

CALIFORNIA AND WESTERN PAINTINGS & SCULPTURE

Tuesday August 1, 2017

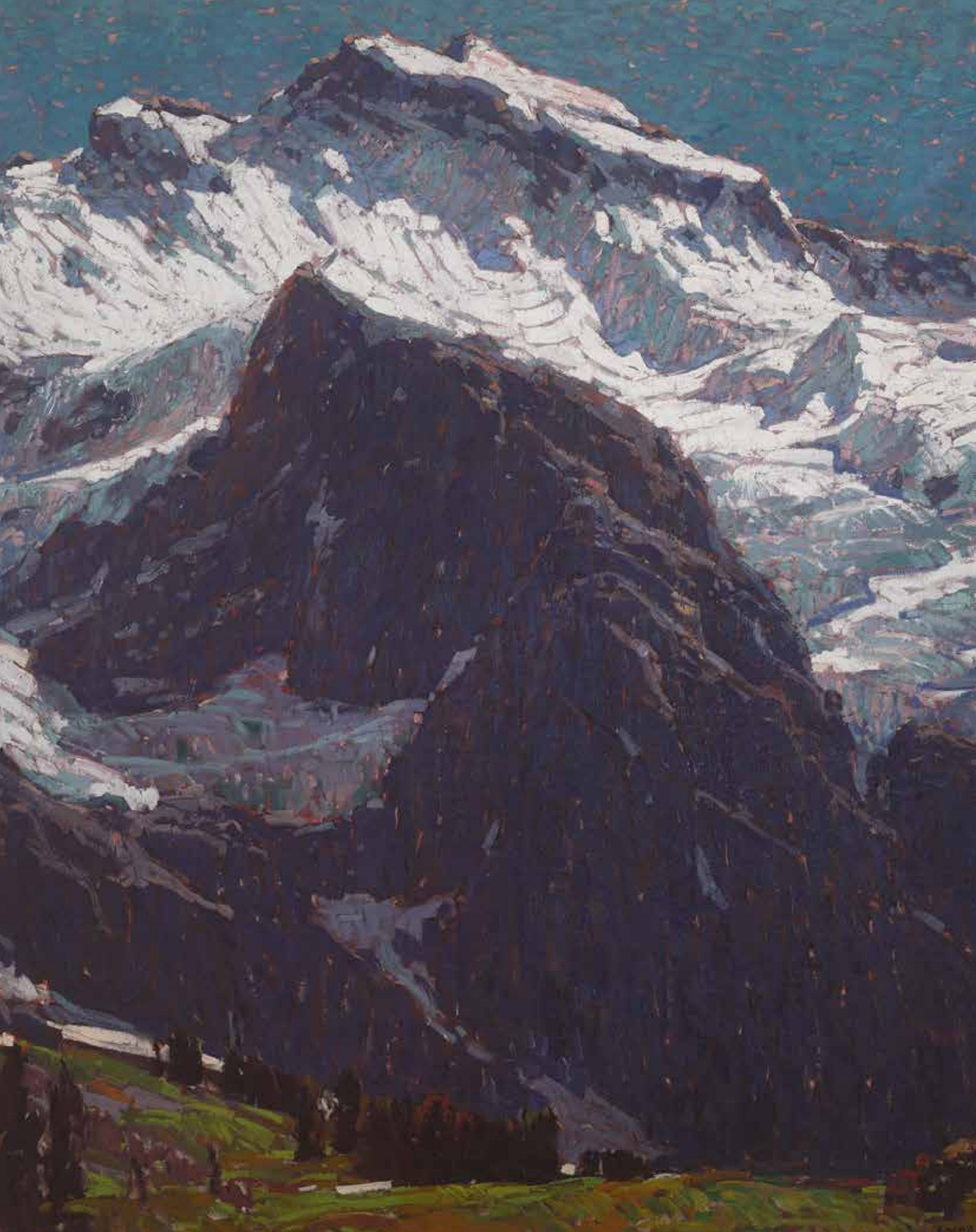
Los Angeles and San Francisco



Bonhams







CALIFORNIA AND WESTERN PAINTINGS & SCULPTURE

Tuesday August 1, 2017 at 6pm
Los Angeles and San Francisco

BONHAMS

220 San Bruno Avenue
San Francisco, California 94103

7601 W. Sunset Boulevard
Los Angeles, California 90046
bonhams.com

PREVIEW

San Francisco

Friday July 21, 12pm to 5pm
Saturday July 22, 12pm to 5pm
Sunday July 23, 12pm to 5pm

Los Angeles

Friday July 28, 12pm to 5pm
Saturday July 29, 12pm to 5pm
Sunday July 30, 12pm to 5pm

SALE NUMBER: 24066

Lots 1 - 159

CATALOG: \$35

BIDS

+1 (323) 850 7500
+1 (323) 850 6090 fax
bids.us@bonhams.com

To bid via the internet please visit
www.bonhams.com/24066

Please note that bids should be submitted no later than 24hrs prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

Please email bids.us@bonhams.com with "Live bidding" in the subject line 48hrs before the auction to register for this service.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of \$1000

Please see pages 118 to 120 for bidder information including Conditions of Sale, after-sale collection and shipment.

INQUIRIES

Los Angeles

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

San Francisco

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

Kathy Wong
Specialist, Fine Arts
+1 (323) 436 5415
kathy.wong@bonhams.com

ILLUSTRATIONS

Front cover: Lot 27
Inside front cover: Lot 147
Opposite page: Lot 48
Inside back cover: Lot 145
Back cover: Lot 47

PROPERTY COLLECTION NOTICE

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.

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
© 2017, Bonhams & Butterfields
Auctioneers Corp.; All rights reserved.
Bond No. 57BSBGL0808



1



2

1

EDWARD WILSON CURRIER (1857-1918)

Ferry Building, San Francisco

signed and dated 'EW Currier '14' (lower left)

oil on canvas

12 x 18in

overall: 17 x 23in

Painted in 1914

\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.

2

NORTON BUSH (1834-1894)

Morning fog on the Bay

signed and dated 'N.Bush. 1889' (lower left)

oil on canvas

11 x 19in

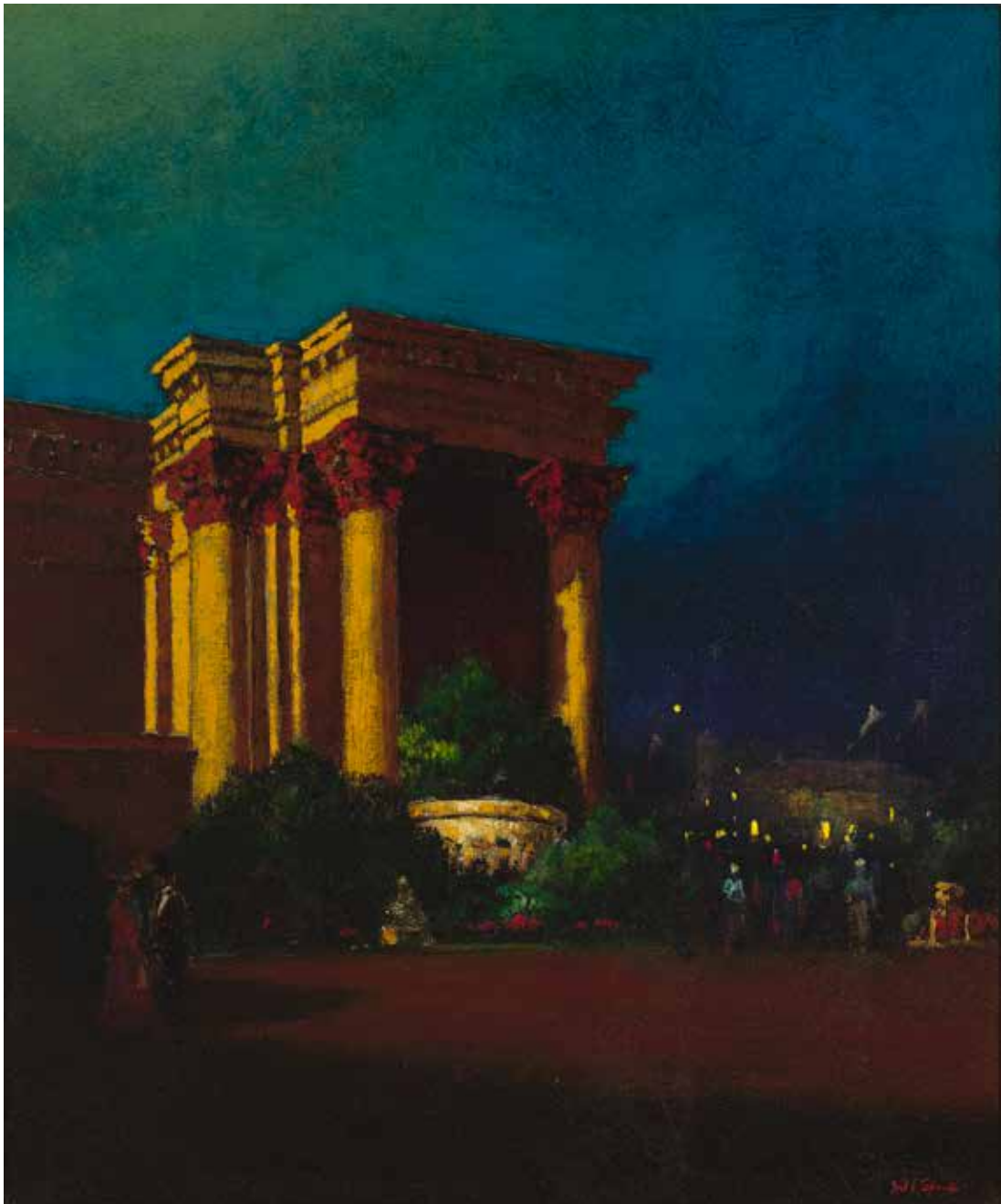
overall: 18 x 26in

Painted in 1889

\$5,000 - 7,000

Provenance

Private collection, Florida.



3

WILL SPARKS (1862-1937)

Colonnade, Palace of Fine Arts
signed 'Will Sparks' (lower right)
oil on canvas

24 x 20in

overall: 33 1/2 x 29 1/4in

Painted in 1915

\$12,000 - 18,000

Provenance

With Trotter Galleries, Carmel, California.

Private Collection, Los Angeles, California, acquired from the above.

Private collection, San Francisco, California.

Exhibited

Oakland Museum, Oakland, California, and Laguna Art Museum, Laguna, California, *Twilight and Reverie: California Tonalist Painting 1890-1930*, February to October 1995, no. 59.

Literature

Harvey Jones, *Twilight and Reverie: California Tonalist Painting 1890-1930*, Oakland: Oakland Museum, 1995, p. 63, no. 59, illustrated.



4

4

CHARLES DORMON ROBINSON (1847-1933)

Waves crashing along the shore
signed in ligature and dated 'CDormon
Robinson/1902.' (lower right)

oil on canvas

16 x 20in

overall: 22 x 26in

Painted in 1902

\$4,000 - 6,000

Provenance

With Willoughby and Toschi Gallery, San Francisco,
California.

Collection of Edward Charles and Doris Bassett,
Mill Valley, California.

Private collection, San Francisco, California.



5

5

CHARLES DORMON ROBINSON (1847-1933)

Mount Tamalpais
signed in ligature 'CD Robinson' (lower left)
oil on canvas affixed to board

16 x 22in

overall: 23 3/8 x 29 1/4in

\$3,000 - 5,000

Provenance

Private collection, San Francisco, California.



6

RAYMOND DABB YELLAND (1848-1900)

Study, Cypress Point, Monterey

signed, inscribed and dated 'R.D. Yelland Monterey 1890' (lower right)

and signed, titled, dated and inscribed 'R. D. Yelland/-1888- Cal.'

(on the reverse)

oil on canvas

24 x 36 1/2in

overall: 31 x 43in

Painted in 1888-1890

\$20,000 - 30,000

Provenance

Private collection, San Francisco, California.



7

CHARLES DORMON ROBINSON (1847-1933)

Cattle grazing among wildflowers with a view of the bay
signed in ligature and dated 'CDormon Robinson 1919' (lower left)

oil on canvas

32 1/4 x 48 1/8in

overall: 39 1/2 x 55 1/2in

Painted in 1919

\$15,000 - 25,000

Provenance

Private collection, San Francisco, California.



8



9

8

LUDMILLA PILAT WELCH (1867-1925)

Kelseyville, Overlooking Clear Lake
signed and dated 'L.P. Welch/ Oct 5 '07.'
(lower right)
oil on canvas
12 x 20in
overall: 18 x 26in
Painted in 1907

\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.

Exhibited

Bolinas Museum, Bolinas, *Pastoral California: The Art of Thaddeus & Ludmilla Welch*, May 12 - June 24, 2007.

9

LUDMILLA PILAT WELCH (1867-1925)

Cattle beneath Mount Tamalpais
signed 'L.P. Welch' (lower left)
oil on canvas affixed to board
12 x 18in
overall: 15 x 21in

\$3,000 - 5,000

Provenance

Private collection, San Francisco, California.



10



11

10

SYDNEY LAURENCE (1865-1940)

Marine scene with a three-masted clipper ship
signed and dated 'S.M.Laurence/'93' (lower left)
oil on canvas
34 x 44in
overall: 48 x 58in
Painted in 1893

\$6,000 - 8,000

Provenance

Private collection, Dorset, England.

11

NORTON BUSH (1834-1894)

Fishing boats in a bay, possibly off Mendocino
signed with initials 'NB' (lower right)
oil on panel
8 1/2 x 16in
overall: 11 1/2 x 19in

\$3,000 - 5,000

Provenance

Private collection, Tempe, Arizona.



12

WILLIAM ALEXANDER COULTER (1849-1936)

The Empire

signed, inscribed and dated 'W. A. Coulter / San Francisco, / 1874.'

(lower right)

oil on canvas

24 x 40in

overall: 35 1/4 x 51 1/4in

Painted in 1874

\$15,000 - 25,000

Provenance

Private collection, Northern California.



13

THOMAS HILL (1829-1908)

Mt. Shasta from Yreka

signed 'T. Hill' (lower left) and titled in pencil (on the reverse)

oil on board

14 x 21in

overall: 22 x 29in

\$8,000 - 12,000

Provenance

Alice Marie (née Nilson) Anderson and Blanche E. Nilson, Walnut Creek and Oakland, California.

Thence by family descent.

Private collection, Seattle, Washington.

Exhibited

The Oakland Museum, *Thomas Hill: The Grand View*, September 1980 to June 1981.

The painting is registered as control number 71750079 in the Inventory of American Paintings at the Smithsonian Institution, Washington D.C.



14

WILLIAM KEITH (1838-1911)

Mt. Hood, Little Sandy River

titled and signed on the reverse 'Mt Hood Little Sandy Rv Wm Keith'
(on the reverse)

oil on canvas

32 x 50in

overall: 45 x 62in

Painted *circa* 1869

\$25,000 - 35,000

Provenance

Property from the George Gund III Trust, San Francisco, California.

The collection of William Keith paintings at St. Mary's College Museum of Art includes a similar work by the artist of this period, also signed and inscribed on the reverse.



15

15

THOMAS HILL (1829-1908)

Sir Donald Peak and Selkirk Glacier, Canada

signed 'T.Hill' (lower right)

oil on paperboard affixed to board

13 3/4 x 21in

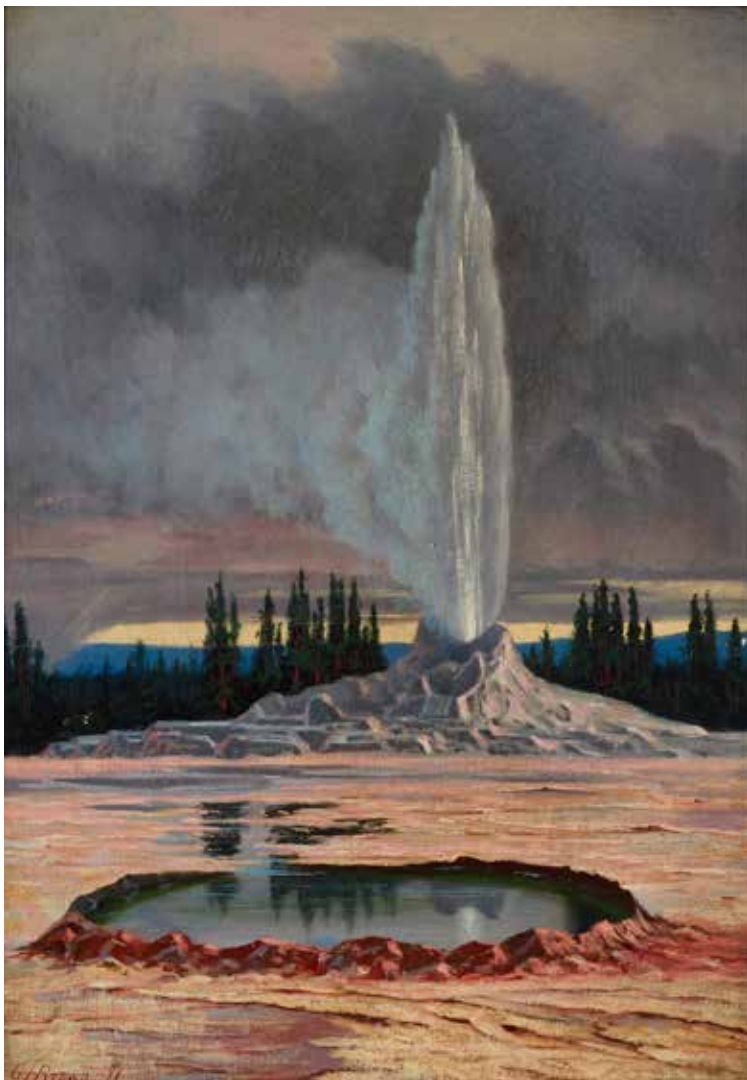
overall: 16 1/2 x 23 1/2in

\$8,000 - 12,000

Provenance

Collection of Mrs. Mab Wilson Moltke, thence by descent to Victoria Moltke.

Mab Wilson Moltke (d.1988), a native of San Francisco, began her advertising and publicity career in New York with Saks Fifth Avenue. She was beauty editor at Vogue in 1941 when Bergdorf Goodman appointed her advertising director. In World War II, she went overseas for the Office of War Information. Posted in Stockholm, she met Count Carl Adam Moltke, a member of the Danish underground, who became her second husband in 1944. Mrs. Moltke, known professionally as Mab Wilson, was director of publicity at Tiffany & Company in 1968 when she rejoined Bergdorf Goodman as director of advertising and publicity. She moved to Ireland in 1970 where she lived until her passing in 1988.



16

16

GRAFTON TYLER BROWN (1841-1918)

Castle Geyser, Yellowstone Park

signed and dated 'GT Brown 91' (lower left) and titled (on the reverse)

oil on canvasboard

20 x 14in

overall: 22 1/2 x 16 1/2in

Painted in 1891

\$20,000 - 30,000

Provenance

Private collection, Solana Beach, California.



17

17

THOMAS HILL (1829-1908)

Vernal Falls, Yosemite Valley
signed and dated 'T. Hill 1903' (lower right)
oil on canvas
30 x 20in
overall: 40 x 29 1/2in

\$8,000 - 12,000

Provenance

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



18

18

RANSOM GILLET HOLDREDGE (1836-1899)

Picnic beneath Bridal Veil Falls
signed 'Holdredge' (lower left)
oil on canvas
30 x 20in
overall: 39 1/2 x 29 1/2in

\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.



19

PERCY GRAY (1869-1952)

The Salinas Road

signed 'Percy Gray' (lower left)

watercolor and graphite on paperboard

16 3/4 x 20 1/4 in

overall: 23 3/8 x 27 3/8 in

\$10,000 - 15,000



20

PERCY GRAY (1869-1952)

A field of poppies and lupine beneath the trees
signed and dated 'Percy Gray 1910' (lower right)
watercolor and graphite on paper

17 x 25in

overall: 26 x 34 1/4in

Painted in 1910

\$15,000 - 20,000



21

21

WILLIAM KEITH (1838-1911)

California Oaks and Field
signed and inscribed 'W. Keith S.F.' (lower right)
oil on canvas
40 1/4 x 60in
overall: 55 5/8 x 75 3/8in

\$7,000 - 10,000

Provenance

Gordon Blanding, Belvedere, California, prior to 1941.

Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco.



22

22

ALEXIS MATTHEW PODCHERNIKOFF (1886-1933)

A summer outing
signed 'A.M. Podchernikoff' (lower left)
oil on canvas
36 x 42in
overall: 45 x 51 1/2in

\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.



23

PERCY GRAY (1869-1952)

A stand of eucalyptus with a pond in the foreground

signed and dated 'Percy Gray 1919' (lower left)

watercolor on paper affixed to board

16 x 20 1/4in

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

Painted in 1919

\$8,000 - 12,000

Provenance

Property from a Southern California estate.

Private collection, New York.



Photo courtesy of Steven Stern Fine Arts



Franz Bischoff in his Dearborn, Michigan studio

24

FRANZ ARTHUR BISCHOFF (1864-1929)

A tall vase with Rex Begonias
signed 'Franz A. Bischoff' (along base)
porcelain
height 16 1/2 in
Executed circa 1900

\$8,000 - 12,000

Provenance

Private collection, Torrance, California.

Literature

The China Decorator, Volume 8, No. 1, January 1963, p. 2 (black and white illustration)
Jean Stern, *Franz A. Bischoff: The Life & Art of an American Master*, Irvine: The Irvine Museum, 2010, pp. 44, 130, 150, 163.

This vase can be seen resting on a stool beside Franz Bischoff in a rare, but well-publicized photograph of the artist in his Dearborn, Michigan, studio circa 1900. The vase can also be seen in a photograph of Oscar Bischoff and his wife in Franz Bischoff's South Pasadena studio circa 1965.

25

ELIZABETH NOURSE (1859-1938)

Roses in a glass vase

signed 'Elizabeth Nourse' (lower right)

oil on canvas

16 1/8 x 13in

overall: 23 3/4 x 21in

\$4,000 - 6,000

Provenance

With John Pence Gallery, San Francisco, California.



25

26

FRANZ ARTHUR BISCHOFF (1864-1929)

Baluster vase with pink and white hydrangeas

signed 'Franz A. Bischoff' (below center) with partial

green printed Limoges mark (on the underside)

porcelain

height 13 1/2in

Executed circa 1900

\$4,000 - 6,000

Provenance

Property of a Rhode Island Gentleman.

Sale, Christie's, New York, April 18-19, 2012,

lot 251.

Private collection, New York, acquired from the above.



26

E. CHARLTON FORTUNE (1885-1969)

Still life with narcissus and anemone
signed 'Charlton Fortune' (lower left)

oil on canvas

30 x 25in

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

\$80,000 - 120,000

Provenance

The artist.

Gertrude (née Eels) Babcock Lawson, Ross, California, and London, England.

Thence by family descent to the present owners, England.

E. Charlton Fortune (1885–1969) came of age during a time when women began to redefine their societal roles by pushing the boundaries of what was expected of them and challenging the status quo. Unmarried and of independent spirit, Fortune often rode her bicycle around California's Monterey Peninsula to find the perfect setting to paint in plein air. The resulting landscapes were not delicate, soft, or feminine but bold and vigorous—and often thought to have been painted by a man.

Fortune, who went by Effie, was born in Sausalito, across the Golden Gate north of San Francisco. She studied at San Francisco's Mark Hopkins Institute of Art and then continued her training at the Art Students League in New York. She spent many of her active years painting in and around Monterey, where she maintained a home. In the 1920s, she lived and painted for extended periods in St. Ives, England, and Saint-Tropez, France. Upon her return to California in the late 1920s, she founded the Monterey Guild, directing her guild members to create art and furnishings for Catholic churches. Working first in Monterey and then Portsmouth, Rhode Island, and Kansas City, Missouri, she ultimately helped transform more than seventy church interiors in sixteen states.

In Monterey, Fortune became best known for views of the town and its wharf, which featured architecture, people, and other elements of modern life. She was drawn to similar scenes abroad. One of her most important contributions lay in her ability to combine multiple subjects—landscape, architecture, people, boats—while many other California artists prioritized land, coast, and sea for their own sakes. Occasionally, she rendered other subjects, including figures and still lifes. Though her still lifes are rare, they too manifested her strong personality and progressive spirit. Even when painting flowers, Fortune did her best to avoid what she considered the sentimental or gratuitously pretty. Just as she was more apt to render a vegetable garden than a flower garden, when on the few occasions she depicted cut flowers in a traditional still-life format, she favored the understatement and simplicity of flowers like phlox, anemones, and daffodils, rather than the overt and voluptuous beauty of roses.

Though Fortune's paintings are frequently labeled Impressionist, she moved beyond the style in many of them, a fact recognized even in her own time. She was careful to paint things and places that lent themselves to her aesthetic approach, her primary focus being on color and paint handling, the true subjects of her work. Her paintings were rarely quiet and subdued but instead strong in hue, frequently exploiting primary or complementary colors, and rugged in gestural execution—her paint applied with a "flying brush."¹ By contrast, many other California artists of the era (and before) were reluctant



Portrait of Alison, daughter of Gertrude Babcock Lawson, by E. Charlton Fortune

to abandon either their hard-won academic skills or their adherence to topography, therefore giving clear priority to subject matter over style. Never one to be "cramped by too much attention to rigid plan," Fortune handled her medium with a fluidity that suggested ease; she was always striving for a sense of spontaneity.²

Because Fortune's paintings were vigorous and bold, many reviewers called them masculine, attributing their success to a perceived virility—then one of the most highly regarded qualities in art, especially in California. Commentators in the West were happiest when they could bestow adjectives like *powerful*, *vigorous*, *forceful*, *direct*, and *virile*—especially on paintings by men, but also on those made by women. They found these qualities in strong color, boldly developed structure and composition, and confident, assured brushstrokes. Female attributes, by contrast, were *delicate*, *soft*, *subtle*, *refined*, and *light of touch*. The latter adjectives were almost never used in describing Fortune's work.

Fortune garnered more male-gendered accolades than any other female artist in California. Plus, many who did not know her naturally assumed she was a man because of the way she signed her paintings, using her first initial, middle name, and last name: *E. Charlton Fortune*, along with shorter variations. She did so both because she disliked her first name, Euphemia, and because the lack of gender specificity helped level the playing field with those male colleagues and picture buyers reluctant to recognize or reward the work of a woman. Even in Fortune's floral still lifes, a genre often associated with women, feminine adjectives hardly apply. In this painting, Fortune not only uses the primaries of red, yellow, and blue, she incorporates a preponderance of black, a departure from her normal convention, as the darkest shade in most of her paintings is purple. Being able to paint black effectively was a skill she worked consciously to achieve. When living and working in Saint-Tropez, she set out specifically to investigate how to paint black in such a sun-drenched environment, where she found it became alive, vibrant, and full of subtleties "like the low notes of a cello."³ In this painting, Fortune animates these "low notes" with lively brushwork and rich variations of tone, simultaneously keeping the focus on her flowers while imparting the overall dynamic surface that is such a signature component of her art.

¹ Florence Wieben Lehre, "Artists and Their Work," *Oakland Tribune*, November 20, 1927.

² Marjorie C. Driscoll, "Artists and Their Work," *San Francisco Chronicle*, January 30, 1921.

³ E. Charlton Fortune, "E. Charlton Fortune," handwritten document from scrapbook, facsimile in the Archives of the Oakland Museum of California, 8–9.





28

28

ARTHUR HILL GILBERT (1894-1970)

Monterey Cypress, California
signed 'Arthur Hill Gilbert' (lower right), titled, signed
and inscribed 'Arthur Hill Gilbert Monterey Calif.'
(on the stretcher bar)
oil on canvas
25 x 30in
overall: 28 1/2 x 33 3/4in

\$4,000 - 6,000

Provenance

Private collection, England.



29

29

CARL OSCAR BORG (1879-1947)

Big Sur landscape
signed and dated 'Carl Oscar Borg 1913'
(lower right)
watercolor on paper
20 x 25in
overall: 30 x 35in
Painted in 1913

\$4,000 - 6,000

Provenance

Private collection, Tulsa, Oklahoma.
Thence to the present owner.

30

ALBERT THOMAS DEROME (1885-1959)

Old Friends, Happy Family, Monterey Cypress,
Cypress Point
signed 'Albert DeRome' (lower right), titled and
dated '1954' (on the reverse)

oil on board

18 x 24in

overall: 24 x 30in

Painted in 1954

\$6,000 - 8,000

Provenance

Private collection, San Francisco, California.



30

31

WILLIAM LOUIS OTTE (1871-1957)

Incoming Fog, Monterey Coast, California
signed and dated 'William Louis Otte 28'
(lower left), also titled, dated, signed and
inscribed 'William Louis Otte/Santa Barbara
Calif' (on the reverse)

oil on canvas laid down to board

16 x 20in

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

Painted in 1928

\$4,000 - 6,000

Provenance

With Anderson Galleries, Chicago, Illinois.
Private collection, Michigan.



31



32

32

CHARLES ROLLO PETERS (1862-1928)

Adobe, San Francisquita Ranch
signed 'Charles Rollo Peters' (lower right), titled
(on the overlap and frame), inscribed 'Adobe
San Francisquita Rancho-on Sargent Ranch-
Monterey-Calif' (on the stretcher bar)

oil on canvas

16 x 24in

overall: 21 3/4 x 29 5/8in

Painted *circa* 1917

\$6,000 - 8,000

Provenance

The artist.

By descent to his wife Constance Peters.

Purchased from the above by Betty J. Kracaw,
Oakland, California, 1928.



33

33

JOSEPH RAPHAEL (1869-1950)

Fairy Tales

signed 'Jos Raphael' (lower right), titled, signed,
inscribed and dated 'Jos Raphael/Holland 1911'
(on the reverse)

oil on panel

11 x 14in

overall: 16 x 19in

Painted in 1911

\$4,000 - 6,000

Provenance

Private collection, Northern California.

This painting was framed by an early San Francisco
framemaking company, Helgesen's.

34

SI CHEN YUAN (1911-1974)

Dunes

signed 'S.C. YUAN' (lower left)

oil on panel

20 1/4 x 24in

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

\$4,000 - 6,000

Provenance

Private Estate, San Bruno, California.



34

35

SI CHEN YUAN (1911-1974)

The Pounding Surf

signed 'S.C. YUAN' (lower left),

titled on the artist's label (on the reverse)

oil on panel

20 1/2 x 26 1/2in

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

\$5,000 - 7,000

Provenance

Private collection, Washington.



35



36

36

ALBERT THOMAS DEROME (1885-1959)

Looking East from Mt. Medona Park, Hecker Pass Road; Chews Ridge, Carmel Valley; Los Gatos Creek Below Grammar School Bridge (A group of three)

each signed 'A. DEROME' (lower left), titled and dated (on the reverse)

oil on canvas

each 6 x 8in

overall: 9 1/8 x 11 3/8in

First and second painted in 1942, third painted in 1938

\$4,000 - 6,000

Literature

Walter A. Nelson-Rees, *Albert Thomas DeRome, 1885-1959*, Oakland, 1988, pl. 300, p. 100; pl. 308, p. 102; pl. 236, p. 85; each color illustration.



37

37

JACK WILKINSON SMITH (1873-1949)

Path to the Valley

signed 'Jack Wilkinson Smith.' (lower left)

oil on canvas

20 x 24in

overall: 25 1/4 x 29 1/4in

\$6,000 - 8,000

Provenance

Private collection, Southern California.



38

JOHN MARSHALL GAMBLE (1863-1957)

Bush Lupine and Poppies, Sand Dunes, Monterey
 signed 'John M. Gamble' (lower right), also signed, titled and
 inscribed 'John M. Gamble / Santa Barbara / Cal.' (on the reverse)
 oil on canvas

18 x 24in

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

\$25,000 - 35,000

Provenance

Private collection, Northern California.

Private collection, San Francisco, California.



39

39

GEORGE KENNEDY BRANDRIFF (1890-1936)

Cloisonné

signed 'Brandriff' (lower right), titled and also signed 'George K. Brandriff' (on the reverse)

oil on board

18 x 14in

overall: 25 x 21in

Painted *circa* 1932

\$4,000 - 6,000

Provenance

The artist.

By descent to his wife Mrs. Frances C. Brandriff Brooks.

Gift to Edward Behme, Laguna Hills, California, 1979.



40

40

MAURICE BRAUN (1877-1941)

Apples

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

oil on canvas

20 x 24in

overall: 25 x 28in

\$6,000 - 8,000

Provenance

Thomas Walcott Sefton, San Diego, California.

Thence by descent to the present owner, San Diego, California.



41

JOHN HUBBARD RICH (1876-1954)

Girl Sweeping

signed and dated 'J.H. RICH/1912' (lower right)

oil on canvas

25 1/4 x 30 1/8 in

overall: 31 3/4 x 36 3/4 in

Painted in 1912

\$10,000 - 15,000

Exhibited

San Diego, Balboa Park, *Panama-Pacific Exposition Art Exhibition*, 1915, Awarded Silver Medal.

San Diego, The San Diego History Center, Balboa Park, *Masterworks of the Exposition Era*, January 16, 2015 to January 17, 2016.

Literature

San Diego Historical Museum & Research Archives, *Masterworks of the Exposition Era* {exh. cat.}, San Diego: The San Diego History Center, 2015, full page color ill. p. 13.

A copy of the exhibition catalogue accompanies the lot.



42

42

JULES EUGENE PAGES (1867-1946)

Normandy village scene

signed 'Jules Pages-' (lower left)

oil on canvas

18 x 24in

overall: 22 x 28in

\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.



43

43

JULES EUGENE PAGES (1867-1946)

French fishing village scene

signed 'Jules Pages -' (lower left)

oil on canvas

18 x 24in

overall: 22 x 28in

\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.



44

WILLIAM WENDT (1865-1946)

A view to the sea

signed 'Wm. Wendt' (lower right)

oil on canvas

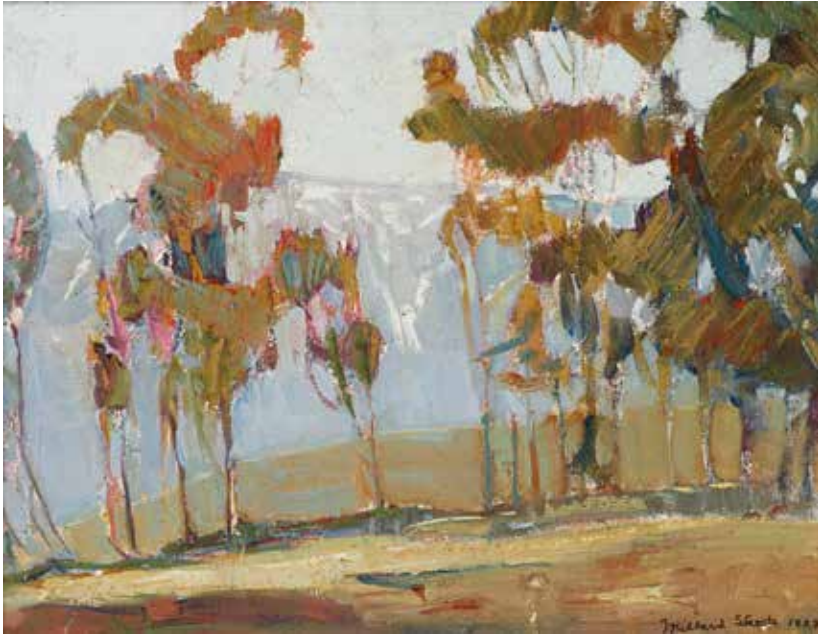
17 1/2 x 21 3/4in

overall: 25 x 29in

\$10,000 - 15,000

Provenance

Private collection, Santa Fe, New Mexico.



45

45

MILLARD OWEN SHEETS (1907-1989)

The San Gabriels
signed 'Millard Sheets' and dated indistinctly (lower right), inscribed, signed and dated 'Line of Trees before Purple Mountain/SHEETS/FEB 28' (on the reverse)

oil on canvas

10 x 13in

overall: 14 x 16 5/8in

Painted *circa* 1926

\$6,000 - 8,000

Provenance

With Stary-Sheets Art Gallery, Gualala, California.



46

46

MARTIN JACOB JACKSON (1871-1955)

Palisades

signed in ligature 'M. Jackson-' (lower left)

oil on canvas

30 x 36in

overall: 39 12 x 45 5/8in

Painted *circa* 1920

\$4,000 - 6,000



47

ELMER WACHTEL (1864-1929)

Santa Paula Valley

signed 'Wachtel' with the artist's device (lower left), titled in a later hand
(on the stretcher bar)

oil on canvas

22 x 30in

overall: 29 1/2 x 37 1/2in

\$30,000 - 50,000

Provenance

Joan Irvine Smith Fine Art Inc., Laguna Beach, California.

Private collection, Northern California.

48

EDGAR PAYNE (1883-1947)

The Jungfrau

signed 'EDGAR PAYNE' (lower right)

oil on canvas

62 1/4 x 54 1/2 in

overall: 71 1/2 x 64 in

Painted circa 1923-1924

\$200,000 - 300,000

Provenance

Private collection, Southern California.

Edgar Payne spent much of the summer of 1921 sketching in the Sierra, but the artist was restless for more peaks to explore, so he planned an extended trip to Europe with his family. He began what was to be a two-year journey by sailing from New York to Paris in July 1922. The family remained in Paris throughout August and then drove through the mountainous Haute-Savoie region along the Swiss border, through the French Alps and eventually to Marseilles. They spent a month in Southern France before crossing into Italy and visiting Rome. In the early spring of 1923, they travelled north, visiting many Italian towns and eventually arriving in Switzerland.

The sight of the Swiss Alps must have taken their collective breath away. Anyone that appreciated the grandeur of the Sierras as much as Edgar Payne would be overwhelmed by the beauty of the Alps. The enormity of these mountains is extraordinary and Payne must have been immediately inspired to paint them and try and capture that grandness.

The Jungfrau is one of the main summits of the Bernese Alps, located between the northern canton of Berne and the southern canton of

Valais, halfway between Interlaken and Fiesch. Together with the Eiger and Mönch, the Jungfrau forms a massive wall overlooking the Bernese Oberland and the Swiss Plateau, which is one of the most distinctive sights of the Swiss Alps.

The present work is possibly one of two known Payne paintings depicting The Jungfrau, which were known as *Grandeur des Alpes—La Jungfrau* when it was exhibited at the Galerie Jacques Seligmann et fils in Paris, from March 15 to April 1, 1924, and *Le Monarque des Oberland (La Jungfrau)* when it was exhibited at the Paris Salon of 1924.¹

In this painting, Payne uses extremely thick impasto to draw attention to and capture the distinctly varied texture of the mountain's glaciers and rock outcroppings. The painting is almost three dimensional in person and urges to viewer to step in to the landscape. Few painters capture the true experience of standing in person before such a majestic peak, but with this masterpiece, *The Jungfrau*, Edgar Payne succeeds.

¹ Scott A. Shields, *Edgar Payne: The Scenic Journey*, Petaluma: Pomegranate Communications, 2012, p. 137.





49

EDGAR PAYNE (1883-1947)

Trees along the foothills
 signed 'EDGAR PAYNE' (lower right)
 oil on canvas affixed to masonite
 47 1/8 x 47 3/8in
 overall: 55 x 55 1/2in

\$40,000 - 60,000

Provenance

Private collection, Irvine, California.



50

GRANVILLE REDMOND (1871-1935)

Tilling the Fields

signed and dated 'Granville Redmond 09-' (lower left)

oil on canvas

24 x 28in

overall: 31 x 35in

Painted in 1909

\$50,000 - 70,000

51

EDGAR PAYNE (1883-1947)

A Rider with Packhorses in the Sierras; A Sierra Lake (double-sided)
signed 'Edgar Payne' (lower right and on the reverse)

oil on canvas

25 x 30in

overall: 32 x 37in

\$120,000 - 160,000

Provenance

Private collection, Mexico City, by descent through the family.

Regarded as the “poet-painter” of the California Sierras, Edgar Payne was a leading American landscape artist and muralist by the 1930's, painting the golden mountains of the Sierras, deserts of the Southwest, and Navajo horsemen of the red canyons. Payne was equal parts artist and adventurer. Born in Washburn, Missouri in 1883, Payne left home at the age of fourteen traveling from the Ozarks to Mexico. He found work painting homes and signs, and occasionally designing sets for theatre productions. Except for a brief stint at the Art Institute of Chicago in 1907, he was essentially a self-taught artist, allowing nature to be his muse and instructor. He spent weeks in isolated locations such as Arizona and the Eastern Sierras, filling canvases with vibrant color, luminous light, and energetic brushwork.

By 1920, Edgar Payne was fully enthralled by the solitude and grandeur of California's Eastern Sierra mountains. In fact, there was a statewide push to encourage Californians to get out into the open and enjoy nature and the great outdoors. For many there was



51 (reverse)

a strong feeling that industrialization and an increase in population growth was rapidly encroaching on nature and a worry that these pristine areas were threatened.

In *A Rider with Packhorses in the Sierras; A Sierra Lake*, Payne is telling that very story. The artist uses the rider with his companions as a measure of the grandeur of the mountains beyond. The lone cowboy suggests the scarcity of paths once travelled by many. Payne's ability to capture depth of field is brilliant here as the rider establishes the perspective of the snowclad mountains and their distance from the viewer. He somehow manages to keep the cowboy a focal point in the composition without losing the sense of enormity to the peaks in the distance. The bright palette suggests the sun is high and the man's trek is arduous. The colors are classic Edgar Payne, with quick broad dabs of brushwork in blues combined with his fond use of salmon-colored reds and oranges. The painting reflects the vanishing Western frontier while continuing to pay homage to the grandeur of the West and the Sierras.





52

MAURICE BRAUN (1877-1941)

Marine (Clipper ship on the horizon)

signed 'Maurice Braun -' (lower left) and titled (on the stretcher bar)

oil on canvas

20 x 24in

overall: 24 x 30in

\$10,000 - 15,000

Provenance

Thomas Walcott Sefton, San Diego, California.

Thence by descent to the present owner, San Diego, California.

53

JACK WILKINSON SMITH (1873-1949)

Late Summer Sky

signed 'Jack W. Smith' (lower left), titled
(on the reverse)

oil on artistboard

12 1/4 x 16in

overall: 19 x 23in

\$6,000 - 8,000

Provenance

Private collection, Mesa, Arizona.



53

54

JACK WILKINSON SMITH (1873-1949)

The Grand Pacific

signed 'Jack Wilkinson Smith.' (lower left)

oil on masonite

12 x 16in

overall: 17 x 21in

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.



54



55

JOHN BOND FRANCISCO (1863-1931)

Hills in Sunset

signed and dated 'J. Bond Francisco '97' (lower right)

oil on canvas

24 x 34in

overall: 34 x 44in

Painted in 1897

\$20,000 - 30,000

Provenance

Private collection, Princeton, New Jersey.

The Redfern Gallery, Laguna beach, California.

Exhibited

Laguna Beach, Laguna Art Museum, *Loners, Mavericks & Dreamers, Art in Los Angeles Before 1900*, November 26, 1993 – February 20, 1994,

Monterey Peninsula Museum of Art, June 4 – September 18, 1994.

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

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

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

Literature

Nancy Dustin Wall Moure, *Loners, Mavericks & Dreamers, Art in Los Angeles Before 1900*, Laguna Beach, 1993, cat. 35, ill. p. 65.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the 1992 exhibition of the same name), p. 119, illustrated in color.



56

WILLIAM WENDT (1865-1946)

Road to the Valley

signed and dated 'William Wendt: 1910' (lower right),

titled on a period label (on the backing)

oil on canvas

24 1/8 x 36in

overall: 29 1/2 x 41 1/2in

Painted in 1910

\$50,000 - 70,000

Provenance

The artist.

Purchased by present owner's grandmother *circa* 1940.

Thence by family descent to the present owners.

The present work closely relates to *San Fernando Valley (Cahuenga Pass)*, illustrated in *In Nature's Temple: The Life and Art of William Wendt*, p. 113.



57

57

ALSON SKINNER CLARK (1876-1949)

On the Deck

signed 'Alson Clark' (lower right), titled and dated on a later label (on the backing)

oil on canvas

15 x 18in

overall: 22 1/2 x 25 1/2in

Painted circa 1906

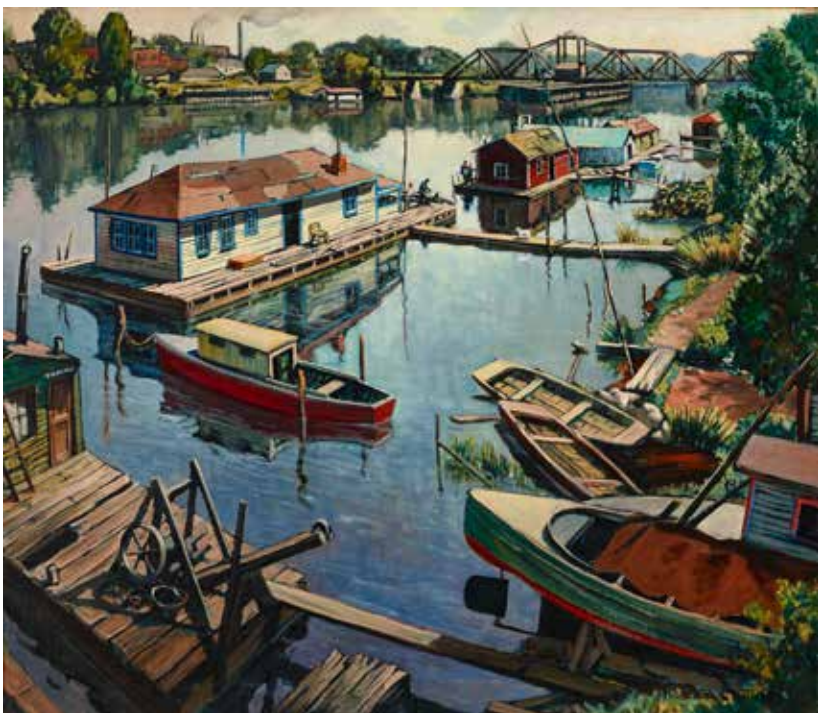
\$4,000 - 6,000

Provenance

Estate of the artist.

Peterson Galleries, Beverly Hills, California.

With John Pence Gallery, San Francisco, California.



58

58

ROBERT CLUNIE (1895-1984)

Morning, Saginaw River (Michigan)

signed 'Robert Clunie' (lower right), titled, dated and signed '1936 Sept Robert Clunie' (on the reverse)

oil on canvas

26 x 30in

overall: 34 x 38in

Painted in 1936

\$4,000 - 6,000

Exhibited

Santa Paula, Santa Paula Art Museum, *Robert Clunie, A Retrospective*, July 20 - November 3, 2013.



59

MAURICE BRAUN (1877-1941)

Dry Dock

signed 'Maurice Braun -' (lower right), titled (on the stretcher bar)

oil on canvas

25 x 30in

overall: 28 x 33in

\$10,000 - 15,000

Provenance

Thomas Walcott Sefton, San Diego, California.

Thence by descent to the present owner, San Diego, California.

Exhibited

Santa Paula Chamber of Commerce, *Fifth Annual Art Exhibit*, 1941
(label affixed to the reverse).



60

PAUL GRIMM (1891-1974)

Cumulus Clouds

signed 'PAUL GRIMM' (lower right), titled and signed (on the reverse)

oil on canvas

28 x 36in

overall: 34 1/2 x 42 1/2in

\$20,000 - 30,000

Provenance

Estate of the artist.



61

WILLIAM WENDT (1865-1946)

Sermons in Stone
signed and dated '-WILLIAM WENDT- 1934' (lower right),
titled (on the stretcher bar)

oil on canvas

28 x 36in

overall: 38 1/2 x 46 1/2in

Painted in 1934

\$50,000 - 70,000

Provenance

Collection of the artist.

With Stendahl Galleries, Los Angeles, 1942.

Exhibited

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

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

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

Literature

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

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

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

WILLIAM WENDT (1865-1946)

Winter, Mt. Rainier, Paradise Valley

signed and dated 'William Wendt-1913.' (lower left), titled
(on the presentation plaque)

oil on canvas

30 x 40in

overall: 39 x 47in

Painted in 1913

\$70,000 - 90,000

Provenance

(Probably) Mr. Paul Schulze Sr. (1864-1948), Chicago, Illinois.

Helen (née Schulze) Burch, Chicago, Illinois and Richmond, Virginia.

Thence by family descent, Fredericksburg, Texas, by April 2005.

Private collection.

In 1913, William Wendt embarked on two painting trips, one of which eventually led him to Washington state. There he spent the summer painting snow-capped views of Mt. Rainier, and other nearby mountains, which he showed nationally.¹ Paradise is the highest point accessible by road to Mt. Rainier.

In a review of the show which was likely this work's debut, Antony Anderson described Wendt's 'notable pictures' as "large, serious, deliberate, carefully thought out from start to finish. The result is quiet massiveness, the brooding bigness of nature in skies, hills, and mountains. And his technique has the sureness which comes from thought and knowledge...he may be called a painter's painter."²

William Wendt's landscapes reveal as much about the grandeur of the West as the artist's own religious beliefs. Wendt believed in the theory of intelligent design and believed that God's creative purpose for the Earth is as evident in the natural world as in scripture. *Winter, Mt. Rainier, Paradise Valley*, with its bright, broad and lively brushwork, emphasizes the contrast between the immortality of the landscape and the mortality of its creator. The juxtaposition of these two truths, both of which Wendt deeply believed, appear frequently throughout his landscape compositions: "A man who can compose so surely and strongly has to know where he stands in relation to life, he must see the world as a moral creation, a thing of inevitable laws and definite structures."³

Winter, Mt. Rainier, Paradise Valley exemplifies the artist's ability to capture the magnificence and the vastness of the great western landscape. As the composition gradually leads the eye across

snowfields and up towards the rugged mountain peaks, Wendt directs the viewer's gaze to ascend to the heavens, the very source of his inspiration. He seldom depicted figures in his landscapes, instead focusing on capturing the dignity and spirituality he saw as inherent to the landscape.

The provenance of the present work is notable: Helen (née Schulze) Burch was the daughter of Paul Schulze, one of the founders of the Schulze Baking Company in Chicago, Illinois.⁴ Established in 1893, the bakery became one of the largest in the country, and exists today as the Schulze and Burch Biscuit Company. Mr. Schulze was a member of the Municipal Art League of Chicago, the Art Institute of Chicago, and the Chicago Galleries Association, among others.⁵ He owned at least one other work by William Wendt, *California Poppies*, which he lent to the Friends of American Art exhibition at the Art Institute of Chicago in 1914.⁶

¹ Janet Blake, Will South, and Jean Stern, In *Nature's Temple: The Life and Art of William Wendt*, Irvine: The Irvine Museum, 2008, p. 246, 247.

² Antony Anderson, "Art and Artists," *Los Angeles Times*, February 15, 1914, p. III4.

³ Arthur Millier, "Of Art and Artists," *Los Angeles Times*, April 25, 1926, n.p.

⁴ "Paul Schulze Dies, Baking Firm Head." *New York Times*, August 15, 1948, p. 60.

⁵ Ibid.

⁶ John Alan Walker, *Documents on the Life and Art of William Wendt (1865-1946)*, California's Painter Laureate of the Paysage moralisé, Big Sur, 1992, p. 137.





63

MARION KAVANAGH WACHTEL (1870-1954)

Sunlight on a hillside with mountains beyond
signed 'Marion Kavanagh Wachtel' with artist's device (lower right)

watercolor on paper

18 x 24in

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

\$12,000 - 18,000

Provenance

Collection of Thomas McNeill, Redondo Beach, California.

Thence by descent.



64

JACK WILKINSON SMITH (1873-1949)

Valley Mist (San Jacinto Mountain, Sunset)

signed 'Jack Wilkinson Smith-' (lower right), titled, inscribed, dated
and signed 'San Jacinto California 1921-/Jack Wilkinson Smith-'
(on the reverse)

oil on artist board

18 x 24in

overall: 24 1/4 x 30in

Painted in 1921

\$12,000 - 16,000

Provenance

George H. De La Vergne, New York City, New York.



65

65

JOHN MARSHALL GAMBLE (1863-1957)

Wild Mustard

signed 'John M. Gamble' (lower right), titled, signed and inscribed 'John M. Gamble/Santa Barbara Cal.' (on the reverse)

oil on canvas affixed to board

20 x 26in

overall: 28 x 32in

\$10,000 - 15,000

Provenance

Private collection, San Rafael, California.



66

66

ANGEL ESPOY (1879-1963)

Wildflowers and Eucalyptus

signed 'A. Espoy' (lower right)

oil on canvas

30 x 40in

overall: 38 x 48 1/4in

\$6,000 - 8,000

Provenance

With Trotter Galleries, Pacific Grove, California.
Thence to the present owner.



67

ROBERT WILLIAM WOOD (1889-1979)

April Flowers

signed and dated 'Robert Wood 1964' (lower right), with the artist's
stamp and title (on the reverse)

oil on canvas

24 x 36in

overall: 33 x 45in

Painted in 1964

\$12,000 - 16,000



68

68

ROBERT CLUNIE (1895-1984)

Mountains Temple Crags, Mount Gailey, and Mount Sill with Fifth Lake

signed 'Robert Clunie' (lower right), also signed, titled, dated and inscribed 'Robert Clunie/Sept 1-10 1946/Big Pine Nth Palisade' (on the reverse)
oil on canvas

30 x 36in

overall: 35 x 41in

Painted in 1946

\$4,000 - 6,000

Provenance

Private collection, Texas



69

69

ALFRED R. MITCHELL (1888-1972)

Snow-capped peak

signed 'Alfred R. Mitchell' (lower right)
oil on board

8 x 10in

overall: 14 x 16in

\$2,000 - 3,000

Provenance

Thomas Walcott Sefton, San Diego, California.

Thence by descent to the present owner,
San Diego, California.



70

EDGAR PAYNE (1883-1947)

Sierra Lake (believed to be Temple Crag)

signed 'Edgar Payne' (lower left)

oil on board

9 x 12in

overall: 16 x 19in

\$10,000 - 15,000

Provenance

Private collection, Big Pine, California.

Private collection, San Francisco, California.

Literature

Edgar Payne, *Composition of Outdoor Painting*, 2005
(Seventh Edition), p.168, illustrated in color, listed as CP-14B.



71

71

MARION KAVANAGH WACHTEL (1870-1954)

Mission San Juan Capistrano
signed 'Marion Kavanagh Wachtel' (lower left)
oil on canvas affixed to board
15 1/4 x 19 1/4in
overall: 21 5/8 x 26 1/4in

\$8,000 - 12,000



72

72

COLIN CAMPBELL COOPER (1856-1937)

Our summer cottage (Fletcher Steele Estate)
signed and dated 'Colin Campbell Cooper 1908'
(lower left)
gouache and graphite on paper
sheet 10 1/2 x 13 5/8in
overall: 19 x 22in
Painted in 1908

\$4,000 - 6,000

Provenance

Through the estate of John Fletcher Steele,
Pittsford, New York.

John Fletcher Steele (1885-1971) was an American landscape architect who was one of Frederick Law Olmstead's most successful and prolific students. After graduating from Harvard University and a trip to Europe in 1913, he established his practice in Boston, Massachusetts where he remained for over four decades.

The present work depicts Steele's childhood summer home at 20 Monroe Avenue in Pittsford, New York. Steele returned to this home in 1962, and resided there until his passing. ¹ The house still exists today with very few exterior modifications, distinguished by its wrap-around porch.

¹ Jane Verostek, "Fletcher Steele—Landscape Architect, Timeline of Steele's Life" [research guide], Fletcher Steele Archives at The State University of New York, College of Environmental Science and Forestry, <http://libguides.esf.edu/Steele>.

73

SAM HYDE HARRIS (1889-1977)

On the Line

signed 'SAM HYDE HARRIS' in pencil (lower right),

estate stamped and titled (on the reverse)

oil on canvas affixed to board

12 x 16in

overall: 19 14 x 23 1/4in

\$5,000 - 7,000

Provenance

With Petersen Galleries, Beverly Hills, California.



73

74

CAMILLE PRZEWODEK (BORN 1947)

Strawberry Harvest

signed 'Przewodek' (lower left)

oil on linen

24 x 30in

overall: 31 1/2 x 37 3/4in

\$4,000 - 6,000

Exhibited

The Irvine Ranch Historical Park, Heritage Art Exhibition and Sale, 2007.



74



75

75

MAURICE BRAUN (1877-1941)

The hills above San Diego
signed 'Maurice Braun -' (lower right)
oil on canvasboard
10 x 14in
overall: 13 1/2 x 17 1/2in

\$4,000 - 6,000

Provenance

Thomas Walcott Sefton, San Diego, California.
Thence by descent to the present owner,
San Diego, California.



76

76

CHARLES A. FRIES (1854-1940)

San Miguel from Spring Valley
signed 'C.A. Fries' (lower left), inscribed and titled
'#1013' (on the reverse)
oil on canvas
13 x 17in
overall: 20 x 24in

\$3,000 - 5,000

Provenance

Harley Know, acquired in 1943.
With Orr's Gallery, San Diego, California.
Thomas Walcott Sefton, San Diego, California.
Thence by descent to the present owner,
San Diego, California.

Literature

Benjamin F. Dixon, ed., *Too Late: The Picture and the Artist, A Tribute to the Dean, From the Archives of Artist Charles A. Fries and author Addie Davis Fries, His Wife*, San Diego: Don Diego's Libreria, 1969, p. 87.

The present work was documented in the artist's catalogue as no. 1013.

77

COLIN CAMPBELL COOPER (1856-1937)

Sunset on the Channel

signed 'Colin Campbell Cooper' (lower left),

titled on a partial label (on the backing)

oil on canvas

22 1/4 x 32in

overall: 31 1/2 x 41 1/2in

Painted *circa* 1925

\$10,000 - 15,000

Provenance

Private Southwest collection.



77

78

ALFRED R. MITCHELL (1888-1972)

Morning in the Harbor

signed 'ALFRED R MITCHELL' (lower right)

and titled and signed (on the reverse)

oil on board

16 x 20in

overall: 21 x 24 3/4in

\$5,000 - 7,000

Provenance

Private collection, Southern California.



78



79

79

PAUL GRIMM (1891-1974)

Ghost of the Desert

signed 'PAUL GRIMM' (lower left), titled, signed and dated '1938' (on the reverse)

oil on canvas

25 x 30 1/4in

overall: 32 x 37 1/2in

Painted in 1938

\$4,000 - 6,000

Exhibited

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



80

80

DEDRICK B. STUBER (1878-1954)

Palm Springs Desert

signed 'Stubur' (lower left)

oil on canvas

25 x 30in

overall: 32 x 36 3/4in

\$4,000 - 6,000

Provenance

With Bowater Gallery, Los Angeles, California.

Exhibited

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

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

Irvine, The Irvine Museum, *Then & Now: 100 Years of Plein Air Painting*, May 17 - October 2, 2014.

Irvine, The Irvine Museum, *The Nature of Water: Our Most Precious Resource*, January 30 - June 16, 2016.

Literature

Jean Stern, *Selections from the Irvine Museum*, Irvine, 1992, p. 109, illustrated in color.



81

MAURICE BRAUN (1877-1941)

Desert Near Indio, California

signed 'Maurice Braun' (lower right), titled (on the stretcher bar)

oil on canvas

25 x 30in

overall: 31 x 36in

\$15,000 - 20,000

Provenance

With Orr's Gallery, San Diego, California.

Thomas Walcott Sefton, San Diego, California.

Thence by descent to the present owner, San Diego, California.



82

PAUL GRIMM (1891-1974)

Autumn Trees, Spring Colors, Ranch in the foothills
(A group of three)

each signed 'PAUL GRIMM' (lower right), two titled
on labels (on the reverse)

oil on artist board

each 12 x 16in

unframed

\$4,000 - 6,000

83

PAUL GRIMM (1891-1974)

Mountain Pattern, Sage, and Distant San Jacinto
(A group of three)

each signed 'PAUL GRIMM' (lower right or lower left), the first titled, signed and dated 'PAUL GRIMM-1938' (on the reverse)

oil on artist board

12 x 16in

unframed

Painted *circa* 1938

\$4,000 - 6,000





84

84

CONRAD BUFF (1886-1975)

Desert scene, late afternoon
estate stamped 'Conrad Buff' (lower right) and
signed with authentication note from Mary Elizabeth
Buff (on the reverse)

oil on board

16 x 24 1/2in

overall: 23 x 31in

\$3,000 - 5,000

Provenance

Estate of the artist.



85

85

CONRAD BUFF (1886-1975)

Mesa Landscape
estate stamped 'Conrad Buff' (lower right) and
signed with authentication note from Mary Elizabeth
Buff (on the reverse)

oil on board

17 x 24in

overall: 24 x 32in

\$3,000 - 5,000

Provenance

Estate of the artist.



86

PAUL GRIMM (1891-1974)

Late Afternoon

signed 'PAUL GRIMM' (lower left), titled and signed (on the reverse)

oil on canvas

24 x 30 1/4in

overall: 28 x 34 1/2in

\$4,000 - 6,000



87

87

LOUISE EVERETT NIMMO (1899-1959)

Desert Flower

signed 'L. Nimmo' (lower right)

oil on masonite

16 x 20in

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

\$5,000 - 7,000



88

88

AMERICAN SCHOOL (20TH CENTURY)

Desert Mesa with Blooming Cactus and Succulents
(A three-panel floor screen)

unsigned

oil, gold and silver leaf on masonite

each panel 64 1/2 x 20 1/2in

overall: 70 x 66in

\$4,000 - 6,000

Provenance

Private collection, Connecticut.

Thence by descent.

Private collection, San Francisco, California.



89

AGNES TAIT (1894-1981)

The Learning Tree

signed 'Agnes Tait' (lower left)

oil and silver leaf on canvas affixed to board

47 1/2 x 36in

overall: 51 1/2 x 40in

\$10,000 - 15,000

Provenance

Private collection, Albuquerque, New Mexico.



90

90

MISCHA ASKENAZY (1888-1961)

Two women with a Japanese folding screen
signed 'M. Askenazy-' (lower right)
oil on canvas
40 x 28in
overall: 43 1/2 x 31 1/2in

\$10,000 - 15,000

Provenance

Private collection, San Francisco, California,
acquired 1961.
Thence by descent.
Private collection, San Francisco, California.



91

91

CLARENCE HINKLE (1880-1960)

The Chinese Boy
signed 'Hinkle' (lower center), also signed and
inscribed 'HINKLE SANTA BARBARA' (on the
overlap)
oil on canvas
36 x 30in
overall: 42 1/2 x 36 1/4in
Painted in 1938

\$6,000 - 8,000

Provenance

Private collection, Southern California.

Exhibited

Laguna Beach, Laguna Art Museum, Clarence
Hinkle, June 10 to October 7, 2017, exh cat. no. 82.

Literature

Janet Blake and Susan M. Anderson, *Clarence
Hinkle*, Laguna Beach: Laguna Art Museum, 2012,
pl. 82, p. 44, p. 168.



92

JOSEPH KLEITSCH (1882-1931)

Portrait of Ruth E. Bach

signed and dated 'JOSEPH KLEITSCH 1930' (lower right)

oil on canvas mounted to masonite

39 5/8 x 26 3/4in

overall: 48 1/2 x 36in

Painted in 1930

\$40,000 - 60,000

Provenance

Private collection, Southern California.

Literature

Patricia Trenton, *Joseph Kleitsch: A Kaleidoscope of Color*,
Irvine: The Irvine Museum, 2007, pl. 135, p. 149.



93

93

RAY ROBERTS (BORN 1954)

Crystal Cove

signed 'Ray Roberts' (lower right), titled and signed (on the reverse)

oil on canvas affixed to board

20 x 24in

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

\$4,000 - 6,000



94

94

RAY ROBERTS (BORN 1954)

Silverton, Colorado

signed 'Ray Roberts' (lower right), titled and signed (on the reverse)

oil on canvas

24 x 30in

overall: 31 1/2 x 37 1/2in

\$4,000 - 6,000

95

OTTO HENRY SCHNEIDER (1865-1950)

Border town

signed 'Otto Schneider-' (lower left)

oil on canvas

30 x 35in

overall: 40 x 45in

\$8,000 - 12,000



95

96

VICTOR MICHAEL ARNAUTOFF (1896-1979)

City Hall, San Francisco

signed with initials 'VA' (lower left), inscribed

'by Vasily Arnautoff' (on the reverse)

oil on canvasboard

22 x 28in

overall: 28 3/4 x 34 3/4in

\$6,000 - 8,000

Provenance

Estate of the artist.

An inscription on the reverse of this painting, signed by the artist's son and dated 5/4/81, authenticates the work.



96



97

97

STANISLAUS POCIECHA PORAY (1888-1948)

The Mother Earth

signed 'Stan P. Poray' (lower left)

oil on canvas

30 1/4 x 36in

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

\$4,000 - 6,000

Provenance

Private collection, Southern California.



98

98

ROBERT MAIONE (1932-1987)

Toward the Source

signed and dated 'Maione 77' (lower left)

oil on canvas

55 x 75in

overall: 60 3/4 x 80 3/4in

Painted in 1977

\$6,000 - 8,000

Provenance

With John Pence Gallery, San Francisco, California.

99

JEAN MANNHEIM (1861-1945)

In my studio
signed 'J. Mannheim' (lower right), titled
(on the stretcher bar)
oil on canvas
36 x 28in
overall: 41 3/4 x 33 3/4in

\$5,000 - 7,000

Literature

Richard W. Reitzell, *From a Versatile Brush: The Life and Art of Jean Mannheim*, Pasadena, 2011, ill. p. 93.



99

100

WILLIAM GAW (1891-1973)

Portrait of Mr Bender
signed 'Gaw' (lower right)
oil on canvas
40 x 34in
overall: 46 1/4 x 40in

\$5,000 - 7,000



100



101

101

ERIC SLOANE (1905-1985)

The Green Door

signed 'Eric Sloane NA' (lower left), titled and signed 'Eric Sloane' (on the reverse)

oil on masonite

15 1/2 x 27in

overall: 22 x 33in

\$6,000 - 8,000

Provenance

Thomas Walcott Sefton, San Diego, California.

Thence by descent to the present owner, San Diego, California.



102

102

ERIC SLOANE (1905-1985)

First Touch of Autumn

signed 'Eric Sloane NA' (lower left), titled on the artist's card (on the backing)

oil on masonite

19 x 25 1/2in

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

\$7,000 - 9,000

Provenance

Thomas Walcott Sefton, San Diego, California.

Thence by descent to the present owner, San Diego, California.

A note from the artist to Thomas Walcott Sefton, as well as a photograph of the bridge depicted near Amherst, Massachusetts, accompanies the lot.

103

PAUL DE LONGPRE (1855-1911)

Calla Lilies

signed and dated 'Paul de Longpré/-1895.'

(on the reverse)

watercolor and graphite on paper

sheet 14 1/2 x 20in

overall: 24 5/8 x 29in

Painted in 1895

\$4,000 - 6,000



103

104

AMERICAN SCHOOL (20TH CENTURY)

A group of art ephemera (notes, cards, drawings, press card, photographic reproductions)

including Charles Reiffel (1862-1942), Millard

Sheets (1907-1989), Bernhard Gutmann

(1869-1936), Maurice Braun (1877-1941),

Everett Gee Jackson (1900-1995), Ivan

Messenger (1895-1983), Frances I. Roberts

(1873-1966), Edith Anne Hamlin (1902-1992),

Frank Zimmerer (1882-1965), Edouard Vysekál

(1890-1939), Luvena Vysekál (1873-1954), Leda

Klauber (1881-1981), Berta Briggs (1930-1976),

C. Bertram Hartman (1882-1960), John Kenneth

Byard (1908-1960), John Lawrence Stoner

(1906-1976), Henry George Keller (1869-1949),

among others

various media (crayon and graphite on paper,

etching, woodblock, linocut, lithograph, and

photomechanical reproductions)

sizes to 9 5/8 x 7 3/4in

unframed

\$2,000 - 3,000

Provenance

Through the estate of Charles Reiffel (1862-1942).



104



105

105

MILLARD OWEN SHEETS (1907-1989)

Mouth of the Gualala River

signed and dated 'Millard Sheets 77' (lower right), also signed, titled, and dated 'MILLARD SHEETS/1977' (on the reverse)

watercolor and graphite on wove paper

22 x 30in

overall: 31 1/4 x 39in

Painted in 1977

\$7,000 - 9,000



106

106

DONG KINGMAN (1911-2000)

Railroad crossing; The Travelers (A group of two) both signed 'Dong Kingman' (lower left and lower right, respectively)

watercolor and graphite on paper

sheet 15 1/4 x 22 1/2in; 19 x 24in

overall: 26 1/2 x 33 3/4in; 25 x 30 1/4in

\$4,000 - 6,000

Provenance

Private estate, San Bruno, California.

107

TONY SHEETS (BORN 1942)

At Peace (Dream Series)

signed and dated 'Tony Sheets 1995' (lower left),

titled (on the backing)

watercolor and graphite on paper

sheet 22 1/2 x 30 1/4in

overall: 31 1/2 x 39in

\$3,000 - 5,000

Provenance

With Sary-Sheets Art Gallery, Irvine, California.



107

108

TONY SHEETS (BORN 1942)

Moon Circle (Dream Series)

signed and dated 'Tony Sheets 1995' (lower right),

titled (on the backing)

watercolor and graphite on wove paper

sheet 22 1/2 x 30 1/4in

overall: 31 7/8 x 38 1/4in

\$3,000 - 5,000

Provenance

With Sary-Sheets Art Gallery, Irvine, California.



108



109

109

MARK ROSSI (BORN 1951)

Jackrabbit, *Lepus californicus* Pose #3, Up on Hind Legs

signed and numbered 'M. Rossi 2/22' (on the foot)

bronze with grey-green patina

22 x 11 x 6in

\$4,000 - 6,000

Provenance

With Mitchell, Brown, Duncan Gallery, Santa Fe, New Mexico.

We wish to thank Mark Rossi Studio for their kind assistance with cataloguing the lot.



110

110

MARK ROSSI (BORN 1951)

White-tailed Fawn Reclining

numbered and signed '2/22 Mark Rossi' (on the reverse)

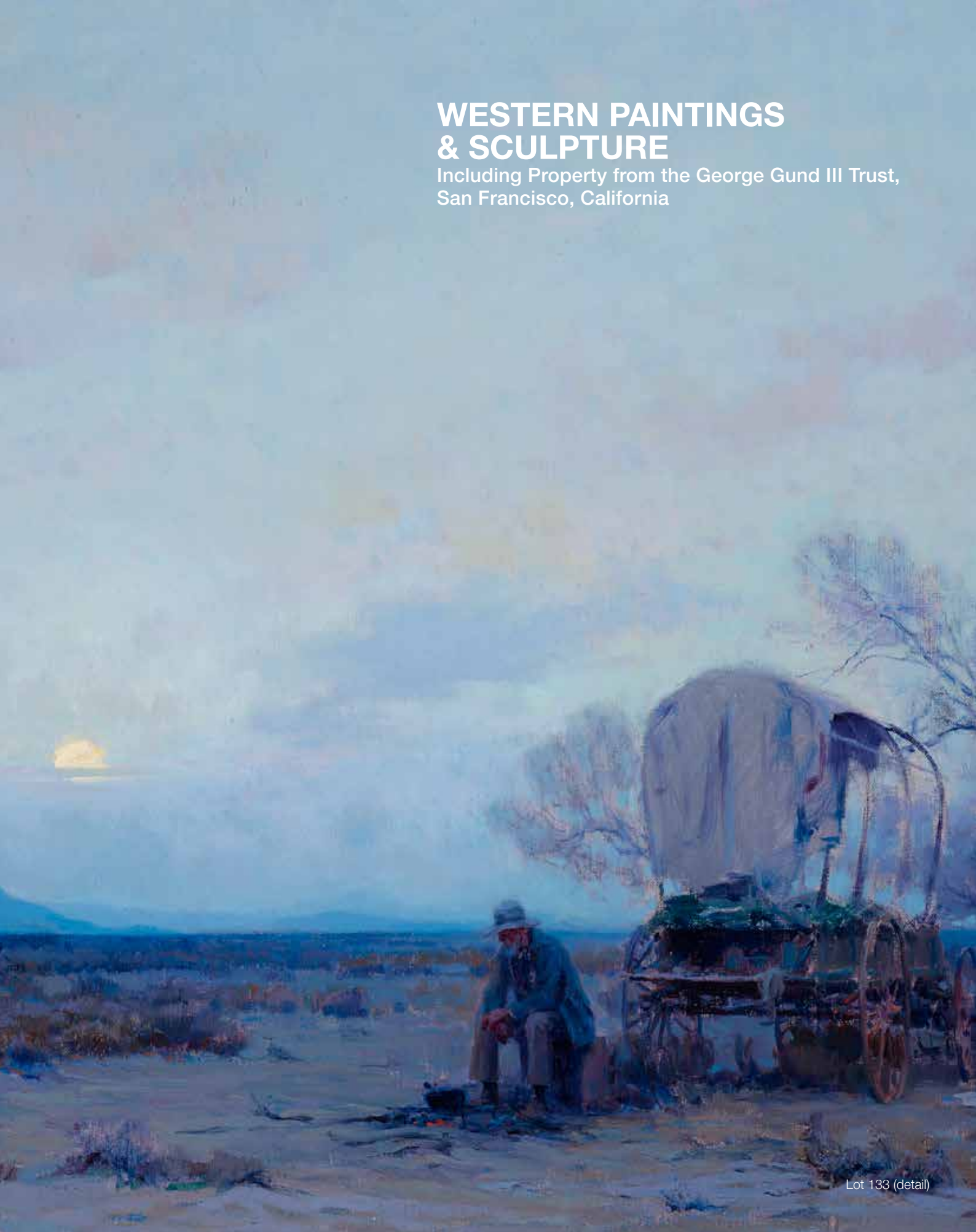
bronze with gray-green patina

8 1/2 x 18 x 15in

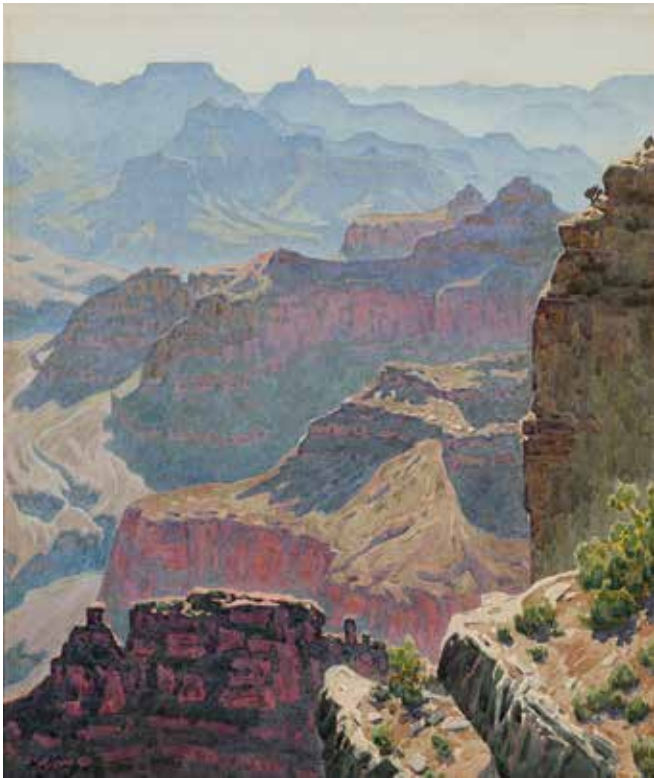
\$4,000 - 6,000

WESTERN PAINTINGS & SCULPTURE

Including Property from the George Gund III Trust,
San Francisco, California



Lot 133 (detail)



111

111

GUNNAR WIDFORSS (1879-1934)

Grand Canyon

signed 'Widforss' (lower left)

watercolor on paperboard

12 7/8 x 11 in

overall: 21 1/8 x 19 1/4 in

Painted *circa* 1932

\$4,000 - 6,000

Provenance

With Schussler Brothers, San Francisco, California.

Private collection, La Jolla, California.

Private Estate, San Bruno, California.

We wish to thank Alan Petersen of The Gunnar Widforss Catalogue Raisonné Project for his kind assistance with cataloging the lot. The work will be included in The Gunnar Widforss Catalogue Raisonné Project as no. GW1230.



112

112

GEORGE GARDNER SYMONS (1861-1930)

Grand Canyon

signed 'Gardner Symons' (lower right)

oil on artist board

13 3/4 x 10 3/4 in

overall: 22 1/4 x 19 3/4 in

\$4,000 - 6,000

Provenance

Sale, Cowan's Auctions, Cincinnati, Ohio, March 25, 2010, lot 478.

Private collection, New York, acquired from the above.



113

MAYNARD DIXON (1875-1946)

Hills near Tumacácori Mission, Arizona

signed, inscribed and dated 'MAYNARD DIXON/Ariz 1926' (lower left), titled and with a whitewashed composition (on the reverse)

oil on canvasboard

9 7/8 x 13 3/4 in

overall: 12 1/2 x 16 1/4 in

Painted in 1926

\$12,000 - 16,000

Provenance

Collection of Elaine and Edward Turkington, San Francisco, California, circa 1930.

Thence by descent.

The present work was painted during a trip to Arizona from December 1925 to the end of January 1926 with the Los Angeles architect John Kibbey. According to Donald J. Hagerty, Kibbey was "trying to persuade the Southern Pacific Railroad to build a tourist hotel on the Apache Trail, located between Phoenix and Globe, with Kibbey as the architect and Dixon hoping to receive a commission for murals. While the hotel project was unsuccessful, the Southern Pacific Railroad did arrange for Dixon to design a poster and brochure emphasizing the tourist attractions of the Apache Trail. Several of Dixon's most impressive landscape paintings emerged from his studio after the trip, the result of his explorations in the Sonoran Desert's barren mountain ranges and the saguaro cactus forests."¹

¹ Donald J. Hagerty, *The Art of Maynard Dixon*, Layton: Gibbs Smith, 2010, p. 140.



114

114

AUDLEY DEAN NICOLS (1886-1941)

Desert at Dusk

signed and dated 'Audley Dean Nicols 1928'
(lower left)

oil on canvas

16 x 24in

overall: 23 1/2 x 31 1/2in

Painted in 1928

\$7,000 - 9,000

Provenance

Private collection, Las Vegas, Nevada.



115

115

FRANK TENNEY JOHNSON (1874-1939)

Butte, Montana

unsigned

oil on masonite

18 x 24in

overall: 24 x 30in

\$4,000 - 6,000

Provenance

Estate of the artist.

Private collection, Southern California.

Private collection, Nebraska.

Private collection, New York.

A label of authentication is affixed to the reverse, signed by William P. Krehm (1901-1968). Krehm was tasked by the artist's widow to authenticate paintings from Frank Tenney Johnson's studio following his untimely death in Alhambra, California.

116

ELSIE PALMER PAYNE (1884-1971)

Monument Valley

signed 'ELSIE PALMER PAYNE' (lower left),

titled on the artist's label (on the backing)

oil on canvas affixed to board

16 x 20in

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

\$6,000 - 8,000



116

117

GEORGE GARDNER SYMONS (1861-1930)

Pueblo at Sunset

signed 'G. Symons' (lower right)

oil on canvas affixed to board

8 x 11 1/2in

overall: 16 x 19in

\$4,000 - 6,000



117



118

BIRGER SANDZÉN (1871-1954)

Floral still life (Zinnias)
signed 'Birger Sandzén' (lower left)
oil on masonite
24 x 30in
overall: 30 1/2 x 36 1/2in

\$30,000 - 50,000

Provenance

The artist.
By descent to his wife, Alfrida (née Leksell) Sandzén (1877-1961),
Lindsborg, Kansas.
By descent to daughter Margaret Elizabeth (née Sandzén) Greenough
(1909-1994), Lindsborg, Kansas.
Private collection, Southern California.



119

LEON SCHULMAN GASPARD (1882-1964)

A Girl of the Pamir Mountains, Korzak Girl
signed and dated 'Leon Gaspard/Pamir 1936' (lower left), titled and
dedicated 'A mon ami A.B. Church/ un ami de MacMorris/Leon
Gaspard/3 Aout 1950-' (on the reverse)

oil on board

16 5/8 x 13 1/4 in

overall: 25 x 21 in

Painted in 1936

\$40,000 - 60,000

Provenance

Presented by the artist to Arthur B. Church in 1950.
Then by descent to Arthur Church, Jr., Colorado Springs, Colorado.
Then to the present owner.

Arthur B. Church, the Kansas City radio and television pioneer,
along with his friend Daniel MacMorris, a painter and former pupil of
Gaspard, interviewed Gaspard in his Taos home for a proposed book/
radio program. An audio recording of this interview is included with
the painting; featuring Gaspard singing Russian songs, telling stories
of his art training in Russia and Paris, as well as recollections of artists
including William-Adolphe Bouguereau and Marc Chagall.



120

GRAFTON TYLER BROWN (1841-1918)

Tree near Bridal Veil Falls, Tree in Yosemite Valley (A pair)
 each signed 'GT Brown' (lower left) and dated '1889' (on the reverse)
 oil on canvasboard
 each 16 x 10in
 each overall: 18 1/2 x 12 1/2in
 Painted in 1889

\$6,000 - 8,000

Provenance

Private collection, Solana Beach, California.

One painting is inscribed in pencil on the reverse 'To Julia Brown, from her uncle', the other is inscribed 'To Roscoe Brown, from his uncle'.



121

MAYNARD DIXON (1875-1946)

Shifting light on a poplar
signed and dated 'Maynard Dixon 1930' (lower right)
oil on canvasboard
20 x 16in
overall: 22 1/2 x 18 1/2in
Painted in 1930

\$10,000 - 15,000

Provenance

Private collection, Fresno, California.
Thence by descent.

The present work was painted in the Tehachapi Mountains on a March-April trip in 1930. The image is of a Lombardy poplar, a favorite subject for Maynard Dixon, probably near Caliente.



122

122

FRANK PAUL SAUERWEIN (1871-1910)

Indian Portrait

signed and dated 'FP Sauerwen [sic] 1901' (lower left)
oil on artistboard

13 3/4 x 10in

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

Painted in 1901

\$4,000 - 6,000

Provenance

With Robert L. Parsons Fine Art, Taos, New Mexico.
Private estate, Santa Barbara, California.

The work depicts Francisco, a Santa Clara pueblo Native American,
based on a 1900 photograph.¹

A copy of the limited edition book, *Frank Paul Sauerwein: An
Early Master Painter of the American Southwest, The Biography*,
accompanies the lot.

¹ Michael Grauer, Elaine Maher Harrison and Steve Holmes, *Frank
Paul Sauerwein: An Early Master Painter of the American Southwest,
The Biography*, Santa Fe: Rio Grande Press, 2002, p. 131.



123

123

HOWARD NORTON COOK (1901-1980)

Portraits of Taxco residents (A group of four)
each signed 'Howard Cook' (lower right)
each charcoal and colored pencil on paper
19 x 12in, two 19 1/2 x 12in, 16 x 11in
each unframed

\$4,000 - 6,000

Provenance

Private collection, Berkeley, California.

124

FLORENCIO MOLINA CAMPOS (1891-1959)

Goucho on horseback

signed 'F. Molina Campos' (upper left)

gouache, watercolor, crayon and graphite on paper

10 3/8 x 14in

overall: 11 1/8 x 14 3/4in

\$12,000 - 16,000



124

125

**ERNEST LEONARD BLUMENSCHIEIN
(1874-1960)**

Palms, Los Angeles Park

initialed 'B' (lower left), titled, signed and inscribed

'Ernest L Blumenschein Taos NM' (on the reverse)

oil on canvas affixed to board

6 1/2 x 3 3/4in

overall: 7 1/2 x 4 3/4in

\$3,000 - 5,000

Provenance

Private collection, Berkeley, California.

It is believed that this painting depicts MacArthur Park.



125



126

126

JOSEPH HENRY SHARP (1859-1953)

Crow lodges in bushes along the Little Horn

faintly signed 'JH Sharp' (lower left)

oil on cigar box lid

5 7/8 x 8 3/8in

overall: 9 1/2 x 12in

\$7,000 - 9,000

Provenance

Property from the George Gund III Trust,
San Francisco, California.

Joseph Henry Sharp was an inveterate cigar smoker, and cigar box lids were convenient surfaces for him to paint *en plein air* in Montana. According to Taos scholar Marie Watkins, Sharp would typically leave for Crow Agency in the early fall and spend the winter there, finding it "too green" to paint in the summer. Few cigar box lid paintings exist today, and the present work likely dates to before 1914, possibly circa 1905.

We wish to thank Marie Watkins for her kind assistance with cataloging the lot.



127

127

FRANCIS LUIS MORA (1874-1940)

Amid the Walls of the Canyon

signed and dated 'F. Luis Mora. 1912.' (lower left)

oil on canvas

21 1/2 x 29in

overall: 27 x 35in

Painted in 1912

\$6,000 - 8,000

Provenance

Property from the George Gund III Trust,
San Francisco, California.

The present work was painted on a return trip to New York from San Francisco, following his father's funeral in 1911. Mora produced several Southwestern scenes as he passed through. He particularly enjoyed painting pictures of Native Americans, and made subsequent painting trips to the area.

We wish to thank Lynne Pauls Baron for her kind assistance with the lot. The present work will be included in F. Luis Mora: A Catalogue Raisonné, Painted Works, Volume 1, edited by Lynne Pauls Baron, currently in preparation.



128

EANGER IRVING COUSE (1866-1936)

Golden Autumn

signed 'E-I-Couse' (lower left)

oil on canvas

20 1/4 x 24in

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

Painted in 1908

\$70,000 - 100,000

Provenance

The artist.

Charles Willis Ward, Detroit, Michigan, 1908 (purchased from the artist).

The artist (as partial payment for San Juan Pottery).

Mr. Steiger, Springfield, Massachusetts, 1913.

Don McKinney, Oakland, California, *circa* 1971

With William Karges Fine Art, Carmel, California.

Property from the George Gund III Trust, San Francisco, California.

We wish to thank Virginia Couse Leavitt, the artist's granddaughter, for her kind assistance with cataloging the lot.



129

EDWARD BOREIN (1872-1945)

Five riders on horseback

signed and dated 'Edward Borein/1933' (lower left)

gouache, watercolor and graphite on paperboard

9 7/8 x 10 3/4in

overall: 15 1/2 x 16 3/4in

Painted in 1933

\$10,000 - 15,000

Provenance

Property from the George Gund III Trust, San Francisco, California.



130

EDWARD BOREIN (1872-1945)

Four vaqueros on Palomino horses
 signed 'EDWARD BOREIN' (lower right)
 watercolor and graphite on paper
 sheet 6 3/4 x 9in
 overall: 16 1/4 x 17 1/4in

\$6,000 - 8,000

Provenance

Property from the George Gund III Trust, San Francisco, California.



131

131

EDWARD BOREIN (1872-1945)

Two cowboys riding a hill
signed 'Edward Borein' (lower right)
watercolor on paper
9 3/4 x 12 1/2in
overall: 20 x 23in

\$5,000 - 7,000

Provenance

Property from the George Gund III Trust,
San Francisco, California.



132

132

HARVEY OTIS YOUNG (1840-1901)

California Valley, Yosemite
signed and dated 'H. YOUNG 74' (lower right)
oil on canvas
24 x 18in
overall: 27 x 21in
Painted in 1874

\$3,000 - 5,000

Provenance

Property from the George Gund III Trust,
San Francisco, California.



133

JOHN FROST (1890-1937)

Desert (Prospector)

signed and dated 'John Frost 1924' (lower right), titled on a period label (on the stretcher)

oil on Belgian linen

26 x 36in

overall: 31 1/2 x 41 1/2in

Painted in 1924

\$20,000 - 30,000

Provenance

Property from the George Gund III Trust, San Francisco, California.

Exhibited

Biltmore Salon, Los Angeles, California.



134

134

MAYNARD DIXON (1875-1946)

Road-house John

signed with cipher and date "03/'04" (lower right),
titled in the margin (lower center)

ink, crayon, and whiting on Strathmore drawing
board

sheet 14 x 10 7/8in

overall: 19 1/2 x 16 3/8in

Drawn circa 1903-1904

\$5,000 - 7,000

Provenance

Property from the George Gund III Trust,
San Francisco, California.



135

135

EDWARD BOREIN (1872-1945)

A Western Gentleman

signed and inscribed 'To Mrs Gomez on her []th
birthday From Ed Borein' (lower right)

ink on paper

18 3/4 x 12in

overall: 24 x 18in

\$4,000 - 6,000

Provenance

Mrs. Gomez, Oxnard, California.

Harold Davidson, Santa Barbara, California, circa 1964.

With Golden West Galleries, Scottsdale, Arizona.

Property from the George Gund III Trust,
San Francisco, California.

Exhibited

Whitney Gallery of Western Art, Cody, Wyoming, 1964.

A handwritten note on the backing board reads: This
original drawing was given to Mrs. Gomez of Oxnard,
California, by Ed. Borein, who lived and worked at her
Ranch. This was the original sketch for a later etching
in which the details were changed slightly.

136

FRANK TENNEY JOHNSON (1874-1939)

Chase by Moonlight

signed 'Frank Tenney Johnson' (lower right)

charcoal and pencil on paper

24 x 16 3/4in

overall: 31 x 23in

\$5,000 - 7,000

Provenance

With Maxwell Galleries, San Francisco, California.

Property from the George Gund III Trust,

San Francisco, California.



136

137

HENRY F. FARNY (1847-1916)

Prayer for a Spring Corn Planting Ceremony

signed 'Farny' (lower right)

gouache on paper

7 3/4 x 10 1/2in

overall: 18 x 20in

\$6,000 - 8,000

Provenance

Property from the George Gund III Trust,

San Francisco, California.



137



138

138

JOHN HAUSER (1859-1913)

Indian rider and his companion
signed and dated 'John Hauser. 96.' (lower right)
gouache on paper
15 1/4 x 8 1/2 in
overall: 21 x 14 in
Painted in 1896

\$4,000 - 6,000

Provenance

Property from the George Gund III Trust, San Francisco, California.



139

139

JOHN HAUSER (1859-1913)

Chief Kicking Bear
signed and dated 'John Hauser 1903' (lower left) and titled (upper left)
oil on canvas
18 x 12 in
overall: 24 x 18 in
Painted in 1903

\$3,000 - 5,000

Provenance

Property from the George Gund III Trust, San Francisco, California.

140

FRANK TENNEY JOHNSON (1874-1939)

'Captain Jack' Modoc

signed and dated 'Frank Tenney Johnson 1905'
(lower right) and titled (lower left)

ink wash on paper

19 x 12 1/2 in

overall: 27 x 19 in

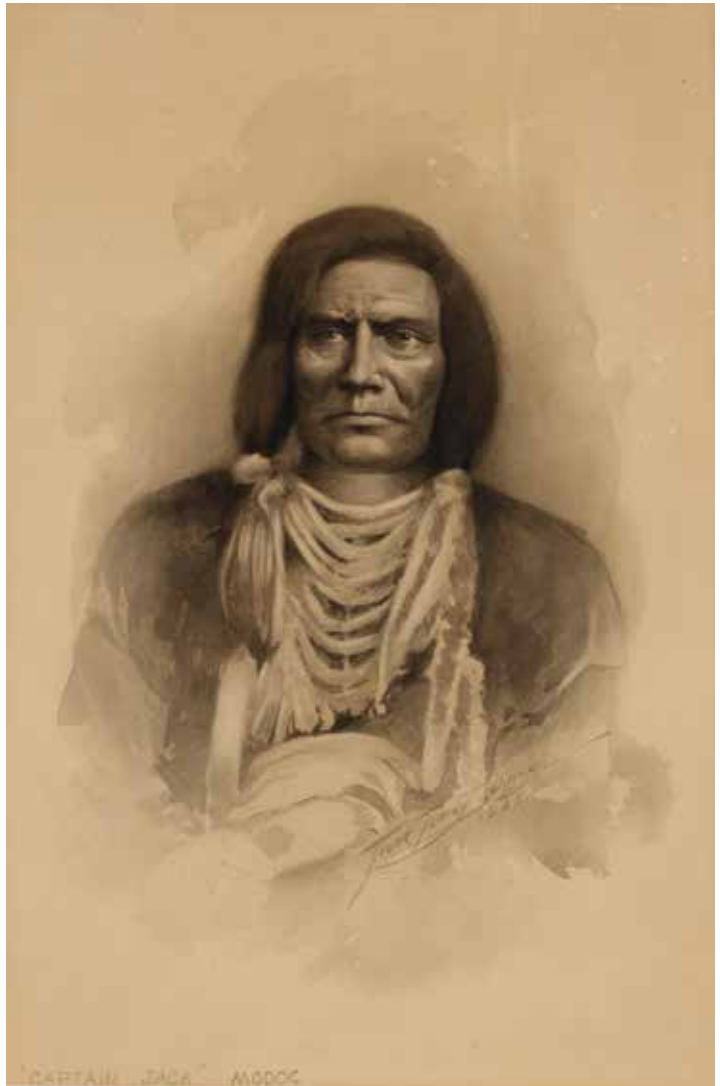
Painted in 1905

\$5,000 - 7,000

Provenance

With Maxwell Galleries, San Francisco, California.

Property from the George Gund III Trust,
San Francisco, California.



140

141

OLAF CARL SELTZER (1877-1957)

Portrait of Sitting Bull, A Bear Standing

(A group of two)

one initialed 'O.C.S.' (lower center), the other signed
'O.C. Seltzer (lower center)

each watercolor on paper

4 1/4 x 3 3/4 in; 3 x 3 1/4 in

overall: 14 1/2 x 13 in; 6 1/2 x 6 1/2 in

\$3,000 - 5,000

Provenance

Property from the George Gund III Trust,
San Francisco, California.



141



142

CARL OSCAR BORG (1879-1947)

Indian Dance Ceremony, Horses in front of a ranch house, Squaw Tip Peak, Desert Sky (A group of four)

the first signed, inscribed and dated 'Carl Oscar Borg Mishgonovi [sic] 1929' (lower left), the rest each signed 'Carl Oscar Borg' (lower left)

the first graphite on paper, the rest gouache on paper

8 x 10in; three 4 3/4 x 6 3/4in

overall: 20 x 17in; 11 x 13in; two 12 x 14in

\$3,000 - 5,000

Provenance

With Desert-Southwest Art Gallery, Palm Desert, California/Trailside Galleries, Jackson, Wyoming.

Property from the George Gund III Trust, San Francisco, California.

143

MICHAEL COLEMAN (BORN 1946)

New Moon Buffalo Days

signed and dated 'MICHAEL COLEMAN/1974'
(lower left), titled on the artist's label (on the reverse)

oil on masonite

14 x 20in

overall: 22 3/8 x 28 3/8in

Painted in 1974

\$3,000 - 5,000

Provenance

Property from the George Gund III Trust,
San Francisco, California.



143

144

WILLIAM MATTHEWS (BORN 1949)

Winter Coat

signed 'William Matthews' (lower left)
watercolor and graphite on wove paper

sheet 29 1/4 x 39in

overall: 41 3/8 x 51 3/8in

\$4,000 - 6,000

Provenance

Property from the George Gund III Trust,
San Francisco, California.



144



145

FRANK MCCARTHY (1924-2002)

Apache Horse Thieves

signed 'McCarthy ©72' (lower right), inscribed, titled and signed '122/
Frank McCarthy' (on the reverse)

oil on masonite

24 x 36in

overall: 34 x 46in

Painted in 1972

\$20,000 - 30,000

Provenance

Property from a Phoenix, Arizona estate.



146

FRANK MCCARTHY (1924-2002)

Along the beaver stream

signed and dated 'McCarthy © 72' (lower right), titled and inscribed
'#150/ All reproduction rights held by artist/Frank McCarthy' (on the
reverse)

oil on masonite

17 1/4 x 28 1/4in

overall: 24 7/8 x 35 1/2in

Painted in 1972

\$10,000 - 15,000

Provenance

Property from a Phoenix, Arizona estate.



147

ED MELL (BORN 1942)

Cactus Coral

signed 'Ed Mell' (lower right), titled, signed, dated and signed again

'© ED MELL 2006 Ed Mell' (on the overlap)

oil on linen

42 x 50in

overall: 47 1/4 x 55 1/4in (in the artist's frame)

Painted in 2006

\$20,000 - 30,000

Provenance

With Owings-Dewey Fine Art, Santa Fe, New Mexico (commissioned of the artist).

Private collection, Arizona.



148

ED MELL (BORN 1942)

Chinle Dusk

signed 'Ed Mell' (lower right), titled, signed, dated and signed again

'© ED MELL 2006 Ed Mell' (on the overlap)

oil on linen

40 x 40in

overall: 47 x 47in (in the artist's frame)

Painted in 2006

\$25,000 - 35,000

Provenance

With Owings-Dewey Fine Art, Santa Fe, New Mexico (commissioned of the artist).

Private collection, Arizona.



149

149

ED MELL (BORN 1942)

Pink Rose

signed 'Ed Mell' (lower right)

oil on canvas

30 x 32in

overall: 31 1/2 x 33 1/4in (in the artist's frame)

Painted in 1991

\$12,000 - 16,000

Provenance

Commissioned of the artist.

Private collection, Arizona.

We wish to thank Ed Mell Gallery for their kind assistance with cataloging the lot.



150

150

ED MELL (BORN 1942)

Toro del Yermo

signed and numbered 'Ed Mell 17/30' (on the base)

bronze with matte black and green patina

8 x 17 x 8in

overall: 10 x 17 x 9 1/2in (on a black marble plinth)

Executed in 1992

\$4,000 - 6,000

The present work was cast by Arizona Bronze (now Bollinger Atelier), in an edition of 30, with five artist's proofs. The mold was destroyed in 2013.

We wish to thank the Ed Mell Gallery for their kind assistance with cataloging the lot.

151

FRANK MCCARTHY (1924-2002)

The Offering

signed 'McCarthy ©75' (lower right), inscribed, titled
and signed '#305/Frank McCarthy' (on the reverse)
oil on canvasboard

12 x 9in

overall: 19 x 16in

Painted in 1975

\$3,000 - 5,000

Provenance

Property from a Phoenix, Arizona estate.



151

152

ALFREDO RODRIGUEZ (BORN 1954)

Down from the High Country

signed and dated 'A. Rodriguez © 80' (lower right)

oil on canvas

24 x 36in

overall: 32 x 44 1/4in

Painted in 1980

\$3,000 - 5,000

Provenance

Private collection, Southern California.



152



153

ARTHUR PUTNAM (1873-1930)

Puma and deer

signed in ligature and dated 'APutnam 1902' and inscribed 'Copyright 1912 by A. Putnam' along with foundry mark 'ROMAN BRONZE WORKS N-Y-' (along the base)

bronze with brown patina

11 1/2 x 15 x 11in

Executed circa 1912

Provenance

Private collection, San Francisco, California.

Charles Phillip Johnson, San Francisco, circa 1950 (gift from the above).
Thence by descent.

Literature

Julie Helen Heyneman, *Arthur Putnam, Sculptor*, San Francisco: Johnck & Seeger, 1932, p. 165 (full page illustration, different cast pictured).

\$15,000 - 25,000



154

AFTER CHARLES SCHREYVOGEL (1861-1912)

The Last Drop

inscribed 'Copyrighted 1903 by Chas Schreyvogel', bearing the
Roman Bronze Works N.Y. foundry mark (along the base)

bronze with green patina

12 x 18 x 4 7/8in

\$3,000 - 5,000

Provenance

Private collection, Atlanta, Georgia.



155

155

DAVID HOWARD HITCHCOCK (1861-1943)

Manoa Valley, Oahu

signed 'D. Howard Hitchcock' (lower left)

oil on canvas

14 x 20in

overall: 19 x 25in

\$7,000 - 10,000

Provenance

Private collection, Honolulu, Hawaii.

Thence by descent to the present California private collection.



156

156

DAVID HOWARD HITCHCOCK (1861-1943)

A grove of trees

signed 'D. Howard Hitchcock' (lower left)

oil on canvas affixed to board

13 1/2 x 10in

overall: 19 1/2 x 16in

\$6,000 - 8,000



157

THEODORE WORES (1859-1939)

Honolulu Garden (The Gardens of Ainahau, Waikiki)
signed, dated and inscribed 'Theodore Wores. 1902, Ainahau,
Honolulu' (lower right)

oil on canvas

16 x 12in

overall: 21 x 17in

Painted in 1902

\$25,000 - 45,000

Provenance

With The North Point Gallery, San Francisco, California.
Private collection, San Francisco, California.

Exhibited

Iris & B. Gerald Cantor Center for Visual Arts, Stanford University,
Theodore Wores and the Antimodernist Aesthetic, June 1 - September
17, 1999.

Triton Museum of Art, Santa Clara, *Theodore Wores: Man of Purpose
and Vision*, June 6, 2003 - February 15, 2004.

Ainahau was the name of the ten acre Waikiki coconut grove and estate given to Princess Kaiulani by her godmother, Princess Ruth Keelikolani, at the baby princess's baptismal ceremony. It has been said that 500 coconut palms were planted in honor of Princess Kaiulani's birth. Ainahau was torn down in 1955 to make room for hotels and residential buildings.



158

158

FRANK MONTAGUE MOORE (1877-1967)

Olowalu, Maui, Hawaii

signed 'FM Moore' (lower left)

oil on board

18 x 24in

overall: 23 x 28in

Painted *circa* 1923-28

\$4,000 - 6,000

Provenance

Private collection, Laguna Beach, California.



159

159

MILLARD OWEN SHEETS (1907-1989)

Top of Pali, Hawaii

signed and dated 'Millard Sheets 1935' (lower left),

titled (on the reverse)

watercolor and graphite on Arches wove paper

22 x 30in

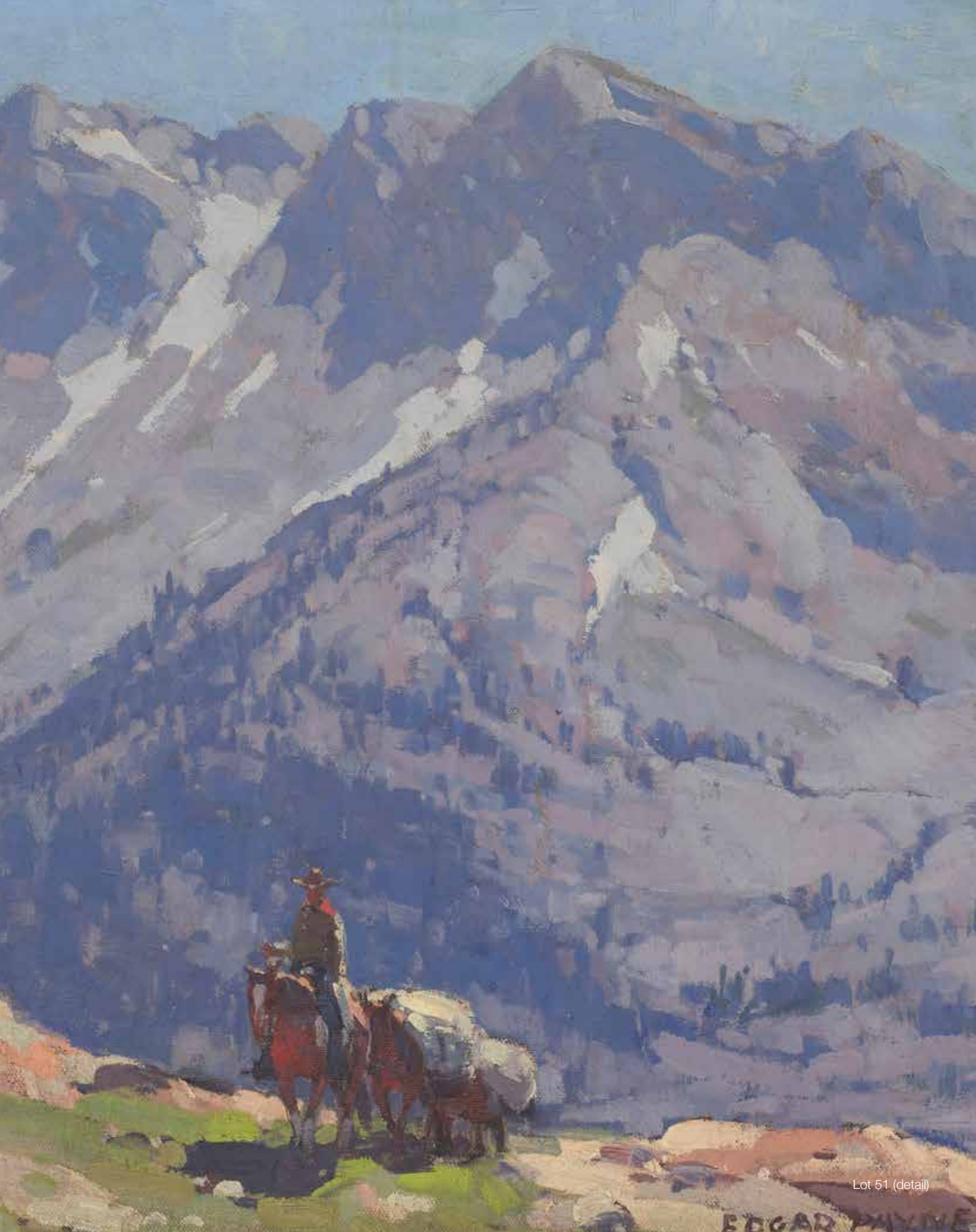
overall: 31 1/2 x 39in

Painted in 1935

\$4,000 - 6,000

Provenance

Through the collection of Tony and Flower Sheets.



Lot 51 (detail)

EDGAR PAYNE

INDEX

American School	88, 104	Nicols, Audley Dean	114
Arnautoff, Victor Michail	96	Nimmo, Louise Everett	87
Askenazy, Mischa	90	Nourse, Elizabeth	25
Bischoff, Franz Arthur	24, 26	Otte, William Louis.....	31
Blumenschein, Ernest Leonard	125	Pages, Jules Eugene	42, 43
Borein, Edward.....	129, 130, 131, 135	Payne, Edgar.....	48, 49, 51, 70
Borg, Carl Oscar.....	29, 142	Payne, Elsie Palmer	116
Brandriff, George Kennedy	39	Peters, Charles Rollo	32
Braun, Maurice	40, 52, 59, 75, 81	Podchernikoff, Alexis Matthew	22
Brown, Grafton Tyler.....	16, 120	Poray, Stanislaus Pocięcha.....	97
Buff, Conrad.....	84, 85	Przewodek, Camille.....	74
Bush, Norton.....	2, 11	Putnam, Arthur.....	153
Campos, Florencio Molina	124	Raphael, Joseph	33
Clark, Alson Skinner	57	Redmond, Granville	50
Clunie, Robert	58, 68	Rich, John Hubbard	41
Coleman, Michael.....	143	Roberts, Ray	93, 94
Cook, Howard Norton	123	Robinson, Charles Dormon.....	4, 5, 7
Cooper, Colin Campbell.....	72, 77	Rodriguez, Alfredo.....	152
Coulter, William Alexander	12	Rossi, Mark	109, 110
Couse, Eanger Irving	128	Sandzén, Birger.....	118
Currier, Edward Wilson	1	Sauerwein, Frank Paul.....	122
de Longpre, Paul.....	103	Schneider, Otto Henry	95
DeRome, Albert Thomas	30, 36	Schreyvogel, After Charles.....	154
Dixon, Maynard	113, 121, 134	Seltzer, Olaf Carl	141
Espoy, Angel.....	66	Sharp, Joseph Henry.....	126
Farny, Henry F.....	137	Sheets, Millard Owen.....	45, 105, 159
Fortune, E. Charlton	27	Sheets, Tony.....	107, 108
Francisco, John Bond	55	Sloane, Eric	101, 102
Fries, Charles A.	76	Smith, Jack Wilkinson.....	37, 53, 54, 64
Frost, John	133	Sparks, Will	3
Gamble, John Marshall.....	38, 65	Stuber, Dedrick B.	80
Gaspard, Leon Schulman	119	Symons, George Gardner.....	112, 117
Gaw, William.....	100	Tait, Agnes.....	89
Gilbert, Arthur Hill	28	Wachtel, Elmer	47
Gray, Percy.....	19, 20, 23	Wachtel, Marion Kavanagh	63, 71
Grimm, Paul	60, 79, 82, 83, 86	Welch, Ludmilla Pilat.....	8, 9
Harris, Sam Hyde	73	Wendt, William.....	44, 56, 61, 62
Hauser, John	138, 139	Widforss, Gunnar	111
Hill, Thomas	13, 15, 17	Wood, Robert William	67
Hinkle, Clarence	91	Wores, Theodore.....	157
Hitchcock, David Howard	155, 156	Yelland, Raymond Dabb	6
Holdredge, Ransom Gillet.....	18	Young, Harvey Otis	132
Jackson, Martin Jacob	46	Yuan, Si Chen.....	34, 35
Johnson, Frank Tenney.....	115, 136, 140		
Keith, William.....	14, 21		
Kingman, Dong	106		
Kleitsch, Joseph	92		
Laurence, Sydney.....	10		
Maione, Robert.....	98		
Mannheim, Jean.....	99		
Matthews, William.....	144		
McCarthy, Frank	145, 146, 151		
Mell, Ed	147, 148, 149, 150		
Mitchell, Alfred R.....	69, 78		
Moore, Frank Montague	158		
Mora, Francis Luis	127		

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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

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

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

To the fullest extent permitted by applicable law: 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 also 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 all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24066 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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in

the Conditions of Sale. 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

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Kayla Carlsen
Judith Eurich
Mark Fisher
Dessa Goddard
Jakob Greisen
Bruce McLaren
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson

REPRESENTATIVES

Arizona
Terri Adrian-Hardy, (602) 684 5747

California
David Daniel
(916) 364 1645, Central Valley

California
Brooke Sivo
(760) 350 4255, Palm Springs
(323) 436 5420, San Diego

Colorado
Julie Segraves, (720) 355 3737 •

Florida
Jon King
(561) 651 7876, Palm Beach
(305) 228 6600, Miami
(954) 566 1630, Ft. Lauderdale

Georgia
Mary Moore Bethea, (404) 842 1500 •

Illinois
Ricki Harris
(773) 267 3300, (773) 680 2881

Massachusetts/New England
Amy Corcoran, (617) 742 0909

Nevada
David Daniel, (775) 831 0330

New Jersey
Alan Fausel, (973) 997 9954 •

New Mexico
Michael Bartlett, (505) 820 0701

Oregon and Idaho
Sheryl Acheson, (503) 312 6023

Pennsylvania
Alan Fausel, (610) 644 1199 •

Texas, Oklahoma and Louisiana
Amy Lawch, (713) 621 5988 •

Virginia and Washington DC
Gertraud Hechl, (540) 454 2437 •

Washington
Heather O'Mahony, (206) 218 5011

Canada, Toronto, Ontario
Jack Kerr-Wilson, (416) 462 9004 •

Montreal, Quebec
David Kelsey, (514) 894 1138 •

**BONHAMS *
NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001**

Books & Manuscripts
Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings
Bruce MacLaren, (917) 206 1677
Nicolas Rice, (917) 206 1622

Collectors' Motorcars & Motorcycles
Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

**Fine Art
American**
Kayla Carlsen, (917) 206 1699

Contemporary
Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

European Paintings
Madalina Lazen, (212) 644 9108

Impressionist & Modern
William O'Reilly, (212) 644 9135

Himalayan Art
Mark Rasmussen, (917) 206 1688

Japanese Works of Art
Jeff Olson, (212) 461 6516

Jewelry
Susan F. Abeles, (212) 461 6525
Caroline Morrissey, (212) 644 9046
Camille Barbier, (212) 644 9035

Maritime Paintings & Works of Art
Gregg Dietrich, (212) 644 9001 •

Modern Decorative Arts & Design
Benjamin Walker, (212) 710 1306

Photographs & Prints
Shawna Brickley, (917) 206 1690
Laura Paterson, (917) 206 1653

Russian Fine & Decorative Arts
Yelena Harbick, (212) 644 9136

Trusts & Estates
Sherri Cohen, (917) 206 1671

Watches & Clocks
Jonathan Snellenburg, (212) 461 6530
Jonathan Hochman, (917) 206 1618

CLIENT SERVICES DEPARTMENT

San Francisco
(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles
(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

**BONHAMS *
SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(415) 861 7500**

20th Century Fine Art
Dane Jensen, (323) 436 5451

Arms & Armor
Paul Carella, (415) 503 3360

Asian Works of Art
Dessa Goddard, (415) 503 3333

Books & Manuscripts
Adam Stackhouse, (415) 503 3266

Chinese Works of Art
Daniel Herskee, (415) 503 3271

Jewelry & Watches
Shannon Beck, (415) 503 3306

Collectors' Motorcars & Motorcycles
Mark Osborne, (415) 503 3353
Jakob Greisen, (415) 503 3284

Museum Services
Laura King Pfaff, (415) 503 3210

Native American Art
Ingmars Lindbergs, (415) 503 3393

**California & Western
Paintings & Sculpture**
Aaron Bastian, (415) 503 3241

Photographs & Prints
Judith Eurich, (415) 503 3259

Space History
Adam Stackhouse, (415) 503 3266

Trusts & Estates
Victoria Richardson, (415) 503 3207
Celeste Smith, (415) 503 3214

Wine
Erin McGrath, (415) 503 3319

Writing Instruments
Ivan Briggs, (415) 503 3255

**BONHAMS *
LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(323) 850 7500**

20th Century Decorative Arts
Angela Past, (323) 436 5422

20th Century Fine Art
Alexis Chompaisal, (323) 436 5469

African, Oceanic & Pre-Columbian Art
Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts
Catherine Williamson, (323) 436 5442

Coins & Banknotes
Paul Song, (323) 436 5455

Contemporary Art
Dane Jensen, (323) 436 5451

Entertainment Memorabilia
Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts
Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches
Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles
Nick Smith, (323) 436 5470

Photographs & Prints
Morisa Rosenberg, (323) 436 5435

Natural History
Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

**California & Western
Paintings & Sculpture**
Scot Levitt, (323) 436 5425

Paintings - European
Mark Fisher, (323) 436 5488

Silver
Aileen Ward, (323) 436 5463

Trusts & Estates
Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

• Indicates saleroom
• Indicates independent contractor

The following information is recorded
and available 24 hours a day, 7 days a
week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

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.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

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) ☐

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
Fax +1 (323) 850 6090
bids.us@bonhams.com

Bonhams

Sale title: California and Western Paintings & Sculpture	Sale date: Tuesday August 1, 2017
Sale no. 24066	Sale venue: Los Angeles
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion 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.

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

E. CHARLTON FORTUNE: THE COLORFUL SPIRIT



August 20, 2017–January 7, 2018

E. Charlton Fortune: The Colorful Spirit is organized by the Pasadena Museum of California Art and curated by Scott A. Shields, Ph.D. A 236-page, fully illustrated catalogue featuring scholarly essays by Shields and by Julianne Burton-Carvajal, Ph.D., accompanies the exhibition. Following its debut at the PMCA, the exhibition will travel to the Crocker Art Museum and the Monterey Museum of Art.

E. Charlton Fortune, *Afternoon (later Waters off Monterey)*, 1912. Oil on canvas, 28 x 40 inches. Collection of Brayton and Judy Wilbur

PMCAONLINE.ORG







B 1793

Bonhams

220 San Bruno Avenue
San Francisco, California 94103

7601 W. Sunset Boulevard
Los Angeles, California 90046

+1 323 850 7500

+1 323 850 6090 (fax)