\$4,000 - 6,000

Provenance

Private collection, Northern California.

Fuertes was an American ornithologist, illustrator and artist. His studied depictions of the passenger pigeon (or wild pigeon) provide some of the most beautiful and detailed images of this extinct species. The birds, once common in North America, existed in huge migratory flocks. The very last living example is believed to have died in a Cincinnati Zoo in 1914.



15



16 (1)



16 (2)





17

17

ALBERT THOMAS DEROME (1885-1959)
Evening, Spanish Bay Dunes, Monterey Bay
signed 'Albert / DeRome' (lower left) and titled
and dated 'Evening / Spanish Bay Dunes /
Monterey Bay / 1955' (on the reverse)

oil on board

18 x 24in

overall: 22 1/2 x 28 1/2in

Painted in 1955

\$7,000 - 9,000

Provenance

Private collection, Los Angeles, California.

Literature

W. A. Nelson-Ress, *Albert Thomas DeRome
1885 - 1959 Being a Story of his Life and
a Picture Diary of his Oils and Watercolors*,
Oakland, 1988, p. 156, no. 529, illus. in color.



18

18

WILLIAM POSEY SILVA (1859-1948)

Oceanside trees

signed 'William Silva' (lower left)

oil on canvas

16 x 20in

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

\$5,000 - 7,000

Provenance

Private collection, Los Angeles, California.

19

MARY DENEALE MORGAN (1868-1948)

Cypress at Monterey

signed 'M. deNeale Morgan' (lower right)

gouache on paper

19 x 25in

overall: 33 x 39in

\$8,000 - 12,000

Exhibited

Irvine, The Irvine Museum, *All Things Bright &
Beautiful, Paintings from The Irvine Museum*,
Touring Exhibition 2008-2009.

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

20

ALBERT THOMAS DEROME (1885-1959)

Fall afternoon, Pacheco Creek near Bell Station
signed 'Albert / DeRome' (lower right) and
titled 'Fall Afternoon / Pacheco Creek Nr Bell
Station / 1955' (on the reverse)

oil on masonite

18 x 24in

overall: 25 3/4 x 31 3/4in

Painted in 1955

\$6,000 - 8,000

Provenance

With Montgomery Gallery, San Francisco,
California.

Private collection, Los Angeles, California.



19



20



21

21

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

Clipper ship off Land's End
signed, dated and inscribed 'W. A. Coulter /
San Francisco / 1880.' (lower right)
oil on canvas
36 x 60in
overall: 45 x 68 3/4in
Painted in 1880
\$5,000 - 7,000

Provenance

Private collection, Los Gatos, California.
Thence by descent.

22

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

A ship of the Black Ball Line taking on a pilot,
San Francisco Bay
signed 'W. A. Coulter' (lower right)
oil on canvas
30 x 25 1/4in
overall: 38 x 33in
\$4,000 - 6,000

Provenance

Private collection, Northern California.

23

ARTHUR PUTNAM (1873-1930)

Standing bear
inscribed 'APutnam © 09 by A. P. / 09 710
10' (on the top of the base) and inscribed
'Cast By Roman Bronze Works N.Y.' (on the
side of the base)
bronze with brown patina
height: 8 1/2in
\$4,000 - 6,000



22



23

24

ARTHUR PUTNAM (1873-1930)

Winning of the West, Path of Gold, Standard
inscribed 'A. Merle - Co.' (on the top) and inscribed 'Rudgear Merle' (on the base)

painted cast iron

height: 81 1/2in

\$5,000 - 8,000

This base of a street light was one of 327 standards, installed in 1916, which lined Market Street from the Ferry Building to Castro Street, known as the Path of Gold. It is part of the legacy from the City Beautiful movement of the early 20th century, which also gave San Francisco the Civic Center.

The work features three bands of historical subjects progressing from the bottom to the top: ox-drawn covered wagons with weary pioneers and dog, seated mountain lions peering down at a jackrabbit under the gaze of a winged Indian head device, and alternating prospectors with mules and mounted Indians. The City required the installation of ornate poles, plus lamps upon them and electricity for them, as the price for permitting the controversial overhead trolley wires.



24

The beauty of this project was soiled by the revelation of extensive graft payments to Mayor Eugene Schmitz, political boss Abe Ruef, and seventeen of the eighteen members of the Board of Supervisors. The district attorney charged Ruef and Schmitz with numerous counts of bribery. Mayor Schmitz was convicted but never served any time in jail. All of the business owners and supervisors implicated received immunity for their testimony about Ruef's and Schmitz's complicity.

This lot will preview in San Francisco only.

JOHN FROST (1890-1937)

The beach, Santa Monica

signed and dated 'John Frost '21' (lower right)

oil on canvas

24 x 28in

overall: 34 x 38in

Painted in 1921

\$100,000 - 150,000

Provenance

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

Private collection, Ohio.

John 'Jack' Frost, as Los Angeles Times art critic wrote, came "by his talent for art by the 'Divine Right' of inheritance." The son of legendary illustrator, Arthur Burdett "Bo" Frost and Emily Phillips, an extremely talented artist in her own right, he received his early teaching from his parents while in Morristown, New Jersey. Later his skills were enhanced when the family went to Europe in 1906, where he studied at the Académie Julian in Paris with Jean Paul Laurens, and with Richard E. Miller in Paris and in Giverny, the mecca of Impressionism. He also came to know and visit Claude Monet. Unfortunately, in the midst of this rich experience, he contracted tuberculosis in 1911 and was admitted to the Davos Platz Sanatorium in the Swiss Alps, where he remained until the family (his brother, A.B. Frost, Jr., stayed behind in Paris) returned to the United States in 1914.

During the next few years, Jack divided his time between the family home in Wayne, Pennsylvania, and a studio in New York City, where he entered the field of illustration, much to the disappointment of his father. Then, in 1916, he became fascinated by tales of the American West, and traveled there twice to experience and sketch the vast pictorial vistas and lifestyles of the people of Arizona and California in rural settings. He also embarked on a two-month motor and pack horse trek with Guy and Ethel Rose to the Eastern Sierra, Mammoth and Convict Lakes, stopping at various points to paint and fish along the way. While he was traveling, his parents moved to Madison, New Jersey, and Jack joined them upon his return in early 1917, to continue his career as an illustrator. Sadly, in December of 1917 the family learned of the death of his brother, Arthur, Jr., who was gaining recognition as a fine modernist painter. The Frosts relocated to Morristown in the following year.

In need of a drier climate, Jack returned California in 1919, staying in Palm Springs; his parents joined him in December. There, in 1920, he met an old friend from Giverny, Alson Skinner Clark. In the same year, Bo rented a house in Pasadena, where Clark also settled. Subsequently, from that time Jack and Clark went on numerous sketching jaunts, until Jack's marriage to Priscilla Morgrave in 1922.

Jack enjoyed his most creative years as a painter during the 1920s. In 1922, he was awarded an honorable mention at the Southwest Museum's first Competitive Exhibition of California Artists, featuring many of the state's most notable painters. In the following year, he received first place for Landscapes at the event. Among countless other achievements during the decade, he was represented in three traveling exhibitions and two one-person shows, and received a commission to paint murals for the prestigious Greystone Mansion in Beverly Hills, owned by Edward Doheny, Jr.

"The Beach, Santa Monica," was completed during this period. Undoubtedly a key inspiration for its creation were several visits to the beach community made by him and Clark. One of these was of particular significance, as written in Clark's diary on August 27, 1921. It read: "Jack took me in his car to S.M. We painted a 20 x 24 of a very crowded beach. Had a bully swim later and a lot of fun sitting in the sand watching people." A little later, undoubtedly, Clark, reflecting on the hastily done work of art, added, "Good sketch." Soon after, Jack, motivated, painted *The Beach, Santa Monica*, a unique and beautiful canvas unlike any other coastal scene he had done. It not only features a seashore with the bright sunlight reflecting off the water and rolling waves and his mystical sky and clouds, but it also includes a multitude of bathers and children playing in the ocean and on the beach, while others are basking under the warm summer sun with rows of brightly colored umbrellas in the background. The canvas was subsequently hung in a California Art Club Exhibition in Los Angeles in late 1922 and early 1923. In his critique of the show in the Los Angeles Times, Anderson commented: Frost's "A Beach Scene... sparkles with the colors of the sea, sky and many furled umbrellas." Interestingly, the purchaser of the canvas, a prominent co-owner of a Cleveland construction company and an avid horse breeder, was in Los Angeles for his annual winter holiday and the annual Los Angeles Horse Show that was being held at the Biltmore Hotel, at the same time. The Beach was hung at the California Art Club exhibition. The painting has remained in the family collection of the original owner ever since.

We are grateful to Phil and Marian Yoshiki Kovicnik, authors of *John Frost: A Quiet Mastery*, for their assistance in writing this essay.



25



26

26

EDGAR PAYNE (1883-1947)

Four boats along a harbor
signed (lower right)
oil on canvas affixed to paperboard
12 1/4 x 13 1/4in
overall: 17 x 18in
\$7,000 - 10,000

Provenance

With Gene Sinser Gallery, Los Angeles,
California.
Private collection, Las Vegas, Nevada.

27

EDGAR PAYNE (1883-1947)

Boats with red sails
signed (lower left)
oil on canvas affixed to board
12 x 10in
overall: 18 x 16in
\$5,000 - 7,000

Provenance

With Gene Sinser Gallery, Los Angeles,
California.
Private collection, Las Vegas, Nevada.



27

28

EDGAR PAYNE (1883-1947)

White sailboat; Sails descending at Chioggia
(double-sided)
signed (lower right); unsigned (on the reverse)
oil on board
10 1/4in x 13 1/2in
overall: 15 x 18in
\$8,000 - 12,000

Provenance

With Gene Sinser Gallery, Los Angeles,
California.
Private collection, Las Vegas, Nevada.

29

SAM HYDE HARRIS (1889-1977)

Sunset beach
signed 'Sam Hyde Harris' (lower right)
oil on canvas affixed to board
15 3/4 x 20in
overall: 22 x 26in
\$8,000 - 12,000

Literature

M. St. Gaudens, *Sam Hyde Harris 1889-1977, A Retrospective*, Pasadena, 2007, p. 172, illus. in color.

A copy of the book is included with the lot.



28



28 (reverse)



29



30

WILLIAM POSEY SILVA (1859-1948)

In the garden of dreams

signed and dated 'William P. Silva 1923' (lower left) and titled (on the stretcher bar)

oil on canvas

20 x 24in

overall: 27 x 31in

Painted in 1923

\$15,000 - 20,000

Provenance

Private collection, Santa Barbara, California.



31

ARMIN HANSEN (1886-1957)

Spring flowers

signed 'Armin Hansen N.A.' (lower left) and signed and titled 'Spring Flowers by Armin Hansen / Monterey Cal' (on an old handwritten label on the reverse)

oil on masonite

16 x 12in

overall: 23 x 19in

\$30,000 - 50,000

Provenance

With the Laky Galleries, Carmel-by-the-Sea, California.

Private collection, Northern California, circa 1950s.

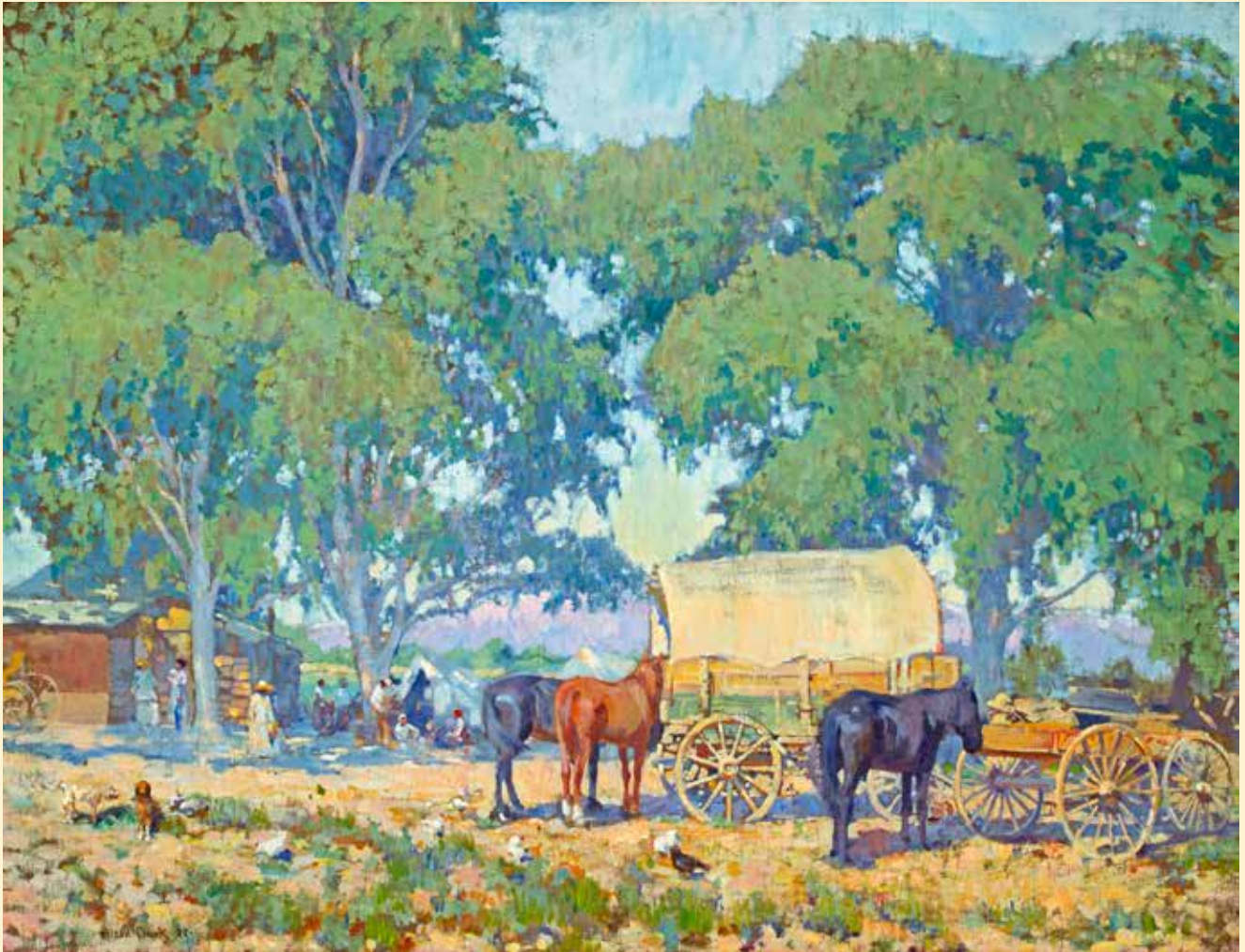
Thence by descent.



We are pleased to be offering the following 15 paintings and sculpture from the collection of Jane Fonda. These works adorned the walls of her various homes since the 1980s.

It is nearly unnecessary to write an introduction about the acclaimed career of Jane Fonda, as she is so well known to us all. We have grown up watching her many theater productions, iconic movies, exercise and inspirational videos, political activism, extensive humanitarian and women's rights work, not to mention her current sitcom. She has endured life in the public eye as graciously and famously as anyone in Hollywood today.

Judging from the outstanding plein-air paintings that she has collected, Jane Fonda has an eye for discerning collecting as well. Her interest in the paintings of Marion Kavanaugh Wachtel led her to collect several of the best examples of the artist's work we have seen. Additionally, Alson Skinner Clark's 'Fruit Pickers, 1922' is considered by many to be one of Clark's finest known paintings. We are very proud to be presenting these paintings and sculpture for auction. Lots 32 through 46 are from her distinguished collection.



32

ALSON SKINNER CLARK (1876-1949)

The fruit pickers, 1922 (Coachella)
 signed and dated 'Alson Clark 22-' (lower left)
 oil on canvas
 35 x 45 1/2in
 overall: 44 x 54in
 Painted in 1922
\$70,000 - 90,000

Provenance

Collection of Jane Fonda.

Exhibited

Laguna, Laguna Art Museum, *California Light, 1900-1930*, October 12 1990 - January 6, 1991, traveling exhibition, Sacramento, Crocker Art Museum, June 22 - August 6, 1990, Memphis, Dixon Gallery and Gardens, February 7 - March 15, 1991, Montclair, Montclair Art Museum, April 21 - June 2, 1991.

Literature

J. Stern, *Alson S. Clark*, Petersen Galleries, Beverly Hills, 1983, p. 105, no. 94, illus.
 P. Trenton, W. Gerdts, *California Light 1900-1930*, Laguna Beach, 1990, p. 135, no. 140, illus. in color.



33

MARION KAVANAGH WACHTEL (1870-1954)

Horses on a ranch

signed (lower left)

oil on canvas

30 x 40 1/4 in

overall: 35 3/4 x 46 in

\$50,000 - 70,000

Provenance

Collection of Jane Fonda.



34

MARION KAVANAUGH WACHTEL (1876-1954)

The distant sea

signed with artist's device (lower right) and titled (on an old paper label
on the reverse)

watercolor on paper

24 x 32in

overall: 40 3/4 x 48 1/4in

\$40,000 - 60,000

Provenance

Private collection, Jane Fonda.



35

ALFRED R. MITCHELL (1888-1972)

Sunset glow

signed 'Fred Mitchell.' (lower right)

oil on canvas

26 1/4 x 30 1/4in

overall: 34 1/2 x 38 1/2in

\$20,000 - 30,000

Provenance

The Buck Collection, Orange County, California.

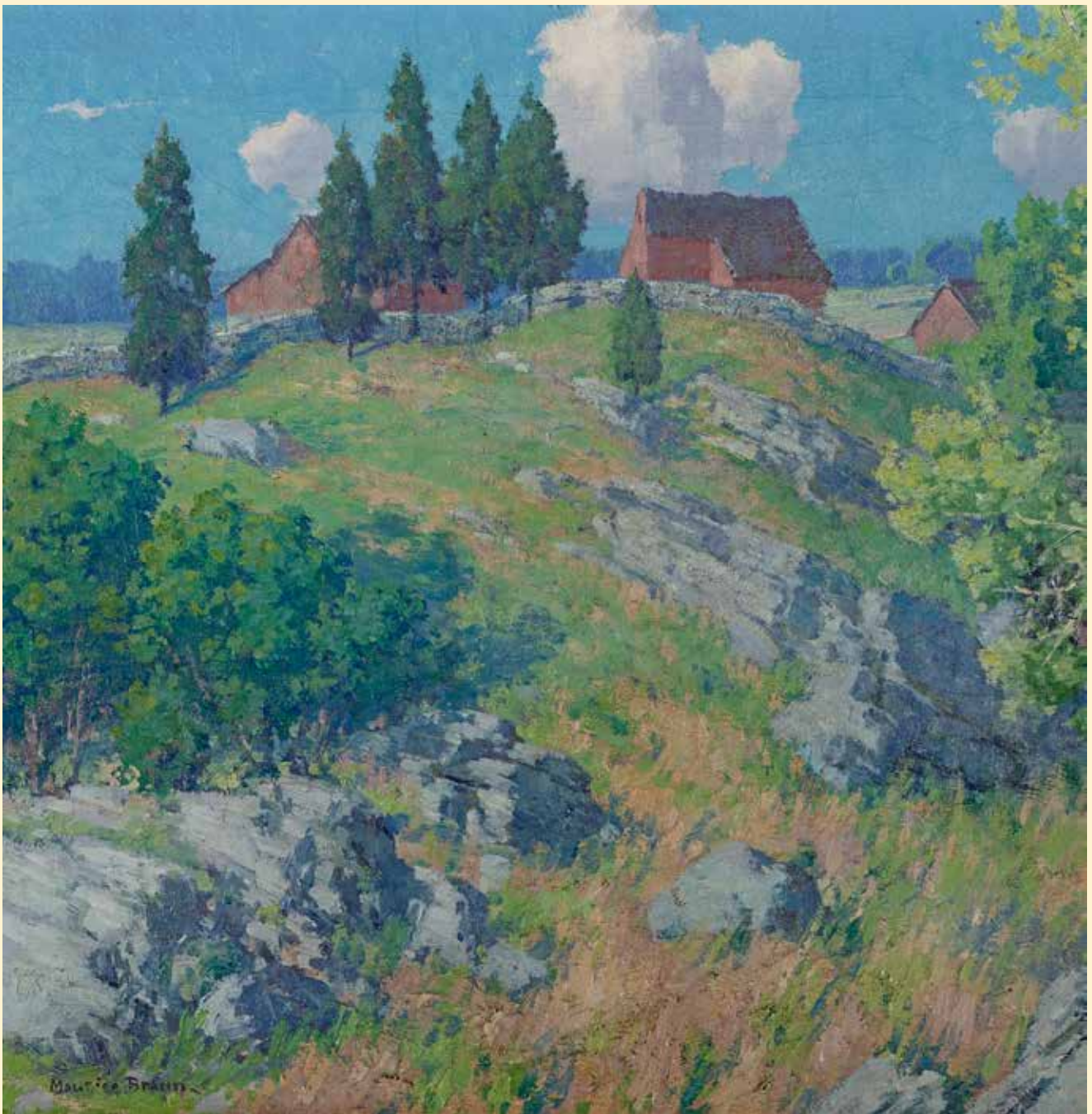
With Michael Johnson Fine Arts, Fallbrook, California.

Collection of Jane Fonda.

Exhibited

San Diego, San Diego Historical Society, Museum of San Diego History, *Sunlight and Shadow:*

The Art of Alfred R. Mitchell 1888-1972, June 18 - July 31, 1988.



36

MAURICE BRAUN (1877-1941)

The red barn

signed (lower left) and inscribed with title (on an old handwritten label on the stretcher bar)

oil on canvas

18 1/4 x 18 1/4in

overall: 25 x 25in

\$15,000 - 20,000

Provenance

Property of Jane Fonda.



37

MARION KAVANAUGH WACHTEL (1876-1954)

Eucalyptus in the Arroyo

signed (lower right)

watercolor on paper

20 x 16 in

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

\$8,000 - 12,000

Provenance

Collection of Jane Fonda.



38

MARION KAVANAUGH WACHTEL (1876-1954)

Eucalyptus in Laguna Hills

signed with artist's device (lower right)

oil on canvas

24 x 28in

overall: 31 x 35in

\$30,000 - 50,000

Provenance

With Maxwell Galleries, San Francisco, California.

Collection of Jane Fonda.



39

EMIL JEAN KOSA, JR. (1903-1968)

A grand place to work, no. 2
estate-stamped (lower left) and titled (on the stretcher bar)
oil on canvas

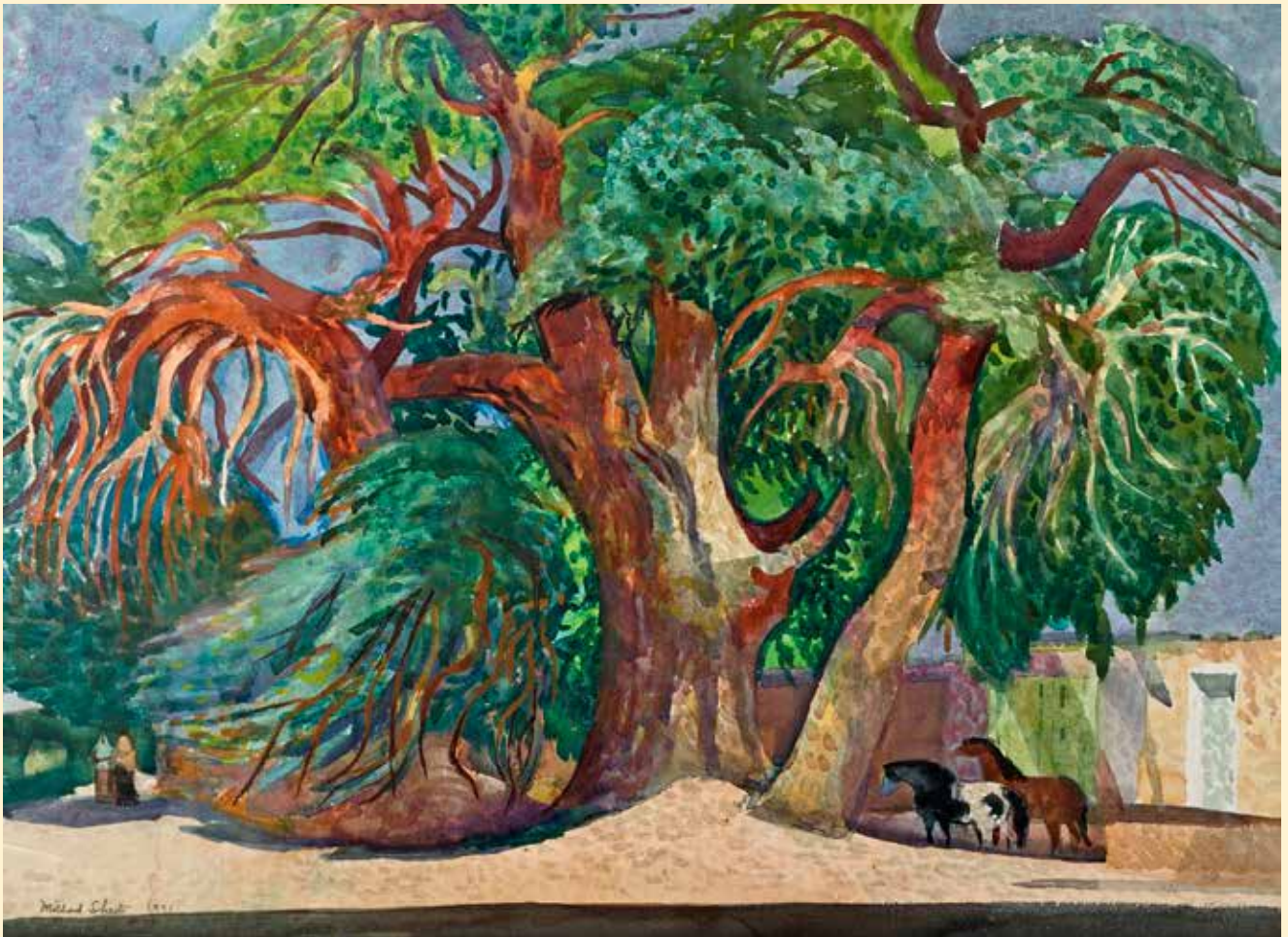
30 x 36in

overall: 34 3/4 x 40 3/4in

\$15,000 - 20,000

Provenance

With George Stern, Fine Arts, Encino, California.
Collection of Jane Fonda.



40

MILLARD SHEETS (1907-1989)

Ancient cottonwood, Albuquerque, New Mexico

signed and dated 'Millard Sheets 1971' (lower left) and signed, titled and dated (on the reverse and on the backing board)

watercolor on paper

22 1/4 x 30in

overall: 31 3/4 x 39 1/2in

Painted in 1971

\$10,000 - 15,000

Provenance

With George Stern Fine Arts, Encino, California.

Collection of Jane Fonda.



41



42



43

41

JEAN MANNHEIM (1863-1945)

Moonrise, Coachella Valley
signed 'J. Mannheim' (lower left) and titled (on the reverse)
oil on board
20 x 24in
overall: 28 1/4 x 32 1/4in
\$6,000 - 8,000

Provenance

With Michael Johnson Fine Arts, Fallbrook, California.
Collection of Jane Fonda.

42

CLARENCE HINKLE (1880-1960)

Chairs by a hearth
signed 'Hinkle' (lower right) and signed (on the reverse)
watercolor and gouache on paper
22 x 30 1/2in
overall: 34 1/2 x 42 1/2in
\$6,000 - 8,000

Provenance

Collection of Jane Fonda.

43

MARION KAVANAGH WACHTEL (1870-1954)

Walpi, on the first mesa
signed (lower left)
oil on canvas affixed to board
15 3/4 x 19 3/4in
overall: 21 1/4 x 25 1/4in
\$15,000 - 20,000

Provenance

With Maxwell Galleries, San Francisco, California.
With Kral Fine Arts, Oakland, California.
Collection of Jane Fonda.



44

44
MARION KAVANAGH WACHTEL
(1870-1954)

Lazy V Ranch
 signed (lower left)
 oil on canvas
 20 x 24in
 overall: 26 3/4 x 30 3/4in
\$20,000 - 30,000

Provenance

Private collection, Jane Fonda.

45
RAOUL M. DE LONGPRE (1843-1911)

Freshly cut yellow roses
 signed (lower right)
 gouache on paper
 21 x 29in
 overall: 31 x 39in
\$5,000 - 7,000

Provenance

Collection of Jane Fonda.

46
DAN OSTERMILLER (BORN 1956)

Priscilla, the hen
 inscribed '© Dan Ostermiller 96 20/20 / 2001'
 and stamped with foundry mark (along the
 back of the hen)
 bronze with reddish brown patina on a
 marble base
 height: 12 1/2in
\$2,000 - 3,000

Provenance

Collection of Jane Fonda.



45



46



47



48



49

47

MAURICE BRAUN (1877-1941)

The volcano
signed (lower right) and titled (on the reverse)
oil on board
9 x 10in
overall: 13 1/2 x 14 1/2in
\$5,000 - 7,000

Provenance

Private collection, Northern California.

Exhibited

Moraga, Saint Mary's College of California Museum of Art, *The Nature of Collecting, The Early 20th Century Fine Art Collection of Roger Epperson*, July 8 - September 16, 2012.

48

DANA BARTLETT (1882-1957)

Near Glendale
signed (lower left)
oil on canvas
18 x 24in
overall: 26 x 32in
\$5,000 - 7,000

Provenance

With George Stern Fine Arts, West Hollywood, California.
Private collection, Rancho Santa Fe, California.

49

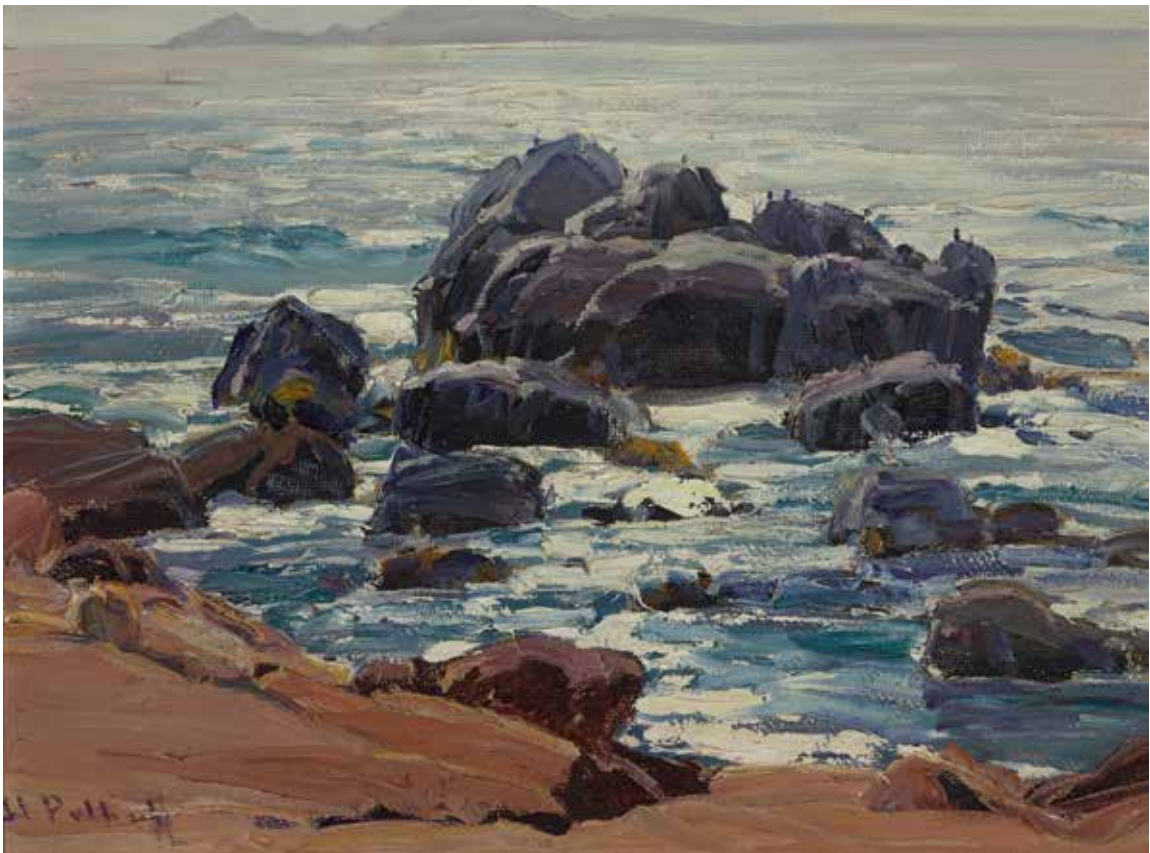
WILLIAM WENDT (1865-1946)

Owens River Valley
signed (lower left) and titled (on the stretcher bar)
oil on canvas
20 x 24in
overall: 23 x 27in
\$20,000 - 30,000

Property sold to benefit the Laguna Art Museum Collection Fund.



50



51



52

50

FRANK CUPRIEN (1871-1948)

A summer evening, Laguna
signed 'F.W. Cuprien' (lower right) and titled and signed (on the reverse)

oil on canvas

12 x 16in

overall: 19 x 23in

\$5,000 - 7,000

Exhibited

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

51

HANSON PUTHUFF (1875-1972)

Rocky coast

signed 'H Puthuff' (lower left)

oil on masonite

12 x 16in

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

\$7,000 - 9,000

Provenance

Private collection, Los Angeles, California.

52

EDGAR PAYNE (1883-1947)

At Concarneau, France

signed (lower right) and signed and titled "At Concarneau" / (France) / Edgar A. Payne' (on the reverse)

oil on canvas

28 x 34in

overall: 32 1/2 x 38 1/2in

\$50,000 - 70,000

Provenance

Private collection, Colorado.



53

EDWIN ROSCOE SHRADER (1878-1960)

Geese (in an impressionistic landscape)

signed 'E. Roscoe Shrader' (lower right)

oil on canvas

28 1/2 x 35 1/2in

overall: 38 x 45in

\$12,000 - 16,000

Exhibited

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

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



54

JOHN FROST (1890-1937)

Live oaks, Lucky Baldwin Ranch

signed and dated 'John Frost '24' (lower right) and titled (on a label affixed to the reverse)

oil on canvas

18 x 22in

overall: 25 x 29in

Painted in 1924

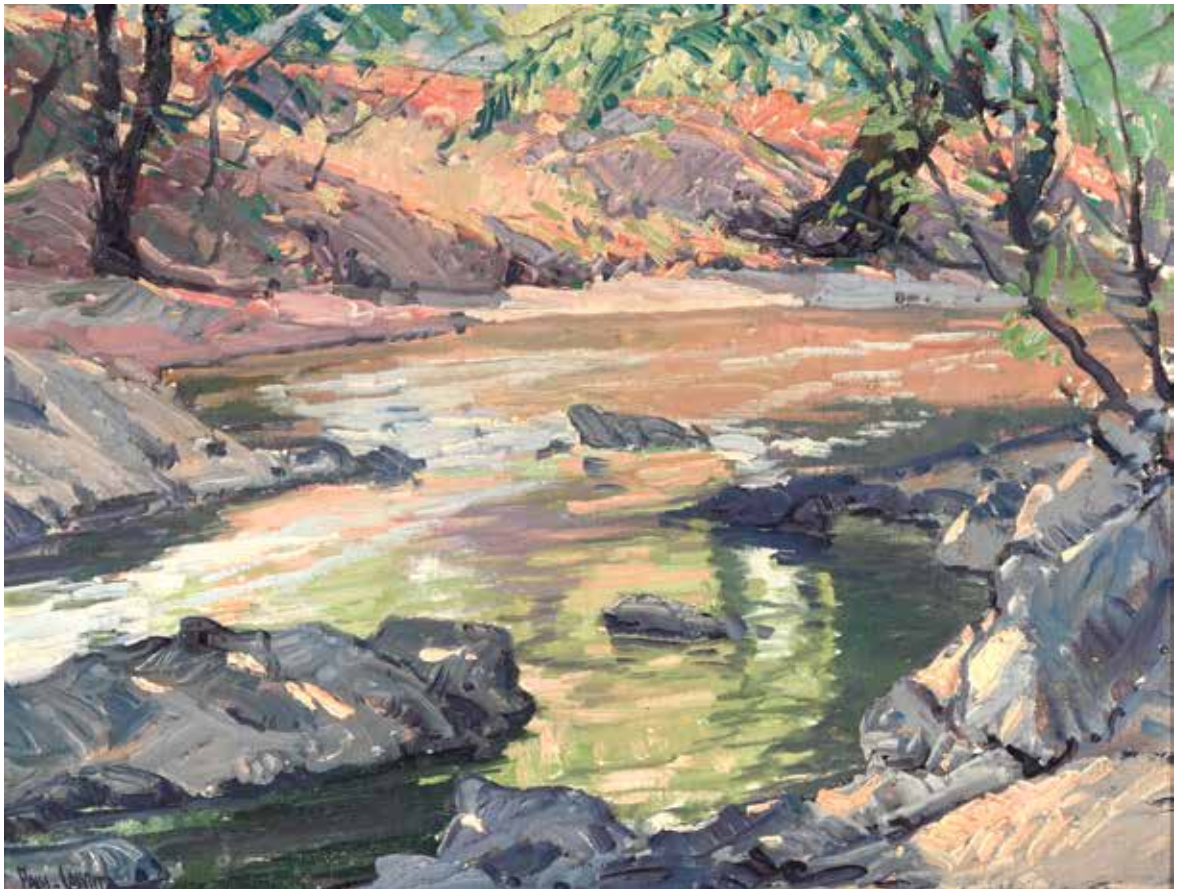
\$40,000 - 60,000

Provenance

Private collection, Beverly Hills, California.



55



56



57

55

HANSON PUTHUFF (1875-1972)

Monarch of the Malibu

signed 'H Puthuff' (lower left) and estate-stamped (on the reverse)
oil on canvas affixed to board

12 x 16in

overall: 19 x 23in

\$6,000 - 8,000

Provenance

Private collection, Los Angeles, California.

56

PAUL LAURITZ (1889-1975)

Oregon brook

signed (lower left) and titled (on the reverse)
oil on canvas affixed to board

13 x 17in

overall: 21 x 25in

\$4,000 - 6,000

57

KARL SCHMIDT (1890-1962)

Mountain path and eucalyptus, California (triptych)

signed and dated 'Karl Schmidt / 1930' (lower right) and signed and
dated 'Karl Schmidt / 1930' (on the reverse of the center canvas)

oil on canvas

24 3/4 x 51 1/4in

overall: 29 x 55 1/2in

Painted in 1930

\$10,000 - 20,000

Provenance

Private collection, Brentwood, California.

The work retains the artist's signed frame.



58

58

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

Along the Russian River
signed 'Benjamin C. Brown California'
(lower right)
oil on canvas
18 x 24in
overall: 25 x 31in
\$4,000 - 6,000

59

CHARLES PAUL GRUPPE (1860-1940)

Rocky coastline
signed 'Chas. P. Gruppe' (lower right)
oil on canvas
28 x 36in
overall: 36 x 45in
\$4,000 - 6,000

Provenance

Collection of Jane Fonda.

60

CLARENCE HINKLE (1880-1960)

The harbour, Santa Barbara
signed 'Hinkle' (lower right) and signed and
titled '"The Harbour" - (Santa Barbara) by
Clarence Hinkle.' (on the stretcher bar)
oil on canvas
20 1/4 x 24 1/4in
overall: 23 3/4 x 27 3/4in
\$6,000 - 8,000

Provenance

Private collection, Santa Barbara, acquired
directly from the artist in exchange for medical
services, 1950s.
Private collection, Los Angeles, California.

61

EMIL JEAN KOSA, JR. (1903-1968)

La Jolla Bay
signed 'E Kosa Jr.' (lower left) and signed
and titled 'La-Jolla-Bay E Kosa Jr' (on the
stretcher bar)
oil on canvas
22 x 34in
overall: 29 x 41in
\$5,000 - 7,000

Provenance

With The Redfern Gallery, Laguna Beach,
California.
Private collection, Los Angeles, California.



59



60



61



62

PAUL LAURITZ (1889-1975)

Nine Lake Basin, High Sierras
signed (lower left) and titled (on the stretcher bar)
oil on canvas

28 x 32in

overall: 32 1/2 x 36 1/2in

\$15,000 - 20,000

Provenance

Private collection, Los Angeles, California.



63

EDGAR PAYNE (1883-1947)

Sierra lake

signed (lower left)

oil on canvas

24 x 28in

overall: 33 x 37in

\$50,000 - 70,000

Provenance

The Flaxington Collection, Nevada.

Literature

E. A. Payne, *Composition of Outdoor Painting*, 1941, p. 167, pl. CP-13A, illus. in color.

A copy of *Composition of Outdoor Paintings*, seventh edition, accompanies this lot.





65

64

ELMER WACHTEL (1864-1929)

Sierra lake
estate-stamped (lower right)
oil on canvas
36 1/4 x 28 1/4in
overall: 44 3/4 x 36 3/4in
\$20,000 - 30,000

65

EDGAR PAYNE (1883-1947)

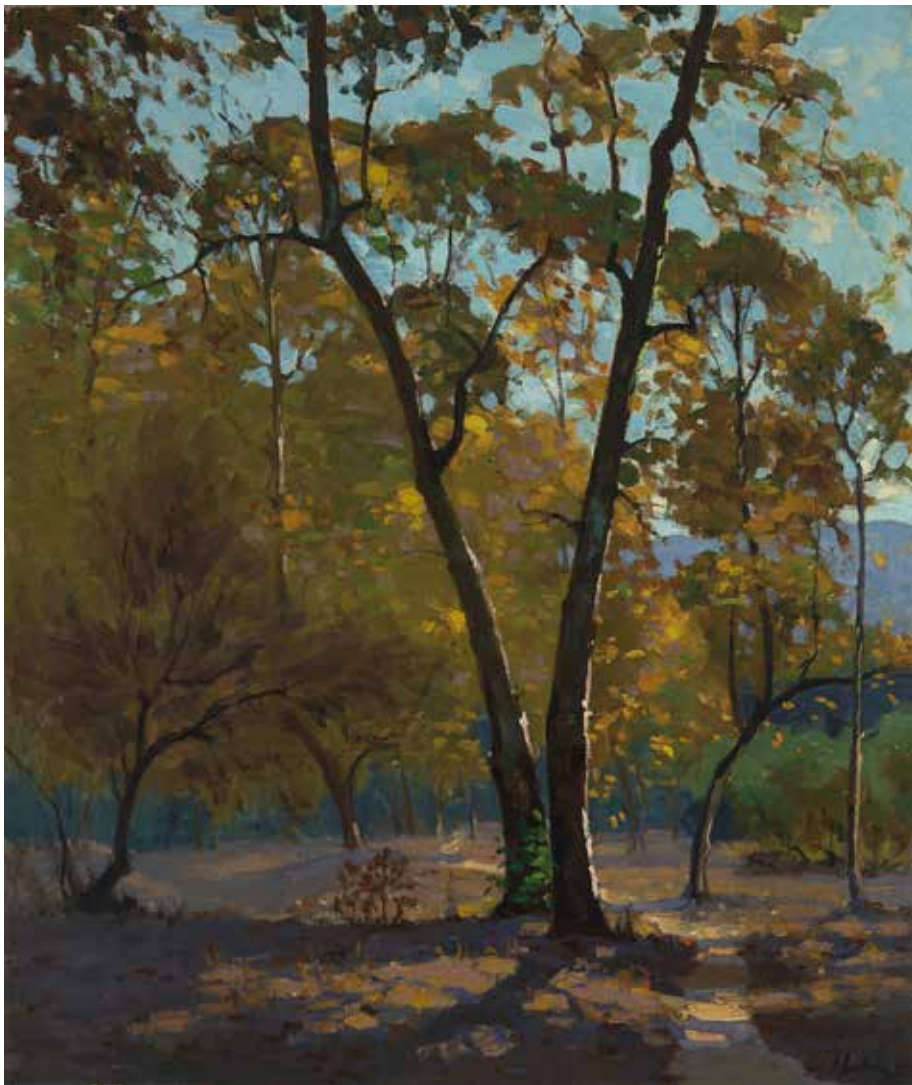
Bishop Pass Trail
signed (lower left)
oil on canvas
25 x 30in
overall: 31 3/4 x 36 3/4in
\$30,000 - 50,000

Provenance

With Gene Sinser Gallery, Los Angeles, California.
Private collection, Los Vegas, Nevada.



66



67



68

66

WILLIAM LEES JUDSON (1842-1928)

Trees along a winding stream
signed 'W L Judson' (lower right)

oil on canvas

24 x 40 1/4in

overall: 28 x 44 1/4in

\$5,000 - 7,000

Provenance

Private collection, Texas.

67

FERDINAND KAUFMANN (1864-1942)

Autumnal grove
signed and dated 'F. Kaufmann. 37.' (lower right)

oil on canvas

30 x 25in

overall: 35 1/2 x 30 1/2in

Painted in 1937

\$5,000 - 7,000

68

WILLIAM WENDT (1865-1946)

Sycamores
estate-stamped 'William Wendt' (lower left)

oil on canvas

30 x 40in

overall: 34 x 46in

\$50,000 - 70,000

Provenance

With George Stern Fine Arts, Los Angeles, California.

Exhibited

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

Literature

W. South, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 32, illus. full page color, p. 9, illus. full page color detail.



69

69

ARTHUR HILL GILBERT (1894-1970)

San Juan Capistrano Mission garden
signed 'Arthur Hill Gilbert' (lower right)

oil on canvas

24 x 29 1/2in

overall: 33 x 39in

\$10,000 - 15,000

70

ANNA ALTHEA HILLS (1882-1930)

Los Andes Garden, Laguna Beach

signed 'A.A. Hills' (lower left) and titled and signed (on the reverse)

oil on canvas affixed to board

10 x 7in

overall: 15 x 12in

\$5,000 - 7,000

71

SAM HYDE HARRIS (1889-1977)

South Pasadena

signed (lower left) and titled and numbered '137' (on the reverse)

oil on canvas board

16 x 20in

overall: 19 x 23in

\$4,000 - 6,000

Provenance

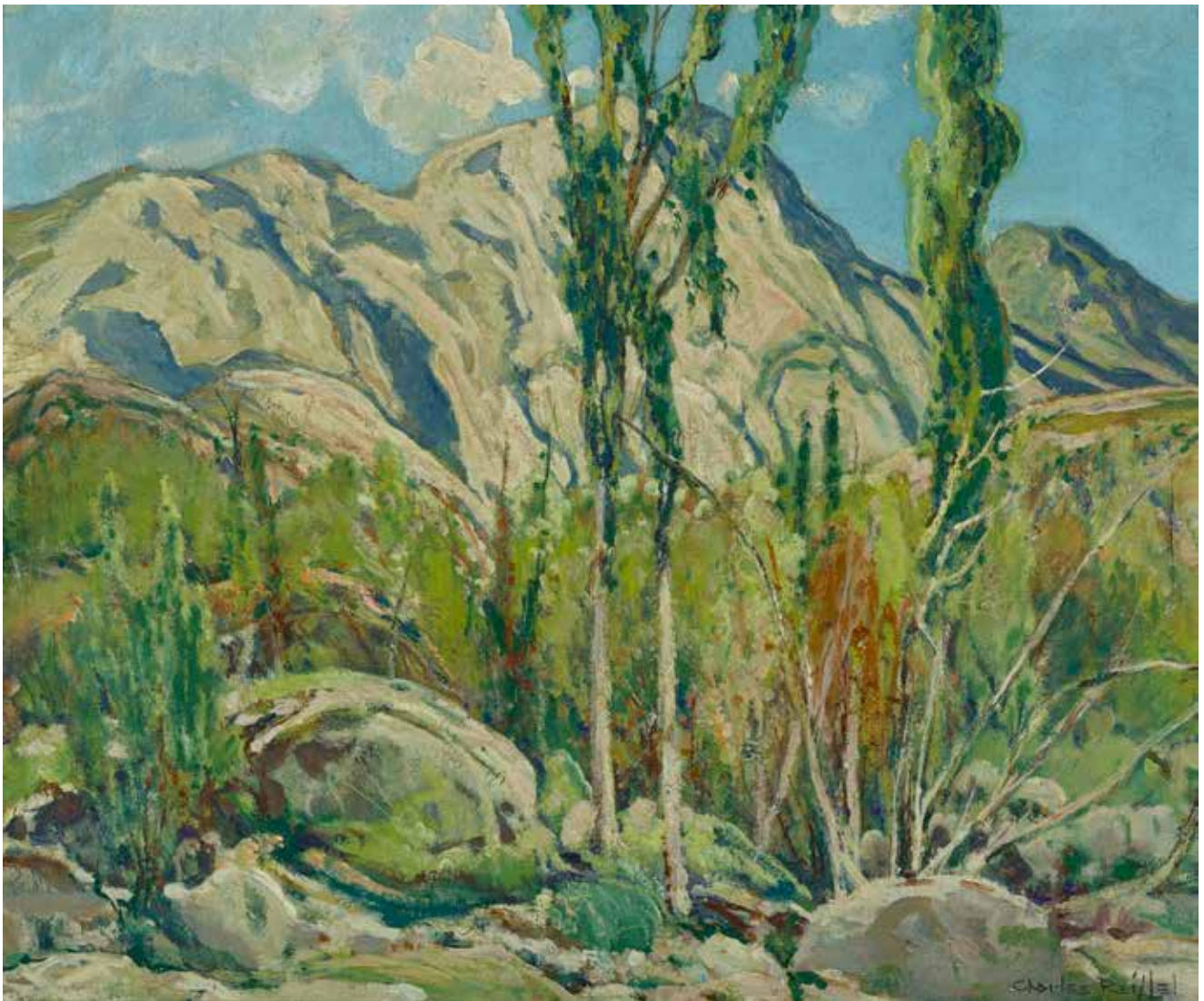
Private collection, Nevada.



70



71



72

CHARLES REIFFEL (1862-1942)

Mountain top

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

oil on paperboard

19 3/4 x 24in

overall: 24 x 28in

\$15,000 - 25,000

Provenance

Private collection, Santa Fe, New Mexico, circa 1950.

Thence by descent.



73

GRANVILLE REDMOND (1871-1935)

Poppies and lupine

signed (lower left)

oil on canvas

12 1/4 x 18in

overall: 17 1/4 x 23in

\$60,000 - 80,000

Provenance

Private collection, San Francisco, California.

Thence by descent.



74

CHARLES REIFFEL (1862-1942)

A day at the beach

signed (lower right)

oil on board

17 3/4 x 19 3/4in

overall: 20 x 22in

\$25,000 - 35,000

Provenance

Private collection, Northern California.



75

MAURICE BRAUN (1877-1941)

Along the riverbank

signed (lower left)

oil on canvas

36 x 42in

overall: 46 x 53in

\$40,000 - 60,000

Exhibited

Oceanside, California, *100 Artists, 100 Years: The San Diego Museum of Art Artists Guild, 1915-2015*, April 18 - July 26, 2015, frontispiece painting to the exhibition.



76

GEORGE BRANDRIFF (1890-1936)

Newport Harbor

signed 'Geo K Brandriff' (lower right)

oil on canvas

24 x 30in

overall: 31 x 37in

\$20,000 - 30,000

Exhibited

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



77

GRANVILLE REDMOND (1871-1935)

Bluish moonlight

signed 'Granville Redmond' (lower right) and titled (on the stretcher bar)

oil on canvas

20 x 25in

overall: 29 x 34in

\$30,000 - 50,000

Provenance

With The Kanst Art Gallery, Los Angeles, California.

Private Collection, Southern California.



78

BRUCE NELSON (1888-1952)

Along the water's edge

signed (lower right)

oil on canvas

20 1/4 x 25 1/4in

overall: 25 1/4 x 30 1/4in

\$18,000 - 22,000

Provenance

Private collection, Los Angeles, California.



79

SELDEN CONNOR GILE (1877-1947)

Hillside homes

signed and dated 'Gile 37' (lower left)

oil on board

13 1/2 x 15 1/2 in

overall: 19 1/2 x 21 1/2 in

Painted in 1937

\$25,000 - 35,000

Provenance

Private collection, Belvedere, California.



80

MAURICE BRAUN (1877-1941)

Hills of San Diego

signed (lower right)

oil on canvas

25 x 30in

overall: 35 1/4 x 40 1/4in

\$20,000 - 30,000

Provenance

With Gerald Sauer Fine Art, Carmel, California.

Private collection, Rancho Santa Fe, California.



81

CHARLES REIFFEL (1862-1942)

Silvermine River, Connecticut, winter

signed 'Charles Reiffel' (lower right) and signed and titled 'Silvermine River, Winter / Charles Reiffel' (on the reverse)

oil on canvas

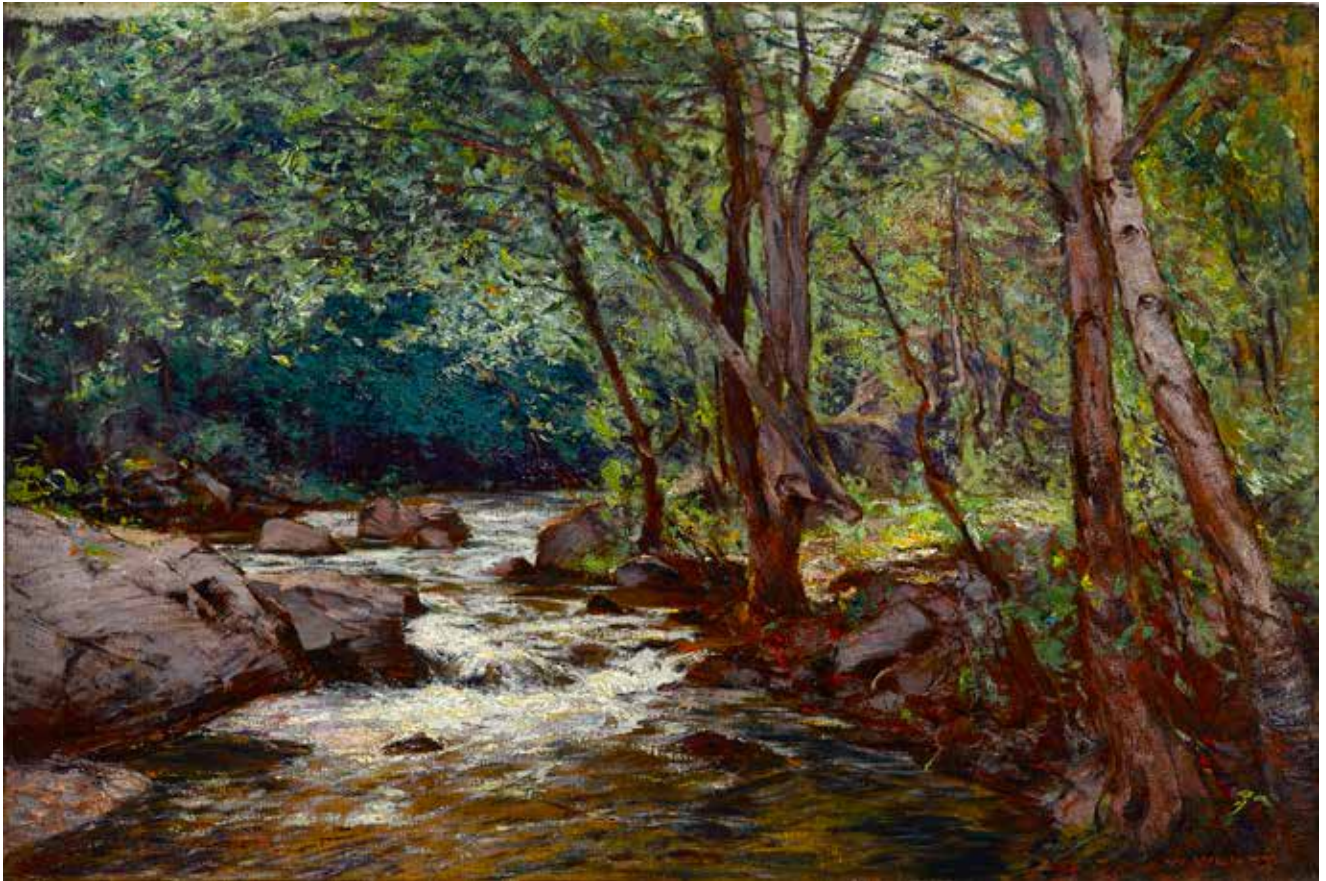
25 x 30in

overall: 27 1/4 x 32 1/4in

\$25,000 - 35,000

Provenance

Private collection, Northern California.



82

WILLIAM WENDT (1865-1946)

Riverbank in a forest

signed 'W. Wendt.' (lower right)

oil on canvas

24 x 36in

overall: 33 x 35in

\$20,000 - 30,000

Provenance

Private collection, Beverly Hills, California.



83

FRANK CUPRIEN (1871-1948)

Tranquil evening

signed 'F.W. Cuprien' (lower right) and titled (on the reverse)

oil on canvas

24 x 32in

overall: 34 x 43in

\$20,000 - 30,000

Exhibited

Irvine, The Irvine Museum, *Masters of Light, Plein-Air Painting in California 1890-1930*, touring exhibition 2002 – 2004.



84

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

\$15,000 - 25,000

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.



85

ALFRED R. MITCHELL (1888-1972)

The High Sierra

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

oil on canvas

20 x 24in

overall: 28 x 32in

\$8,000 - 12,000



86

86

CHARLES L.A. SMITH (1871-1937)

San Juan Capistrano Mission
signed and dated 'Chas. L. A. Smith / 1931'
(lower right)
oil on canvas
25 1/4 x 30 1/2in
overall: 32 x 37in
Painted in 1931
\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.

87

ARTHUR HILL GILBERT (1894-1970)

Carmel Valley ranch; California barn
(group of two)
first signed 'Arthur Hill Gilbert ANA' (lower left);
second unsigned
each oil on canvas board
first 10 x 11 1/2in; second 8 3/4 x 12in
first overall: 14 1/2 x 16 1/4in; second overall:
13 1/4 x 16 1/2in
\$4,000 - 6,000

Provenance

With Scott Gallery, Orinda, California.
Collection of Louis and Patricia Riggs,
Lafayette, California.

Exhibited

Santa Clara, de Saisset Art Gallery, University
of Santa Clara, *California Scenes by Arthur
Hill Gilver, A.N.A. The Distinguished Painter*,
November 29, 1958 - January 15, 1959.



87 (1)

88

SAM HYDE HARRIS (1889-1977)

Wayward trail
signed (lower left) and titled (on the
stretcher bar)
oil on canvas
24 1/4 x 30in
overall: 31 x 37in
\$5,000 - 7,000

Provenance

California P.E.O. Home, Alhambra, California.

89

SAM HYDE HARRIS (1889-1977)

St. Michael's by-the-Sea, Carlsbad
signed 'Sam Hyde Harris' (lower right) and
signed and titled 'St. Michael's by the Sea
Sam Hyde Harris' (on the stretcher bar)
oil on canvas
18 1/4 x 24in
overall: 25 1/2 x 31 1/2in
\$4,000 - 6,000

Provenance

Collection of Amy Eleanor Smith.
California P.E.O. Home, Alhambra, California.



87 (2)



88



89



90

90

**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

\$4,000 - 6,000

Provenance

Private collection, Buffalo, New York.

91

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

Desert near Palm Springs

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

oil on canvas affixed to board

16 x 20in

overall: 18 x 22in

\$4,000 - 6,000

Provenance

Private estate, San Francisco, California.



91

92

PAUL GRIMM (1891-1974)

Eucalyptus by a split rail fence

signed (lower right)

oil on canvas

30 x 40in

unframed

\$5,000 - 7,000

93

PAUL GRIMM (1891-1974)

The alluring desert

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

oil on board

20 x 24in

overall: 25 x 29in

\$4,000 - 6,000



92



93



94

94

CARL SAMMONS (1883-1968)

Wildflowers, Palm Spring, California
signed (lower right) and titled 'Wild Flowers /
Palm Springs Calif.' (on the stretcher bar)
oil on canvas

20 x 26in

overall: 25 1/2 x 31 1/2in

\$5,000 - 7,000

95

PAUL GRIMM (1891-1974)

Near Smoke Tree Ranch, Palm Springs
signed 'Paul Grimm' (lower left) and signed, titled
and dated 'Near Smoke Tree Ranch / (Palm
Springs) / Paul Grimm - 1939' (on the reverse)
oil on canvas board

20 x 24in

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

Painted in 1939

\$4,000 - 6,000

Provenance

Collection of Mrs. Johnson, Santa Barbara,
California, circa 1972.

Private collection, Santa Fe, New Mexico.



95

A letter, signed by the artist, accompanies
this lot.

96

CONRAD BUFF (1886-1975)

The majestic Southwest
signed and dated 'Conrad / Buff 1934'
(lower right)

oil on canvas

87 1/2 x 70 1/4in

overall: 89 x 71 3/4in

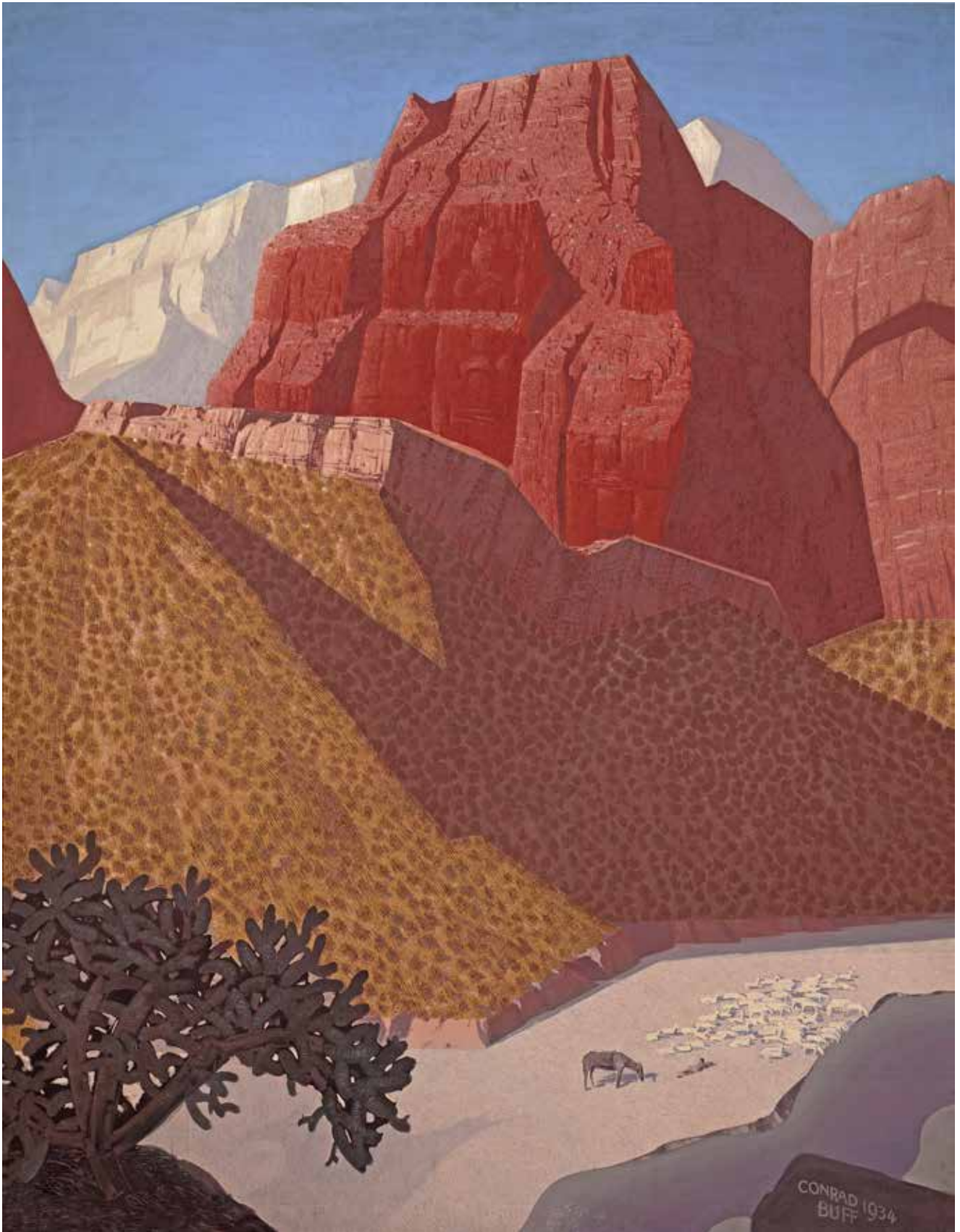
Painted in 1934

\$30,000 - 50,000

Provenance

The Lyn Vandegrift Trust, Beverly Hills,
California.

A copy of the book *The Art & Life of Conrad
Buff*, by Will South and published by George
Stern Fine Arts, will be included with this lot.





97

JOHN MACQUARRIE (1871-1944)

Mural studies depicting the construction of the transcontinental railroad (a pair)

each signed 'J. Mac Quarrie' (lower right)

each oil on board

each 18 x 58in

each overall: 22 x 63in

\$6,000 - 8,000

John MacQuarrie painted murals in train stations between 1909 and 1941. His murals were installed in Salt Lake City, Sacramento, San Jose, Palo Alto, Salinas, Houston and Mesa, Arizona. The first panel depicts the crowd at the celebration of Jan. 8, 1863 when California Governor Leland Stanford turned a ceremonial shovelful of earth to mark the starting point for the Central Pacific Railroad. The full scale mural is in the Sacramento Depot.



98

AMERICAN SCHOOL (20TH CENTURY)

A view into the Grand Canyon (triptych)

indistinctly signed and dated 'JD Knap[...] 29' (lower left)

oil on canvas

44 x 65in

overall: 51 1/2 x 69in

Painted in 1929

\$8,000 - 12,000

Provenance

Private collection, Southern California.



99

EDWARD BOREIN (1872-1945)

Cowboy chasing a steer

signed (lower right)

watercolor on paper

7 1/2 x 10in

overall: 12 x 14 1/2in

\$15,000 - 25,000

Provenance

The artist.

Private collection, probably acquired from the above.

By descent to the present owner from the above.



100

EDWARD BOREIN (1872-1945)

Stagecoach

signed (lower right)

watercolor on paper

7 1/2 x 10in

overall: 14 x 18in

\$12,000 - 18,000

Provenance

The artist.

Private collection, probably acquired from the above.

By descent to the present owner from the above.





102

101

EDWARD BOREIN (1872-1945)

Mounted Indian warrior

signed (lower right)

watercolor on paper

13 1/2 x 8 1/2in

overall: 22 3/4 x 18 1/4in

\$10,000 - 15,000

Provenance

The artist.

Private collection, probably acquired from the above.

By descent to the present owner from the above.

102

EDWARD BOREIN (1872-1945)

Cowboy in a horse corral

signed (lower right)

watercolor on paper

6 x 9in

overall: 9 3/4 x 12 3/4in

\$9,000 - 12,000

Provenance

The artist.

Private collection, probably acquired from the above.

By descent to the present owner from the above.

MAYNARD DIXON (1875-1946)

Buck Peters, Ranchman

signed and dated 'Maynard Dixon / -11' (lower left)

oil on board

27 3/4 x 19 1/4 in

overall: 36 x 27 1/2 in

Painted in 1911

\$200,000 - 300,000**Provenance**

Private collection, Pasadena, California.

Inscribed on the reverse:

4 + front cover

MS. p. 264

As he spoke he hurled his horse against

Hopalong's while his right hand flashed to

his hip -

In 1900 Maynard Dixon visited Arizona and New Mexico. This trip marked the start of his lifelong passion for roaming the West. The following year he accompanied fellow artist Edward Borein on a horseback trip through several Western states. In California, he illustrated books and magazines with Western themes. Some of his most memorable work from these early years appeared in Clarence Mulford's books about *Hopalong Cassidy*.

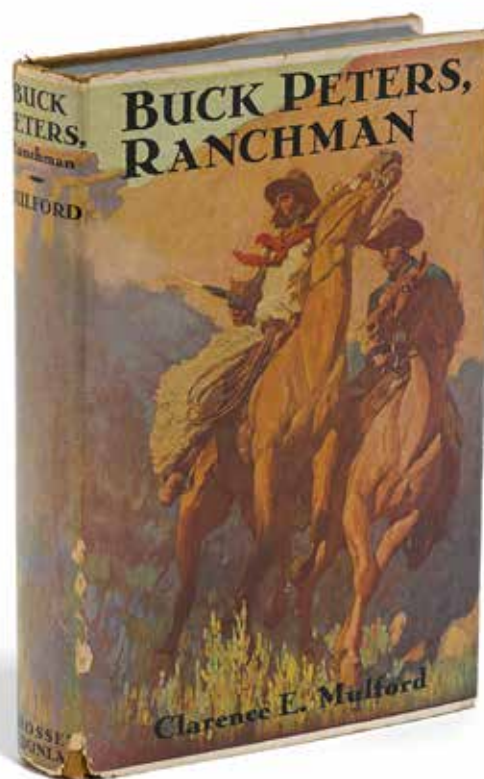
Clarence Mulford (1883-1956) created the character *Hopalong Cassidy* and other cowboys of the Bar-20 ranch in 1907 while living in Fryeburg, Maine. He wrote 28 novels and numerous short stories, many of which were adapted to radio, feature film, television and comic books. More than just writing a very popular series of Westerns, Mulford re-created a uniquely detailed and authentic world. His books were written using information he gathered from his extensive travels throughout the American West. He kept a card file of data about the West that contained more than 17,000 entries, covering everything from fur trapping and cattle drives to the Pony Express and the freight-wagon industry.

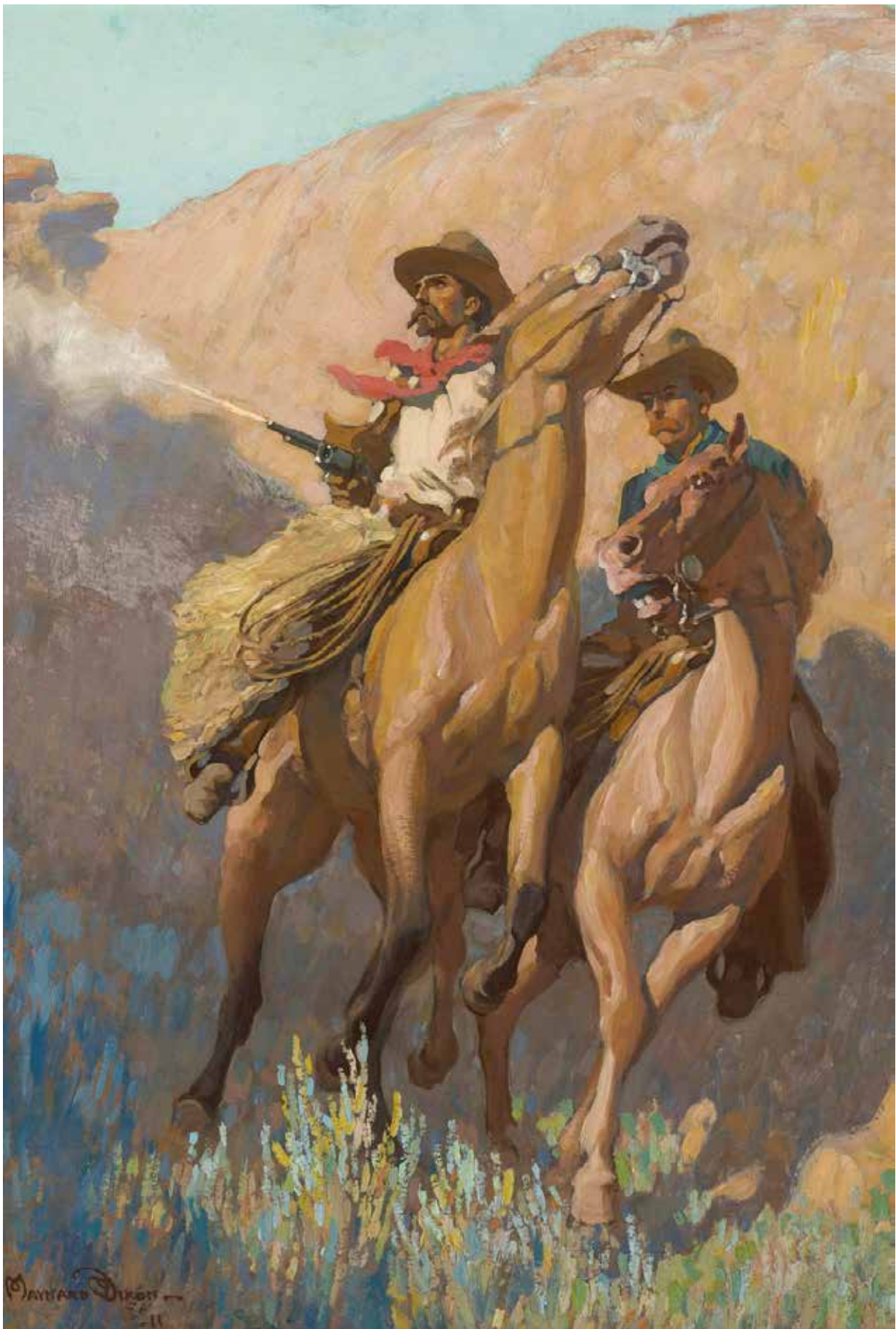
In his thoroughly researched 1993 book *The Art and Life of Maynard Dixon*, Donald J. Hagerty writes 'The original Cassidy was a loner, a working cowboy noted for consuming prodigious amounts of tobacco and alcohol, being vulgar, and cheating at cards. Cassidy "hopped along" because of an old bullet wound, possessed the irritability of a redhead, and was a two-gun gunslinger with apparent homicidal tendencies. Mulford's Cassidy stories were based upon his perception of reality, and he tried to avoid a romantic orientation. In March 1910, A.C. McClurg published Mulford's *Hopalong Cassidy* with five full-page color illustrations by Maynard Dixon. The book was a roaring success. McClurg published Mulford's *Bar-20 Days*, which the author dedicated to "M.D.", in 1911, *Buck Peters, Ranchman* followed in 1912, and finally *The Coming of Cassidy* in 1913 – all of them illustrated by Maynard Dixon'. At this time in his career, Dixon felt very strongly about conveying an authentic depiction of the West, having previously painted more romantic imagery for some of his earlier New York publishers. Dixon and Mulford's mutual interest in a realistic portrayal of the West likely contributed to their lengthy collaboration.

Maynard Dixon's popularity is a direct result of the quality of his draftsmanship, his use of color and his eye for composition. Dixon honed this talent in his early days as an illustrator. This painting exemplifies many of these characteristics. The anatomy of the horses is uncanny in its accuracy. Dixon finds little difficulty in projecting the alarm in the faces of the horses and the tension in their musculature, as one of the men fires his pistol at an unknown, but undoubtedly villainous character. The afternoon light suggests that the men have been on the trail of these bandits since sunrise. The two men's faces exude confidence as they show no emotion despite the perilous

situation. As one reads through the book, and views Dixon's art work, you can easily imagine the desperate scene as the action unfolds. It is no wonder that Clarence Mulford chose Dixon to paint several of the illustrations used in his books. Dixon's no-nonsense style reflects our iconic vision of the West and the brave adventurers that strove to tame it.

A copy of *Buck Peters, Ranchman*, by Clarence E. Mulford, with this painting as the cover image, accompanies the lot.







Reverse

104

MAYNARD DIXON (1875-1946)

Desert expanse; Nude study (double-sided)

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

\$12,000 - 18,000

Provenance

Private collection, Northern California.



105

BIRGER SANDZEN (1871-1954)

Evening, Lindsborg (Study of Cottonwood Trees)

signed and dated 'Birger Sandzen 1912' (lower right) and signed and titled (on the stretcher bars)

oil on canvas affixed to board

16 x 22in

overall: 21 1/2 x 27 1/2in

Painted in 1912

\$30,000 - 50,000

Provenance

Private collection, Southern California.



106

ANTHONY THIEME (1888-1954)

Taxco Street Down Hill

signed 'A. Thieme' (lower left) and titled (on the reverse)

oil on canvas

25 x 30in

overall: 33 x 38in

\$20,000 - 30,000

Provenance

Collection of Mr. Robert C. Slack, Atlanta, Georgia.

Sale, Red Baron Antiques, Atlanta, Georgia, Estate of Robert C. Slack, March 15-17, 2002.

Acquired by the present owner from the above.

Private collection, New York.

Exhibited

Rockport, Massachusetts, Rockport Art Association, *Anthony Thieme*, October 2 - November 14, 1999, n.p., illustrated.

Literature

American Art Review, October 1999, vol. XI, no. 5, p. 183, illustrated.



107

RICHARD MANNING CRISLER (1908-1933)

Canon landscape, Taos

signed 'Crisler' (lower left) and titled and signed (on the reverse)

oil on canvas

25 x 30 1/4 in

overall: 30 x 35 in

\$30,000 - 50,000

Exhibited

New York, New York, Whitney Museum of American Art, *Paintings and Prints by Chicago Artists*, February 28 - March 30, 1933, catalogue number 7 and titled *New Mexican landscape*.

Richard Crisler was an artist of significant talent, ambition, and little formal training. He traveled to Taos, New Mexico, while still in his teens. For the young aspiring artist, members of the Taos Society of Artists were his teachers, his critics, and his inspiration.

In 1930 The Dallas Morning News reported on the artist, providing some information about his precocious start: "Only 13 or 14 when he left Dallas, he wandered to Taos three years later to paint, . . . Now

just a little over 21, recognized as one of the colony."

Throughout the 1920s Crisler exhibited in Dallas and Houston in solo shows and in exhibitions with members of the Taos Society of Artists. Crisler also went to Chicago and was enrolled briefly in the school of the Art Institute. He exhibited frequently in Chicago including three successive years at the Art Institute (1931 to 1933, winning a prize in 1932), the Century of Progress Exposition in 1933 and in city art galleries.

The Chicago Daily Tribune reported on a one-man show at the Palmolive Gallery in 1931. The writer, Eleanor Jewett, hailed the artist for his originality and noted his modernism, his "ability to paint clearly and delicately, with a sensitive perception of texture." Taos artist Victor Higgins wrote the introduction for the exhibition catalog.

In 1933, while still in his twenties, Richard Crisler took his own life. The artist left a career of tremendous promise, a strong exhibition record and works of eloquent power.



108



109



110

108

ELDRIDGE AYER BURBANK (1858-1949)

San Ildefonso Indian village, New Mexico, Three Acoma Indian village scenes, New Mexico (group of four)

signed and titled 'San Itelfonso[sic] / Indian Village. / San Itelfonso[sic] / New Mexico / E. A. Burbank' (on a handwritten label on the reverse)

oil on canvas board

first 4 x 6in, second, third and fourth 2 x 4 1/4in

first overall: 8 3/4 x 10 3/4in; second, third and fourth overall: 5 1/4 x 7 1/2in

\$3,000 - 5,000

Provenance

Private collection, Northern California.

109

WILLIAM R. (WILL) JAMES (1892-1942)

"Smoky" when his heart was bad signed and dated 'Will James III -27' (lower left) and titled (upper center)

charcoal on paperboard

25 x 19in

overall: 33 x 26 1/2in

Executed in 1927

\$4,000 - 6,000

Smoky the Cowhorse is Will James' most famous book. Written in 1926, the book follows the life of a horse, Smoky, during the decline of the west. The book won the Newbery Medal for Children's literature in 1927 and an illustrated edition was issued in 1928. This work captures Smoky's time as a famous bucking bronco.

110

FRANK TENNEY JOHNSON (1874-1939)

Early moonrise

signed and dated 'Frank Tenney Johnson / 1917' (lower right)

oil on canvas affixed to board

16 x 20in

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

Painted in 1917

\$80,000 - 120,000

Provenance

With Thomas Nygard Gallery, Bozeman, Montana.

Private collection, Pasadena, California.



111



112

111

**WILL (WILLIAM HOWARD) SHUSTER
(1893-1969)**

Indian pot painter
signed 'Will Shuster' (lower left) and titled (on
the reverse)

oil on canvas affixed to board

10 x 11 3/4in

overall: 16 x 18in

\$5,000 - 7,000

Provenance

Private collection, Southern California.

112

EDGAR PAYNE (1883-1947)

Three horses

signed (lower right)

oil on canvas affixed to paperboard

8 x 11in

overall: 11 1/2 x 14 1/2in

\$5,000 - 7,000

Provenance

With Gene Sinser Gallery, Los Angeles,
California.

Private collection, Las Vegas, Nevada.

113

**ATTRIBUTED TO JOHN MIX STANLEY
(1814-1872)**

Indian encampment

bears signature 'J. M. Stanley' (lower right)

oil on canvas

18 x 12in

overall: 23 3/4 x 17 3/4in

\$4,000 - 6,000

114

HARVEY OTIS YOUNG (1840-1901)

Bend in the river; Fishing along a stream (a pair)

first signed and dated 'H. O. Young 1868'

(lower right); second signed and indistinctly

dated 'H. O. Young 186[...]' (lower left)

each oil on board

13 x 23 3/4in

overall: 14 1/2 x 25 1/2in

First painted in 1868

\$4,000 - 6,000

Provenance

Private collection, Northern California.



113



114 (1)



114 (2)



115

115

JIM NORTON (BORN 1953)

The old homestead

signed 'Jim C Norton CA' (lower left) and titled, signed, numbered and dated "'The Old Homestead" / Jim C. Norton CA / 0928 © 7/09' (on the reverse)

oil on board

16 x 20in

overall: 26 x 30in

Painted in 2009

\$5,000 - 7,000

116

JIM NORTON (BORN 1953)

Indian and horse

signed 'Jim C Norton CA' (lower left)

oil on board

12 x 16in

overall: 20 x 24in

\$4,000 - 6,000

117

JIM CARSON (BORN 1942)

One way in, one way out

signed and dated '© Carson 2000' (lower left)

oil on canvas

40 x 64in

overall: 50 x 73in

Painted in 2000

\$8,000 - 12,000



116

118

OLEG STAVROWSKY (BORN 1927)

Rendezvous

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

oil on canvas

60 x 60in

overall: 72 x 72in

\$7,000 - 10,000



117



118



119

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

\$15,000 - 25,000

Provenance

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



120

GIUSEPPE DANGELICO PINO (BORN 1939)

Model in the artist's studio

signed 'Pino' (lower left)

oil on canvas

31 1/2 x 31 1/2in

overall: 40 x 40in

\$10,000 - 15,000



121 (1)



121 (2)

121

JOSEPH E. YOAKUM (1886-1973)

Mount Colio of Veracruz, near Chihuahua, Mexico; Mount Calvary near Bethlehem Judea of South East Asia (a pair)

first signed and titled 'Mt Colio of Vericruz [sic] sec: / near Town Ciowawa [sic] Mexico / Joseph. E. Yoakum' (upper left); second signed, titled and dated 'Mt Cavalery [sic] near Bethlehem Judea / of South East Asia / by Joseph E. Yoakum 8/22-69' (upper left)

each mixed media on paper

each 12 x 19in

each overall: 18 x 24 1/2in

Second executed in 1969

\$8,000 - 12,000

122

LOUISA REDFIELD MCELWAIN (1953-2013)

Arroyo and cloud from Tres Piedras, New Mexico

signed 'McElwain' (lower left) and signed, titled and dated 'Arroyo and cloud from Tres Piedras Louisa McElwain 1992' (on the stretcher bar)

oil on canvas

45 1/4 x 34 1/4in

overall: 51 3/4 x 41in

Painted in 1992

\$5,000 - 7,000

Provenance

Private collection, Northern California.

123

RAY SWANSON (1937-2004)

Winter at Black Mesa

signed 'Ray Swanson / ©' (lower right)

gouache and watercolor on board

16 x 24in

overall: 24 1/2 x 32 1/2in

\$5,000 - 7,000

Provenance

With Gallery Americana, Carmel, California.

Private collection, Pinole, California.



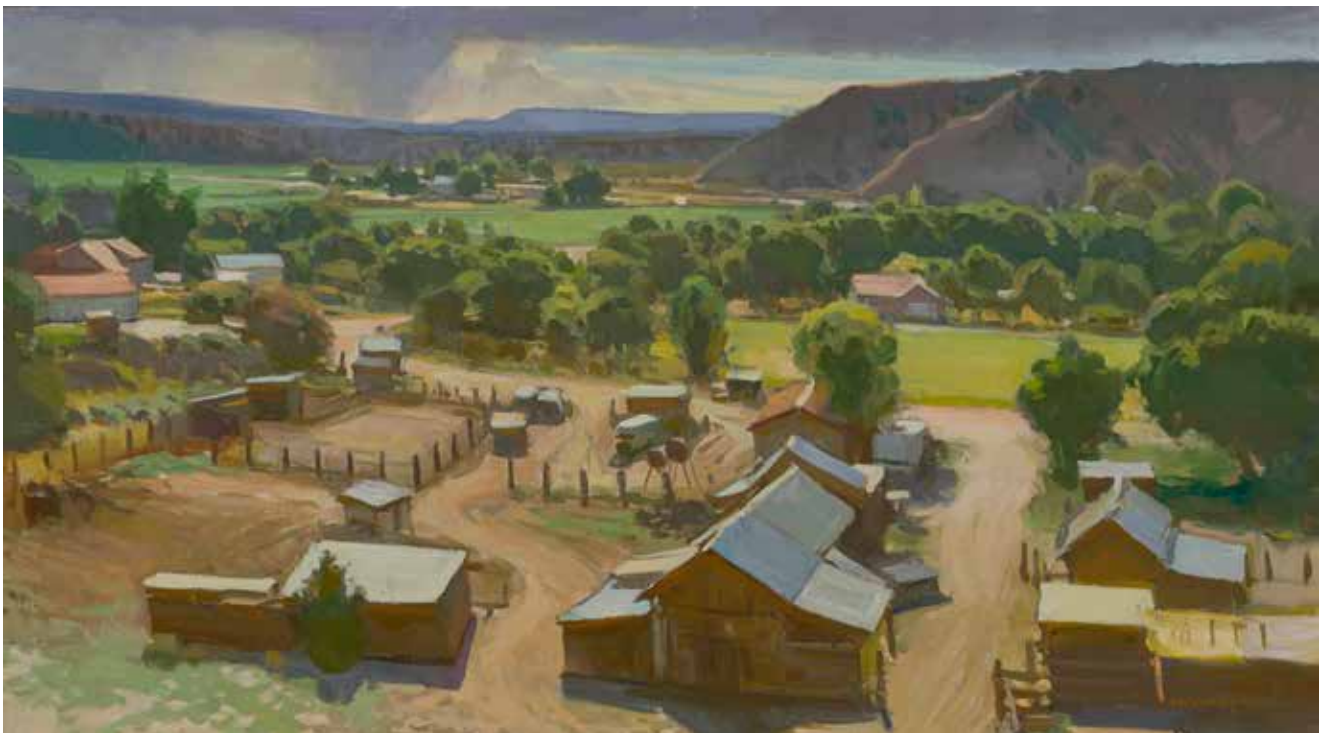
122



123



124



125



126

124

RAY ROBERTS (BORN 1954)

Dead Horse Mesa, Canyonlands, Utah
signed (lower right) and signed and titled (on the reverse)
oil on canvas
30 x 40in
overall: 37 1/2 x 47 1/2in
\$5,000 - 7,000

125

RAY ROBERTS (BORN 1954)

Orderville overlook, Utah
signed (lower right)
oil on panel
20 x 36in
overall: 28 1/2 x 44 1/2in
\$4,000 - 6,000



127

126

CARL KAUBA (1865-1922)

For death or glory
inscribed 'C. Kauba' (on the front of the rock)
bronze with multi-hued patina
height: 30in
\$7,000 - 10,000

Provenance

The Lyn Vandegrift Trust, Beverly Hills, California.

127

CARL KAUBA (1865-1922)

Sioux chief
inscribed 'C. Kauba / Geschut Zt / 6254' (on the back of the robe)
bronze with multi-hued patina on a stone base
height with base: 18 1/2in
\$5,000 - 7,000

Provenance

The Lyn Vandegrift Trust, Beverly Hills, California.



128

128

HARRY JACKSON (1924-2011)

Safe and sound
inscribed '© Harry Jackson 1982 SAS 46'
along with thumb print and foundry stamp
'WFS ITALIA' (lower right base)
bronze with dark brown patina on a wooden
base
height: 19 1/4in
\$8,000 - 12,000

Provenance

Private collection, Los Angeles, California.

129

ED MELL (BORN 1942)

Procession
inscribed and numbered '© Ed Mell 16/30'
(on the base)
bronze with silver patina
height with base: 12in
\$5,000 - 7,000

Provenance

Private collection, San Diego, California.

130

DENNIS DOHENY (BORN 1956)

Chalk Cliffs, Lake Cachuma
signed and dated 'Dennis M. Doheny 2005'
(lower left)
oil on canvas
12 x 16in
overall: 17 1/4 x 21 1/4in
Painted in 2005
\$5,000 - 7,000

Provenance

With William A. Karges Fine Art, Beverly
Hills, California.
Private collection, Los Angeles, California.

131

DAVID CHAPPLE (BORN 1947)

Into summer
signed 'David Chapple' (lower left) and titled
(on the reverse)
oil on canvas affixed to board
24 x 30in
overall: 30 x 36in
\$5,000 - 7,000



129



130



131



132

132

PHILIP CAMPBELL CURTIS (1907-2000)

Boy in a balloon

signed 'Philip C. Curtis' (lower left)

oil on panel

20 x 16in

overall: 26 x 22in

\$4,000 - 6,000

Provenance

Private collection, Montecito, California.

133

GERALD VIVIAN DAVIS (1899-1987)

A standing woman in a white dress with a bouquet of flowers

signed and dated 'Gerald Davis / 55' (lower left)

oil on canvas

63 1/2 x 38in

overall: 74 1/2 x 49in

Painted in 1955

\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.

134

ROGER KUNTZ (1926-1975)

The girl against the light (Noel)

signed 'Kuntz' (lower left) and inscribed 'For Noel with Love, Roger' (on the reverse)

oil on canvas

30 x 24in

overall: 31 x 25in

\$10,000 - 15,000

Provenance

Collection of Noel Hudson, the sitter.



133

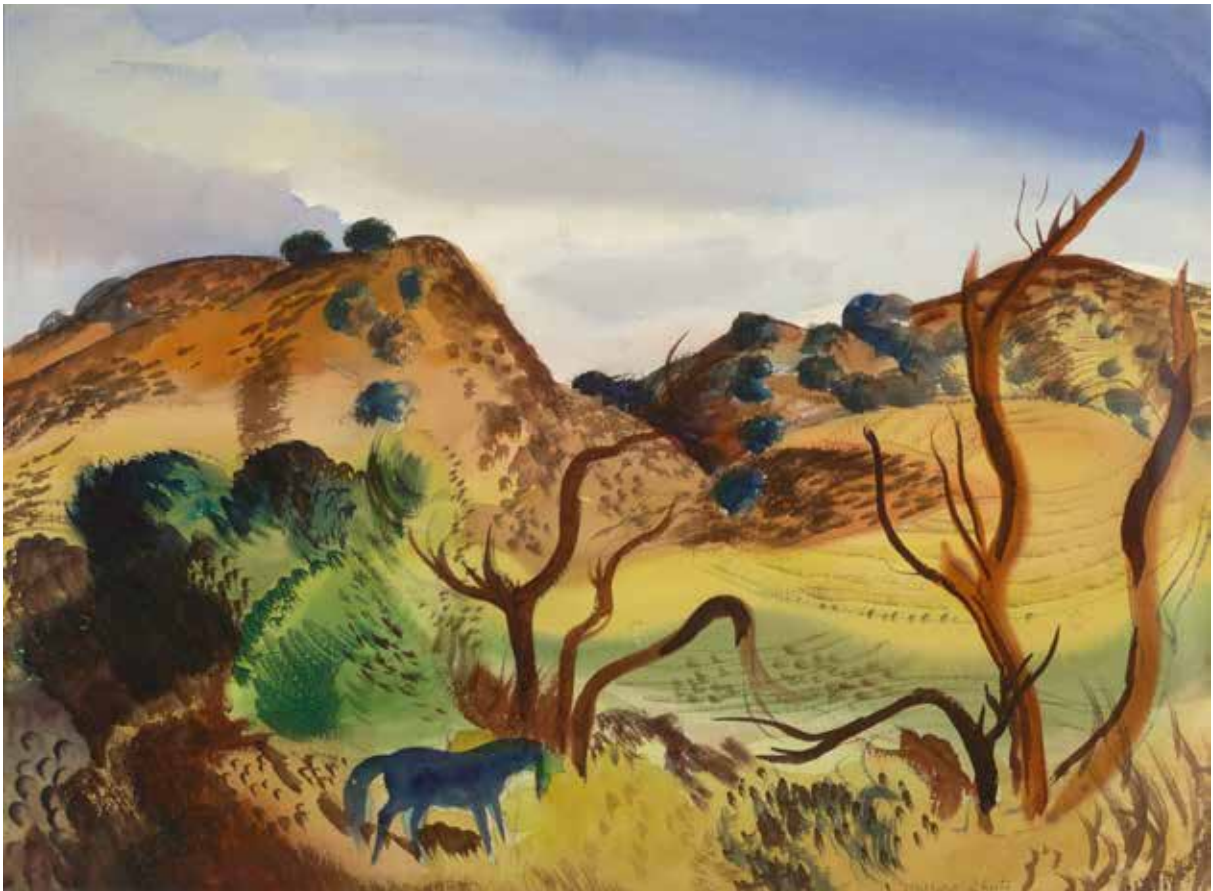
The sitter in this painting is Noel Hudson, who recently penned the following memories of her time spent with Roger Kuntz:

I first met Roger in a drawing class that he was teaching at Scripps College, Claremont, in 1961. Following that class, I did not see him again until the summer of 1966, when I took a week-long vacation to Laguna Beach. I was walking on the beach in the late afternoon one day when I saw Roger and his dog strolling towards me. We chatted briefly and he asked me if I would like to have dinner with him. This was the beginning of a cherished and rewarding friendship.

At the time I was living at home with my parents in South Pasadena and Roger was recently divorced. I was twenty two years old and he was forty. Over the next six months or so, we periodically spent time together talking about art and visiting galleries and museums in Southern California. We often talked about my desire to leave the fashion world and become an artist. Roger encouraged me to apply to what was then Claremont Graduate School (now University) for a Masters in Art and a teaching credential, which I ultimately did.

During our friendship I was unaware that he had started the series now known as 'The Girl Against the Light', initially using me as his model. One day he arrived at our family home and presented me with a bronze sculpture and two paintings in which I modeled, the largest of which is being offered in this auction. To say the least, I was overwhelmed and thrilled at the same time with such wonderful and generous gifts. I hope the next owner will enjoy the painting as much as I have.





135



136

135

MILLARD SHEETS (1907-1989)

Green and yellow hills

signed and dated 'Millard Sheets / 1934'

(lower right)

watercolor on paper

22 x 30in

overall: 31 3/4 x 39 3/4in

Painted in 1934

\$4,000 - 6,000

Provenance

With Stry-Sheets Art Gallery, Gualala,
California.

Private collection, San Diego, California.

136

MILLARD SHEETS (1907-1989)

Gold sky

signed and dated 'Millard Sheets / 1975'

(lower right) and signed, titled and dated

(on the reverse)

watercolor on paper

22 x 30in

overall: 31 3/4 x 39 1/2in

Painted in 1975

\$5,000 - 7,000

Provenance

With Stry-Sheets Art Gallery, Gualala,
California.

Private collection, San Diego, California.

137

**ARTHUR EDWAINE BEAUMONT
(1890-1978)**

U.S.S. Enterprise

signed and dated 'Arthur Beaumont / © 44'

(lower right)

watercolor on paper

17 1/2 x 23 3/4in

overall: 28 1/2 x 34 1/4in

Painted in 1944

\$4,000 - 6,000

Provenance

Private collection, Orange County, California.

Private collection, Rancho Santa Fe,
California.

138

JAMES FITZGERALD (1899-1971)

Carmel valley; Study of fishermen (double-sided)

signed (lower right)

watercolor on paper (recto); ink wash (verso)

sight: 19 1/2 x 25 1/2in

overall: 28 x 34in

\$4,000 - 6,000

Provenance

Private collection, San Diego, California.



137



138



138 (reverse)



139



140

139

DONG KINGMAN (1911-2000)

A building on south street
signed 'Kingman' (lower left)
watercolor on paper
22 x 30in
overall: 26 3/4 x 36 3/4in
\$4,000 - 6,000

Provenance

Collection of Mr. and Mrs. M. K. Breslauer.
With Midtown Galleries, New York, New York.
Collection of Robert H. Aichele,
Sacramento, California.

Exhibited

Duluth, Tweed Gallery, Department of Art,
University of Minnesota, *Dong Kingman: A
Retrospective Exhibition*, April 23 - May 31,
1956, no. 35.

140

JACK LAYCOX (1921-1984)

Grant Avenue, San Francisco
signed (lower right)
watercolor on paper
sight: 29 x 10 1/2
overall: 39 1/4 x 21in
\$4,000 - 6,000

141

EMIL JEAN KOSA, JR. (1903-1968)

Freight cars idle
signed 'Emil Kosa Jr' (lower right) and
signed and titled "Freight Cars Idle" Emil
Kosa Jr' (on the reverse)
watercolor on paper
19 x 25in
overall: 29 1/4 x 34 1/4in
\$4,000 - 6,000

Provenance

With George Stern Fine Arts, West
Hollywood, California.
Private collection, Rancho Santa Fe,
California.

142

MILLARD SHEETS (1907-1989)

Li River
signed (lower right)
watercolor on paper
22 x 30in
overall: 31 1/2 x 39 3/4in
\$4,000 - 6,000

Provenance

With Stary-Sheets Art Gallery, Gualala,
California.
Private Collection, San Diego, California.



141



142



143 (1)



143 (2)



144



145

143

KEN AUSTER (BORN 1949)

Downtown San Francisco (a pair)
first signed 'Auster' (lower left); second signed
'Auster' (lower right)
each oil on canvas
each 30 x 24in
each overall: 33 1/4 x 27 1/4in
\$4,000 - 6,000

Provenance

Private collection, Northern California.

144

SERGEI R. BONGART (1918-1985)

Still life with flowers and a blue vase on a table
signed 'Sergei Bongart' (upper right) and
signed and dated '1968 / Sergei Bongart' (on
the reverse)
oil on canvas
40 x 30in
overall: 47 3/4 x 37 3/4in
Painted in 1968
\$4,000 - 6,000

Provenance

Private collection, Southern California.

145

LLOYD SEXTON, JR. (1912-1990)

Halona Beach Cove, Oahu
signed 'L. Sexton' (lower left)
oil on canvas
16 x 24in
\$15,000 - 25,000

Halona Beach Cove, Oahu, is a small strip of sand located on the southeastern shore of Oahu. It was made popular in the movie *From Here to Eternity*. The iconic love scene between Burt Lancaster and Deborah Kerr was filmed in the surf in 1953. The beach was later nicknamed Eternity Beach.



146

DAVID HOWARD HITCHCOCK (1861-1943)

Waterlilies and palm trees

signed and dated 'D. Howard Hitchcock - 96' (lower left)

oil on canvas

12 x 18 1/4in

overall: 18 3/4 x 25in

Painted in 1896

\$15,000 - 20,000



147

DAVID HOWARD HITCHCOCK (1861-1943)

Hawaiian shoreline

signed and dated 'D Howard Hitchcock / 1910' (lower right)

oil on canvas affixed to board

17 1/2 x 38 3/4in

overall: 23 x 44 1/2in

Painted in 1910

\$10,000 - 15,000

Provenance

Private collection, London, United Kingdom.



148



149

148

JOSEPH DWIGHT STRONG (1852-1899)

Pushing the outrigger

signed and dated 'J. D. Strong. 86 / H.H.I.'
(lower right)

ink on paper affixed to paperboard

9 3/4 x 16 3/4

overall: 17 1/4 x 27 1/4in

Painted in 1886

\$8,000 - 12,000

Provenance

Private collection, Honolulu, Hawaii.

149

ATTRIBUTED TO JULES TAVERNIER

(1844-1889)

Kilauea caldera, Hawaii

unsigned

oil on canvas affixed to board

5 3/4 x 9 1/4in

overall: 10 1/2 x 14in

\$4,000 - 6,000

Provenance

Collection of a New York gentleman.

150

OMER THOMAS LASSONDE (1903-1980)

Samoaan chieftainess

signed, indistinctly dated and inscribed 'Omer
Lassonde / Apia Samoa / 19[.]9' (lower right)

oil on canvas

20 x 16in

overall: 26 x 22in

\$4,000 - 6,000

151

OMER THOMAS LASSONDE (1903-1980)

Apia, Saomoa

signed 'Omer Lassonde' (lower right) and
indistinctly inscribed 'Apia' (on the reverse)

oil on canvas

20 x 24in

overall: 26 x 30in

\$4,000 - 6,000



150



151



152

152

OMER THOMAS LASSONDE (1903-1980)

Samoan rhapsody (White horse and riders)
signed 'Omer Lasosonde' (lower right) and
inscribed 'White Horse & Riders Omer T.
Lassonde' (on the stretcher bar)

oil on canvas

19 x 22in

overall: 23 x 28in

\$4,000 - 6,000

153

SHIRLEY MARIE RUSSELL (1886-1985)

Hydrangeas

signed and dated 'Shirley Russell / 1955'

(lower left)

oil on masonite

26 x 34in

overall: 35 1/4 x 43 1/4in

Painted in 1955

\$4,000 - 6,000

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153

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AMERICAN ART

Wednesday November 18, 2pm
New York

CHARLES MARION RUSSELL

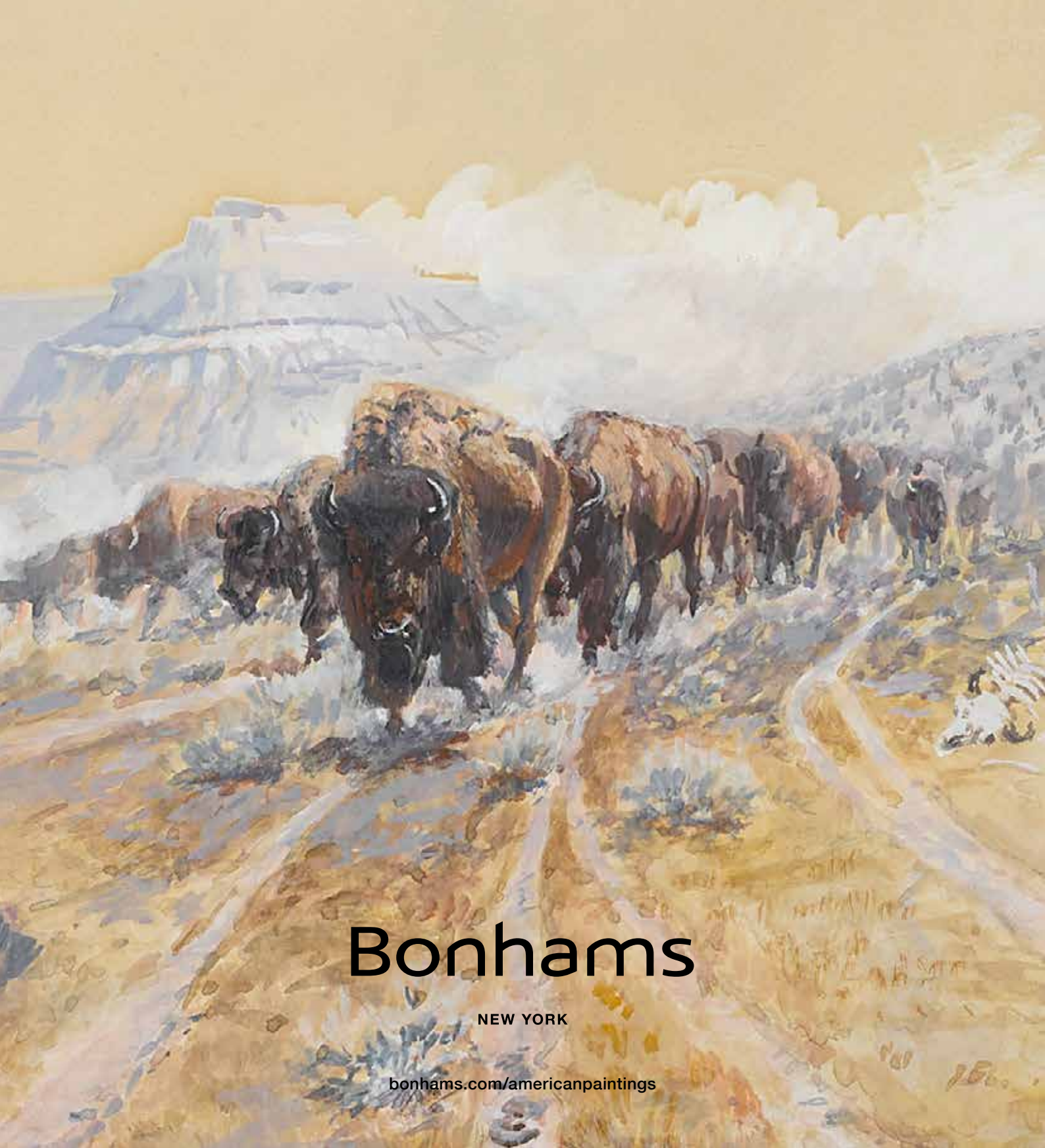
Buffalo Herd
watercolor on paper
10 x 15in
\$200,000 - 300,000

PREVIEW

November 14-18

INQUIRIES

+1 (212) 710 1307
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NEW YORK

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NATIVE AMERICAN ART

Monday December 7, 11am
San Francisco

*From the Jane Fonda
Collection*

A NAVAJO PICTORIAL RUG

size approximately 7ft 1in x
4ft 6in

\$1,500 - 2,000

PREVIEW

December 4-7

+1 (415) 503 3294

nativeamerican.us@bonhams.com



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**20TH CENTURY
DECORATIVE ARTS**
Thursday December 17, 10am
New York

PREVIEW

December 12-16

+1 (212) 710 1306
beth.vilinsky@bonhams.com

Property from the Estate of Lauren Bacall

ALBERTO GIACOMETTI

Tête de Femme Table Lamp and Floor Lamp

Circa 1933-1937, later cast

Patinated bronze

\$40,000 - 60,000 (table lamp, left)

\$80,000 - 120,000 (floor lamp, right)

Artwork ©2015 Estate of Alberto Giacometti /

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To be offered December 2015 and June 2016

nativeamerican.us@bonhams.com

A collection of nine embroidered patches. The top-left patch features an eagle with wings spread, holding a banner that reads "GOD BLESS AMERICA 1942". The top-middle patch shows two Native Americans on horseback. The top-right patch depicts a Native American on a horse, surrounded by large red roses. The middle-left patch shows a Native American in traditional dress. The middle-middle patch features a Native American in a red tunic and a large feathered headdress. The middle-right patch shows two Native Americans in traditional dress. The bottom-left patch depicts a white horse with a red saddle. The bottom-middle patch shows a Native American in traditional dress. The bottom-right patch features an eagle perched on a branch, with three small evergreen trees below.

bonhams.com/nativeamerican

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Bonhams

7601 W. Sunset Boulevard
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+1 323 850 7500
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