The background of the entire page is a detailed oil painting of a coastal scene. It shows a steep, rocky cliffside in the foreground, partially covered with green and yellow foliage. A large, gnarled tree with dense green and yellow leaves stands on the right side of the cliff. In the middle ground, the ocean is visible with white-capped waves crashing against the base of the cliff. The sky is a pale, hazy blue. The overall style is impressionistic, with visible brushstrokes and a rich color palette.

# CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Tuesday April 12, 2016

Los Angeles

Bonhams







# CALIFORNIA AND WESTERN PAINTINGS AND SCULPTURE

Tuesday April 12, 2016 at 6pm  
Los Angeles

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Lots 1 - 144

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## **ILLUSTRATIONS**

Front cover: Lot 39  
Inside front cover: Lot 49  
Inside back cover: Lot 27  
Back cover: Lot 52

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**CALIFORNIA AND  
WESTERN PAINTINGS  
AND SCULPTURE**

Lots 1-144

Lot 35





1



2

1

**RANSOM GILLET HOLDREDGE (1836-1899)**

St. Mary's butte from the Yuba River  
signed and dated 'Holdredge '67' (lower left)  
oil on canvas

12 x 18in

overall: 17 x 23in

Painted in 1867

**\$5,000 - 7,000**

**Provenance**

With Braarud Fine Art, La Conner, Washington.  
Private collection, Northern California,  
acquired from the above, circa 1984.

2

**HERMAN HERZOG (1832-1932)**

Group of pine trees  
signed 'H. Herzog' (lower left) and titled (on the stretcher bar)  
oil on canvas

11 x 15in

overall: 17 x 21in

**\$4,000 - 6,000**



3



4

3

**THOMAS HILL (1829-1908)**

Boat on calm seas at dusk  
signed 'T. Hill' (lower right)

oil on canvas

5 x 16 1/2in

overall: 10 1/2 x 22in

**\$6,000 - 8,000**

**Provenance**

Collection of Joan Perry, great-great-granddaughter of the artist,  
Tucson, Arizona.

Private collection, Northern California.

**Literature**

R.R. Hill, *Catalogue of the Painting and Sketches of the Late Thomas Hill: The Great American Artist*, San Francisco, 1910, no. 54.

4

**CHRISTIAN JORGENSEN (1860-1935)**

Harbor scene

signed and dated 'Chris Jorgensen. 1923' (lower left)

watercolor on paper affixed to board

17 1/2 x 29 3/4in

Painted in 1923

**\$4,000 - 6,000**

**Provenance**

Collection of the artist.

Thence by descent.

Private collection, Texas.



5

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

Red Stack tug and clipper ship in the Golden Gate  
signed 'W. A. Coulter' (lower right)

oil on canvas

18 1/4 x 25in

overall: 23 3/4 x 30 3/4in

**\$15,000 - 20,000**

**Provenance**

Collection of the artist.

Private collection, San Francisco, California.

Thence by descent, San Francisco, California.

Private collection, Northern California.

Notable landmarks including Fort Mason, the Palace of Fine Arts and Fort Point can be seen in the distance in this view of the San Francisco Bay prior to the construction of the Golden Gate Bridge.



6

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

Off the breakers

signed and dated 'W.A. Coulter / 1889' (lower right)

oil on canvas

30 x 50in

overall: 45 3/4 x 65 3/4in

Painted in 1889

**\$10,000 - 15,000**

**Provenance**

Private collection, Bellevue, Washington.



7



8



9

7

**RAYMOND DABB YELLAND (1848-1900)**

Coastal rocks  
signed 'R.D. Yelland' (lower right)  
oil on canvas  
16 x 24in

**\$8,000 - 12,000**

**Provenance**

Private collection, San Francisco, California.

8

**NORTON BUSH (1834-1894)**

Seal Rock and the Cliff House  
signed and dated 'Norton Bush / 1890.' (lower right) and signed  
and titled 'Seal Rocks / Coast of California / Norton Bush' (on an old  
handwritten label on the stretcher bar)  
oil on canvas  
14 x 18in

overall: 22 1/4 x 27in

Painted in 1890

**\$4,000 - 6,000**

**Provenance**

Private collection, Northern California.

9

**GRANVILLE REDMOND (1871-1935)**

Sunset through the trees  
signed 'Granville Redmond' (lower left)  
oil on masonite  
16 x 20in

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

**\$40,000 - 60,000**

**Provenance**

Private collection, Southern California.



10

**JOSEPH RAPHAEL (1869-1950)**

Two children

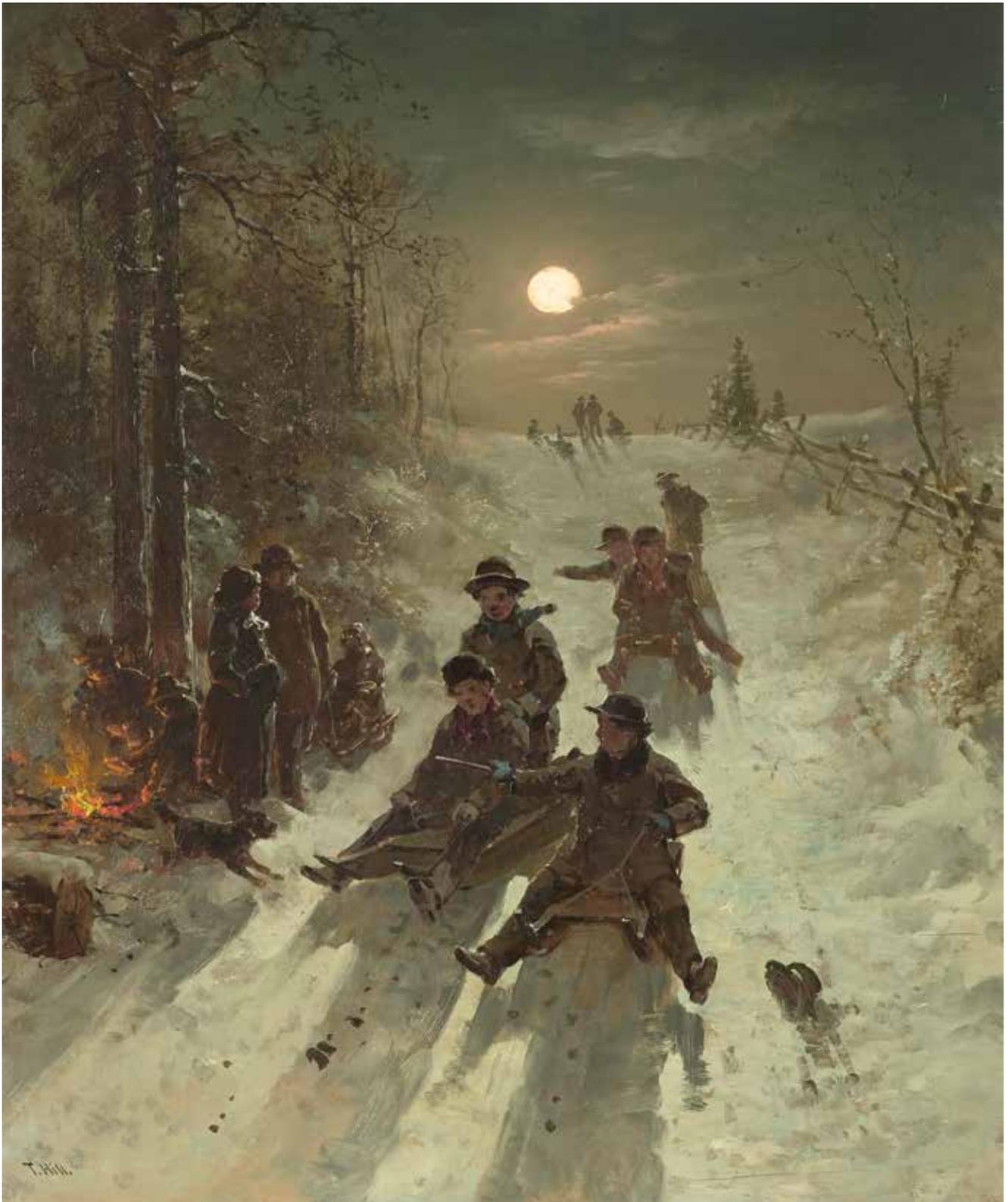
signed 'Jos Raphael' (lower right)

oil on canvas

20 x 16in

overall: 32 1/2 x 28 1/4in

**\$15,000 - 25,000**



11

**THOMAS HILL (1829-1908)**

Tobogganing

signed 'T. Hill.' (lower left)

oil on canvas

35 x 29in

overall: 41 3/4 x 35 3/4in

**\$25,000 - 35,000**

**Provenance**

With Maxwell Galleries, San Francisco, California.

Private collection, San Francisco, California.

**Exhibited**

San Francisco, Maxwell Galleries, *One Hundred Years of California Painting from 1849*, March 4 - 26, 1966, no. 106.



12

12

**THOMAS HILL (1829-1908)**

Hunter and his dog in a clearing  
signed and dated 'T. Hill / 1901' (lower right)  
oil on canvas  
19 1/4 X 29in  
overall: 24 3/8 x 34 3/8in  
Painted in 1901  
**\$8,000 - 12,000**



13

13

**HERMAN HERZOG (1832-1932)**

Young boy with his flock  
signed twice 'H. Herzog' (lower left)  
oil on canvas  
22 x 27in  
overall: 30 x 35in  
**\$6,000 - 8,000**

14

**LOUIS COMFORT TIFFANY (1848-1933)**

Chinatown, San Francisco  
signed and dated 'Louis C. Tiffany '08'  
(lower left)  
watercolor on paper  
20 1/2 x 28 1/2in  
overall: 32 x 40in  
Painted in 1908  
**\$10,000 - 15,000**

**Provenance**

With SKT Galleries, New York, New York,  
by 1979.  
Private collection, New York, New York.  
Private collection, West Palm Beach, Florida.

**Exhibited**

New York, American Watercolor Society,  
*Forty-Second Annual Exhibition*, 1909 (as *Old  
Chinatown in San Francisco*).  
Oyster Bay, Long Island, New York, Tiffany  
Foundation New York and Louis C. Tiffany  
Foundation Gallery Art Center, *Exhibition of  
Watercolors by Louis C. Tiffany*, February  
4-15, 1922.  
New York, New York University, Grey Art Gallery  
and Study Center, *Louis Comfort Tiffany: The  
Paintings*, March 20 - May 12, 1979, no. 71.

**Literature**

San Francisco Chronicle, *San Francisco  
Chinatown in New Picture*, February 26,  
1922, D6, illustrated.  
American Magazine of Art, *Watercolors by Louis  
C. Tiffany*, August 13, 1922, p. 258, illustrated  
(as *Street Scene in Chinatown, San Francisco*).

15

**FREDERIC YATES (1854-1919)**

Gough street interior, San Francisco  
oil on canvas  
20 x 24in  
overall: 25 1/4 x 29 3/4in  
Painted circa 1883  
**\$4,000 - 6,000**



14



15



16

**PERCY GRAY (1869-1952)**

Wildflowers along the coast  
signed and dated 'Percy Gray 1928' (lower right)

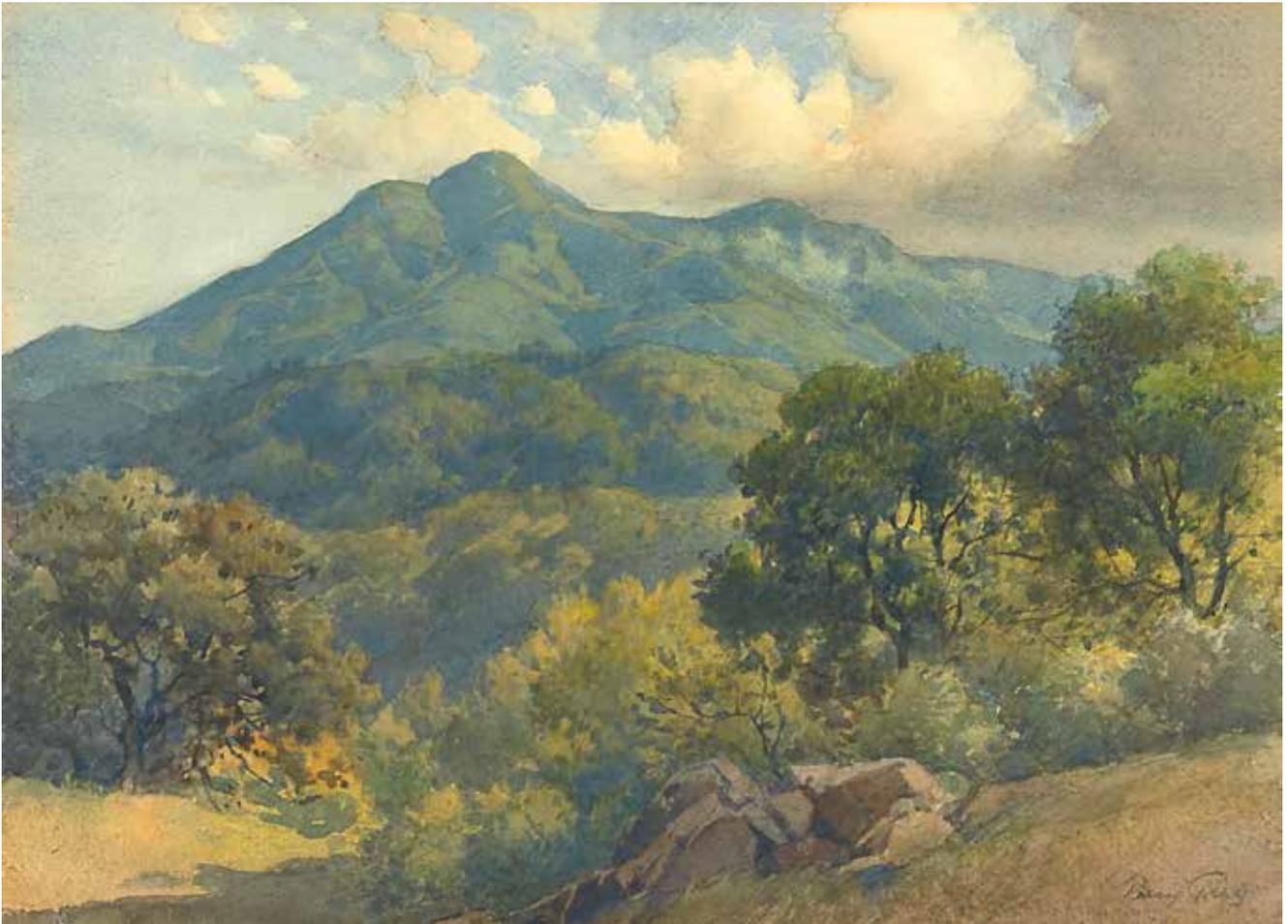
watercolor on paperboard

14 x 20in

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

Painted in 1928

**\$12,000 - 18,000**



17

**PERCY GRAY (1869-1952)**

View of Mount Tamalpais  
signed 'Percy Gray' (lower left)

watercolor on paperboard

15 3/4 x 21 1/2in

overall: 24 1/4 x 30 3/4in

**\$15,000 - 25,000**

**Provenance**

Commissioned from the artist.  
Private collection, Ross, California.  
Thence by descent.



18

18

**JACK WISBY (1869-1940)**

Hills of Marin above Stinson Beach  
signed and dated 'J. Wisby, June 9th 1934.'  
(lower left)

oil on canvas affixed to board

20 x 36in

overall: 30 1/2 x 46 1/2in

Painted in 1934

**\$4,000 - 6,000**

**Provenance**

Private collection, Southern California.



19

19

**LORENZO P. LATIMER (1857-1941)**

House with a flowering tree; Path to the  
water (two)

first signed 'L. P. Latimer' (lower right); second  
signed 'L. P. Latimer' (lower left)

each watercolor on paper

each 14 x 11in

**\$4,000 - 6,000**

**Provenance**

Private collection, Northern California.



19

20

**HAROLD HARRINGTON BETTS (1881-1951)**

Half Dome, Yosemite, as seen from Glacier Point  
signed 'H.H. Betts' (lower right)

oil on canvas

33 1/4 x 38 1/4in

overall: 39 x 43 3/4in

**\$8,000 - 12,000**

**Literature**

Joan Irvine Smith, *A California Woman's Story*,  
Irvine, 2006, p. 428, illustrated in color.

21

**GUNNAR MAURITZ WIDFORSS (1879-1934)**

Half Dome, Yosemite  
signed and dated 'Widforss - 1926' (lower left)

watercolor on paperboard

8 1/4 x 9 3/4in

overall: 16 1/4 x 20 1/4in

Painted in 1926

**\$4,000 - 6,000**

**Provenance**

Acquired directly from the artist, Yosemite,  
California, 1926.

Private collection, San Francisco, California.

Thence by descent to the present owner.



20



21



22

**HERMAN HERZOG (1832-1932)**

Yosemite Falls

signed 'H. Herzog' (lower left)

oil on paperboard

20 1/4 x 14 3/4in

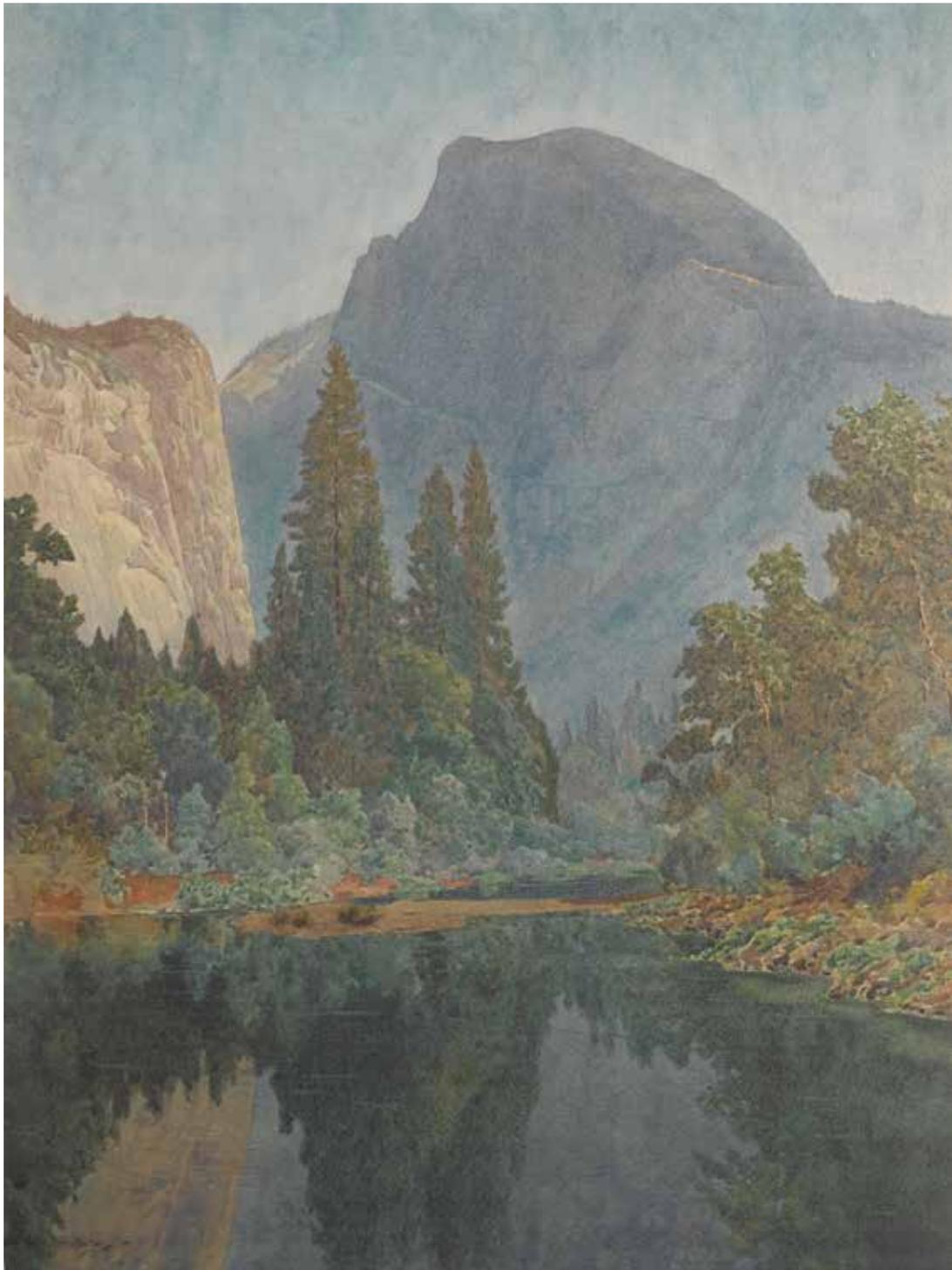
overall: 30 x 24 3/4in

**\$15,000 - 20,000**

**Provenance**

Private collection, Taos, New Mexico.

Numbered on the reverse in black '192.' and in red '12.'



23

**GUNNAR MAURITZ WIDFORSS (1879-1934)**

A view of Half Dome, Yosemite  
signed '-Widforss-' (lower left)

watercolor on paper

25 1/2 x 19 1/4in

overall: 36 x 28 1/2in

**\$25,000 - 35,000**

**Provenance**

Private collection, Southern California.

24

**GUY ROSE (1867-1925)**

To Headland (Carmel Coast)  
signed 'Guy Rose' (lower right)  
oil on canvas  
18 x 14in  
overall: 28 x 24in  
**\$100,000 - 150,000**

**Provenance**

With Stendahl Galleries, Los Angeles, California.  
Private collection, Mountain Center, California.

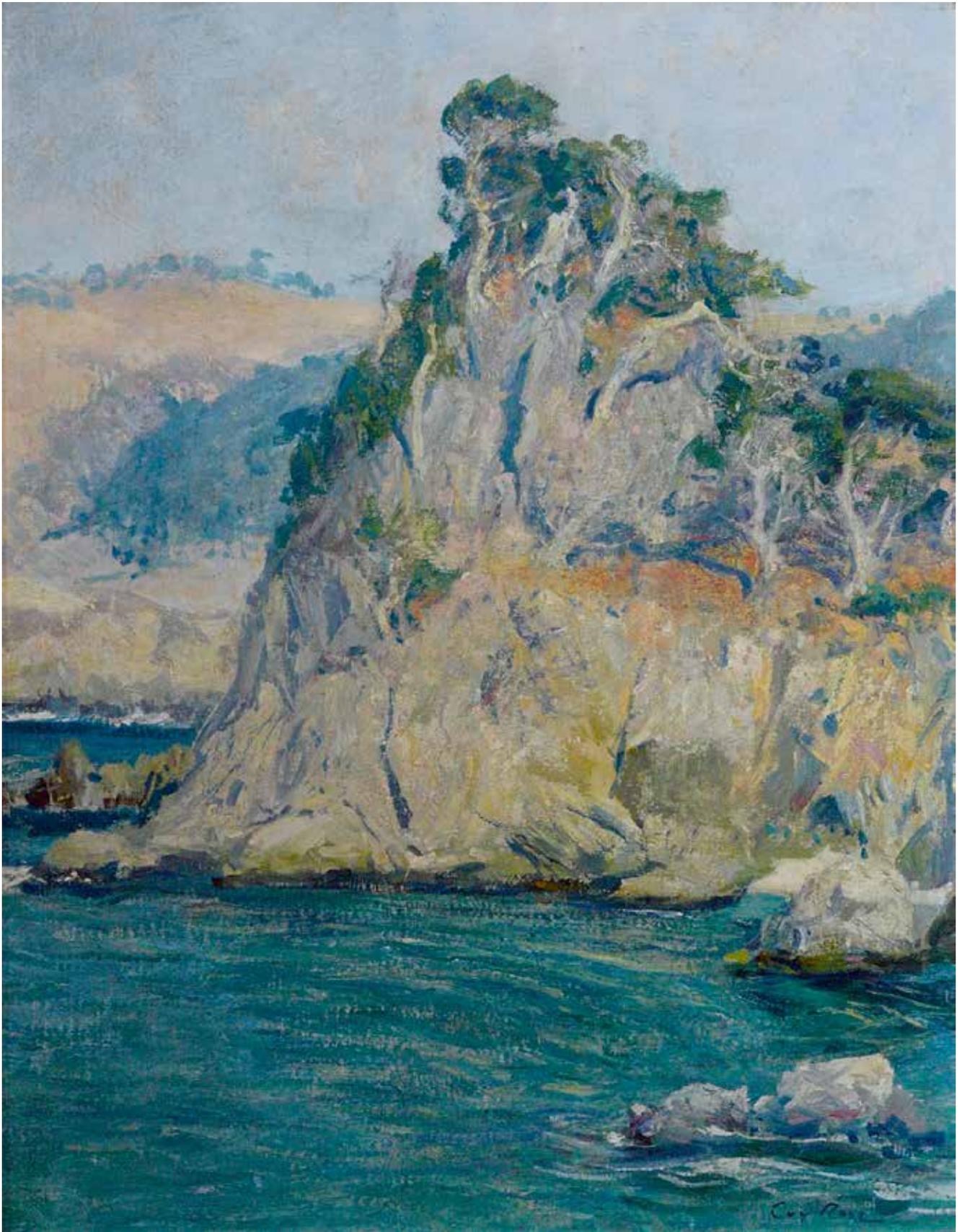
A copy of the 1922 Guy Rose Exhibition catalog from Stendahl Galleries accompanies this lot. The hardbound catalog is inscribed *To Mrs. Garner from The Stendahls*.

In the late 1880s, Guy Rose went to Paris and studied with Benjamin Constant, Jules Lefebvre, and at the Academie Julian under Lucien Doucet. The influence of these painters can be seen clearly in Rose's early works. The artist's later, Impressionist paintings are a distinct departure from this academic style and speak to the heavy influence of Claude Monet on Rose's work a decade later. Living in Giverny with his wife, Rose took that academic foundation and immediately replaced it with the new modern style of the day, brightening his palette and adding a completely new wispy, quick freshness to his works. The result was a true, seasoned American Impressionist.

When Guy Rose returned to California in 1914, he brought with him a vast firsthand knowledge of what was happening in the art world in both Europe as well as on the East Coast. His experience enabled the artist to work confidently with a broad array of compositions and colors. These works encompassed the pinnacle of his career.

Painting up and down the California coast, Rose visited the Monterey and Carmel area around 1915. He was likely encouraged by fellow painters Channel Pickering Townsley and Evelyn McCormick. He must have been gob smacked by what he saw; the beauty and endless vantage points along the coast which has attracted a long list of noted painters since the turn of the century.

*To Headland, Carmel Coast* is the faint inscription that appears in charcoal on the back of the canvas. This was probably an early description of what is now known as the Carmel Highlands, a small stretch of coves and steep coast just south of Carmel-By-The-Sea. It is also the site of William Ritschel's home. This painting exemplifies the steep cliffs all along the shoreline that dot this area for several miles. This stretch of the California coast is one of its most famous, and one can still imagine today, on a drive down Highway 1, artists such as Guy Rose hiking along the shoreline to find vantage points on which to paint. This is a classic coastal scene for Rose, reminiscent of his iconic *Point Lobos, Carmel*, the location of which is but a short walk away. Rose visited the area on several trips and these paintings went on to help establish the artist as the top California plein air painter.





25

**GUNNAR MAURITZ WIDFORSS (1879-1934)**

Cypress trees, Point Lobos, Carmel  
signed and dated 'Widforss / 1923' (lower right)  
watercolor on paperboard

14 x 17in

overall: 22 x 24 3/4in

Painted in 1923

**\$15,000 - 25,000**

**Provenance**

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



26

**GUNNAR MAURITZ WIDFORSS (1879-1934)**

Monterey coastal scene  
signed and dated 'Widforss 1924' (lower right)

watercolor on paper

sight: 19 x 26 1/2in

overall: 37 1/2 x 45 1/2in

Painted in 1924

**\$20,000 - 30,000**

**Provenance**

Private collection, Northern California.

**Exhibited**

Monterey, Monterey Peninsula Museum of Art, *California Paintings from Members of the Collector's Guild*, January 20 - April 28, 1996.

27

**WILLIAM FREDERICK RITSCHEL (1864-1949)**

Our dream coast of Monterey (Glory of the Pacific)

signed 'W. Ritschel N.A.' (lower right) and signed and titled 'Our Dream Coast of Monterey W. Ritschel N.Y.' (on the reverse) and titled 'Glory of the Pacific' (on a paper label on the stretcher bar)

oil on canvas

50 x 60in

overall: 61 x 71in

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

**Exhibited**

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

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

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

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

San Francisco, Bohemian Club, *Gray, Keith, Redmond, Ritschel: Four Bohemian Masters*, March 1 – 11, 2011.

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

Irvine, The Irvine Museum, *California Impressionism*, traveling exhibition 2012-2015.

**Literature**

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, p. 85, illustrated in color.

Jean Stern, *California This Golden Land of Promise*, Irvine, 2001, p. 280, illustrated in color.

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 172, p. 402, illustrated in color.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 2009, p. 33, illustrated in color.

William Ritschel was educated in Nuremberg, Germany and later studied at the Royal Academy in Munich with the top academic painters of the day. As a young man he sailed for a time as a merchant seaman (as did Armin Hansen). His travels worldwide clearly had a profound effect on him as he went on to become a painter of the sea. In 1911 he settled in Carmel. His paintings were exhibited nationally as well as in Europe at this time. His fame as a marine painter lead to a membership in the prestigious National Academy in 1914. In 1918 he began construction on an ocean view home and studio atop the Carmel Highlands cliffs. This castle-like stone estate, called Castellammare, was to remain his home base for the rest of his life and still stands today. He was known locally as an eccentric painter who was often seen on the Carmel bluffs with brushes and canvases in hand studying the changing light and tides along the coast.

*Our Dream Coast of Monterey* is an enormous painting. Ritschel loved to paint large canvases, as he felt that the bigger the canvas the more he could capture the enormity and energy of the Carmel coast. The impressionist style proved to be the perfect vehicle by which Ritschel could capture the undulation of the tides, the changing colors from dusk to dawn, and the force of the sea as it ceaselessly breaks on rocks and beaches. The Monterey coast is never static, and Ritschel was a master at applying the sounds and sights of daily life along the water to canvas. It is no wonder that Ritschel's marine paintings were well received in exhibitions worldwide during his lifetime. As with his plein air contemporaries such as William Wendt and Guy Rose, Ritschel successfully promoted the majesty of California in the first quarter of the last century.





28

28

**CHARLES DORMON ROBINSON  
(1847-1933)**

China Point, Monterey Bay, California  
signed 'C Dormon Robinson S.F.' (lower left)  
oil on canvas

14 x 24in

overall: 21 3/4 x 31 3/4in

**\$4,000 - 6,000**

**Provenance**

With North Point Gallery, San Francisco,  
California.

Private collection, Santa Fe, New Mexico.

29

**WILLIAM FREDERICK RITSCHEL  
(1864-1949)**

Awaiting the fishing fleet  
signed 'W Ritschel' (lower left)

oil on canvas

16 x 20in

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

**\$4,000 - 6,000**



29

30

**ALBERT THOMAS DEROME (1885-1959)**

Spanish Bay

signed 'Albert DeRome' (lower right) and  
signed and titled 'Spanish Bay / Albert  
DeRome' (on the reverse)

oil on canvas affixed to board

18 x 24in

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

**\$7,000 - 9,000**

**Provenance**

With the Stewart Galleries, Palm Springs,  
California.

Private collection, Northern California.

**Exhibited**

Monterey, Monterey County Fair, August  
1953 (Third Prize).

Pacific Grove, Museum of Natural History,  
*Albert Thomas DeRome, 1885-1959, A Pacific  
Grove Artist Remembered*, July 1-31, 1988.

**Literature**

W. A. Nelson-Rees, *Albert Thomas DeRome,  
1885-1959, Being a Story of His Life and a  
Picture Diary of his Oils and Watercolors*, p.  
146, no. 487, illustrated in color.

A copy of Walter A Nelson-Rees' book, *Albert  
Thomas DeRome, 1885-1959, Being a Story  
of His Life and a Picture Diary of his Oils and  
Watercolors*, accompanies this lot.

31

**ARTHUR HILL GILBERT (1894-1970)**

Clouds (Sunlight on the coast)

signed 'Arthur Hill Gilbert.' (lower right)

oil on canvas affixed to board

14 3/4 x 18in

overall: 17 3/4 x 21in

**\$4,000 - 6,000**

**Provenance**

Collection of Mrs. Eugene Fuller, co-founder of  
the Seattle Art Museum, Seattle, Washington.

Property sold to benefit the Northshore Senior  
Center in Bothell, Washington.



30



31



32



33



34

32

**CHARLES ROLLO PETERS (1862-1928)**

Evening reflections  
signed indistinctly '[...] Peters' (lower right)  
oil on canvas  
19 1/4 x 25in  
overall: 27 x 33in  
**\$7,000 - 10,000**

**Provenance**

Holman Family Collection, Pacific Grove, California.

33

**JOHN SYKES (1859-1934)**

Carmel Mission  
signed 'J. Sykes.' (lower left) and titled 'Carmel Mission.' (lower right)  
oil on canvas  
18 x 25in  
overall: 21 1/4 x 28 1/4in  
**\$4,000 - 6,000**

**Provenance**

Holman Family Collection, Pacific Grove, California.

34

**GRANVILLE REDMOND (1871-1935)**

Sunset over lake  
signed and dated 'Granville Redmond 1914' (lower right)  
oil on canvas  
25 x 30in  
overall: 26 1/2 x 31 1/2in  
Painted in 1914  
**\$20,000 - 30,000**

**Provenance**

Private collection, Los Angeles, California.

**SELDEN CONNOR GILE (1877-1947)**

Tiburon Bay

signed and dated 'S.C. Gile 26' (lower left) and inscribed 'Tiburon Bay by S.C. Gile' and stamped 'Mrs. Elizabeth C. Hall [...] Belvedere, Calif.' (on the stretcher bar)

oil on canvas

24 x 30in

overall: 29 x 34 3/4in

Painted in 1926

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

Purchased from Elizabeth Hall, circa 1965.

Thence by descent to the present owner.

**Exhibited**

Oakland, Oakland Art Gallery, *Annual Exhibition by Artist Members of the Bay Region Art Association*, November 6 - December 7, 1937 (Honorable Mention).

Tiburon, Belvedere-Tiburon Landmarks Society, *Selden C. Gile: The Artist as Historian*, April - May, 1993.

While he was born on the East Coast, Selden Connor Gile considered Northern California his home from the 1910s until his death in 1947. In his formative years, he was considered too 'primitive,' yet the quality of his art was offset by the loveliness of his palette and his exuberance for the landscape. Gile's repertoire of Bay Area subjects reflects his plein air practices and spontaneous painterly expressions exhibited in his use of layered hues and rich textures. He considered his work to be impressionistic in technique, yet he would prove to be one of the most innovative of the Northern Californian painters in the early 20th century. The transformative influence of the 1915 Panama-Pacific International Exposition (PPIE) on the Society of Six and Gile is palpable when one looks at his shift in style from the early teens through his mature pictures.

In *The Society of Six: California Colorists*, Nancy Boas explains that this shift was in part a reaction to seeing PPIE works,

*After [the exhibition], the Six began applying loose, expressive brushstrokes of varying sizes, using the stroke as an element in its own right... Thus they abandoned the careful finish encouraged in academic work and attempted to reveal their own individuality and spontaneity in the paint surface itself. Combined with heavy impasto in some places and with unpainted areas of the canvas showing through in others, these brushstrokes create a purposeful sketchiness. Now sketchiness became a means of capturing a fleeting moment.*

*Tiburon Bay* shows the strong influence of the Der Blaue Reiter (The Blue Rider), artists such as Swiss painter Paul Klee and American-born Lyonel Feininger and Russian painters Alexej von Jawlensky and Wassily Kandinsky. Gile's fellow Society of Six artist Louis Siegfriest said after seeing Der Blaue Reiter, "I know it must have influenced Gile and von Eichman because they got rather bold with their work... They used a bigger brush, I know after that and more powerful. Before... it was more or less the pointillist type of thing, small brush." Ascribed as the leader and founder of the Society of Six, Gile, along with Louis B. Siegfriest, August F. Gay, Bernard von Eichman, William H. Clapp, and Maurice Logan were among the first to translate the California landscape into the modernity of painting. Although the group did not leave a direct legacy or established school, The Six bequeathed an artistic connection continued by the Post-War Figurative Expressionists of Northern California.

*Tiburon Bay* illustrates Gile's tremendous technical skills and exploits the contradiction between the subject of the painting and the power of his depiction. Gile's limited palette of blues, pinks, yellows and whites further emphasizes the confidence of his heavily laden brush. There is an inherent calm to the boats and their fractured reflections though his brushwork lends the work a frenetic air. He seems to capture a shift in atmosphere. The reflections of the boats are broken by his hatched and swept brushstrokes of blue and white.





36



37



38

36

**JOHN MARSHALL GAMBLE (1863-1957)**

Wildflowers near Willow Camp  
signed 'J. [...] Gamble.' (lower left)  
oil on canvas

12 x 16in

overall: 19 3/4 x 23 3/4in

**\$8,000 - 12,000**

**Provenance**

Private collection, Oregon.

37

**JULIAN ONDERDONK (1882-1922)**

Coastal view  
signed 'Julian Onderdonk' (lower right)  
oil on canvas affixed to board

10 x 12in

overall: 14 x 16in

**\$5,000 - 7,000**

**Provenance**

Private collection, Greenwich, Connecticut.

38

**JACK WILKINSON SMITH (1873-1949)**

Tide pools, Crystal Cove  
signed 'Jack Wilkinson Smith' (lower left)  
oil on canvas

20 x 24in

overall: 27 x 31in

**\$20,000 - 30,000**

**Exhibited**

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

Irvine, The Irvine Museum, *California Impressionism: Selections from  
the Irvine Museum*, September 28, 2013 – January 9, 2014.

**Literature**

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 287,  
illustrated in color.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, 2009, p.  
168-169, illustrated in color p. 14.

**GUY ROSE (1867-1925)**

Indian Tobacco Trees, La Jolla  
signed 'Guy Rose' (lower right)

oil on canvas

24 x 29in

overall: 34 x 38 1/2in

**\$600,000 - 900,000**

**Provenance**

With Stendahl Galleries, Los Angeles, California, number 1039.

With Walter A. Nelson-Rees, Oakland, California.

With Petersen Galleries, Beverly Hills, California.

The Fieldstone Collection, Newport Beach, California.

**Exhibited**

Laguna Beach, Laguna Art Museum, *California Light 1900 - 1930*,  
Four City Tour 1990 - 1991.

Montclair, New Jersey, Montclair Art Museum, *California Light*,  
April 21, 1991 - June 2, 1991.

Oakland, The Oakland Museum, *Guy Rose: American Impressionist*,  
July 1 - September 24, 1995.

Irvine, The Irvine Museum, *Guy Rose: American Impressionist*,  
October 20, 1995 - February 24, 1996.

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

**Literature**

Earl L. Stendahl, *Guy Rose*, Stendahl Art Galleries, Los Angeles, 1922,  
pl. 4, p. 14, illustrated, along with description.

Patricia Trenton, *California Light 1900 - 1930*, Laguna Beach, 1990,  
cover illustration, p. 108, pl. 104, illustrated full page color, p. 189,  
exhibition note.

William H. Gerdtz, *All Things Bright & Beautiful, California Paintings  
from The Irvine Museum*, Irvine, 1998, p. 192, illustrated in color.

David Wicinas, *Native Grandeur: Preserving California's vanishing  
landscapes*, Irvine, p. 25, illustrated in color.

Jean Stern, *Masters of Light, Plein Air Painting in California 1890-  
1930*, Irvine, 2002, p. 41, illustrated in color.

Jean Stern, *A California Woman's Story: The Autobiography of Joan  
Irvine Smith*, Irvine, 2006, p. 288, illustrated in color.

In the 1922 Stendahl Galleries catalog, the author writes:

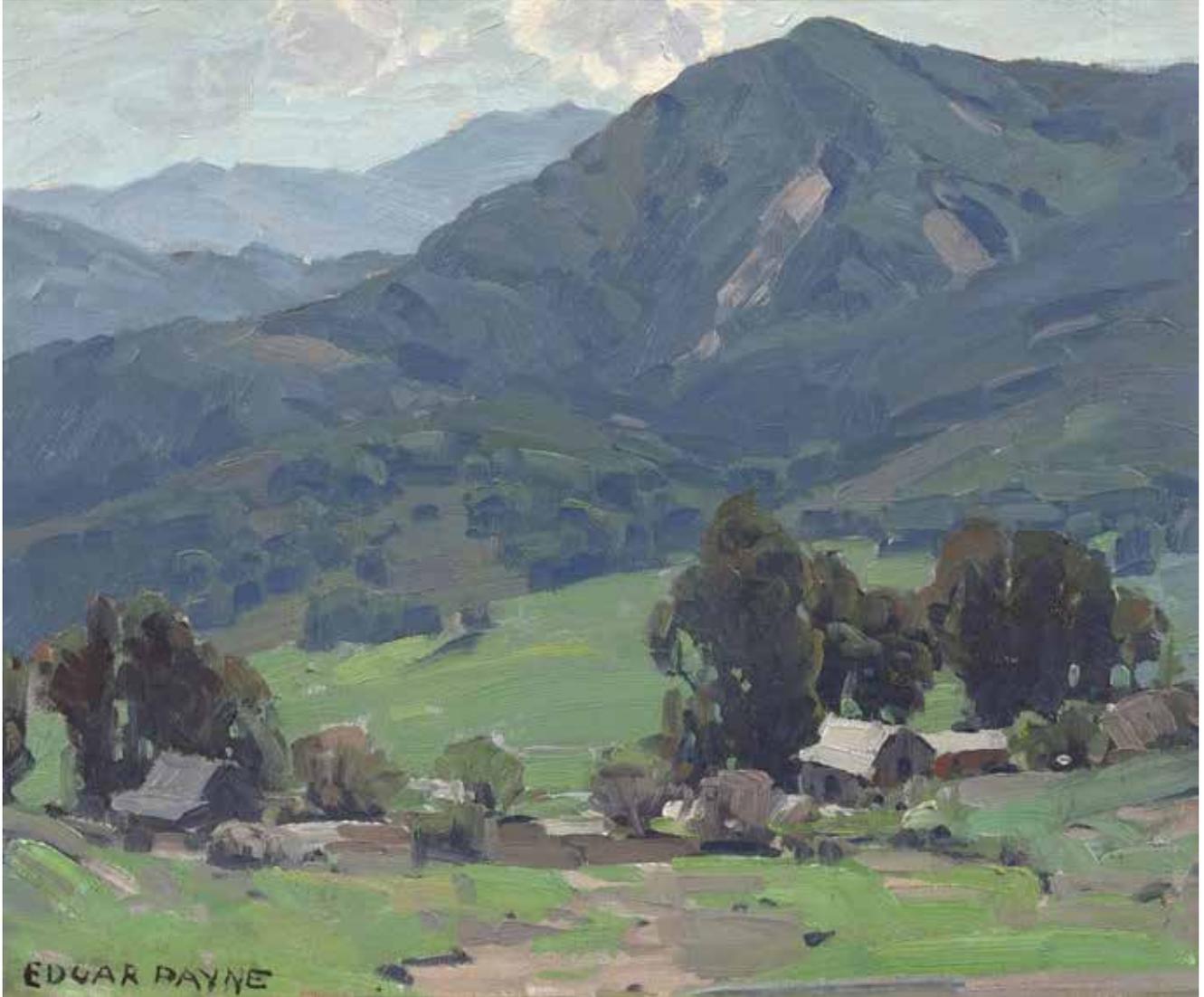
*A group of tobacco trees at the right, their sparkling, crinkly green  
leaves interspersed with yellow flowers, the blue sea beyond. Rich  
purple shadows run across the foreground, and a bit of white surf  
helps to make this picture one of bright happiness.*

Guy Rose visited San Diego in 1915 to attend the Panama-California  
Exposition, in newly-built Balboa Park. He was particularly taken by the  
small seaside community of La Jolla, just north of San Diego. Sometime  
late in 1915 or early 1916, he painted *Indian Tobacco Trees*. The  
painting shows a view of La Jolla Cove with its distinctive natural arch,  
which collapsed in 1978, in the left distance. In the foreground, Rose  
shows the viewer a cluster of Indian Tobacco trees (*Nicotiana glauca*) a  
species of wild tobacco, with its small brilliant yellow flowers.

The intense Mediterranean light of the southern California coast radiates  
throughout the painting. The scene reflects the influence of Rose's  
earlier visit to Giverny, with his attention to color and how it explodes  
across the canvas in a cavalcade of impressionistic dabs of greens,  
yellows and purples. With no color spared, the composition is perfectly  
balanced as one draws their eye diagonally down the path, through the  
sun dappled shade, towards the rocky cliffs and on to the water's edge.

Considered by many to be one of Rose's best seascapes, *Indian  
Tobacco Trees* exemplifies the allure of the Southern California coast  
and its magical light and shadow. No wonder that exhibitions and  
advertisements of such paintings helped draw throngs of young men  
and women to move West and settle in hamlets all along the California  
coast. As with William Wendt's *Old Coast Road*, Guy Rose's *Indian  
Tobacco Trees* became synonymous with the best of California plein air  
painting, having been chosen to grace the cover of the seminal 1990  
Laguna Art Museum exhibition catalog, *California Light 1900-1930*.





40

**EDGAR PAYNE (1883-1947)**

Scene near Calabasas

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

oil on canvas

16 x 20in

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

**\$10,000 - 15,000**

**Provenance**

Private collection, Southern California.



41

**MAURICE BRAUN (1877-1941)**

Cuyamaca Lake

signed 'Maurice Braun' (lower right)

oil on canvas affixed to board

20 x 24in

overall: 29 x 33in

**\$20,000 - 25,000**

**WILLIAM WENDT (1865-1946)**

There is no Solitude in Nature  
signed 'William Wendt' (lower right)  
oil on canvas

34 x 36in

overall: 46 x 48in

**\$150,000 - 300,000**

**Provenance**

Private collection, Texas.  
Redfern Gallery, Laguna Beach, California.

**Exhibited**

Chicago, The Art Institute of Chicago, *Oil Paintings and Sculpture, Twentieth Annual Exhibition*, October 22 - December 1, 1907.  
Laguna Beach, Laguna Art Museum, *California Light 1900 - 1930*, traveling exhibition 1990 - 1991.  
Montclair, New Jersey, Montclair Art Museum, *California Light*, April 21, 1991 - June 2, 1991.  
Laguna Beach, Laguna Art Museum, *Laguna's Hidden Treasures: Art from Private Collections*, March 13 - July 10, 2005.  
Irvine, The Irvine Museum, *All Things Bright & Beautiful, Paintings from The Irvine Museum*, traveling exhibition 2008-2009.  
Irvine, The Irvine Museum, *All Things Bright & Beautiful, The National Tour Comes Home*, November 10, 2010 - June 11, 2011.  
Irvine, The Irvine Museum, *Autumns Glory, Winter's Grace*, September 29, 2012 - January 17, 2013.

**Literature**

The Art Institute of Chicago, *Catalogue of the Twentieth Annual Exhibition of Oil Paintings and Sculpture by American Artists*, 1907, p. 54, listed as number 429.  
National Academy of Design, *Winter Show*, 1914, listed as number 139.  
*Art of California Magazine*, November 1990 issue, p. 18, illustrated in color.  
John Alan Walker, *Documents on the Life and Art of William Wendt (1865-1946)*, *California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, p. 193, item 708.  
Jean Stern, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, p. 114, illustrated in color.  
William H. Gerdts, *California Impressionism*, New York, 1998, p. 82, illustrated in color.  
William H. Gerdts, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, p. 149, illustrated in color.  
Jean Stern, *California This Golden Land of Promise*, Irvine, 2001, p. 298, illustrated in color.  
Jean Stern, *Masters of Light, Plein Air Painting in California 1890-1930*, Irvine, 2002, p. 33, illustrated in color.  
Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p.173, illustrated in color, back dust jacket illustration.  
Will South, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 20, illustrated full page color, p. 74, illustrated full page color detail, p. 240, illustrated full page color, p. 299, note on derivation of title, illustrated on back cover of dust jacket.

William Wendt was a master at capturing the majesty of the California landscape. His works reflect a deep reverence for the sanctity of the natural world. Moreover, when we look at paintings by Wendt, we rejoice in the penetrating beauty and profound role that honoring California's pristine landscape plays in our lives.

It comes as no coincidence that the artist often associated poetry with his paintings. *There is no Solitude in Nature* is an example of one of those paintings. According to a note by Jean Stern, from *In Nature's Temple*, the title of this painting comes from a line in *Philosophical Letters of Frederick Schiller*, Letter IV, Julius to Raphael:

*How strange all seems to me now, Raphael! Now all seems peopled round about me. To me there is no solitude in nature. Wherever I trace movement I infer thought. Where no dead lie buried, where no resurrection will be, Omnipotence speaks to me this through His works, and thus I understand the doctrine of the omnipresence of God.*

The contrast between the seemingly silent composition and the sharp, crisp, vibrant brushwork is virtually deafening. Wendt has succeeded in capturing the perfect balance between the heavens and the earth in this well-known painting from the artist's oeuvre. Standing in front of this painting, one is instantly convinced of the magic of nature. The rocky outcroppings on the left are perfectly balanced with the offset moon and distant mountains on the right. The attention to detail in the shadows and nuances of the topography are uncanny. Painted in 1906, the same year in which he married Julie Bracken, this painting is an example of Wendt at the height of his talents.

According to John Alan Walker's archives, this painting depicts a scene in Laguna Canyon looking north towards Saddleback Mountain.





43

43

**PAUL LAURITZ (1889-1975)**

The old oak (The lone sentinel)  
signed 'Paul Lauritz' (lower right)  
oil on canvas

56 1/4 x 66 1/2in

overall: 66 x 76in

**\$20,000 - 30,000**

**Provenance**

With George Stern Fine Arts, West Hollywood, California.  
Private collection, Southern California.

**Exhibited**

Painters and Sculptors of Southern California Exhibition, 1921.

44

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

Oak at sunset (View into Pasadena)  
signed 'Marion Kavanaugh Wachtel' with artist's device (lower right)  
and titled 'Oak at Sunset' (on the reverse)

watercolor on paper

20 x 16in

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

**\$20,000 - 30,000**

**Exhibited**

Laguna, Laguna Art Museum, *Early Artists in Laguna Beach: The Impressionists*, September 23 - November 5, 1986.  
Irvine, The Irvine Museum, *California Impressionists*, November 8, 1997 - Jan 31, 1998, traveling exhibition.  
Oakland, The Oakland Museum, *A Time and Place: From the Ries Collection of California Painting*, December 1, 1990 - March 1, 1991, traveling exhibition.  
Irvine, The Irvine Museum, *Majestic California*, September 9, 2006 - January 13, 2007.  
Irvine, The Irvine Museum, *Selections from the Irvine Museum*, October 6, 2009 - February 13, 2010.



45

**GRANVILLE REDMOND (1871-1935)**

Hillside in spring

signed 'Granville Redmond' (lower right)

oil on canvas

20 1/4 x 25 1/4in

overall: 26 1/2 x 31 1/2in

**\$100,000 - 150,000**

**Provenance**

Collection of the artist's granddaughter, Las Vegas, Nevada.

Granville Redmond was stricken with scarlet fever when he was two years old. He lost his hearing, but was fortunate to maintain his eyesight. It has often been suggested that Redmond's hearing loss gave his paintings a particularly quiet and peaceful effect.

From 1910 to 1917, Granville Redmond lived and painted in a variety of Northern California locations. It was some time during this period that Redmond turned to painting his renowned, highly colorful wildflower compositions. There were undoubtedly wildflowers galore in the spring months throughout the California countryside and Redmond must have found it difficult not to incorporate these bright colors into his landscapes. As with many of the painters of the day, Redmond's style was influenced by the French and East Coast Impressionists. West Coast critics noted his use of Pointillism and likened his art to that of Claude Monet and Camille Pissarro.

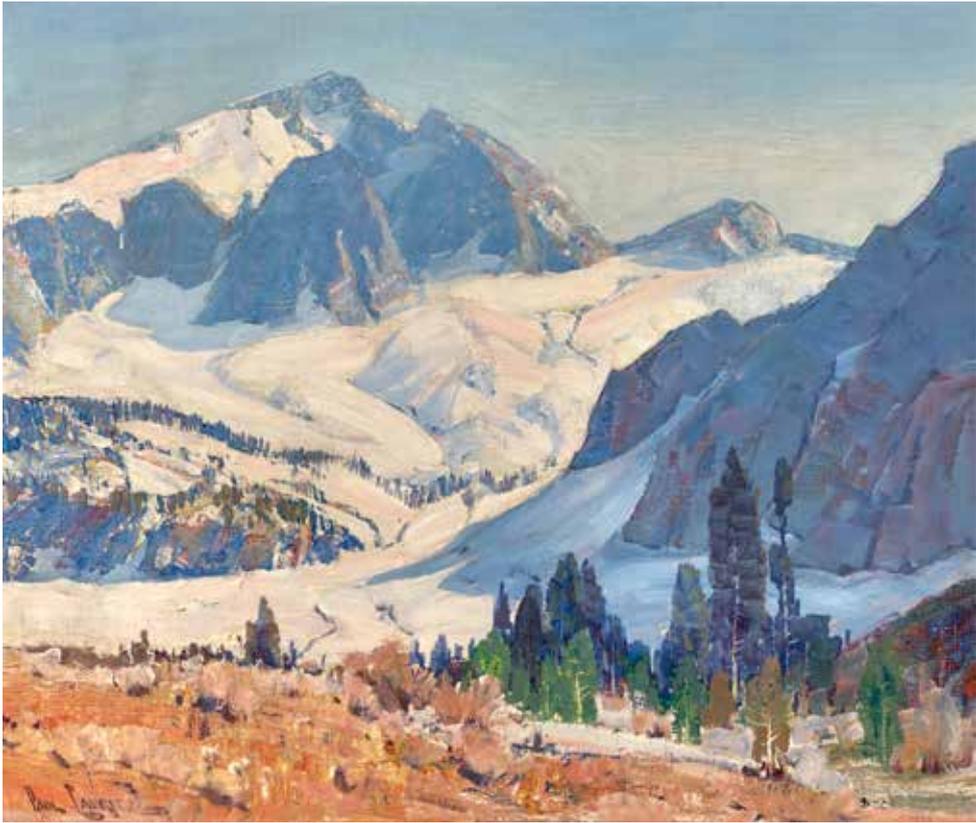
By the 1920s the promotion of California as a tourist destination was in full swing. Advertisers used images of bountiful orange groves and fields of wildflowers to show off the beauty of the sunshine state and encourage visitors. Redmond's paintings were used as part of this promotion and soon his works were recognized across the country. Interest by dealers for his wildflower paintings rose quickly and the artist found it difficult to keep up with the demand.

In 1917 Redmond moved back to Southern California, in part to try out his pantomime skills in Hollywood. He became friends with Charlie Chaplin and even assisted him in training for *The Little Tramp*. Redmond had a studio on Chaplin's lot and appeared in some of his films, most notably as the white-haired sculptor in *City Lights*.

Redmond also maintained a studio in rustic Topanga Canyon around this time, and in the last decades of his life, his sunny scenes of Southern California remained popular with collectors as Impressionism remained in vogue in California long after it had been displaced by other styles elsewhere.

*Hillside in Spring* is a dramatic example of Redmond's iconic style and bold use of color. Drawing on the contours of the California hills, Redmond fills the canvas with pointillist dabs of bright oranges and washes of greens and blues. The result is an enviously delicious scene, incorporating all of the elements of what life in California represented and what future travelers to the state hoped to find. Redmond's scenes of poppies and lupine along hillsides and vistas are synonymous with the plein air movement and what these extraordinary artists were capable of a hundred years ago.





46



47



48

46

**PAUL LAURITZ (1889-1975)**

High in the Sierras  
signed 'Paul Lauritz' (lower left)  
oil on canvas

25 1/4 x 30 1/4in

overall: 29 1/2 x 34 1/2in

**\$6,000 - 8,000**

47

**EDGAR PAYNE (1883-1947)**

The Matterhorn  
signed 'Edgar Payne' (lower right)  
gouache on paper

7 1/2 x 7 3/4in

overall: 15 x 16 1/4in

**\$4,000 - 6,000**

48

**THOMAS LORRAINE HUNT (1882-1938)**

Fishing boats in harbor  
signed 'Thos. L. Hunt' (lower right)  
oil on canvas

20 x 24in

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

**\$25,000 - 35,000**

**Provenance**

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

49

**WILLIAM WENDT (1865-1946)**

Montecito

signed and dated 'Wm Wendt 09' (lower right)

oil on canvas

40 x 55in

overall: 51 x 66in

Painted in 1909

**\$300,000 - 600,000**

**Exhibited**

Jean Stern, *Palette of Light, California Paintings from The Irvine Museum*, Irvine, 1995, illustrated in color on title page.

**Literature**

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 440-441, illustrated in color.

Will South, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 101, illustrated in color.

William Wendt first visited Montecito, California in 1894 with fellow artist, George Gardner Symons. Although they could stay only briefly, Wendt dreamed of returning and did so many times in the years to come. The combination of endless vistas and the legendary climate inspired Wendt, as it did for many of his contemporaries. *Montecito* is a large work and captures an expansive scene. It is no coincidence that Wendt painted this composition in such considerable scale. He must have felt that only an enormous canvas could capture such an expansive scene. As always, his attention to detail is uncanny. One can see every crevice in the foreground rocks. Each tree trunk reveals a multitude of colors, while the middle distance and beyond are minutely filled with color and light, creating a topographically accurate and convincing scene that could only be matched by standing witness to the very spot on which it was painted. His variety of earth tones in the various plains, mixed with the blue of the Pacific Ocean, create a quilt-like pattern of color and light. The scene is mesmerizing and the scale overwhelming. It is believed that Wendt exhibited this painting in Chicago, along with five other canvases that were completed on the same trip to the Santa Barbara area.





50

**ANNA ALTHEA HILLS (1882-1930)**

Near Palm Springs

signed and dated 'A. A. Hills / '25.' (lower left) and signed and inscribed 'The desert waste near Palm Springs / Painted by Anna A Hills / Laguna Beach Orange Co. Calif' (on the stretcher bar)

oil on canvas

20 1/4 x 24in

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

Painted in 1925

**\$12,000 - 16,000**

**Provenance**

Private collection, Southern California.



51

**JOHN FROST (1890-1937)**

The desert in bloom  
estate-stamped (lower right)

oil on canvas

23 x 28in

overall: 32 x 37in

**\$20,000 - 30,000**

**MATTEO SANDONA (1881-1964)**

In her Kimono

signed 'Sandona' (lower right)

oil on canvas

36 x 28 5/8in

overall: 42 1/2 x 35 1/2in

**\$200,000 - 400,000**

**Exhibited**

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

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

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

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

**Literature**

Nancy D.W. Moure, *California Art: 450 Years of Painting & Other Media*, Los Angeles, 1998, fig. 13-20, p. 169, illustrated in color.

William H. Gerds, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, p. 133, illustrated in color.

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p.173, illustrated in color.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 2009, p. 207, illustrated in color, p. 266 illustrated full page detail.

Matteo Sandona showed tremendous artistic potential at an early age. His parents sent him to study at the Verona Academy and later in Paris under Neapolitan Nami and Moses Bianci. While in Venice, Sandona likely saw the work of Giovanni Boldini and John Singer Sargent, both consummate portrait painters.

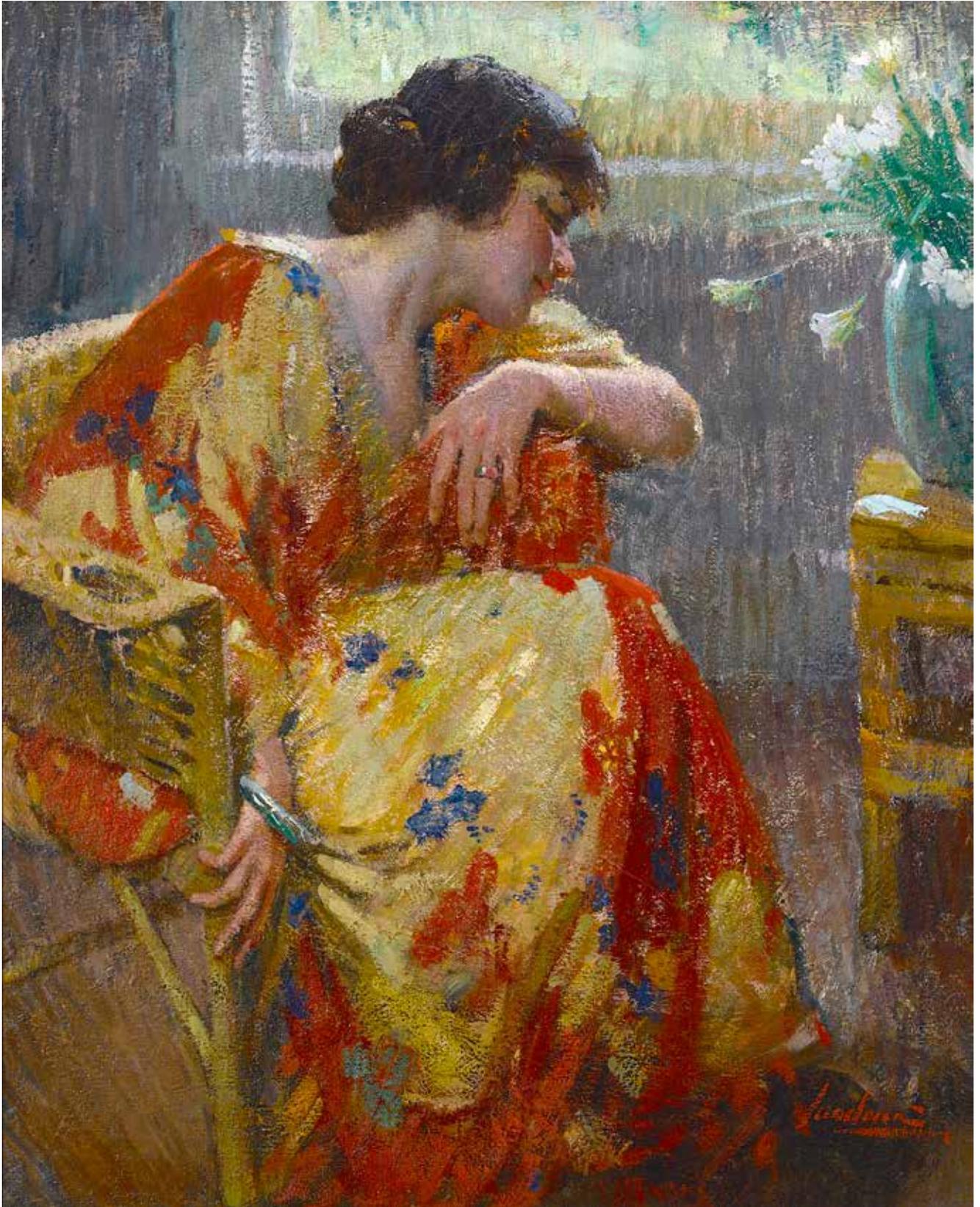
He then returned to his family, who had immigrated to the United States and took further training at the National Academy of Design. In 1901, he and his father settled in San Francisco. That same year, reacting against the conservatism of the San Francisco Art Association, Sandona co-founded the California Society of Artists with Gottardo Piazzoni, Xavier Martinez, Charles Peter Neilson and William Bull.

He opened his own studio and exhibited at the Mark Hopkins Institute of Art in 1902 and 1903, and frequently showed at the Bohemian Club in San Francisco. A consistent prize winner in exhibitions, he was asked to serve on the international jury of awards for the 1915 Panama-Pacific International Exposition in San Francisco.

A San Francisco art patron named Piero Rossi agreed to give Sandona a salary and pay for his studio in return for all of the artwork he produced. This may explain why works from this period by the artist are rare, as the fate of Rossi's purchases is unknown.

*In Her Kimono*, is arguably the best known painting by Matteo Sandona today. If one were to cover the signature, this painting could be mistaken for the work of artists such as William Merritt Chase, Edmund Tarbell, Frank Benson or Childe Hassam. The impressionistic dabs of paint are thick and extraordinary, with a rich kaleidoscope of color and shadow. The sitter's pose is unique and provocative, as she tilts her head and body as if about to leave her wicker chair at any moment. The foreshortening of her left arm and delicate hand are extremely accurate and the overall effect is a portrait that rivals those of the great Impressionists of the day.

Sandona's private files of clippings of exhibitions, held during the years 1916 to 1919, describe a collection of portraits that were made in to reproductions so that "people from all walks of life; social, artistic and business, from average-income homes" could enjoy them. One of these paintings is described as a seated model and given the title *The Red Kimono*. A photo of the work does not exist, but this may be the same painting.

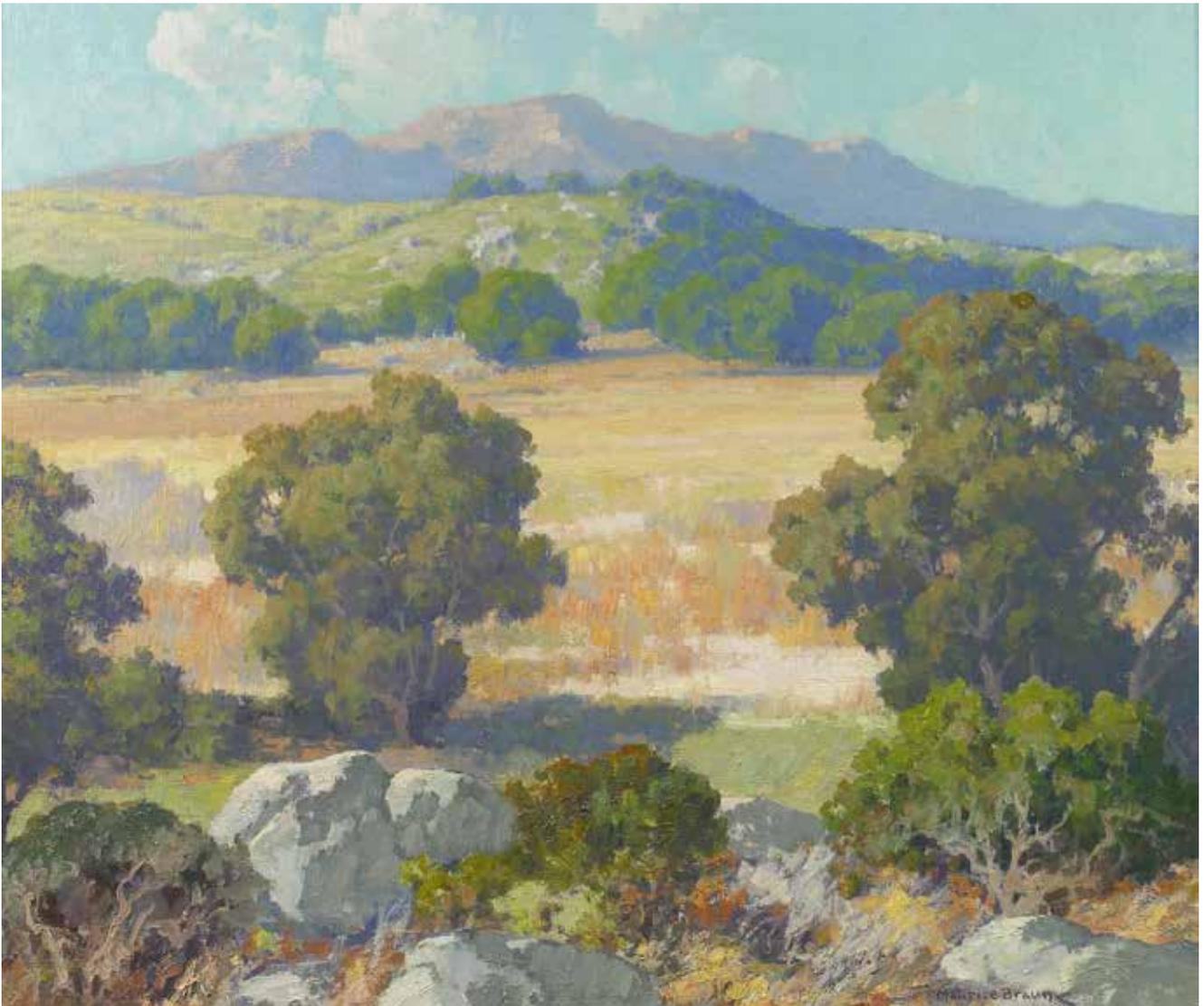




53



54



55

53

**HANSON PUTHUFF (1875-1972)**

Cloud shadows

signed 'H. Puthuff' (lower right) and titled (on a label on the reverse)

oil on canvas

18 x 24in

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

**\$8,000 - 12,000**

**Provenance**

With Stendahl Galleries, Los Angeles, California, no. 956.

54

**PAUL LAURITZ (1889-1975)**

Sun dappled rocks along the coast

signed 'Paul Lauritz' (lower left)

oil on canvas

28 x 32in

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

**\$5,000 - 7,000**

**Provenance**

Private collection, Salinas, California.

55

**MAURICE BRAUN (1877-1941)**

Hubbard's Grove

signed 'Maurice Braun' (lower right)

oil on canvas

25 x 30in

overall: 36 x 41in

**\$40,000 - 60,000**

**Provenance**

With the Jones Gallery, La Jolla, California.

With William A. Karges Fine Art, Los Angeles, California.

Private collection, Southern California.



56

**WILLIAM WENDT (1865-1946)**

Where the husband man toiled  
signed and dated 'William Wendt. 1930.' (lower left) and titled 'Where  
the husband man toiled' (on the stretcher bar)

oil on canvas

20 x 24in

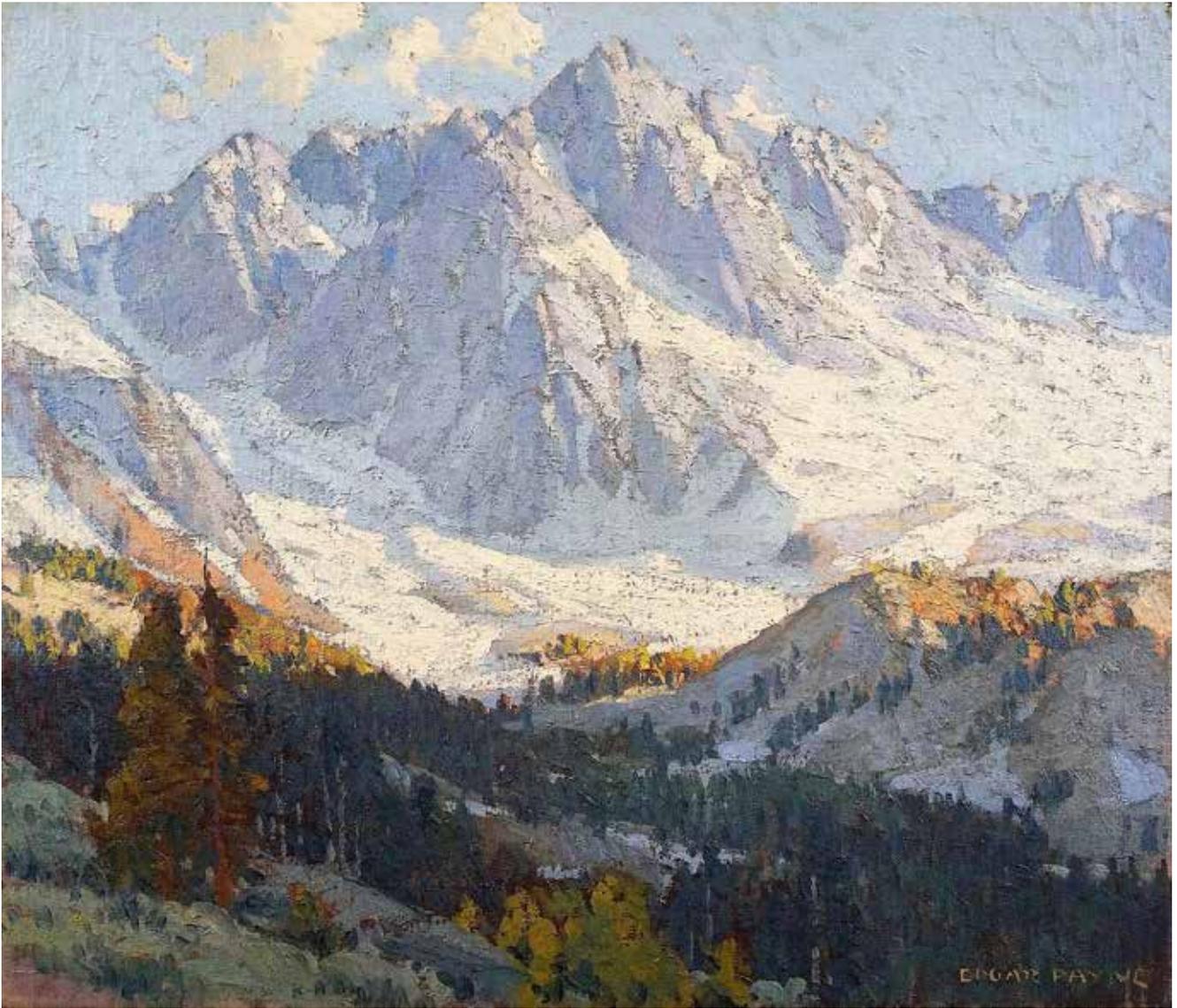
overall: 25 1/2 x 29 1/2in

Painted in 1930

**\$25,000 - 35,000**

**Provenance**

The Jahraus Family Collection, Laguna Beach, California.



57

**EDGAR PAYNE (1883-1947)**

Snowy peaks  
signed 'Edgar Payne' (lower right)  
oil on canvas

24 x 28in

overall: 31 1/4 x 35 1/4in

**\$25,000 - 35,000**

**Provenance**

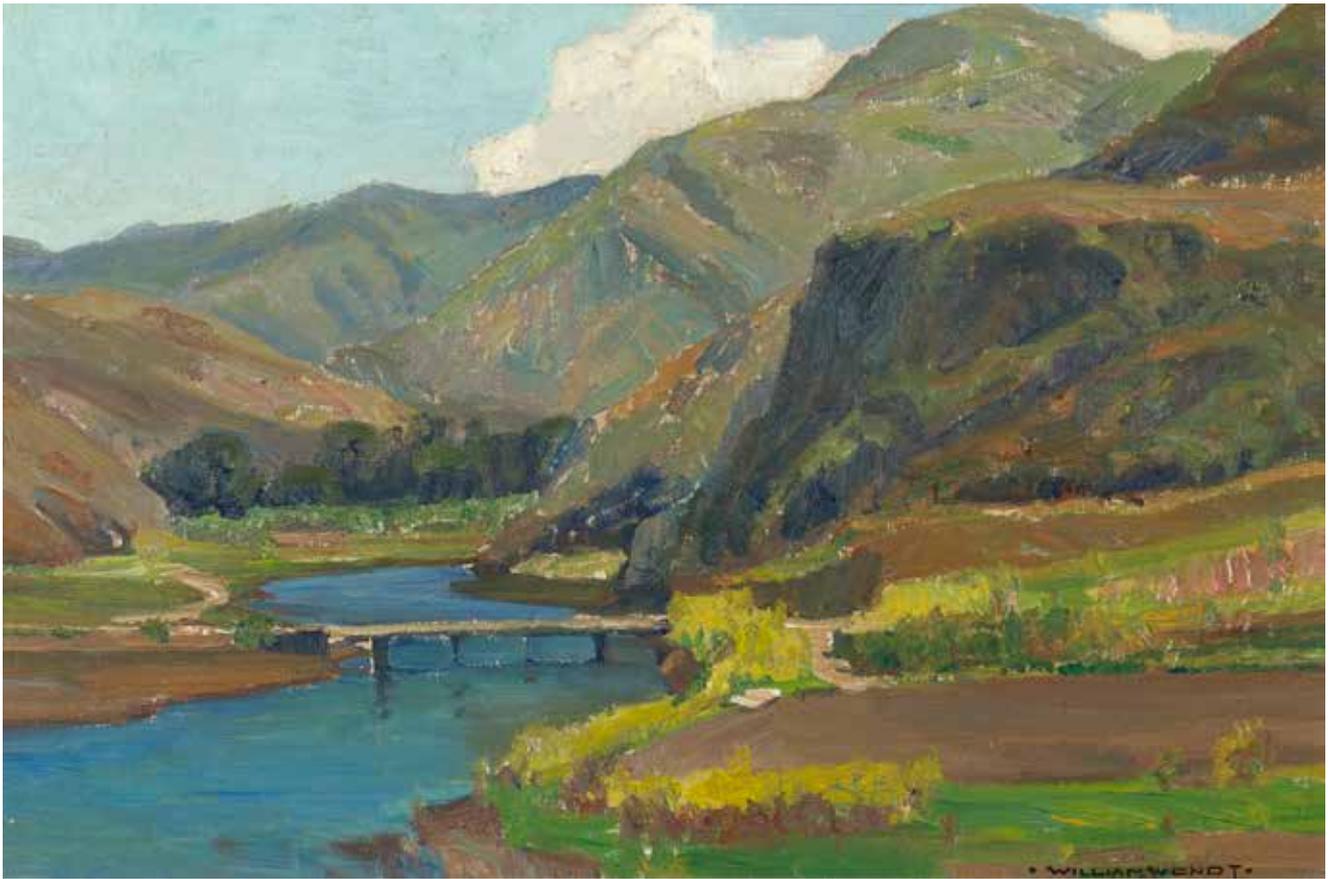
The Jahraus Family Collection, Laguna Beach, California.



58



59



60

58

**JOSEPH KLEITSCH (1882-1931)**

Boathouse at Canyon Cove

signed 'Joseph Kleitsch' (lower right)

oil on canvas

12 x 16in

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

**\$15,000 - 20,000**

**Provenance**

The Jahraus Family Collection, Laguna Beach, California.

59

**GEORGE GARDNER SYMONS (1863-1930)**

Pines in the snow

signed 'Gardner Symons' (lower left)

oil on canvas

24 1/4 x 30 1/4in

overall: 29 1/2 x 35 1/2in

**\$6,000 - 8,000**

**Provenance**

The Jahraus Family Collection, Laguna Beach, California.

60

**WILLIAM WENDT (1865-1946)**

Bridge at Aliso Canyon

signed 'William Wendt.' (lower right)

oil on canvas

12 x 18in

overall: 18 x 24in

**\$10,000 - 15,000**

**Provenance**

The Jahraus Family Collection, Laguna Beach, California.

**Exhibited**

Laguna, Laguna Art Museum, *Laguna Beach Impressionism, 1910 - 1930*, June 21 - September 28, 1997.

**FRANZ A. BISCHOFF (1864-1929)**

Peonies

signed 'Franz A. Bischoff' (lower right)

oil on canvas

30 x 40in

overall: 39 x 49in

**\$100,000 - 160,000****Provenance**

With Petersen Galleries, Beverly Hills, California.

Collection of Dr. and Mrs. Marvin H. Kantor.

**Exhibited**Beverly Hills, Petersen Galleries, *The Paintings of Franz A. Bischoff: A Retrospective Exhibition*, March 27 – April 19, 1980.Oakland, The Oakland Museum of California, *Impressionism: California View (1890-1930)*, September 22 - May 1982.Montclair, New Jersey, Montclair Art Museum, *Down Garden Paths: The Floral Environment in American Art*, October 1 - November 30, 1983.Evanston, Illinois, Terra Museum of American Art, *Down Garden Paths: The Floral Environment in American Art*, December 13, 1983 - February 12, 1984.Seattle, Washington, Henry Art Gallery, *Down Garden Paths: The Floral Environment in American Art*, March 2 - May 27, 1984.Montclair, New Jersey, Montclair Art Museum, *California Light*, April 21, 1991 - June 2, 1991.Laguna Beach, Laguna Art Museum, *California Light 1900 - 1930*, traveling exhibition 1990 - 1991.Irvine, The Irvine Museum, *Peaceful Awakening, Spring in California*, January 20 – May 12, 2007.Irvine, The Irvine Museum, *All Things Bright & Beautiful, Paintings from The Irvine Museum*, traveling exhibition 2008-2009.**Literature**Jean Stern, *The Paintings of Franz A. Bischoff: A Retrospective Exhibition*, Petersen Galleries, Beverly Hills, 1980, pl. 11, illustrated in color and listed in checklist.Patricia Trenton, *California Light 1900 – 1930*, Laguna Beach, 1990, pl. 171, p. 162, illustrated in color. Listed in exhibition checklist, page 190.Jean Stern, *Franz A. Bischoff: the Life & Art of an American Master*, Irvine, 2010, p. 67, illustrated in color.

In his early career as a china painter, Franz Bischoff ground and manufactured many of his own colors. He opened his second school in New York and participated in exhibitions, winning awards and earning a reputation as the "King of the Rose Painters". In 1906, riding high with an established reputation and money in his pocket, Bischoff moved to Los Angeles.

Setting up a temporary studio in the Blanchard Building, he began the planning and arrangements to build what surely must have been his dream home and studio. It was completed in 1908 - a large and impressive building of Italian Renaissance style located on the Arroyo Seco in Pasadena. Besides living quarters, it included a large gallery for public exhibitions, a complete ceramic workshop and a painting studio with a superb view of the wooded canyon and distant mountains. This natural setting was the subject of a majority of his early landscape paintings and floral studies. Although best known in his later years as a landscape painter, Bischoff never strayed from his love of flowers. His early years as a china painter served him well, as today his floral works are some of his most sought-after compositions. *Peonies* exemplifies the artist's eye for composition, as he fills the entire large canvas with flowers. Nothing else seems to matter in the scene but the menagerie of colors and swirls of different shaped petals.

Bischoff's critics often noted his strengths as a superb colorist, often credited to his china-painting background. He came to become a distinguished and highly successful artisan who raised china painting to a fine art form, in the gentle climate and scenic environment of California, a plein air painter who left a rich legacy of expressive works which reflect enchantment with an amicable frontier.

Jean Stern, who organized the first, extensive modern day exhibition of Bischoff's works in the early 1980s at Petersen Galleries in Beverly Hills, observed, *Many of his later works...suggest a slight flirtation with Expressionism, with a bold juxtaposition of colors reminiscent of the Fauves' aim to 'liberate color from its role in nature,' and explore the psychological power of color.*





62

62

**MAURICE BRAUN (1877-1941)**

Trees on a hillside

signed 'Maurice Braun' (lower right)

oil on canvas

24 x 20in

overall: 31 x 27in

**\$10,000 - 15,000**

**Provenance**

Private collection, Beverly Hills, California.



63

63

**MAURICE BRAUN (1877-1941)**

Rolling hills with sycamore tree

signed 'Maurice Braun' (lower right)

oil on canvas

16 x 12in

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

**\$6,000 - 8,000**

**Provenance**

Private collection, Beverly Hills, California.



64

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

Ramona's Marriage Place, San Diego

signed 'Colin Campbell Cooper' (lower right) and titled (on the reverse)

oil on board

10 x 13in

overall: 16 1/2 x 19in

**\$10,000 - 15,000**

**Exhibited**

Irvine, The Irvine Museum, *Majestic California: Prominent Artists of the Early 1900's*, September 9, 2006 – January 13, 2007.

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

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



65



66



67

65

**CHARLES PERCY AUSTIN (1883-1948)**

San Juan Capistrano Mission  
signed and dated 'Charles P. Austin 27'  
(lower left)

oil on canvas

30 x 36in

overall: 34 1/2 x 40 1/4in

Painted in 1927

**\$6,000 - 8,000**

**Exhibited**

Oxnard, Carnegie Art Museum, *Puertas del Sentuario: Paintings of the Mission San Capistrano by members of the California Art Club*, March 9 - May 19, 1996.

Irvine, The Irvine Museum, *Romance of the Bells*, travelling exhibition, 2004-2005.

66

**ELMER WACHTEL (1864-1929)**

Arroyo Seco

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

oil on canvas

13 1/2 x 17 3/4in

overall: 20 x 24 1/2in

**\$5,000 - 7,000**

There is a second landscape on the reverse.

67

**ELMER WACHTEL (1864-1929)**

Visitors to Mission San Juan Capistrano  
signed 'Wachtel' with artist's device (lower left)  
oil on canvas

31 x 40in

overall: 38 x 47in

**\$30,000 - 50,000**

**Exhibited**

Irvine, The Irvine Museum, *Romance of the Bells*, traveling exhibition, 2004-2005.

**Literature**

Jean Stern, *Romance of the Bells, the California Missions in Art*, Irvine, 1995, p. 49, illustrated in color.



68

**WILLIAM WENDT (1865-1946)**

Hillside wildflowers with barn

signed (lower left)

oil on canvas

25 x 30in

overall: 33 x 38in

**\$15,000 - 20,000**

**Provenance**

Collection of the artist.

Thence by descent to the present owner.

Private collection, Chicago, Illinois.



69

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

Long Lake, Sierra Nevada

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

oil on canvas

24 x 32in

overall: 32 x 40 1/2in

**\$22,000 - 30,000**

**Literature**

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 272,  
illustrated in color.



70



71



72

70

**WILLIAM LOUIS OTTE (1871-1957)**

Arlington Crag (Peak) through Eucalyptus, Santa Barbara  
signed (lower right) and titled and dated (on the stretcher bar)  
oil on canvas affixed to board

26 x 26in

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

Painted in 1933

**\$5,000 - 7,000**

71

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

Mexico

signed with artist's device (lower left)

oil on canvas affixed to board

16 x 20in

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

**\$5,000 - 7,000**

**Provenance**

With Del Monte Fine Art, Carmel, California.

72

**JOSEPH KLEITSCH (1882-1931)**

Pont de Solferino

signed 'Jos. Kleitsch' (lower left)

oil on canvas

18 x 21in

overall: 26 x 29in

**\$15,000 - 20,000**

**Provenance**

Private collection, Southern California.

The Pont de Solferino was a cast iron bridge over the River Seine in the 7th arrondissement of Paris. It was finished in 1861 under Napoleon III. The bridge was named after the June 1859 French victory in the Battle of Solferino. No longer structurally sound after 100 years of service, it was demolished in 1961.



73

**THOMAS LORRAINE HUNT (1882-1938)**

Home in the desert (Desert scene)

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

oil on canvas

28 x 30in

overall: 37 1/2 x 39 1/2in

**\$15,000 - 20,000**

**Provenance**

With Maureen Murphy Fine Arts, Montecito, California.

With William A. Karges Fine Art, Beverly Hills, California.

Private collection, Southern California.



74

**RAYMOND NOTT (1888-1948)**

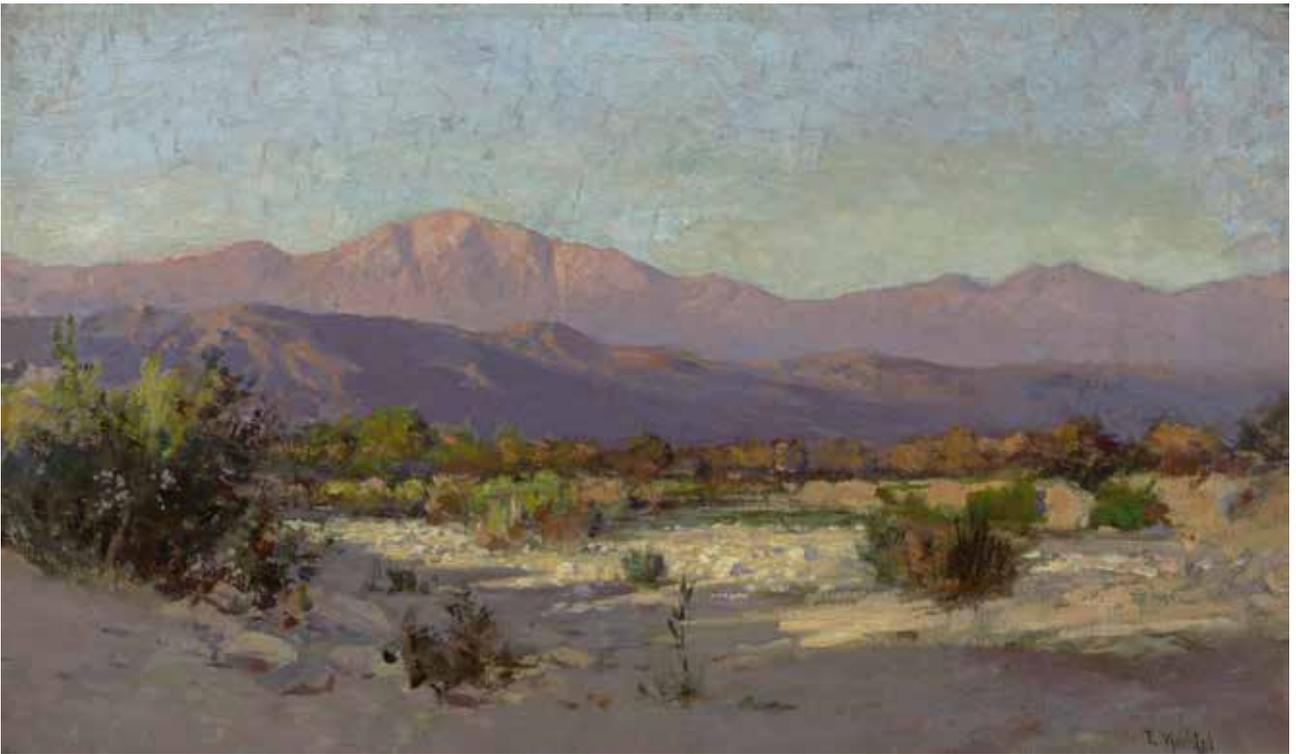
Laguna Coast in bloom  
signed 'Raymond Nott' (lower right)

oil on board

48 x 60in

overall: 57 x 69in

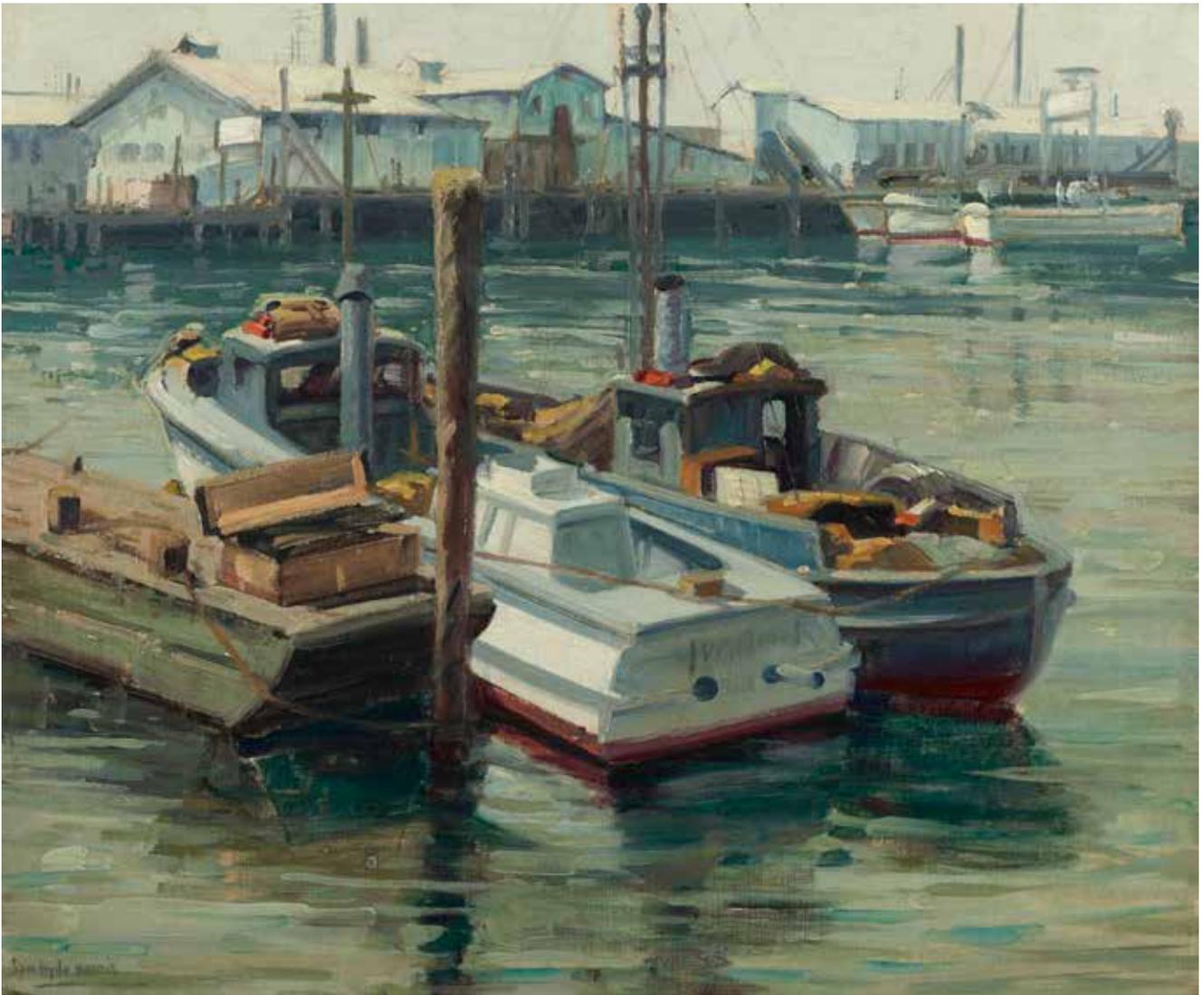
**\$20,000 - 30,000**



75



76



77

75  
**ELMER WACHTEL (1864-1929)**  
 San Gabriel wash  
 signed 'E. Wachtel' (lower right)  
 oil on canvas  
 10 x 17 1/2in  
 overall: 13 1/4 x 20 3/4in  
**\$5,000 - 7,000**

76  
**JOSEPH SACKS (1887-1973)**  
 Windy oaks  
 signed 'Joseph Sacks' (lower left)  
 oil on canvas  
 30 x 38in  
 overall: 35 1/2 x 43 1/2in  
**\$4,000 - 6,000**

**Provenance**

With Montgomery Gallery, San Francisco, California.

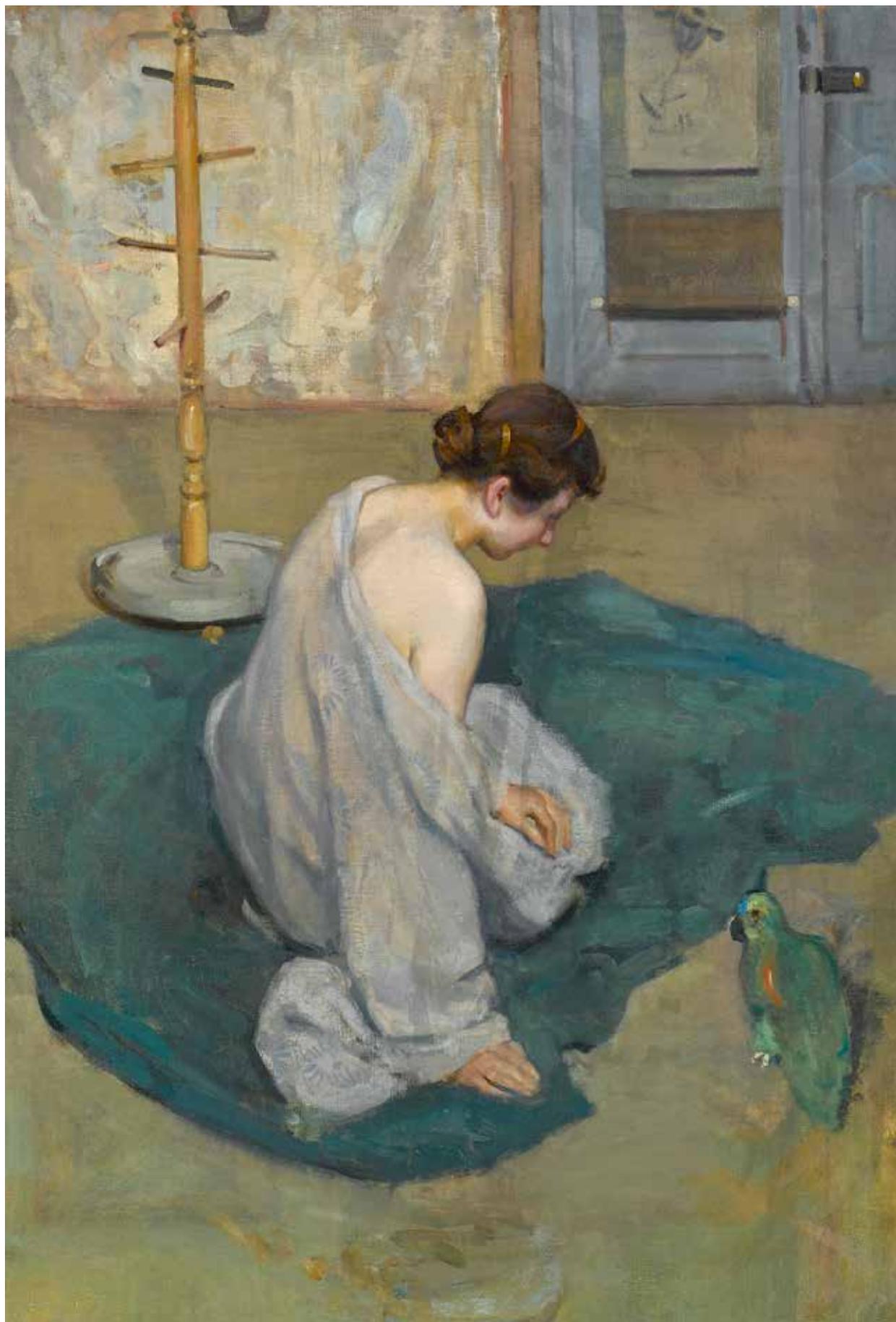
**Exhibited**

San Francisco, Montgomery Gallery,  
*Joseph Sacks: His California Paintings*,  
 July 23 - August 16, 1986.

77  
**SAM HYDE HARRIS (1889-1977)**  
 Newport Sunday  
 signed 'Sam Hyde Harris' (lower left) and  
 signed and titled 'Newport Sunday Sam Hyde  
 Harris' (on the stretcher bar)  
 oil on canvas  
 20 x 24in  
 overall: 29 1/4 x 33 1/4in  
**\$12,000 - 16,000**

**Provenance**

With The Redfern Gallery, Laguna Beach,  
 California.



78

**ALSON SKINNER CLARK (1876-1949)**

In the studio  
estate-stamped (lower right)  
oil on canvas  
45 1/2 x 31 1/4in  
overall: 55 x 41in  
**\$7,000 - 9,000**

**Provenance**

Private collection, Monrovia, California.

79

**PAUL LAURITZ (1889-1975)**

The mountain home  
signed 'Paul Lauritz' (lower left)  
oil on canvas  
20 x 24in  
overall: 29 1/4 x 33 1/4in  
**\$4,000 - 6,000**

**Provenance**

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

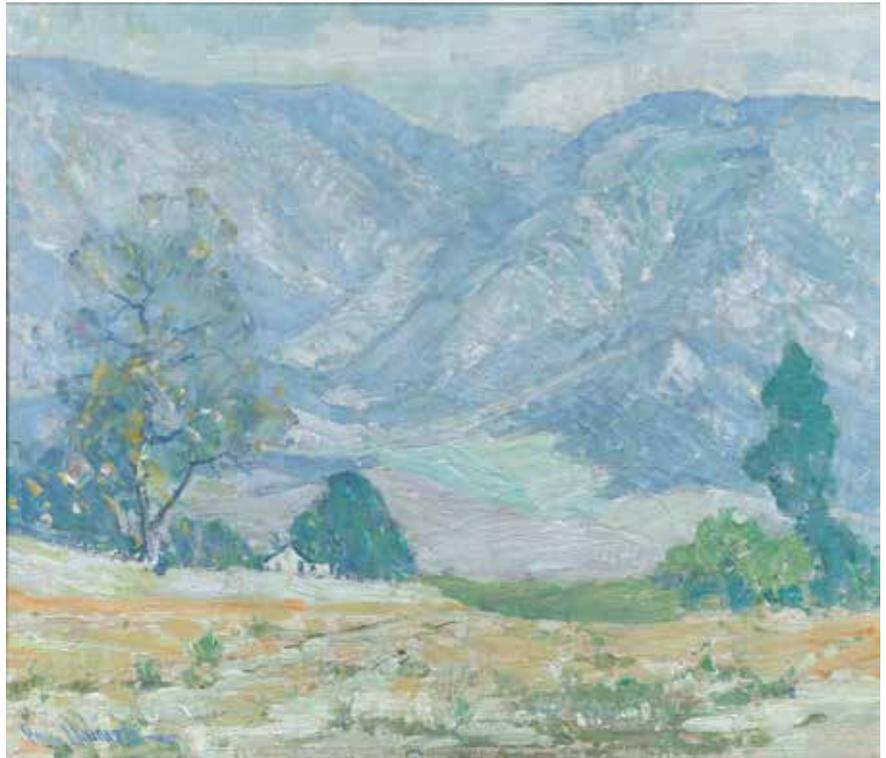
80

**PAUL LAURITZ (1889-1975)**

Still life with pink and yellow flowers  
signed 'Paul Lauritz' (lower right)  
oil on canvas  
20 x 22in  
overall: 24 1/2 x 26 1/2in  
**\$4,000 - 6,000**

**Provenance**

Private collection, Southern California.



79



80



81



82

81

**JOHN FROST (1890-1937)**

Hunting scene  
estate-stamped (lower right)  
oil on board  
16 x 18in  
overall: 22 x 24in  
**\$4,000 - 6,000**

**Provenance**

With George Stern Fine Arts, West  
Hollywood, California.  
Private collection, Colorado.

82

**CHARLES PARTRIDGE ADAMS (1858-1942)**

Mountains at sunset  
signed 'Charles. Partridge. Adams' (lower left)  
oil on canvas  
16 x 24in  
overall: 23 3/4 x 31 3/4in  
**\$6,000 - 8,000**

83

**SAM HYDE HARRIS (1889-1977)**

Alhambra Ranch  
estate-stamped (lower right)  
oil on board  
16 x 20in  
overall: 21 x 25in  
**\$5,000 - 7,000**

84

**SAM HYDE HARRIS (1889-1977)**

A view into the Grand Canyon  
estate-stamped (lower left) and titled with an  
authentication inscription (on the reverse)  
oil on canvas affixed to board  
12 x 16in  
overall: 20 x 24in  
**\$4,000 - 6,000**

**Provenance**

Collection of Marion D. Harris.



83



84



85



86

85

**PAUL A. GRIMM (1891-1974)**

Sierra slopes

signed 'Paul Grimm' (lower left) and titled,  
signed and dated '1939' (on the reverse)

oil on board

18 x 24in

overall: 25 x 30in

Painted in 1939

**\$4,000 - 6,000**



86

**PAUL A. GRIMM (1891-1974)**

Sand Verbenas

signed 'Paul Grimm' (lower left) and signed  
and titled 'Sand Verbenas / Paul Grimm'  
(on the reverse)

oil on masonite

20 x 24in

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

**\$4,000 - 6,000**

87

87

**PAUL A. GRIMM (1891-1974)**

Desert enchantment

signed 'Paul Grimm' (lower left) signed and  
titled 'Desert Enchantment / Paul Grimm'  
(on the reverse)

oil on canvas

28 x 36in

overall: 35 1/2 x 43 1/2in

**\$4,000 - 6,000**



**Provenance**

Private collection, Northern California.

88

**PAUL A. GRIMM (1891-1974)**

Bishop, High Sierras

signed 'Paul Grimm' (lower right) and signed  
and titled 'Bishop - / High Sierras - / Paul  
Grimm' (on the reverse)

oil on canvas affixed to board

16 x 20in

overall: 23 x 27in

**\$3,000 - 5,000**

88



89

89

**SARA KOLB DANNER (1894-1969)**

View of Santa Barbara  
signed and dated 'Sara Kolb Danner 37'  
(lower right)  
oil on canvas  
25 x 30in  
overall: 29 1/2 x 34 1/2in  
Painted in 1937  
**\$4,000 - 6,000**

**Provenance**

Private collection, Northern California.

90

**WILLIAM POSEY SILVA (1859-1948)**

On the Lido, Venice  
signed 'William P. Silva' (lower right) and  
titled 'On the Lido Venice' on an artist's  
label (on the reverse)  
oil on canvas board  
20 x 24in  
overall: 25 1/2 x 29 1/2in  
**\$4,000 - 6,000**

**Provenance**

Holman Family Collection, Pacific Grove,  
California.



90

91

**ELLIOT BOUTON TORREY (1867-1949)**

Oil wells of Montebello  
signed 'Elliot Torrey' (lower left) and signed,  
titled and dated 'Oil Wells of / Montebello,  
Calif. / Nov 13th, 1922 / by Elliot Torrey / San  
Diego, Calif' (on the reverse)  
oil on canvas  
30 x 36 1/4in  
overall: 38 1/2 x 44 3/4in  
Painted in 1922  
**\$8,000 - 12,000**

**Provenance**

With George Stern Fine Arts, West  
Hollywood, California.  
Private collection, Arizona.

92

**MABEL ALVAREZ (1891-1985)**

Still life with fruit, pitcher and glass  
signed 'Alvarez' (lower right)  
oil on canvas  
20 x 24in  
overall: 30 1/2 x 34 1/2in  
**\$6,000 - 8,000**

**Provenance**

Private collection, Southern California.  
Private collection, Arizona.

**Exhibited**

Newport Beach, Orange County Museum of Art.



91



92



93



94



95

93

**JOHN CHARLES HALEY (1905-1991)**

Berkeley (or North Berkeley)  
signed, titled and dated 'John C. Haley  
Berkeley 1930' (lower right)

oil on canvas

19 x 26in

overall: 23 1/2 x 30 1/4in

Painted in 1930

**\$5,000 - 7,000**

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

94

**SELDEN CONNOR GILE (1877-1947)**

Cool spot

signed and dated 'S C Gile 32' (lower right)

watercolor on paper

sight: 8 3/4 x 11 3/4in

overall: 17 1/4 x 19 3/4in

Painted in 1932

**\$4,000 - 6,000**

**Provenance**

Acquired from Elizabeth C. Hall, Tiburon,  
California.

Thence by descent.

**Exhibited**

Tiburon, Landmarks Gallery, Belvedere-  
Tiburon Landmarks Society, *Selden C. Gile:  
The Artist as Historian*, April-May, 1993.

95

**ROGER EDWARD KUNTZ (1926-1975)**

Newport boat yard

signed 'Kuntz' (lower right)

oil on canvas

28 x 38in

overall: 32 3/4 x 42 3/4in

**\$10,000 - 15,000**

**Provenance**

With Galleria Beretich, Claremont, California.  
Collection of Robert Ehrlich, Laguna Beach,  
California.



96

**EMIL JEAN KOSA, JR. (1903-1968)**

Sidewalk sermon

signed 'Emil Kosa Jr' (lower left)

watercolor on paper

15 x 22in

overall: 25 x 32in

**\$8,000 - 12,000**

**Exhibited**

New York, Macbeth Galleries, December 2 - 28, 1946.

97

**MILLARD SHEETS (1907-1989)**

Old City Hall and boats dry dock, Gloucester, Massachusetts

signed 'Millard Sheets' (lower left) and signed and titled (on the reverse)

watercolor on paperboard

21 3/4 x 30in

overall: 36 1/2 x 43 3/4in

**\$6,000 - 8,000**

**Provenance**

Collection of William A. Patterson, CEO of United Airlines from 1934-1966, Chicago, Illinois (1899 - 1980).

Gifted to Karl J. Jensen, Founder and CEO of Jensen Cabinet Company, Fort Wayne, Indiana (1921-1974).

Thence to Santa Jensen, wife of Karl J. Jensen.

Thence by descent to Santa Spagna Jensen, 2000.

Millard Sheets had been commissioned for many years to create watercolors for the United Airlines calendars offered to their clients. A copy of the May 1959 calendar page, featuring this image, accompanies this lot.

William Patterson, gave this original watercolor to Karl J. Jensen in appreciation for his design and installation of Red Carpet Rooms and ticket counters in airport terminals around the world. Jensen is also credited with assisting in the design and development of jet loaders and multiple patents specifically designed for United Airlines.

98

**JADE FON (1911-1983)**

View of San Francisco Bay

estate-stamped (on the reverse)

watercolor on paper

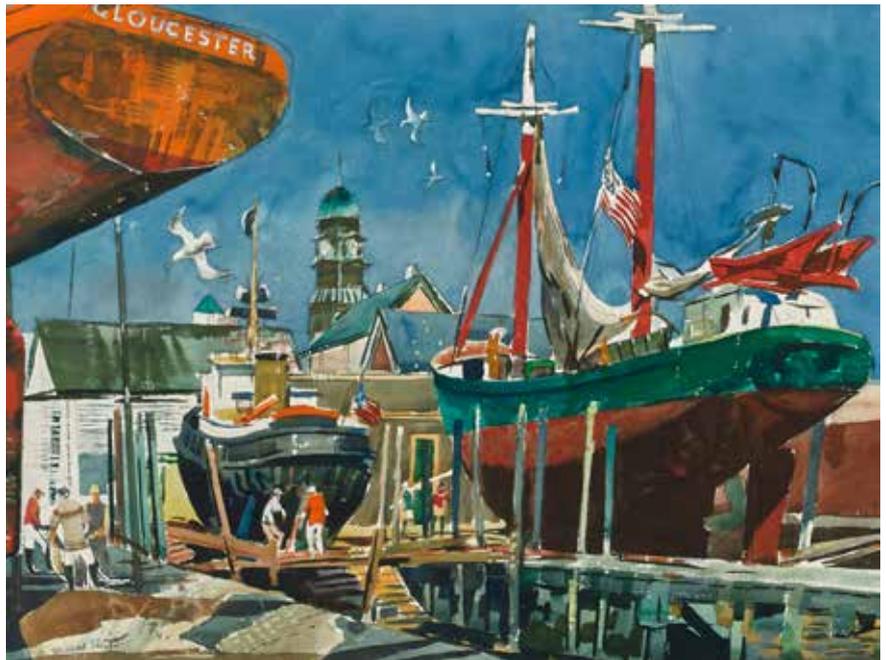
22 1/2 x 30in

overall: 33 x 40 1/2in

**\$5,000 - 7,000**

**Provenance**

Private collection, Arizona.



97



98



99



100

99

**EMIL JEAN KOSA, JR. (1903-1968)**

Shifting patterns

signed 'E Kosa Jr' (lower right) and titled  
'Shifting Patterns' (on the stretcher bar)

oil on canvas

30 x 40in

overall: 36 x 46in

**\$7,000 - 10,000**

**Provenance**

Private collection, Southern California.

100

**RAY ROBERTS (BORN 1954)**

Two harbors, Catalina

signed 'Ray Roberts' (lower right) and signed  
and titled 'Two Harbors, Catalina / Ray  
Roberts' (on the reverse)

oil on canvas board

30 x 40in

overall: 39 x 49in

**\$5,000 - 7,000**



101

101

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

USS Los Angeles at sea

signed and dated 'Arthur Beaumont / 1960'  
(lower right)

watercolor on paper

18 x 24in

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

Painted in 1960

**\$4,000 - 6,000**

**Provenance**

Estate of Walter Vincent Combs, commander  
of the USS Los Angeles.



102

102

**REX BRANDT (1914-2000)**

Fishing boats on choppy seas

signed 'Rex Brandt' (lower right)

watercolor on paper

15 1/4 x 24in

overall: 21 1/4 x 29in

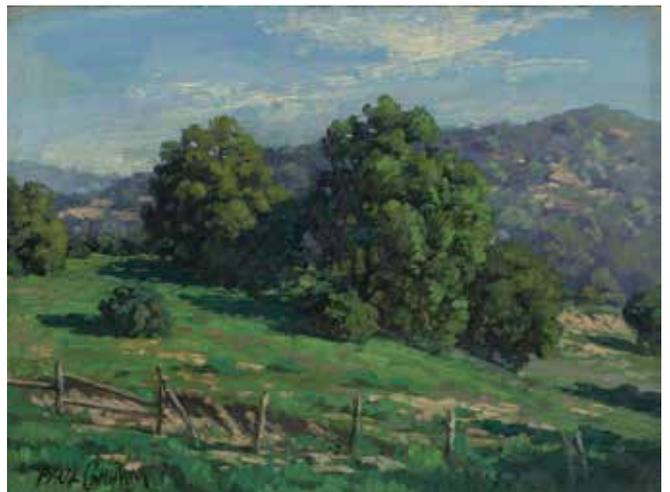
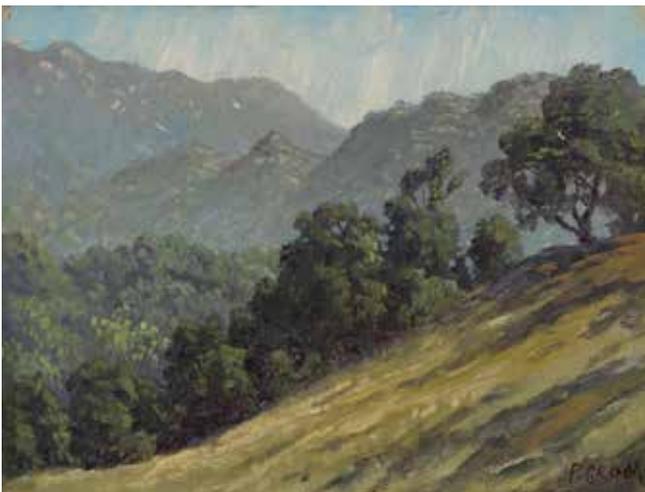
**\$2,000 - 4,000**

**Provenance**

Collection of Gerry and Carlene Fitzgerald.  
Thence by descent to the present owner.



103



104

103

**EMIL JEAN KOSA, JR. (1903-1968)**

Silver woods

signed 'E Kosa Jr' (lower left) and signed and titled 'Silver-Woods E Kosa Jr' (on the backing board)

oil on masonite

26 x 36in

overall: 33 x 43in

**\$7,000 - 9,000**

**Provenance**

Collection of Gerry and Carlene Fitzgerald.

Thence by decent to the present owner.

104

**PAUL A. GRIMM (1891-1974)**

Sunlight on green hills; Field with hills beyond; Wooded canyon; Grove of trees with fence (group of four)

first signed 'Paul Grimm' (lower right); second signed 'P. Grimm' (lower left); third signed 'P. Grimm' (lower right); fourth signed 'Paul Grimm' (lower left and on the reverse)

first, third and fourth oil on board; second oil on canvas affixed to board

first 10 x 12in; second 8 3/4 x 12in; third and

fourth 9 x 12in

each unframed

**\$4,000 - 6,000**

105

**ROBERT WOOD (1889-1979)**

Bishop area

signed 'Robert Wood' (lower left) and artist-stamped and titled 'Bishop Area' (on the reverse)

oil on canvas

24 x 36in

overall: 32 1/2 x 44 1/2in

**\$6,000 - 8,000**

**Provenance**

Private collection, Oregon.

106

**ROBERT WOOD (1889-1979)**

Mountain majesty

signed 'Robert Wood' (lower right) and artist-stamped and titled 'Mountain Majesty' (on the reverse)

oil on canvas

24 1/4 x 36in

overall: 36 3/4 x 48 3/4in

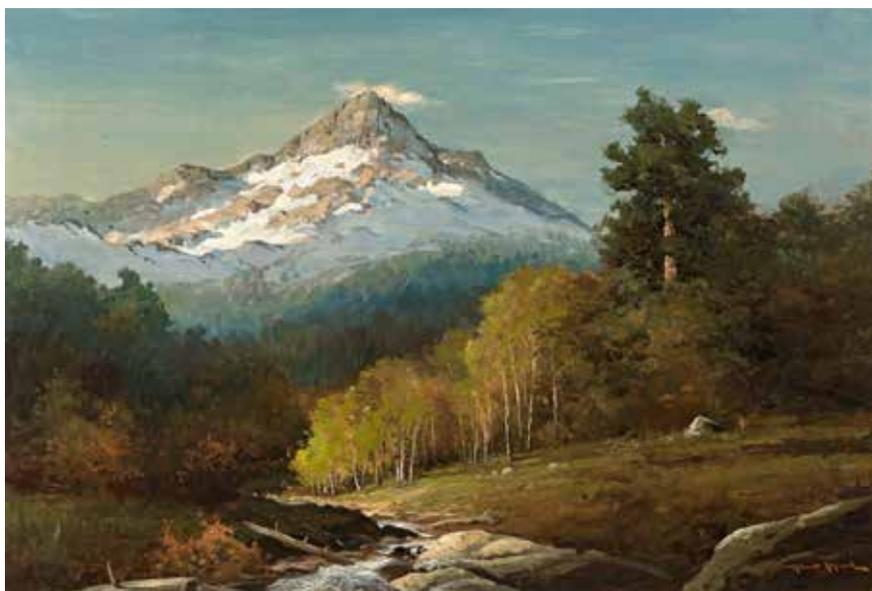
**\$4,000 - 6,000**

**Provenance**

Private collection, Oregon.



105



106



107

107

**BRIAN BLOOD (BORN 1962)**

Bishop Peak, San Luis Obispo  
 initialed 'BB' (lower right) and signed, titled and  
 dated 'Bishop Peak, San Luis[sic] Obispo ©  
 2004 Brian Blood' (on the stretcher bar)

oil on canvas

25 x 30in

overall: 32 1/2 x 37 1/2in

Painted in 2004

**\$4,000 - 6,000**

108

**BRIAN BLOOD (BORN 1962)**

Along Foothill Road, San Luis Obispo  
 initialed 'BB' (lower right) and signed, titled  
 and dated 'Along Foothill RD - SLO © 2004  
 Brian Blood' (on the stretcher bar)

oil on canvas

20 x 30in

overall: 26 1/2 x 36 1/2in

Painted in 2004

**\$4,000 - 6,000**

109

**EUGENE FRANCIS SAVAGE (1883-1978)**

Paths of peace

signed 'Eugene Savage' (lower left)

gouache, watercolor and pencil on board

50 x 28in (largest)

overall: 62 1/2 x 40 1/2in

**\$8,000 - 12,000**

**Provenance**

Collection of Judy Savage.

This work is a study for the mural at the Elks  
 Veterans Memorial and Headquarters building  
 in Chicago. The finished work resides in the  
 grand reception room.

The mural is described by the Elks and  
 Savage as follows. "The two figures in the  
 right foreground, Man and Woman, are  
 tilling the soil, planting in Adversity, with the  
 Hopeful anticipation of the abundant Fruition  
 of their Plans. The scene above signifies  
 the Fulfillment or Promise of their Rewards,  
 represented by their Vision of the Harvest  
 Time, with its Sheaves, Fruits and New Wine.  
 The Woman longs to become a Mother of a  
 Child, admired for Her Beauty."



108





110



111

110

**DONALD TEAGUE (1897-1991)**

Parisian street scene  
signed 'Donald Teague N. A.' (lower left)  
watercolor and gouache on paper  
19 3/4 x 30in  
overall: 29 x 39in  
**\$6,000 - 8,000**

111

**SHIRLEY MARIE RUSSELL (1886-1985)**

Oahu surf  
signed 'Shirley Russell' (lower right) and  
signed 'Shirley Russell' (on the reverse)  
oil on canvas  
22 x 32in  
overall: 30 x 40in  
**\$3,000 - 5,000**

Property to be sold on behalf of the  
Honolulu Museum of Art.

112

**LIONEL WALDEN (1861-1933)**

View of the Hawaiian coast  
signed 'Lionel Walden' (lower left)  
oil on canvas board  
10 x 14in  
overall: 13 1/2 x 17 1/2in  
**\$3,000 - 5,000**

Property to be sold on behalf of the  
Honolulu Museum of Art.

113

**LIONEL WALDEN (1861-1933)**

Path through the dunes  
signed with fugitive pigment 'Lionel Wal[...]n'  
(lower left)  
oil on canvas board  
10 3/4 x 13 3/4in  
overall: 13 1/2 x 17 1/2in  
**\$2,000 - 4,000**

Property to be sold on behalf of the  
Honolulu Museum of Art.



112



113



114

114

**CHARLES MARION RUSSELL (1864-1926)**

Nobleman of the Plains

inscribed 'Roman Bronze Works, Inc N.Y. C.M. Russell' (on the rear of the base)

bronze with dark brown patina

height: 5 1/2in

**\$2,000 - 4,000**

**Provenance**

Private collection, San Francisco, California.

**Literature**

R. Steward, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994, no. B-18, p. 393 (another example illustrated).

115

**HENRY F. FARNY (1847-1916)**

Pueblo of Zuni Bernice Isabel Saye

inscribed 'Pueblo of Zuni/Bernice Isabel Saye Farny c/99 4/10' (on the shawl)

bronze with brown patina

height: 5in

Modeled in 1899

**\$1,500 - 2,500**

**Provenance**

Private collection, San Francisco, California.

116

**FREDERIC REMINGTON (1861-1909)**

Bronco Buster

inscribed 'copyright by Frederic Remington' (on the base) and further inscribed 'Roman Bronze Works N.Y.' (by right rear leg) and numbered 'No. 91' (on the underside)

bronze with dark brown patina

height: 23 1/2in

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

**Provenance**

Private estate, Northern California.

**Literature**

Bruce Wear, *The Bronze World of Frederic Remington*, Tulsa, Oklahoma, 1966, p. 56, (illustration of another example p. 57).

Harold McCracken, *The Frederic Remington Book: A Pictorial History of the West*, Garden City, New York, 1966, p. 255, (illustration of another example fig. 360).

Patricia Janis Broder, *Bronzes of the American West*, New York, 1974, p. 24, (illustrations of other examples pp. 25, 132, 148).

Michael Edward Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, Washington, D.C., 1981, pp. 63-69, 98, (illustrations of other examples pp. 65-67).

Michael Edward Shapiro and Peter H. Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, pp. 66, 186-187, 195, 206-207, 210- 211, 214, 223, (illustrations of other examples pls. 47-49).

Michael D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 51, 53-56, 58-60, 176, (illustrations of other examples pp. 52-53, 57-64).



115



116



117

117

**CHARLES MARION RUSSELL (1864-1926)**

Seated Indian woman and seated Indian with blanket and hat (two)  
 each signed with initials and artist's cipher  
 'CMR' (on the back of the figure)  
 each polychrome terracotta  
 height: 4 3/4in and 6in  
**\$6,000 - 8,000**

**Provenance**

Sale, Butterfield, San Francisco, May 1, 1991.  
 Collection of Jim and Lauris Phillips, San  
 Marino, California.

**Exhibited**

C.M. Russell Museum, Great Falls, Montana.

118

**CYRUS EDWIN DALLIN (1861-1944)**

Head of Massasoit, circa 1921  
 unsigned  
 bronze with greenish-brown patina  
 height: 30in  
**\$3,000 - 5,000**

**Provenance**

With Fenn Galleries, Ltd., Santa Fe,  
 New Mexico.  
 The Lyn Vandegrift Trust, Beverly Hills, California.

**Literature**

P.J. Broder, *Bronzes of the American West*,  
 New York, 1974, p. 386, pl. 504, an example  
 of the full standing figure illustrated.

A letter from Fenn Galleries Ltd., signed by  
 Forrest Fenn and dated November 25, 1983,  
 accompanies the lot. A life-size example of  
 the full Indian stands in front of the Capitol  
 building in Salt Lake City, Utah.



118

119

**HARRY JACKSON (1924-2011)**

Sacagawea III, study for a monument  
inscribed 'Harry Jackson 1979 SUS 15' along  
with thumbprint and 'WFS Italy' foundry mark  
(along the base)

bronze with dark brown patina on a  
wooden base

height: 38 1/2in

\$20,000 - 30,000

**Provenance**

Private collection, San Diego, California.

**Literature**

Larry Pointer, *Harry Jackson*, New York, 1981,  
p. 302, listed in checklist.

This work is a study for a monumental version  
unveiled at the Buffalo Bill Historical Center,  
Cody, Wyoming, July 4, 1980. This work is  
number 15 of an edition of 20.

120

**MARK ROSSI (BORN 1951)**

Black-tailed jackrabbit reclining

bronze with green patina

height: 28 1/4in

\$4,000 - 6,000

**Provenance**

With The Redfern Gallery, Laguna Beach,  
California.

Private collection, Northern California.

This bronze is number 5 of an edition of 15.



119



120



121

121

**CHARLES ROBERT KNIGHT (1874-1953)**

Grizzlies

inscribed 'Amer Art Fdry N.Y.' (on the back of the base)

bronze with brown patina and green highlights

height: 20in

**\$10,000 - 15,000**

**Provenance**

Private collection, Texas.

Thence to the current owner, Atlanta, Georgia.

**Literature**

P. Broder, *Bronzes of the American West*, p. 252, no. 276, illustrated, similar example.

122

**ANNA VAUGHN HYATT HUNTINGTON (1876-1973)**

Yawning Tiger

inscribed 'Anna V. Hyatt' (underneath the right rear leg) stamped and numbered 'Gorham Co Founders 0492 21' (on the left side of the body)

bronze with dark green patina on a rock base

height with base: 5in

Cast circa 1925

**\$3,000 - 5,000**

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

**Literature**

The Gorham Company, *Famous Small Bronzes*, New York, 1928, p. 14.

J. Conner, J. Rosencranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Austin, Texas, 1989, pp. 76, 78, 191, (another example illustrated).



122

123

**JAMES LIPPITT CLARK (1883-1957)**

Caribou

inscribed 'J.L. Clark © 25' (on the top of the base) and inscribed 'Roman Bronze Works Inc. N.Y.' (on the side of the base)

bronze with brown patina

height: 13in

Modeled in 1925

**\$8,000 - 12,000**

**Provenance**

Private collection, Palm Beach, Florida.  
Thence to the current owner, Atlanta, Georgia.

Clark was a pupil of the Rhode Island School of Design. While working as a designer for Gorham, he was asked to mount specimens in the American Museum of Natural History. He became director of preparation and installation there until his retirement in 1949. He was a taxidermist, big game hunter, and creator of habitat groups for the museum, maintaining his office at the museum and at his own Industrial Exhibits company.

He visited the West in 1906, Europe and Africa in 1908. He was the co-leader of the McDonnell-Clark Wyoming expedition in 1937 in addition to Asiatic and African expeditions from 1926 to 1948. Clark was an author and lecturer on animals including *Exploring and Studying Wild Game in America*.

This period cast represents a rare model in the oeuvre of the artist.



123

124

**MELVIN EARL CUMMINGS (1876-1936)**

Striding sabretooth

inscribed 'M Earl Cummings / 1916' (near the left hind leg) and 'Roman Bronze Works N-Y-' (near the right hind leg)

bronze with light brown patina

height: 8 1/4in

Modeled in 1916

**\$2,000 - 4,000**

**Provenance**

Private collection, San Francisco, California.



124

**ALFRED JACOB MILLER (1810-1874)**

Hell-Gate, Sweet Water River (Porte d'Enfer), Wyoming

oil on canvas

38 1/4 x 32 1/4in

overall: 47 1/2 x 41 1/2in

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

**Provenance**

Collection of Sir William Drummond Stewart, 1839.

Sale, Chapman's, Edinburgh, June 16-17, 1871.

Collection of Frank Nichols.

Collection of the Farquharson Family, Manor House, Scotland.

Private collection, North America, acquired from the above.

With J.N. Bartfield Gallery, New York, New York.

Private estate, Northern California.

**Exhibited**

New York, Apollo Gallery, *Exhibition of 18 Paintings*, May 9 - 22, 1839, no. 6.

Laramie, Wyoming, University of Wyoming Art Gallery, 1975.

Cody, Wyoming, Buffalo Bill Historical Center, *Rendezvous to Roundup: The First One Hundred Years of Art in Wyoming*, April 16 - October 12, 1990.

**Literature**

'Apollo Gallery - Original Oil Paintings', *Morning Herald*, May 11, 1839, p. 2, col. 1, and May 16, 1839, p. 2, col. 3.

D. Reynolds, W. R. Johnston, *Alfred Jacob Miller: Artists on the Oregon Trail*, Amon Carter Museum, 1982, pp. 28-29, illus. p. 29, p. 259, cat. no. 165B.

Copies of *Rendezvous to Roundup: The first 100 years of art in Wyoming* and *Alfred Jacob Miller: Artist on the Oregon Trail* accompany this lot.

In the spring of 1837, Sir William Drummond Stewart, a Scottish nobleman, invited Alfred Jacob Miller to accompany him on a summer-long odyssey to the Rocky Mountains as the expedition's artist. After gathering in St. Louis, the expedition moved on to Westport, now known as Kansas City, for a final outfitting. Their journey took them first to Fort Laramie, originally established as a private fur trading fort in 1834, and then north to the Wind River Mountains for the annual rendezvous of fur trappers.

The expedition ended in St. Louis approximately six months later. Miller returned to his studio in New Orleans to complete his paintings of the trip. Sir Stewart, upon arriving back in St. Louis, learned of the death of his brother and of his inheritance of Murthly Castle in Scotland. He immediately started making arrangements for a return to Scotland and as mementos of his adventures he planned to take along Miller's paintings and native plants and animal examples. Now that Sir Stewart was lord of Murthly Castle, Miller's paintings assumed greater importance for they would occupy prominent walls in the castle.

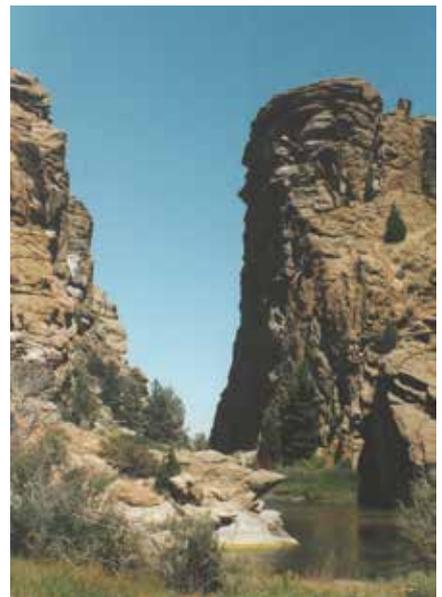
While Stewart was in St. Louis, handling last minute details for his trip home to Scotland, a friend arranged an invitation to the artist to exhibit paintings from their recent Western journey at the Apollo Gallery in New York. The subject matter of these painting ranged widely from a portrait of the 17-year-old Akira Squaw, to huge views of Stewart's camp, to buffalo hunts, to Hell-Gate. These paintings were the first views of the Rocky Mountains exhibited in New York and created quite a sensation. The show was up for approximately seven weeks

and immediately after closing the paintings were shipped directly to Scotland. *Hell-Gate, Sweet Water River* hung in Murthly Castle until 1871 when it, along with a number of Sir Stewart's treasures, were auctioned by his heir.

This painting depicts a scene in Northern Colorado, 150 miles west of Fort Laramie, where the Sweetwater River runs along a rocky ridge 400 feet high. During their journey, this spot along the river was clogged with debris. So much so that one had to swim or mountain climb to get through. Colonel Fremont, a traveler on his way to the south pass of the Rocky Mountains, described the scene as follows:

*The length of the passage is about 300 yards and the width 35 yards. The walls of rock are vertical, and about 400 feet in height; and the stream in the gate is almost entirely choked up by masses which have fallen from above. In the wall on the right bank is a dike of trap rock, cutting through a fine gray granite; near the point of this ridge crop out some Strata of the valley formation, consisting of a greyish sandstone and fine grey conglomerate and marl.*

While the intrepid expedition took stock of their path forward, Alfred Jacob Miller took time to capture this majestic spot along the river. The artist included Sir Stewart wearing his signature white buckskin jacket in the foreground lower left, with a pair of work horses in the lower right.



Photograph of Hell's Gate on the Sweetwater River





126

**EDWARD BOREIN (1872-1945)**

Indian on horseback; Mounted Indian warrior (two)

each signed 'Edward Borein' (lower right)

each watercolor on paper

first: 7 x 9 1/2in; second: 7 x 8 1/4in

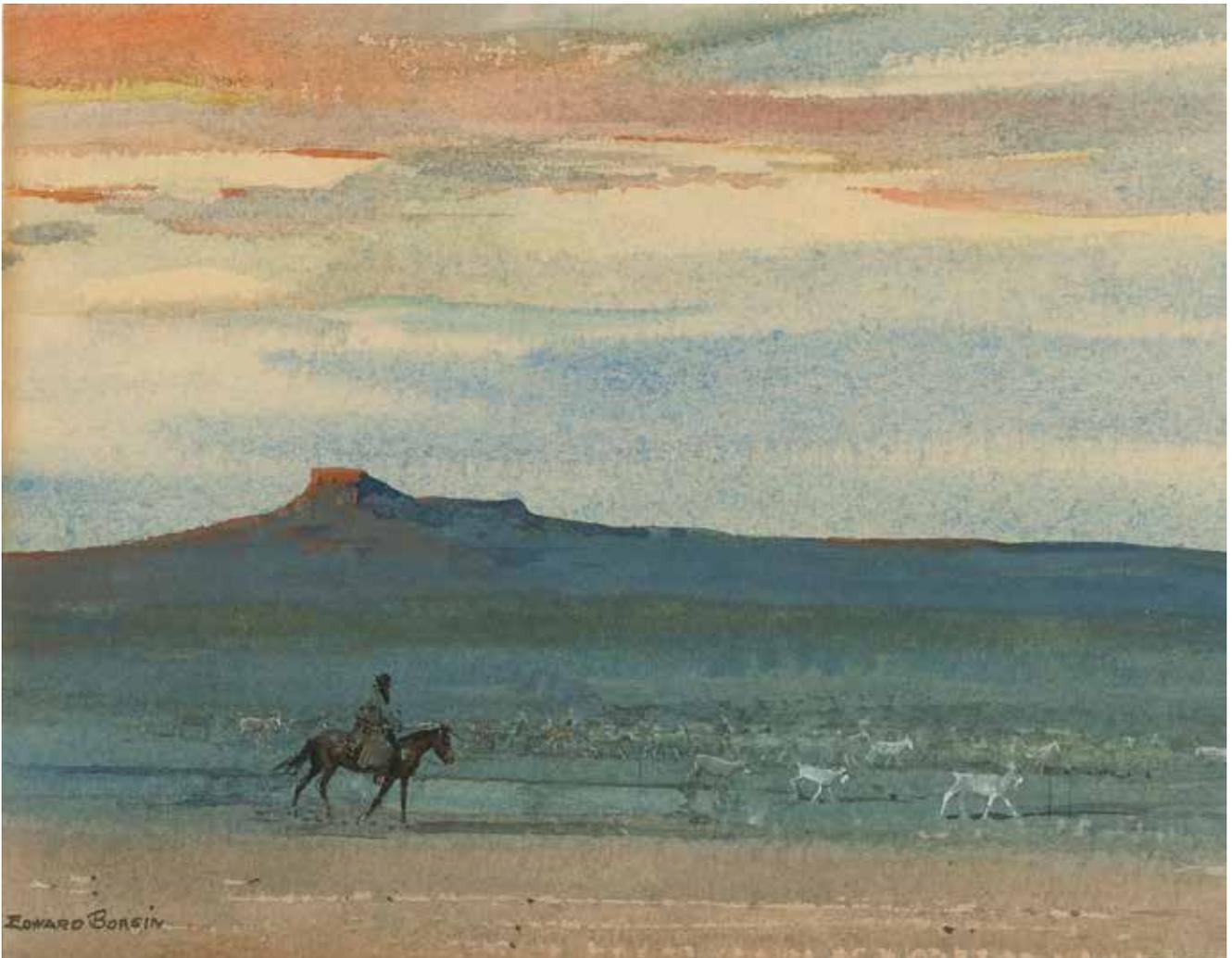
first overall: 10 x 12in; second overall: 9 3/4 x 11 3/4in

**\$10,000 - 15,000**

**Provenance**

Private collection, Northern California.

Thence by descent to the present owner.



127

**EDWARD BOREIN (1872-1945)**

Goat herd at sunset  
signed 'Edward Borein' (lower left)  
watercolor on paper

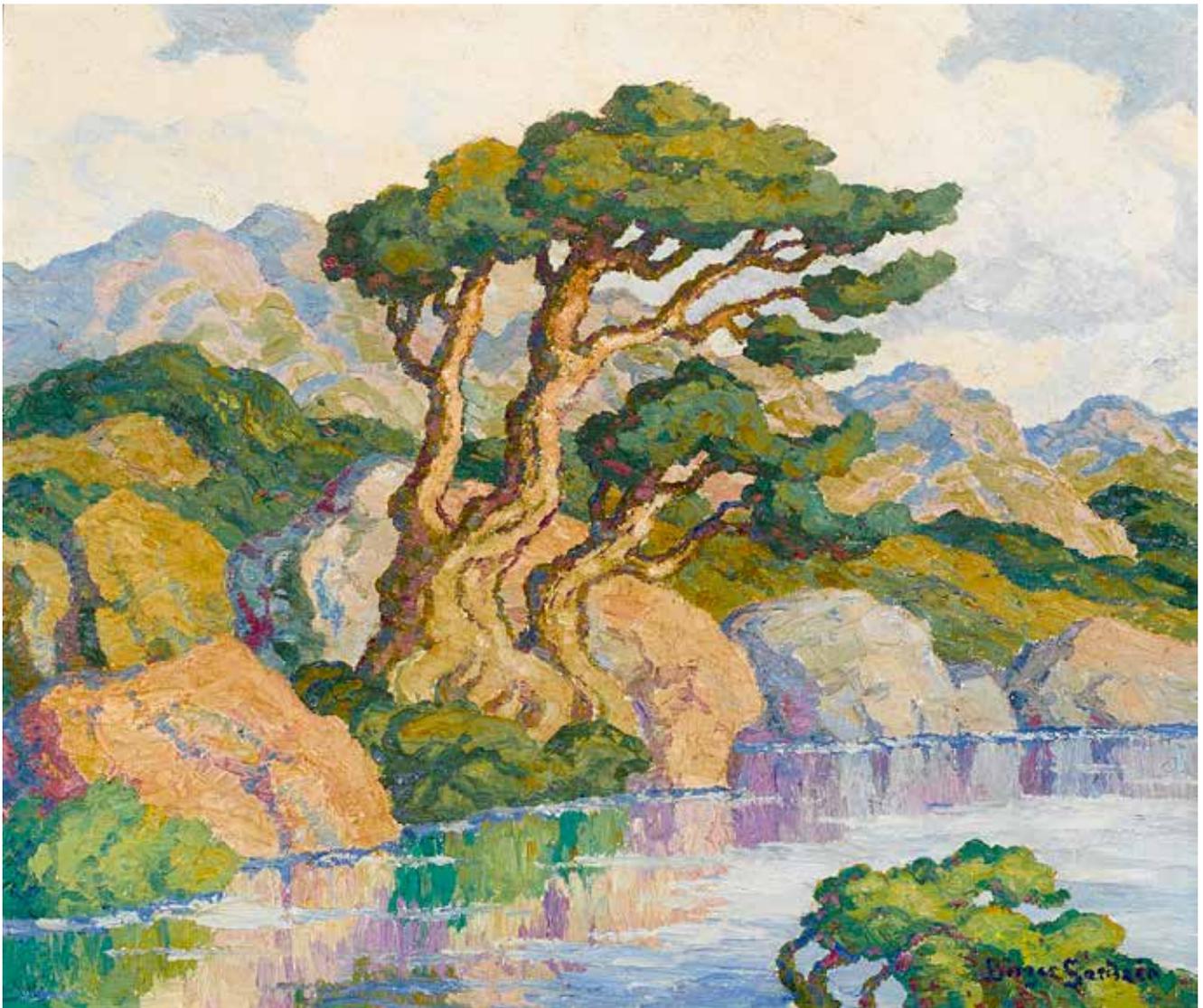
8 x 10 1/2in

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

**\$10,000 - 15,000**

**Provenance**

Private collection, Northern California.  
Thence by descent to the present owner.



128

128

**BIRGER SANDZEN (1871-1954)**

Mountain Lake, Rocky Mountain National Park  
signed 'Birger Sandzen' (lower right) and  
titled and dated '1944' (on the reverse)  
oil on panel

25 x 30in

overall: 35 x 40in

Painted in 1944

**\$30,000 - 50,000**

**Provenance**

Private collection, Connecticut.

129

**BIRGER SANDZEN (1871-1954)**

Panorama Wheat field  
signed 'Birger Sandzen' (lower right) and signed,  
titled and dated '1926' (on the backing paper)  
watercolor on paper

10 x 14in

overall: 20 x 24in

Painted in 1926

**\$6,000 - 8,000**

**Provenance**

Private collection, Connecticut.

130

**BIRGER SANDZEN (1871-1954)**

By the seashore  
signed 'Birger Sandzen' (lower left) and signed,  
titled and dated '1926' (on the backing paper)  
watercolor on paper

10 x 13 1/2in

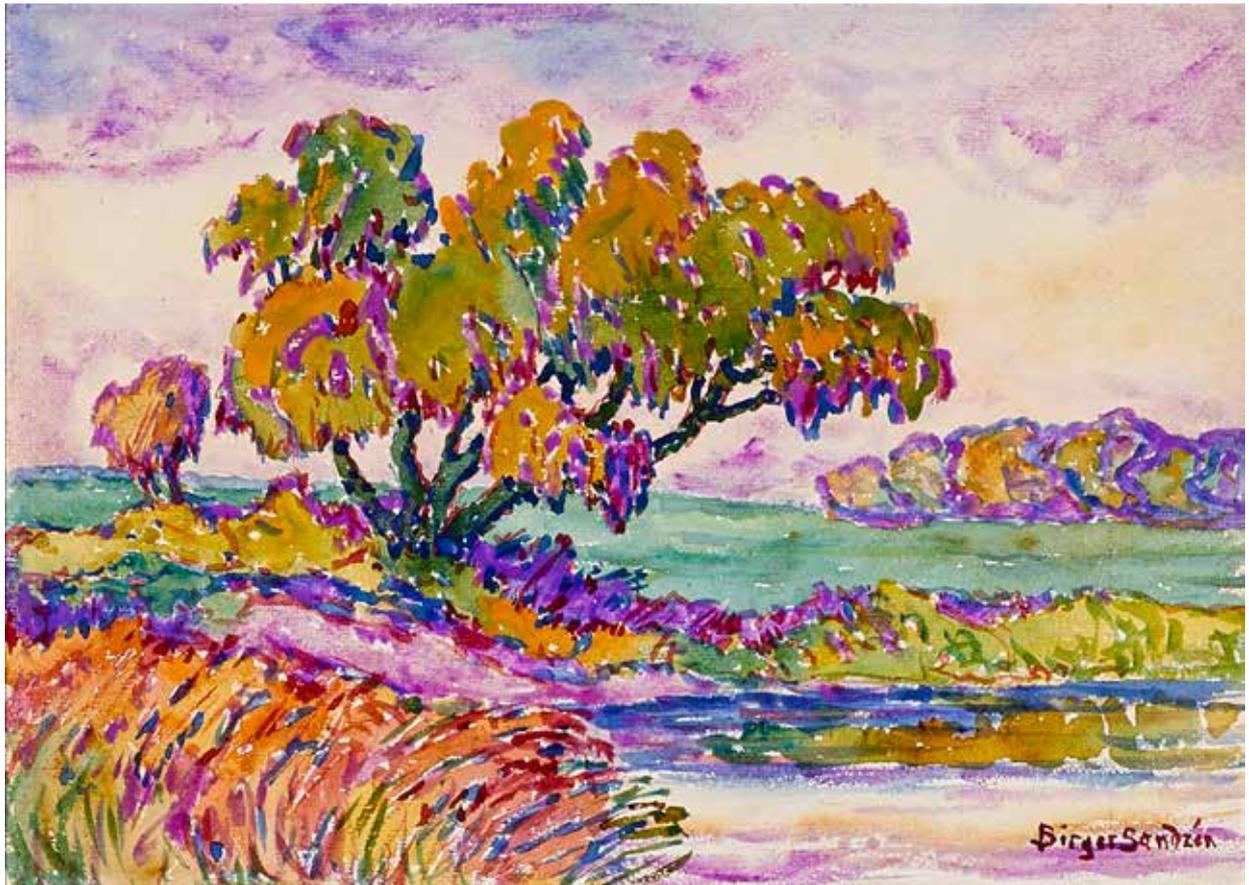
overall: 20 x 24in

Painted in 1926

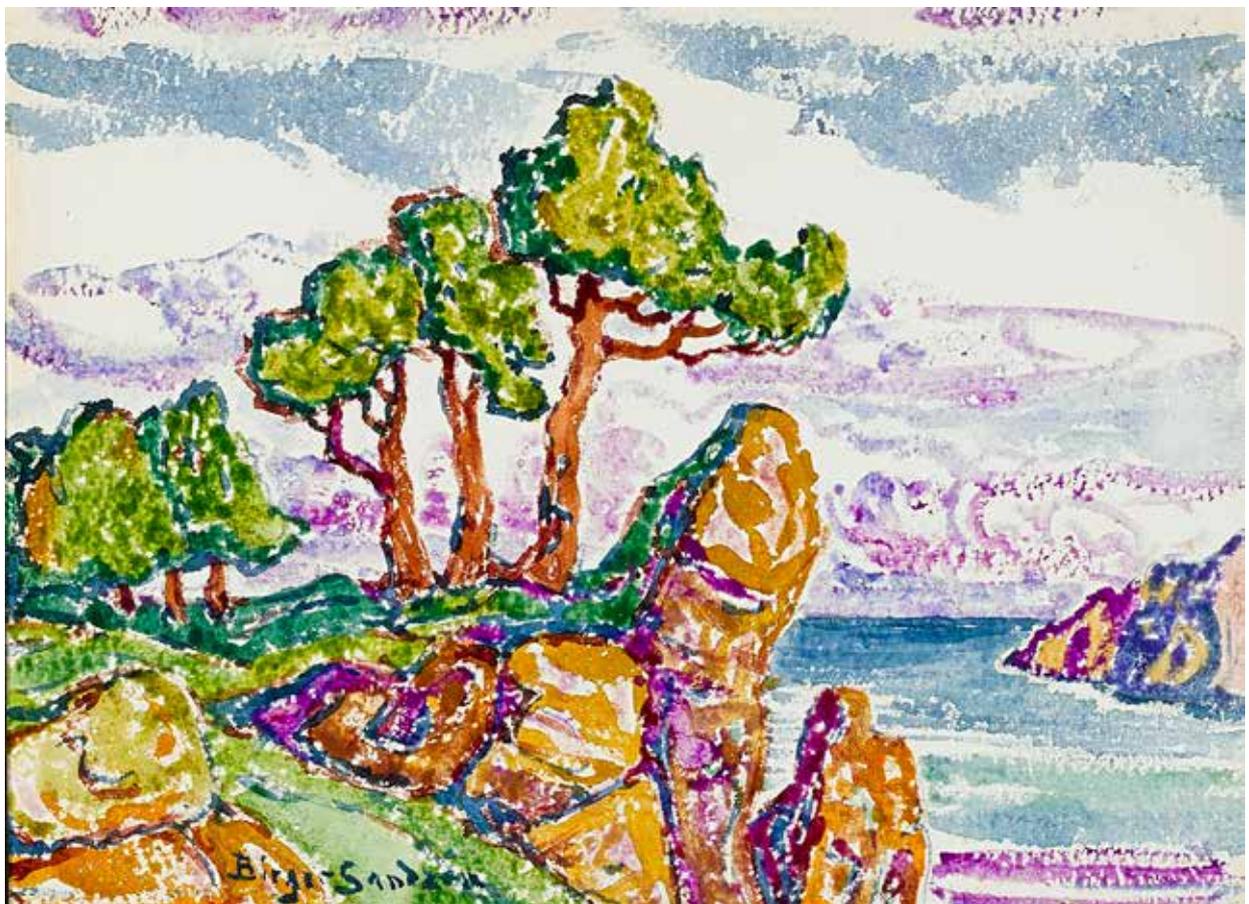
**\$6,000 - 8,000**

**Provenance**

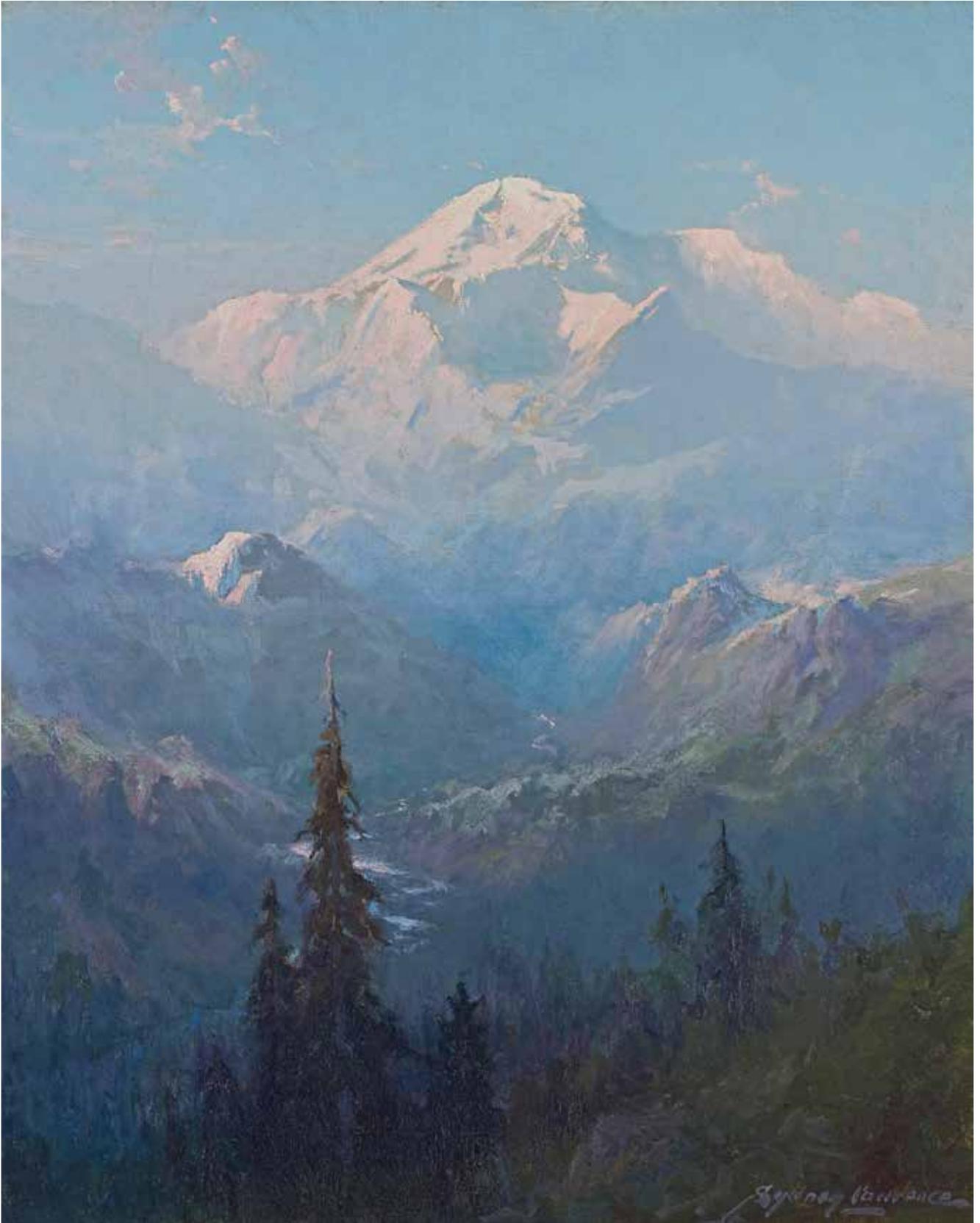
Private collection, Connecticut.



129



130



131

**SYDNEY LAURENCE (1865-1940)**

A golden afternoon, Mount McKinley National Park, Alaska  
signed 'Sydney Laurence' (lower right) and inscribed 'A Golden  
Afternoon / Mount McKinley National Park, Alaska 1927 / Sydney  
Laurence' (on the stretcher bar)

oil on canvas

20 x 16in

overall: 29 x 25in

Painted in 1927

**\$20,000 - 30,000**

**Provenance**

Private collection, San Francisco, California.

132

**SYDNEY LAURENCE (1865-1940)**

Mount McKinley view

signed faintly 'Sydney Laurence' (lower left)

oil on canvas

20 x 15in

overall: 25 1/2 x 20 1/2in

**\$10,000 - 15,000**

**Provenance**

Private collection, Southern California.

133

**THEODORE ROOSEVELT LAMBERT (1905-1960)**

Cabin in the Alaskan snow

signed and dated 'Ted Lambert 1940' (lower right)

oil on board

10 3/4 x 8in

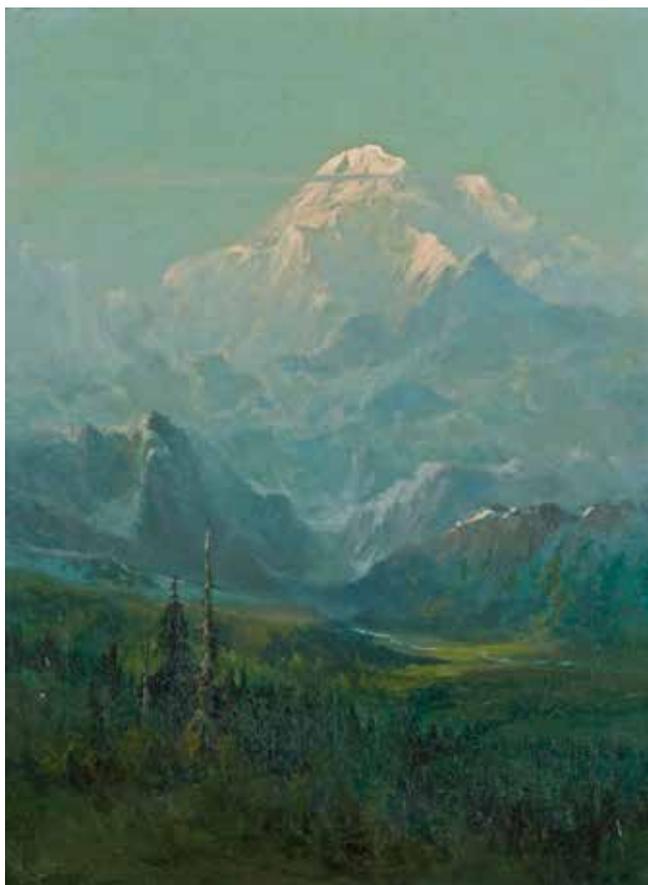
overall: 17 1/2 x 14 1/2in

Painted in 1940

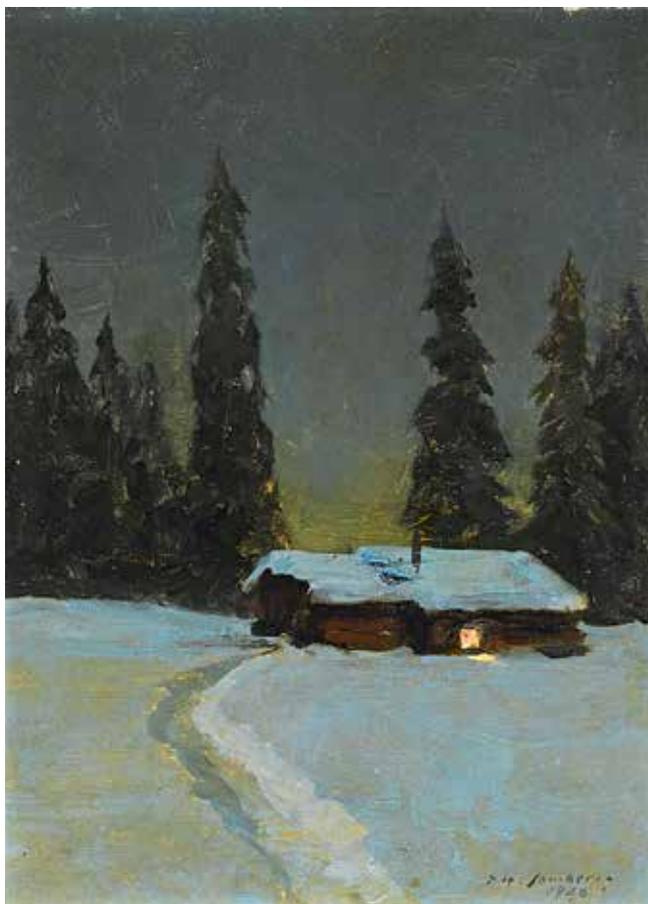
**\$4,000 - 6,000**

**Provenance**

Private collection, Catalina, California.



132



133



134



135



136

134

**JOHN FERY (1859-1934)**

End of the day  
signed 'J. Fery' (lower right)  
oil on canvas  
23 x 35in  
overall: 28 1/4 x 40 1/4in  
**\$8,000 - 12,000**

135

**ROLAND CLARK (1874-1957)**

Ducks in flight  
signed 'Roland Clark' (lower right)  
oil on canvas  
20 x 24in  
overall: 28 x 32in  
**\$4,000 - 6,000**

**Provenance**

Private collection, Arizona.

136

**ED MELL (BORN 1942)**

Mountain rain  
signed 'Ed Mell' (lower left) and titled (on a  
label on the reverse)  
oil on canvas  
40 x 30in  
overall: 45 x 35in  
**\$15,000 - 20,000**

**Provenance**

Owings-Dewey Fine Art, Santa Fe, New Mexico.  
Private collection, Rockport, Massachusetts.

**Literature**

Hagerty, Donald, *Beyond the Visible  
Terrain: The Art of Ed Mell*, 1996, Northland  
Publishing, page 141, illustrated in color.



137



138

137

**MARJORIE JANE REED (1915-1996)**

The Old Tombstone, Charleston Stage  
signed 'Marjorie Reed' (lower right) and  
signed and titled "'The Old Tombstone - /  
Charleston Stage" - / by / Marjorie Reed' (on  
an old handwritten label on the stretcher bar)

oil on canvas

24 x 30in

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

**\$4,000 - 6,000**

**Provenance**

Private collection, San Francisco, California.



138

**RAYMOND NOTT (1888-1948)**

Herding cattle

signed 'Raymond Nott' (lower left)

oil on canvas

25 x 50 1/2in

overall: 32 1/2 x 57 1/2in

**\$4,000 - 6,000**

**Provenance**

Private collection, Los Angeles, California.

139

139

**HERMAN WENDLEBORG HANSEN (1854-1924)**

Buffalo hunt

signed 'H. W. Hansen' (lower left) and

indistinctly dated '0[...]' (lower left)

watercolor on paper affixed to board

14 x 20in

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

**\$6,000 - 8,000**

**Provenance**

Private collection, Northern California.



140

140

**EDWARD BOREIN (1872-1945)**

Cowboy on bucking horse; Cowboy being  
bucked off horse (two)

each signed 'Edward Borein' (lower right)

first watercolor on paper; second watercolor  
on paperboard

first 6 1/2 x 6 1/2in; second 7 1/2 x 6 3/4in;

first overall: 10 1/2 x 10 1/2in; second overall:

14 x 11 3/4in;

**\$6,000 - 8,000**

**Provenance**

Private collection, Northern California.

Thence by descent to the present owner.



140



141

141

**LON MEGARGEE (1883-1960)**

Vaqueros

signed 'Lon Megargee' (lower right)

oil on canvas

18 x 14in

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

**\$3,000 - 5,000**

**Provenance**

Private collection, San Francisco, California.

142

**MAYNARD DIXON (1875-1946)**

Buffalo robe

estate-stamped (on the reverse)

ink on paper

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

overall: 13 3/4 x 10 1/2in

**\$2,000 - 4,000**

**Provenance**

Collection of the artist.

Collection of Edith Hamlin, the artist's wife.

Private collection, San Francisco, California.



142

143

**MAYNARD DIXON (1875-1946)**

Lone Indian gazing across the plains

signed, dated and inscribed 'Maynard Dixon / 1912 to Ansbro - for old times sake' (lower left)

watercolor on paper

5 1/2 x 8 3/4in

overall: 17 x 20in

Painted in 1912

**\$8,000 - 12,000**

**Provenance**

Private collection, San Francisco, California.

144

**GUNNAR MAURITZ WIDFORSS (1879-1934)**

The Grand Canyon

signed 'Widforss' (lower right)

watercolor on paperboard

18 3/4 x 22 1/2in

unframed

**\$7,000 - 10,000**

**Provenance**

Private collection, Northern California.

**END OF SALE**



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# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

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

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

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**If successful**

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

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 Los Angeles, California 90046  
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# Bonhams

Sale title:		Sale date:	
Sale no.		Sale venue:	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s	\$10,000 - 20,000 .....by 1,000s		
\$200 - 500 .....by 20 / 50 / 80s	\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s		
\$500 - 1,000 .....by 50s	\$50,000 - 100,000 .....by 5,000s		
\$1,000 - 2,000 .....by 100s	\$100,000 - 200,000 .....by 10,000s		
\$2,000 - 5,000 .....by 200 / 500 / 800s	above \$200,000 .....at the auctioneer's discretion		
\$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.		
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

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

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

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

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Your signature: _____	Date: _____

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

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**AUTHORSHIP****(ARTIST)**

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

**ATTRIBUTED TO (ARTIST)**

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

**STUDIO OF (ARTIST)**

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

**CIRCLE OF (ARTIST)**

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

**FOLLOWER OF (ARTIST)**

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

**MANNER OF (ARTIST)**

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

**AFTER (ARTIST)**

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

**TITLE**

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

**SIGNATURE****SIGNED**

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

**BEARS SIGNATURE**

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

**CONDITIONS**

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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

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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](http://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](http://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](http://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](http://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](http://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](http://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 should 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](http://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](http://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/23316](http://www.bonhams.com/23316) 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, Tribal 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](http://www.bonhams.com/us).

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**B** 1793

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