An impressionist painting of a woman wearing a wide-brimmed hat and a light-colored dress, sitting on a wooden bench in a wooded area. The scene is rendered with thick, visible brushstrokes and a vibrant, somewhat muted color palette of greens, blues, and earthy tones. The background is filled with dense foliage, and the overall style is characteristic of late 19th or early 20th-century Impressionism.

Bonhams

California and Western Paintings & Sculpture

Los Angeles and San Francisco | August 6, 2019







California and Western Paintings & Sculpture

Los Angeles and San Francisco | Tuesday August 6, 2019, 6pm

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ILLUSTRATIONS

Front cover: Lot 21
Inside front cover: Lot 80
Opposite: Lot 49
Inside back cover: Lot 75
Back cover: Lot 59

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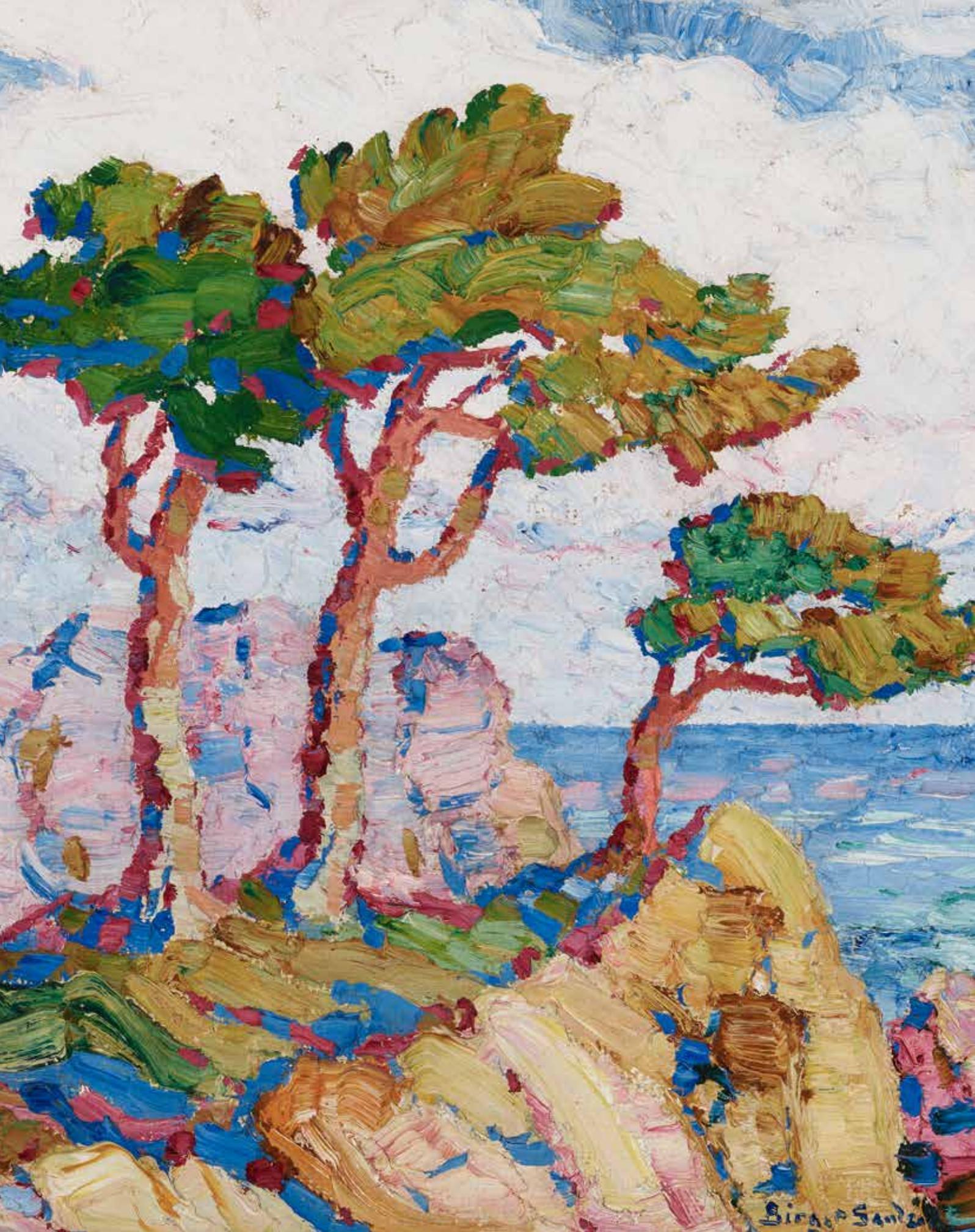
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Giorgio Santuz

Specialists

Los Angeles



Scot Levitt
Vice President, Director
California and Western Paintings & Sculpture

Kathy Wong
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California and Western Paintings & Sculpture

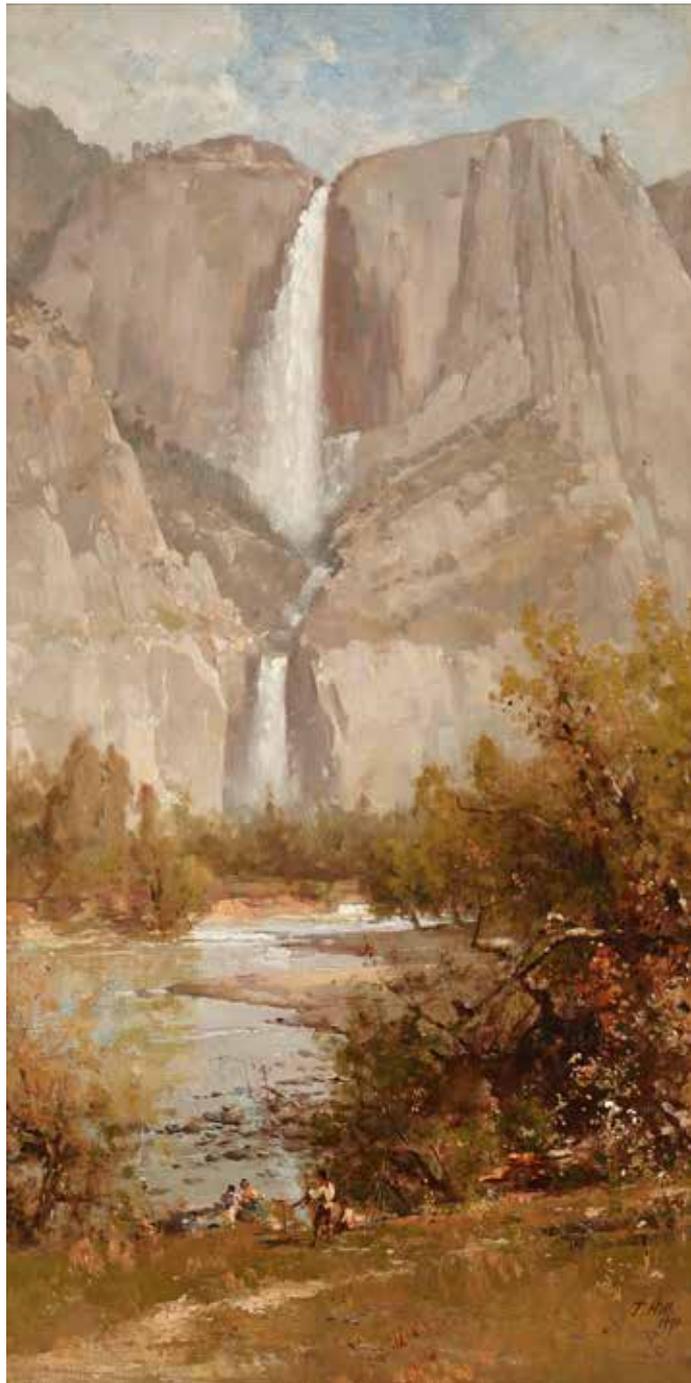
San Francisco



New York

Aaron Bastian
Director
California and Western Paintings & Sculpture

Jennifer Jacobsen
Director
American Art



1

THOMAS HILL (1829-1908)

Yosemite Falls

signed and dated 'T. Hill. 1890' (lower right)

oil on canvas

30 1/4 x 16in

Painted in 1890.

\$20,000 - 30,000

Provenance

Private collection, Florida.



2

THOMAS HILL (1829-1908)

Deer Watering, Paper Mill Creek
signed and dated 'T. Hill 1872' (lower left)
oil on canvas
24 x 20in
Painted in 1872.

Provenance

Paul Elcano, Sr., Reno, Nevada.
Sale, The Coeur D'Alene Auction, Reno, Nevada, July 27, 2013, lot 176
(as 'Deer in a Thicket').
Property from the Collection of John H. Garzoli, San Rafael, California.

\$25,000 - 45,000



3



4

3
PAUL RITTER (1829-1907)
The Roadside Inn
signed 'PAUL RITTER' (lower left)
oil on canvas
30 x 50in

\$8,000 - 12,000

Provenance
From the Collection of John H. Garzoli, San Rafael, California.

4
JOACHIM FERDINAND RICHARDT (1819-1895)
The Mill
signed 'Ferd. Richardt' (lower right)
oil on canvas
30 x 46in

\$5,000 - 7,000

Provenance
Estate of the artist.
Sale, California Hotel, October 1898, from the above.
From the Collection of John H. Garzoli, San Rafael, California.

5

THOMAS HILL (1829-1908)

Landscape with fisherman in a stream
signed and dated 'T. Hill 1900' (lower right)
oil on canvas
27 1/2 x 15 1/2in
Painted in 1900.

\$5,000 - 7,000



5

6

WILLIAM KEITH (1838-1911)

Sunset
signed 'W. Keith' (lower right)
oil on board
19 1/4 x 23 1/2in
Painted circa 1905.

\$3,000 - 5,000

Provenance

Gift of Henrietta Zeile, San Francisco, California.
Sold to benefit the Acquisition Fund of the Fine Arts Museums
of San Francisco.



6



7

JULIAN RIX (1850-1903)

Nightfall, Santa Clara Valley

signed and dated 'Julian Rix 80' (lower left)

oil on canvas

30 x 50in

Painted in 1880.

\$20,000 - 30,000

Provenance

From the Collection of John H. Garzoli, San Rafael, California.



8

THOMAS HILL (1829-1908)

Yosemite Valley (El Capitan and Bridal Veil Falls)

signed 'T. Hill.' (lower right)

oil on canvas

22 x 16in

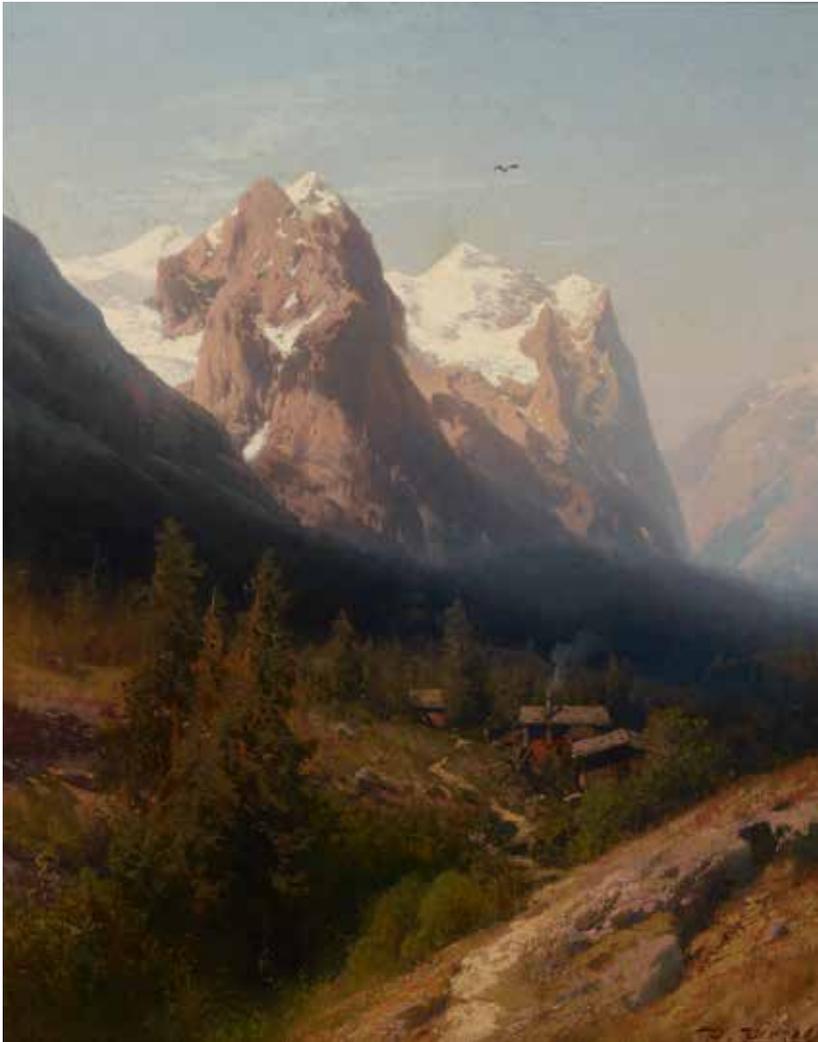
Painted *circa* 1874.

\$25,000 - 45,000

Provenance

Private collection, Berkeley, California.

From the Collection of John H. Garzoli, San Rafael, California.



9

9

HERMANN HERZOG (1832-1932)

Cabin in the Mountains
signed 'H. Herzog' (lower right)
oil on canvas
20 x 16in

\$6,000 - 8,000



10

10

WILLIAM KEITH (1838-1911)

Madrone + Live Oak, San Rafael
unsigned, titled and dated 'July -72.'
(lower right)
oil on canvas laid down to board
12 1/4 x 15 3/4in
Painted in 1872.

\$3,000 - 5,000

Provenance

The artist.
Mary McHenry Keith (1852-1943),
wife of the artist, from the above.
Private collection, Berkeley, California,
gift from the above.
Thence by descent.



11
JULIAN RIX (1850-1903)
Emerald Bay
signed 'J. W. Rix' (lower left)
oil on canvas
20 x 36in

\$15,000 - 20,000

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

Exhibited
Reno, Nevada Museum of Art, *Tahoe: Art of the Lake Tahoe Region*,
August 22, 2015 - January 10, 2016.

Literature
A.M. Wolfe, *Tahoe: A Visual History*, New York, Skira Rizzoli, 2015,
p. 265, color illustration.



12

WILLIAM KEITH (1838-1911)

Riders in a landscape
signed 'W. Keith' (lower right)

oil on canvas
36 1/2 x 60in

\$8,000 - 12,000

Provenance

Property of an Important Private Collection, Northern California.



13

THOMAS HILL (1829-1908)

Indian fishing with traditional long pole
signed and dated 'T. Hill 1878' (lower right)

oil on canvas

22 x 27in

Painted in 1878.

\$15,000 - 20,000



14



15

14

KARL SCHMIDT (1890-1962)

Tall Trees of California
 signed '© Karl Schmidt' (lower right)
 oil on paperboard, triptych
 center panel 13 1/2 x 16 1/4in; side panels, each 13 1/2 x 5 1/2in
 Painted circa 1916.

\$4,000 - 6,000

15

PERCY GRAY (1869-1952)

Oak tree and distant hills
 signed and dated 'Percy Gray 1907' (lower right)
 watercolor on paper
 11 x 13 3/4in
 Painted in 1907.

\$4,000 - 6,000

Provenance

Private collection, Southern California.

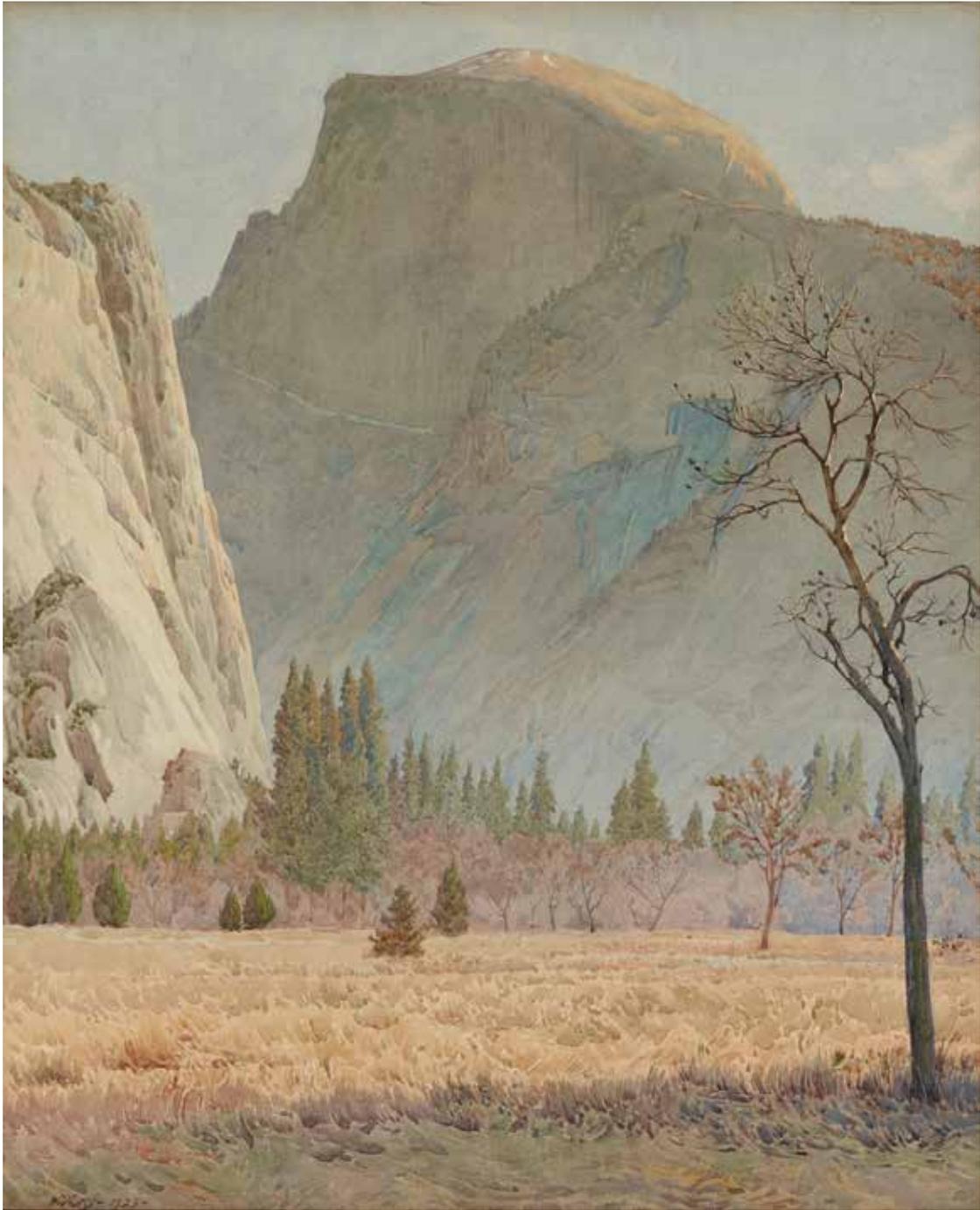


16

PERCY GRAY (1869-1952)

California eucalyptus
signed 'Percy Gray' (lower left)
oil on canvas
16 x 20in

\$12,000 - 16,000



17

GUNNAR WIDFORSS (1879-1934)

A view of Half Dome, Yosemite
signed and dated 'Widforss 1925' (lower left)
watercolor on paper
22 3/4 x 18 3/4 in
Painted in 1925.

\$8,000 - 12,000

Provenance

Private collection, San Francisco, 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. GW1304.



18

PERCY GRAY (1869-1952)

Oak Tree by a Lake

signed 'Percy Gray' (lower right)

watercolor and graphite on paperboard

10 1/8 x 14 1/8in

\$10,000 - 15,000

Provenance

Private collection, Southern California.



19

WILLIAM WENDT (1865-1946)

Kingsthorpe near Northampton, England
signed 'W^M WENDT' (lower right) and titled (on the reverse)
oil on canvas
28 x 36in
Painted *circa* 1899.

\$15,000 - 20,000

Provenance

Estate of Dr. Asa Davis Thibodeau, Penobscot, Maine, Oswego,
New York and Denver, Colorado.
Private collection, Denver, Colorado, by family descent.

The present work dates to a short but prolific period between 1898 and 1899 when William Wendt, along with his friend George Gardner Symons, traveled through England. He spent the majority of his time in Cornwall on the southern coast, but also Kingsthorpe in Northampton, a landlocked town north of London with lush woodland landscapes. The red poppy fields in Kingsthorpe greatly inspired Wendt, and he painted several known landscapes of this subject, including one that was exhibited at the Royal Academy of Arts in London. In 1899, Wendt exhibited forty-six works at the Art Institute of Chicago which were created primarily during this sojourn. In 1900, Wendt returned to California, fully embracing its rolling, verdant hills and leaving England's expansive meadows behind.



20

GRANVILLE REDMOND (1871-1935)

Sunset on the Pond
signed 'Granville Redmond' (lower right)
oil on board
12 x 14in

\$20,000 - 30,000

Provenance

Private collection, Southern California.

JOSEPH RAPHAEL (1869-1950)

Tea in the Orchard

signed 'JOS RAPHAEL' (lower left)

oil on canvas

39 x 46 3/4in

Painted circa 1916.

\$400,000 - 600,000**Provenance**

The artist.

Albert M. Bender, San Francisco, California, from the above.

San Francisco Museum of Art, San Francisco, California,
gift from the above.

From the Collection of John H. Garzoli, San Rafael, California.

ExhibitedChicago, The Art Institute of Chicago, *The Thirty-second Annual Exhibition of American Oil Paintings and Sculpture*, November 6 - December 10, 1919, no. 177.Oakland, Oakland Art Gallery, *Paintings by Joseph Raphael: One of America's Greatest Impressionists*, January 1933.Irvine, The Irvine Museum, *California Impressionists: A presentation of the Atlanta Committee for the Olympic Games Cultural Olympiad*, organized by the Georgia Museum of Art and The Irvine Museum, traveling exhibition, July 1996 - January 1998, no. 39.**Literature**The Art Institute of Chicago, *Catalogue of the Thirty-second Annual Exhibition of American Oil Paintings and Sculpture*, Chicago, 1919, no. 177, n.p.H.L. Dungan, "Impressionist Exhibit Held in Oakland Gallery," *Oakland Tribune*, January 7, 1933.G. Hailey, E. H. Schwartz (eds.), *California Art Research* (microfiche edition), WPA Project 2874, O.P. 65-3-3632, First Series, Volume 5, 1937, pp. 39, 40, 41.S. Landauer, D. Keyes and J. Stern, *California Impressionism*, Irvine, The Irvine Museum, 1996, p. 11, half page color illustration.W.H. Gerdts, *Joseph Raphael (1869-1950): An Artistic Journey*, New York, Spanierman Gallery, 2003, fig. 10, p. 27, color illustration.

A native of San Francisco, Joseph Raphael trained early in his career with Christian Jorgensen and Solly Walter. Raphael was quite active in the Bay Area during the 1890s, as a newspaper illustrator and later as a sign painter. Like many of the artists of the time, Raphael continued his artistic education abroad. By 1903, he saved enough money to pursue studies in Paris. He attended classes at the Ecole des Beaux-Arts and at the Académie Julian. During this Parisian interval, he supported himself by creating illustrations for a number of French magazines. In 1910, Raphael stayed for eight months in San Francisco, where he exhibited his predominantly figural Dutch series at the Art Association. Following his return to Laren, Holland in 1912, he married Johanna Jongkindt and moved to a small cottage in Uccle, a suburb of Brussels. Here, Raphael's children, his garden and home were frequent subjects and it is in Uccle where Raphael settled into his 'signature' style—that of broad brushstrokes loaded with thick paint and bright colors. This expressive use of paint is exemplified in *Tea in the Orchard*.

While Raphael essentially lived as an expatriate in Europe, his artistic standing in San Francisco remained strong and his visibility constant.

This was due in no small part to the patronage of Albert M. Bender (1866-1941). As early as 1911, Bender championed Raphael's work and actively brokered it through such firms as Helgesen Gallery on Sutter Street. Bender was a great patron of the arts, particularly in the first quarter of the 20th Century, supporting Diego Rivera as well as a young Ansel Adams. One resounding indication of Raphael's prestige in San Francisco was the display of six paintings at the 1915 Panama Pacific International Exposition where the artist won a silver medal. The following year, a reviewer for the Oakland Tribune who attended Raphael's show in June at Helgesen praised the Belgian works for "vividness that makes the picture bring before the beholder the beauties of the original gardens. Raphael revels in color, and his themes are chosen largely for their radiant qualities which he paints with splendid force and conviction."

Tea in the Orchard is a significant painting in Raphael's body of work. The painting features many of the disparate artistic movements that influenced Raphael's vision. Compositionally, the painting draws on a central triangular form dating back to the Renaissance. The tree trunks on the left recede into the distance forming the left side of the triangle. The two young girls and the chair form the right side of the triangle, and the tablecloth forms the base. This triangle focuses the eyes of the viewer just off center as if they were sitting at the table enjoying the sunshine and tea. The subject matter is straight from the Impressionist playbook with the bright outdoor light. Raphael himself compared the summer light in Belgium to painting in California. Many years after it was painted, *Tea in the Orchard* was included in Raphael's one-man show at the Oakland Art Gallery. In January 1933, one critic wrote: "Here the artist has given his imagination full play with sunlight falling through flowering trees. It is an example of true impressionism carried to its farthest point to be safe".¹

The various brushwork on display show the heady influence of Pointillism along with other Post-Impressionist inspirations. The tablecloth is composed of a loose pattern of white and blue daubs which descend into abstraction much like many passages of the painting upon close inspection. In the trees, one sees broader, broken strokes of color with both isolated and layered strokes. The palette is largely creamy greens and pinks and blues with splashes of purple and bold shades of green, yellow and orange. There are further pops of saturated color in the flesh tones of the girls and trunks of the trees in the distance. The surface is dynamic and continuously activated by the structural nature of the impasto. This is Raphael at the height of his powers—an artist of whom William Clapp, of the Society of Six, wrote: "In my opinion Raphael is the greatest artist California has produced, in fact he is close to being the greatest Impressionist that the whole nation has produced."²

¹ W.H. Gerdts, *Joseph Raphael (1869-1950): An Artistic Journey*, New York, Spanierman Gallery, 2003, p. 27.

² *Ibid*, p. 25.





22

22

JOSEPH RAPHAEL (1869-1950)

A self-portrait
inscribed, signed and dated 'en les meilleurs
des amis Albert Bender sincerément Joe
Raphael SF 1910' (lower left)
oil on board
16 3/8 x 13in
Painted in 1910.

\$8,000 - 12,000

Provenance

From the Collection of John H. Garzoli,
San Rafael, California.

Literature

W.H. Gerdtz, *Joseph Raphael (1869-1950):
An Artistic Journey*, New York, Spanierman
Gallery, 2003, fig. 4, p. 18, color illustration.



23

23

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

Portrait, believed to be Elmer Wachtel
signed and dated 'Marion Kavanaugh 1898'
(lower left)
watercolor and graphite on paper
13 x 10 1/2in
Painted in 1898.

\$3,000 - 5,000

Provenance

Private collection, Southern California.

24

**ROBERT ALEXANDER GRAHAM
(1873-1946)**

Gladys Reading
signed with initials and dated 'RAG 1918'
(lower right)
oil on canvas
20 x 24in
Painted in 1918.

\$2,000 - 3,000

Provenance

From the Collection of John H. Garzoli,
San Rafael, California.



24

25

CHARLES DANA GIBSON (1867-1944)

Reclining woman
signed 'C.D. Gibson' (lower center)
ink and graphite on Bristol board
sheet 22 5/8 x 20 3/8in

\$2,000 - 3,000

Provenance

Estate of Helen Leale Harper, Jr., Pelham,
New York.
Sale, Philip Weiss Auctions, New York,
The Pelham Estate of Helen Leale Harper, Jr.
of Harper's Publishing, February 23, 2008,
lot 3024.
From the Collection of John H. Garzoli,
San Rafael, California.



25



26

26

WILLIAM SAMUEL HORTON (1865-1936)

Towers of New York
unsigned
pastel on paper
19 x 24 1/4in
Executed circa 1928.

\$2,000 - 3,000

Provenance

The artist.
W. Gray Horton, the artist's son, by 1968.
From the Collection of John H. Garzoli,
San Rafael, California.



27

27

WILLIAM SAMUEL HORTON (1865-1936)

The Poplars - Snow Effect (Blonay,
Switzerland)
signed 'William S. Horton' (lower right)
oil on board
26 x 34 1/4in

\$3,000 - 5,000

Provenance

The artist.
W. Gray Horton, the artist's son, by 1968.
From the Collection of John H. Garzoli,
San Rafael, California.

Exhibited

Paris, Paris Salon, 1907.
Chicago, The Art Institute of Chicago,
*Twentieth Annual Exhibition of Oil Paintings and
Sculpture by American Artists*, October
22 - December 1, 1907, no. 189.
Paris, Charpentier Gallery, *Retrospective
Show*, 1939.

Literature

The Art Institute of Chicago, *Catalogue of the
Twentieth Annual Exhibition of Oil Paintings and
Sculpture by American Artists*, 1907, p. 30.



28

JOSEPH RAPHAEL (1869-1950)

A garden landscape; Uccle, Suburb of Brussels (a pair)
Garden signed 'Jos. Raphael' (lower right); *Uccle* unsigned
Garden oil on panel; *Uccle* oil on board
5 1/2 x 6 3/4 in and 5 3/4 x 7 1/2 in, respectively

Provenance

with Maxwell Galleries, San Francisco, California.
Property of a Private San Francisco Collector.

\$8,000 - 12,000



29



30

29

JANE PETERSON (1876-1965)

Red House, Venice
signed 'JANE PETERSON' (lower left) and titled
(on the reverse and backing)
gouache on paper
sheet 12 x 15 7/8in

\$7,000 - 10,000

30

HARRY B. LACHMAN (1886-1975)

Dieppe, Normandy
signed and dated 'H.B. LACHMAN 14' (lower right),
dated again and titled '1914' (on the reverse)
oil on canvasboard
10 1/2 x 13 1/2in
Painted in 1914.

\$3,000 - 5,000

Provenance

Collection of Jacque and Blanch Clark Cutrer, Clarkdale, Mississippi.
Private collection, Mississippi, by family descent.
Sale, Bonhams and Butterfields, San Francisco and Los Angeles,
California and Western Paintings & Sculpture, May 1, 2012, lot 37.
Private collection, Southern California.



31



31

31

JULES EUGENE PAGES (1867-1946)

Place de la Concorde with American Embassy and Hotel Chillon, Paris;

Along the Seine, Spring, Paris (a pair)

each signed 'JULES PAGES-' (lower right) and titled (on the backing)

oil on canvasboard

each 8 1/2 x 12 1/2in

\$10,000 - 15,000

Provenance

Private collection, Southern California.



32

32

JANE PETERSON (1876-1965)

Petunias
signed 'JANE PETERSON' (lower right)
and titled on a period label (on the reverse)
oil on canvas
24 x 24in

\$4,000 - 6,000

Provenance

with Tretyakov Galleries, Chicago, Illinois,
1941.

Exhibited

Chicago, Tretyakov Galleries, 1941.



33

33

**CARLOS MAGANTI TAGAROMA
CARVAJAL (1893-1973)**

Stereoscopic flowers
signed and dated 'C. CARVAJAL April 12,
1959' (lower left)
oil and plaster on Masonite
18 x 24in
Painted in 1959.

\$1,000 - 1,500

Provenance

From the Collection of John H. Garzoli,
San Rafael, California.

A note affixed to the reverse reads: Carvajal's
First Stereographic Painting April 12, 1959.
841 Webster Street, San Francisco 17,
California.



34

34
ALICE BROWN CHITTENDEN (1859-1944)
 A still life with roses and lilac
 signed and dated 'Alice B. Chittenden. 1895.'
 (lower right), signed again and inscribed 'Alice
 B. Chittenden' (on the reverse)
 oil on canvasboard
 8 x 22in
 Painted in 1895.

\$4,000 - 6,000

Provenance
 Private collection, Southern California.

35
PAUL DE LONGPRE (1855-1911)
 Pink Roses
 signed 'P. de L.' (lower center)
 watercolor and graphite on paper
 sheet 10 x 7 1/2in

\$3,000 - 5,000



35



36

36

GEORGE HENRY HALL (1825-1913)

Purple and Yellow Grapes
signed 'G.H. Hall' (lower left)
oil on board
7 1/2 x 10 3/4in

\$2,000 - 3,000

Provenance

From the Collection of John H. Garzoli,
San Rafael, California.



37

37

FRANCIS SINNETT (19TH CENTURY)

Still life with peaches, pears and currants
signed 'Mrs. F. Sinnett' (lower left)
oil on canvas (oval)
16 x 13in
Painted circa 1857.

\$1,000 - 1,500

Provenance

Sale, Cottone Auctions and Appraisals,
Geneseo, September 26, 2009, lot 151.
From the Collection of John H. Garzoli,
San Rafael, California.



38



39

38
CLARENCE HINKLE (1880-1960)
Still Life with Fruit
signed 'HINKLE' (lower right)
oil on canvas
16 x 19 1/4in

\$4,000 - 6,000

Provenance
Private collection, Southern California.

39
ALFRED MONTGOMERY (1857-1922)
A basket and a bag of corn
signed 'A.M. Montgomery' (lower left)
oil on artist board
20 x 31in

\$2,000 - 3,000

Provenance
From the Collection of John H. Garzoli, San Rafael, California.

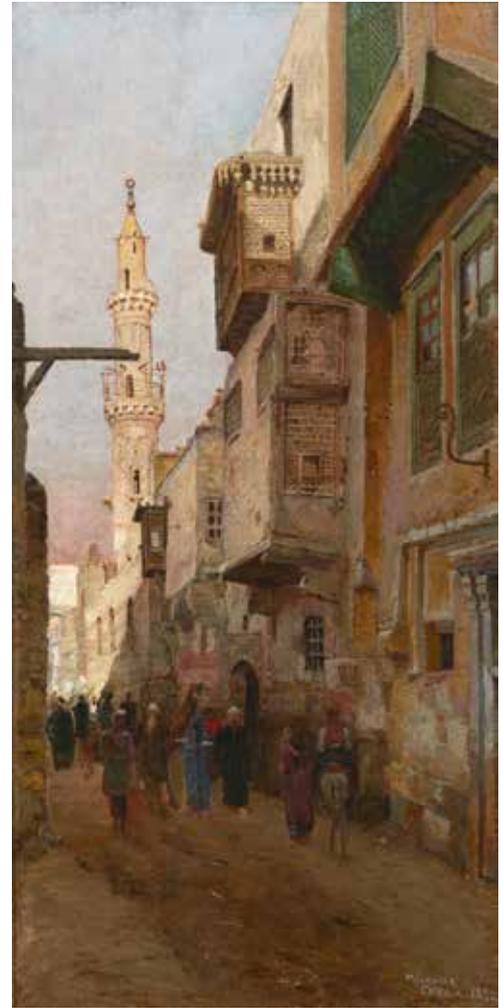


40

40
FRANK C. PENFOLD (1849-1921)
Street Scene, Pont Aven, Brittany
signed 'Frank C. Penfold' (lower right)
oil on canvas
24 x 19 3/4in

\$2,000 - 3,000

Provenance
From the Collection of John H. Garzoli, San Rafael, California.



41

41
WILLIAM GRAHAM (1841-1910)
Street view of Cairo
signed, inscribed and dated 'W. Graham Cairo 1882' (lower right) and
inscribed, signed, titled, and dated 'Winter 1881-1882' (on the reverse)
oil on canvas
22 1/2 x 11 1/2in
Painted in 1881-1882.

\$1,500 - 2,500

Provenance
J. Ruston Esq., Lincoln, England.
Sale, Christie's, South Kensington, Nineteenth Century European Art,
July 10, 2008, lot 185.
From the Collection of John H. Garzoli, San Rafael, California.

42

**MAURITZ FREDERIK HENDRIK DE HAAS
(1832-1895)**

After the Gale, Boone Island Light House,
Maine
signed 'M F H de Haas. NA' (lower left)
oil on canvas
34 x 50in

\$7,000 - 10,000

Provenance

From the Collection of John H. Garzoli,
San Rafael, California.



42

43

CLIFFORD WARREN ASHLEY (1881-1947)

Merrill's Wharf, New Bedford, Massachusetts
signed 'CW Ashley' (lower right)
oil on canvas
26 1/4 x 30 1/4in
Painted circa 1918.

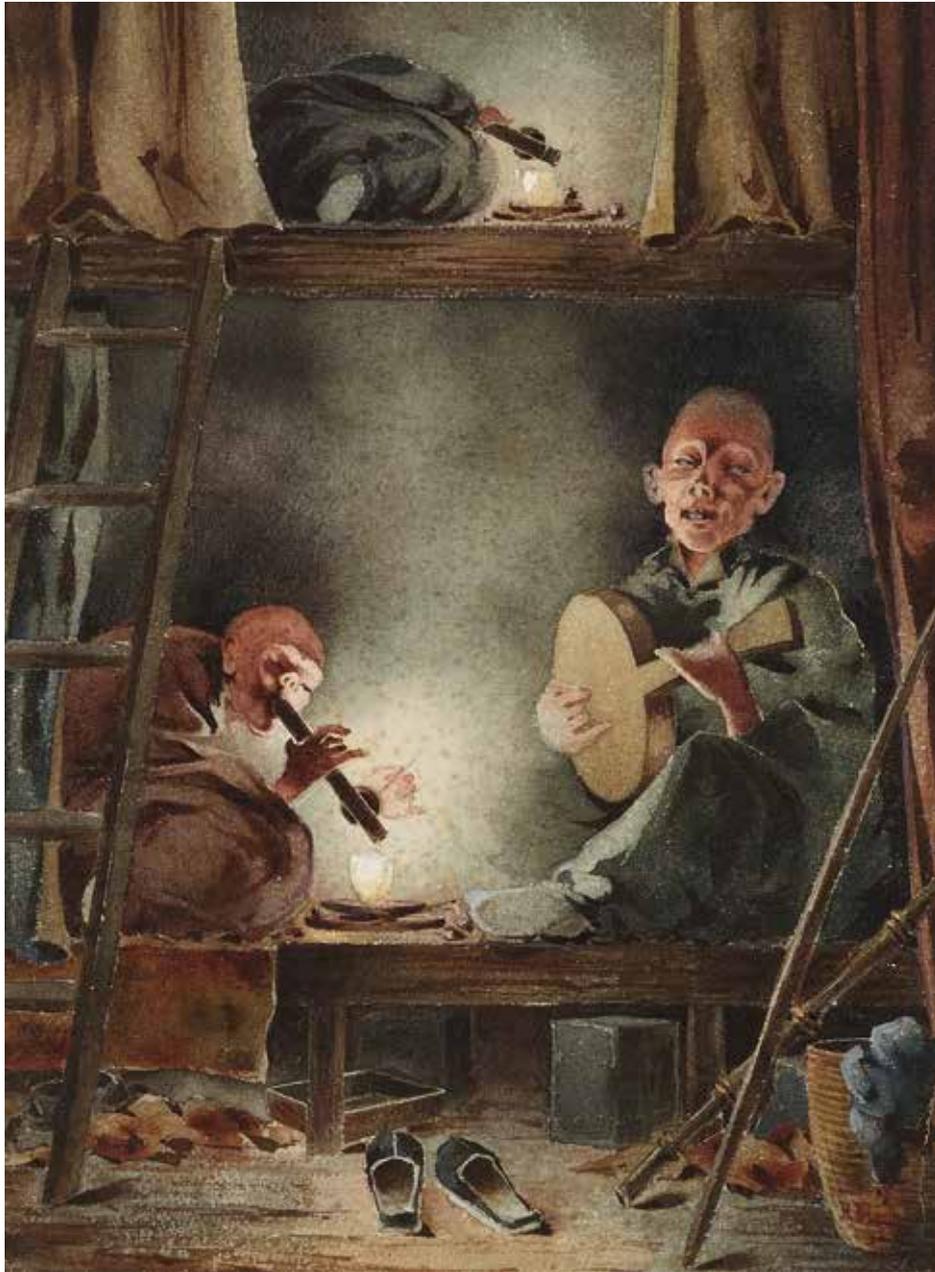
\$6,000 - 8,000

Exhibited

New Bedford, Massachusetts, New Bedford
Art Club, December 1920.
From the Collection of John H. Garzoli,
San Rafael, California.



43



45

44
No Lot

45
ROBERT FREDERICK BLUM (1857-1903)
Opium Den, San Francisco, Chinatown
signed 'R. Blum' (lower right)
watercolor on paper
11 1/4 x 8 1/4in

\$2,000 - 3,000

Provenance

Alexander Wilson Drake (1843–1916), New York, New York.
with Berry-Hill Galleries, Inc., New York, New York.
From the Collection of John H. Garzoli, San Rafael, California.

A.W. Drake was an artist, collector, and a former art director at *Century Magazine* and *Scribner's Magazine*.



46

46

CHARLES ROLLO PETERS (1862-1928)

Nocturne

signed 'Charles Rollo Peters' (lower left), titled and inscribed in a later hand (on the stretcher bar)

oil on canvas

19 x 25in

Painted *circa* 1925.

\$4,000 - 6,000

Provenance

(Probably) Helgesen Gallery, San Francisco, California.

Petersen Galleries, Beverly Hills, California, 1983.

Private collection, Seattle, Washington.

47

CHARLES ROLLO PETERS (1862-1928)

Under the mission portico

signed 'Charles Rollo Peters' (lower right)

oil on canvas

24 x 16in

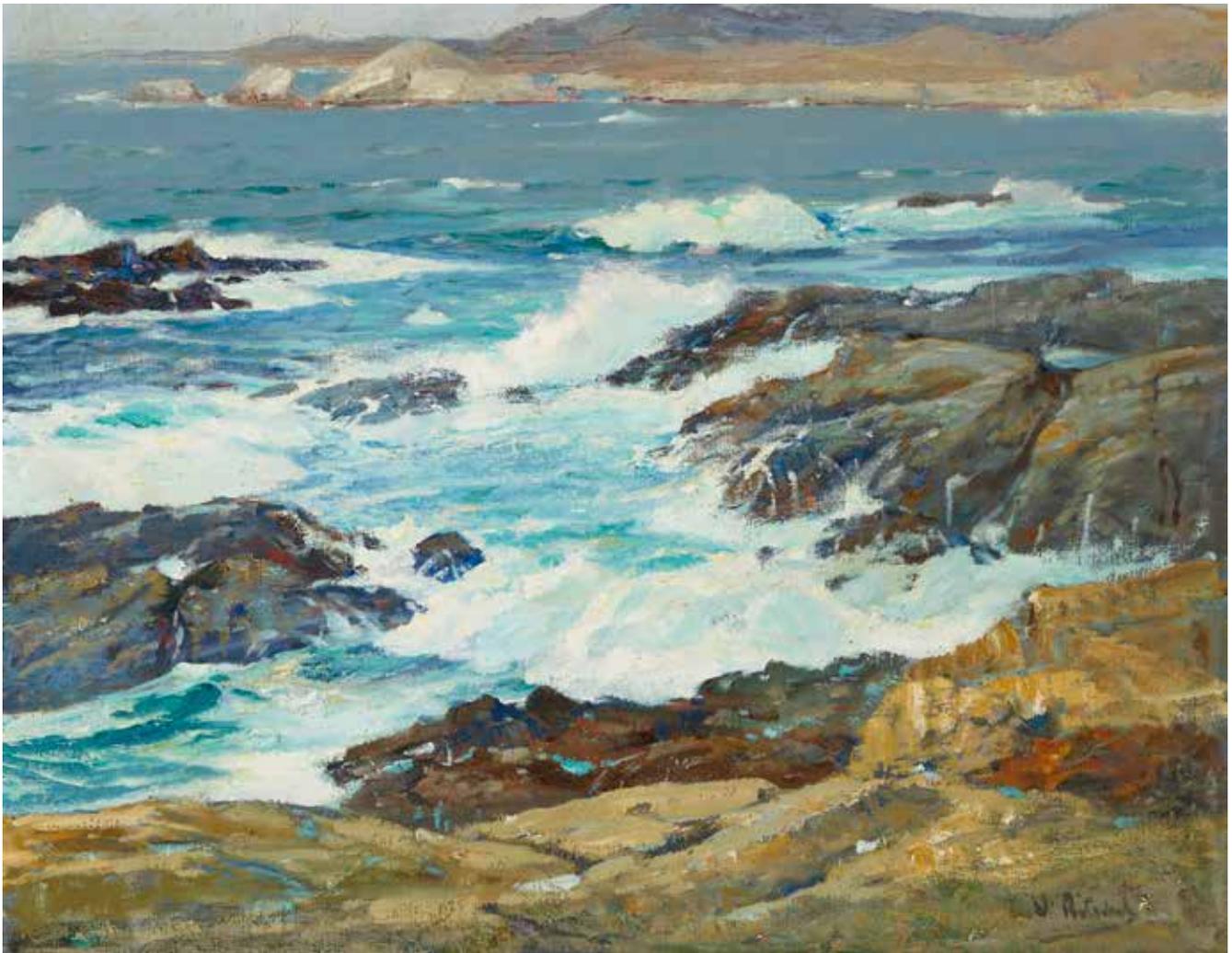
\$4,000 - 6,000

Provenance

Private collection, Seattle, Washington.



47



48

WILLIAM RITSCHEL (1864-1949)

At Carmel Highlands, Monterey Coast

signed 'W. Ritschel' (lower right), signed again and titled 'W. Ritschel
N.A.' (on the stretcher bars)

oil on canvas

22 x 28in

\$20,000 - 30,000

Provenance

Private collection, Novato, California, prior to 1965.

Private collection, San Francisco, California, gift from the above.



49

ARMIN CARL HANSEN (1886-1957)

Sailboats at Monterey Bay

Signed and dated indistinctly 'Armin Hansen 2...' (lower right)

oil on board

15 5/8 x 19 9/16in

Painted *circa* 1925.

\$40,000 - 60,000

Provenance

with Montgomery Gallery, San Francisco, California.

Property of a Private San Francisco Collector.



50

50

ALBERT THOMAS DEROME (1885-1959)

Pollywog Pool, Los Gatos Creek
signed 'Albert DeRome' (lower right) and titled
and dated (on the reverse)

oil on board

18 x 24in

Painted in 1954.

\$4,000 - 6,000

Provenance

Elizabeth I. Penniman Trust Collection.

Exhibited

Irvine, The Irvine Museum, *Water, Land and Sky: Rediscovering Albert Thomas DeRome*,
February 12 – May 14, 2005.

Literature

W.A. Nelson-Rees, *Albert Thomas DeRome, 1885-1959, Being a Story of his Life and a Picture Diary of his Oils and Watercolors*,
Oakland, WIM, 1988, no. 508, p. 150,
color illustration.



51

51

FRANCIS JOHN MCCOMAS (1875-1938)

The Wide Open

signed and dated 'Francis McComas 1910'
(lower right) and titled on a period label
(on the reverse)

watercolor on illustration board

13 x 15 1/4in

Painted in 1910.

\$3,000 - 5,000

Provenance

From the Collection of John H. Garzoli,
San Rafael, California.



52

FRANCIS JOHN MCCOMAS (1875-1938)

Indian Village, Arizona, alternatively titled, Mesa and Village, Arizona
signed and dated 'Francis McComas 1913' (lower left)

watercolor and graphite on paper

sheet 21 x 27 1/4in

Painted in 1913.

\$10,000 - 15,000

Provenance

California Historical Society, San Francisco, 1958.

From the Collection of John H. Garzoli, San Rafael, California.

Exhibited

Pennsylvania, The Pennsylvania Academy of the Fine Arts,
13th Annual Water Color Exhibition, 1913, no. 739.



53

53

ALBERT THOMAS DEROME (1885-1959)

Rising Tide (Monterey Coast)

signed 'ALBERT DEROME' (lower right),
signed again, titled and inscribed 'ALBERT
DEROME' (on the reverse)

oil on canvas affixed to board

18 x 24in

Painted in 1939.

\$4,000 - 6,000

Provenance

Private collection, Southern California.

Exhibited

Monterey County Fair, 1939 (First prize).

Pacific Grove, Museum of Natural History,
*Albert Thomas DeRome 1885-1959, A Pacific
Grove Artist Remembered*, July 1 - August 31,
1988, no. 258.

Literature

W. A. Nelson-Rees, *Albert Thomas DeRome,
1885-1959, Being a Story of his Life and a
Picture Diary of his Oils and Watercolors*,
Oakland, WIM, 1988, no. 258, p. 90, color
illustration.



54

54

DAVID CHAPPLE (BORN 1947)

Monterey Cypress

signed 'David Chapple' (lower right)
and titled (on the reverse)

oil on canvas affixed to board

18 x 24in

\$4,000 - 6,000



55

DENNIS M. DOHENY (BORN 1956)

Summer Sea

signed and dated 'Dennis M. Doheny 2005' (lower right)

oil on linen

24 x 30in

Painted in 2005.

\$12,000 - 18,000

Provenance

with William A. Karges Fine Art, Beverly Hills, California.
Private collection, Houston, Texas and Carmel, California.



56

EDGAR PAYNE (1883-1947)

Fishing Boats

signed 'EDGAR PAYNE' (lower left) and titled (on the stretcher bar)

oil on canvas

28 x 34in

\$30,000 - 50,000

Provenance

Trotter Galleries, Pacific Grove, California.

Private collection, Southern California.

Property sold to benefit PBS station KCET, Burbank.

Exhibited

Carmel, Carmel Art Association, *60th Anniversary Show*, 1927-1937.



57

ARTHUR GROVER RIDER (1886-1975)

Transparent Sail
signed 'A.G. RIDER-' (lower right) and titled on a period label
(on the reverse)
oil on canvas
20 x 24in
Painted *circa* 1922.

\$25,000 - 35,000

Provenance

Private collection, California.

Exhibited

Chicago, Chicago Galleries Association.



58

SELDEN CONNOR GILE (1877-1947)

Still life with apples

signed and dated 'Gile 29' (lower left), inscribed 'Still life #2 - Apples'

(on the reverse)

oil on board

14 3/4 x 17 3/4in

Painted in 1929.

\$20,000 - 30,000

Provenance

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

Private collection, Southern California.



59

AUGUST GAY (1890-1948)

Fishing Boat Aground
signed 'AF. Gay' (lower right)
oil on board
11 3/4 x 14in
Painted circa 1930.

\$60,000 - 80,000

Provenance

Estate of the artist.
with Montgomery Gallery, San Francisco, California.
Property of a Private San Francisco Collector.

Exhibited

Monterey, Monterey Peninsula Museum of Art, and Moraga, Hearst Art Museum, St. Mary's College of California, *Wonderful Colors! The Paintings of August François Gay*, January 30 - May 30, 1993, and June 13 - September 12, 1993, no. 54.
San Francisco, Montgomery Gallery, *California's Society of Six: Origins of the Bay Area Figurative Movement*, February 27 - March 29, 2008, no. 41.

Literature

P.M. Fairbanks, *California's Society of Six: Origins of the Bay Area Figurative Movement*, San Francisco, 2008, no. 41.



60

60

SELDEN CONNOR GILE (1877-1947)

Hillside

signed and dated indistinctly 'Gile' (lower right)

oil on canvas

8 1/4 x 10in

Painted circa 1940.

\$5,000 - 7,000

Provenance

The artist.

Mrs. Elizabeth C. Hall, Belvedere, California, 1955,
from the estate of the above.

with WIM Fine Arts, Oakland, California.

Private collection, Southern California.

Exhibited

Oakland, The Sohlman Art Gallery, *Paintings by Selden Connor Gile: An Exhibition of Paintings in Oil and Watercolor from the Collection of James L. Coran and Walter A. Nelson-Rees*, December 5, 1982 - January 31, 1983, no. 86.

Walnut Creek, Civic Arts Gallery, *A Feast for the Eyes, The Paintings of Selden Connor Gile, A Retrospective Exhibition*, June 9 - July 10, 1983, no. 199.

Literature

J. L. Coran and W.A. Nelson-Rees, *Paintings by Selden Connor Gile, 1877-1947: An Exhibition of Paintings in Oil and Watercolor from the Collection of James L. Coran and Walter A. Nelson-Rees*, Oakland, WIM, 1982, p. 66, no. 86, color illustration.

W.A. Nelson-Rees and T.N. St. John, *A Feast for the Eyes, The Paintings of Selden Connor Gile*, Walnut Creek, Civic Arts Gallery, 1983, no. 199.

A note from Elizabeth C. Hall, authenticating this painting, is affixed to the reverse.



61

61

WILLIAM CLAPP (1879-1954)

Quiet Sunday in Oakland

unsigned

oil on panel

10 1/4 x 12 1/4in

Painted circa 1940.

\$4,000 - 6,000

Provenance

Concours d'Antiques, Oakland, California.

WIM Fine Arts, Oakland, California, by 1973.

Private collection, Southern California.

Exhibited

Walnut Creek, Civic Arts Gallery, *A Feast for the Eyes, The Paintings of Selden Connor Gile, A Retrospective Exhibition*, June 9 - July 10, 1983, no. 211.

Literature

W.A. Nelson-Rees and T.N. St. John, *A Feast for the Eyes, The Paintings of Selden Connor Gile*, Walnut Creek, Civic Arts Gallery, 1983, no. 211.



62

SELDEN CONNOR GILE (1877-1947)

Cows at a trough under a buckeye

unsigned

oil on canvas

11 3/4 x 14 1/4 in

Painted circa 1925

\$12,000 - 18,000

Provenance

The artist.

Mrs. Elizabeth C. Hall, Belvedere, California, 1955, from the estate of the above.

with Montgomery Gallery, San Francisco, California.

Property of a Private San Francisco Collector.

Exhibited

San Francisco, *California's Society of Six: Origins of the Bay Area Figurative Movement*, February 27 - March 29, 2008, no. 31.

Literature

P.M. Fairbanks, *California's Society of Six: Origins of the Bay Area Figurative Movement*, San Francisco, 2008, no. 31.

A note from Elizabeth C. Hall, authenticating this painting, is affixed to the reverse.



63

63

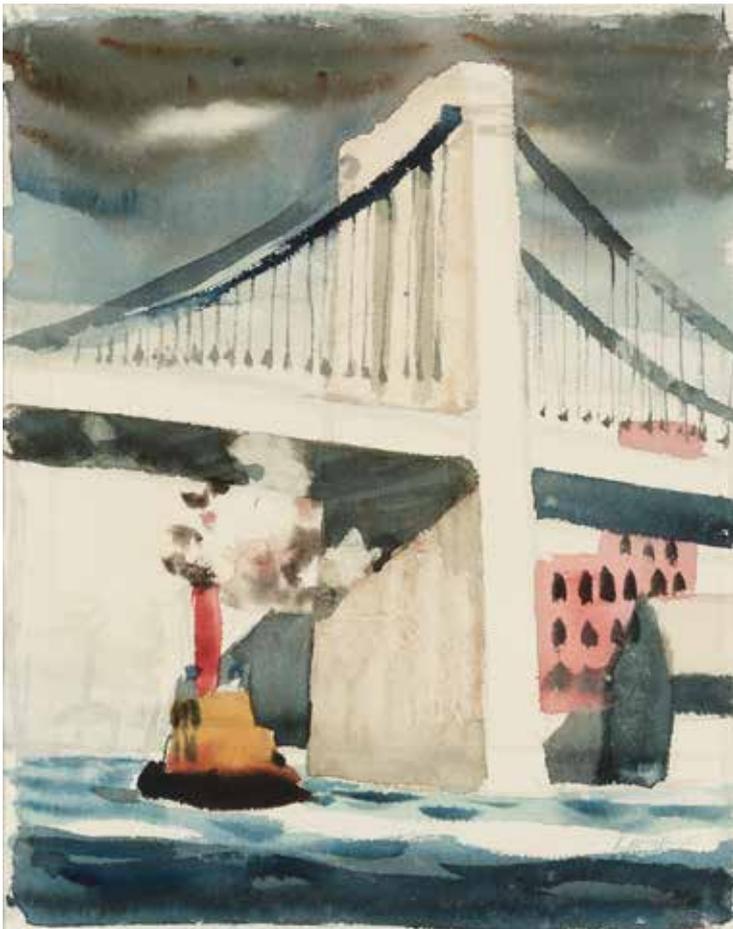
MAURICE LOGAN (1886-1977)

Workers at the Dock
signed 'MAURICE LOGAN' (lower right)
oil and graphite on illustration board
21 x 19in
Painted circa 1930.

\$5,000 - 7,000

Provenance

with William A. Karges Fine Art, Laguna Beach, California.
Private collection, Southern California.



64

64

DONG KINGMAN (1911-2000)

A tugboat under the Bay Bridge
signed and dated 'Kingman 55' (lower right)
watercolor on paper
17 1/2 x 14in
Painted in 1955.

\$3,000 - 5,000

Provenance

George Stern Fine Arts, Los Angeles, California.
Private collection, Laguna Beach, California.
Sale, Butterfields, Los Angeles and San Francisco, American and California Paintings & Sculpture, June 13, 2001, lot 5387.
Private collection, Beverly Hills, California.



65

SELDEN CONNOR GILE (1877-1947)

Alameda Slough
signed and dated 'Gile 14' (lower center)
oil on canvasboard
12 x 18in
Painted in 1914.

\$15,000 - 25,000

Provenance

with Montgomery Gallery, San Francisco, California.
Property of a Private San Francisco Collector.

Exhibited

San Francisco, Montgomery Gallery, *California's Society of Six: Origins of the Bay Area Figurative Movement*, February 27 - March 29, 2008, no. 16.

Literature

P.M. Fairbanks, *California's Society of Six: Origins of the Bay Area Figurative Movement*, San Francisco, 2008, no. 16.



66

66

DAVID CHAPPLE (BORN 1947)

California Coast

signed 'David Chapple' (lower left) and titled
(on the reverse)

oil on canvas affixed to board

24 x 30in

\$5,000 - 7,000



67

67

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

Poppies and lupine

signed '-Marion Kavanagh Wachtel-'
(lower right)

oil on canvas affixed to board

10 1/2 x 12 1/4in

Painted *circa* 1930.

\$6,000 - 8,000

Provenance

Private collection, Southern California.



68

BENJAMIN C. BROWN (1865-1942)

Poppy Fields Near Pasadena

signed 'Benjamin C. Brown' (lower right) and titled on a period label
(on the stretcher bar)

oil on canvas

16 x 21 3/4 in

Painted circa 1905.

\$25,000 - 35,000

Provenance

Ex-collection of James and Linda Ries, Southern California.

Exhibited

Laguna, Laguna Art Museum, *Early Artists in Laguna Beach: The Impressionists*, September 23 - November 5, 1986, no. 16.
Oakland, The Oakland Museum, *A Time and Place: From the Ries Collection of California Painting*, traveling exhibition, December 1, 1990 - March 1, 1991.

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

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

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

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

Irvine, The Irvine Museum, *Masterpieces of California Art*, October 15, 2016 - January 19, 2017.

Literature

J.B. Dominik, *Early Artists in Laguna Beach: The Impressionists*, Laguna Beach, 1986, p. 72, half page color illustration.

H.L. Jones, P.E. Linhares, P.C. Mills, N.D.W. Moure, J. and L. Ries, *A Time and Place: From the Ries Collection of California Painting*, Oakland, 1990.

J. Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the 1992 exhibition of the same name), p. 54, half page color illustration.



69

ARTHUR GROVER RIDER (1886-1975)

Fountain, San Juan Capistrano Mission

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

oil on board

22 x 23in

\$10,000 - 15,000

Provenance

Chicago Galleries Association, Chicago, Illinois.

Private collection, Southern California.



70

FRANZ ARTHUR BISCHOFF (1864-1929)

Canna Lilies

signed 'Franz A. Bischoff' (lower right)

oil on board

26 x 19in

\$25,000 - 35,000

Provenance

Petersen Galleries, Beverly Hills, California, 1989.

Exhibited

Laguna Beach, Laguna Art Museum; Sacramento, Crocker Art Museum; Memphis, Dixon Gallery and Gardens, Montclair, New Jersey, Montclair Art Museum, *California Light 1900 - 1930*, traveling exhibition, 1990 – 1991.

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

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

Literature

P. Trenton, *California Light 1900 – 1930*, Laguna Beach, 1990, pl. 169, p. 161, illustrated.

J. Stern, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, p. 57, illustrated in color.

W.H. Gerds, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, p. 55, illustrated in color.

J. Stern, *Franz A. Bischoff: The Life & Art of an American Master*, Irvine, 2010, p. 57, illustrated in color.



71

71

BARSE MILLER (1904-1973)

Bird Rock, Laguna

signed 'Barse Miller' (lower right), titled, signed and dated '28' (on the reverse prior to lining)
oil on canvas

19 x 24in

Painted in 1928

\$5,000 - 7,000

Provenance

Petersen Galleries, Beverly Hills, California.

Exhibited

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

Literature

Joan Irvine Smith, *A California Woman's Story*, Irvine, 2006, p. 413, illustrated in color.



72

72

PAUL LAURITZ (1889-1975)

River landscape

signed 'PAUL LAURITZ' (lower right)
oil on canvas

24 x 34in

\$4,000 - 6,000



73

WILLIAM POSEY SILVA (1859-1948)

Springtime in the South

signed 'WILLIAM P. SILVA' (lower right) and titled (on the reverse)

oil on canvas

20 x 24in

\$12,000 - 16,000



74

MEREDITH BROOKS ABBOTT (BORN 1938)

Rincon Canyon, Carpinteria, California

signed 'M.B. Abbott' (lower left), titled and inscribed

'Feb. 1989 / Haggerty's' (on the reverse)

oil on linen

42 x 54in

Painted in 1989.

\$10,000 - 15,000

Provenance

Arlington Gallery, Santa Barbara, California.

Private collection, Southern California.



75

WILLIAM WENDT (1865-1946)

California Landscape

signed and dated 'WILLIAM WENDT · 1920 ·' (lower left)

oil on canvas laid down to board

28 x 36in

Painted in 1920.

\$40,000 - 60,000

Provenance

Private collection, Northern California, by family descent.



76

76

**GEORGE KENNEDY BRANDRIFF
(1890-1936)**

California Sunshine (near Hemet)
signed 'Geo. K. Brandriff' (lower right),
signed again and titled 'George K. Brandriff'
(on the reverse)
oil on canvas
24 x 28 1/4in
Painted in 1931.

\$6,000 - 8,000

Provenance

G. Breitweiser, Studio 2, Santa Barbara,
California.
Private collection, Southern California.
Property sold to benefit PBS station KCET,
Burbank.



77

77

GEORGE DEMONT OTIS (1879-1962)

Across the Valley
signed 'Geo Demont Otis' (lower right)
and signed, titled and estate stamped
(on the reverse)
oil on canvas
24 x 30in

\$6,000 - 8,000



78

HANSON PUTHUFF (1875-1972)

Clouds of Springtime
signed 'H. Puthuff' (lower left), signed again and titled 'H. PUTHUFF'
(on the reverse)
oil on canvas
28 x 36in

\$20,000 - 30,000

Exhibited

Pasadena, Pasadena Museum of California Art, *Hanson Puthuff 1875-1972: California Colors*, October 7, 2006 - January 7, 2007.

Literature

W. Jessup and J. Stern, *Hanson Puthuff 1875-1972: California Colors*, Pasadena, 2007, p. 41.

A copy of *Hanson Puthuff 1875-1972: California Colors* accompanies the lot.



79

ARTHUR GROVER RIDER (1886-1975)

Spanish Fisherman
signed 'A.G. Rider' (lower left)
oil on canvas
16 x 20in

\$15,000 - 20,000

Provenance

Chicago Galleries Association, Chicago, Illinois.
Private collection, Southern California.



80

ALSON SKINNER CLARK (1876-1949)

La Jolla Seascape

signed and dated 'Alson Clark -24' (lower left)

oil on board

36 x 47 3/4in

Painted in 1924.

\$50,000 - 70,000

Provenance

with Joan Irvine Smith Fine Arts, Newport Beach, California.

Exhibited

Scottsdale, The Fleischer Museum; Irvine, The Irvine Museum;
Oakland, The Oakland Art Museum, *Selections from the Irvine
Museum*, tour, 1993 - 1994.

Paris, Mona Bismarck Foundation; Krakow, International Cultural
Centre; Madrid, Centro Cultural del Conde Duque; Irvine, The Irvine
Museum, *Masters of Light: Plein-Air Painting in California 1890-1930*,
tour, 2002 - 2004.

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

Literature

J. Stern, *Selections from the Irvine Museum*, Irvine, 1992, p. 66,
full page color illustration.

J. Stern and W.H. Gerdts, *Masters of Light: Plein Air Painting in
California 1890-1930*, Irvine, 2002, p. 8, 93, detail and full page color
illustrations.

J. Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the
1992 exhibition of the same name), p. 91, full page color illustration.



81

81

ALFRED R. MITCHELL (1888-1972)

Bishop Creek Canyon (Eastern Sierras)
signed 'ALFRED R. MITCHELL.' (lower left),
titled and dated '1948' (on the reverse)
oil on board
8 x 10in
Painted in 1948.

\$3,000 - 5,000

Provenance

Private collection, Southern California.



82

82

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

Sierra Nevada; Owens Valley (a pair)
each signed 'Marion Kavanagh Wachtel'
(lower right) and one titled (on the reverse)
each oil on canvas affixed to board
each 10 x 12in

\$4,000 - 6,000

Provenance

Private collection, Pasadena, California.
Private collection, Long Beach, California.
Thence by descent.





83

BENJAMIN C. BROWN (1865-1942)

Wildflowers in an extensive landscape
signed 'Benjamin C. Brown' (lower right)

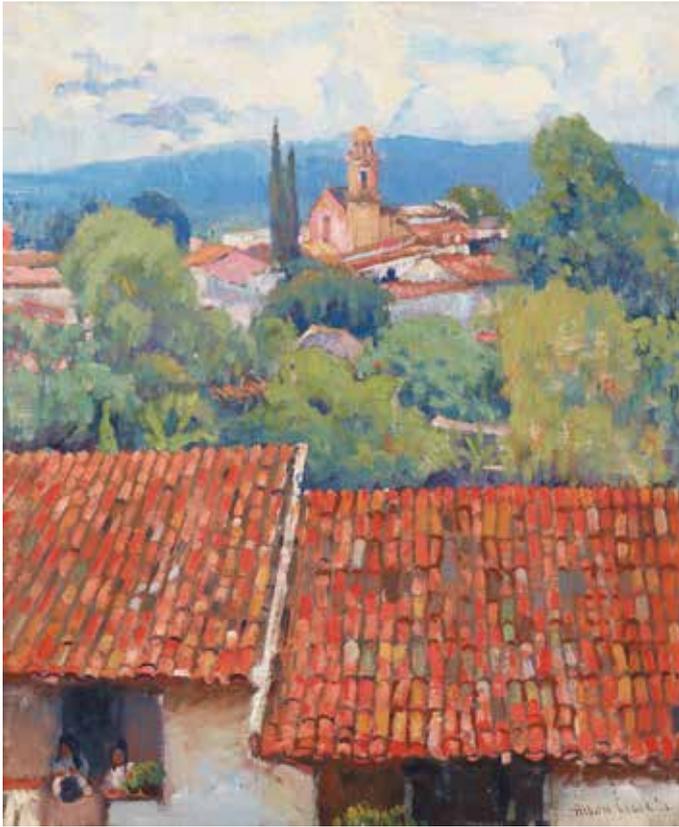
oil on canvas

22 x 30in

\$12,000 - 16,000

Provenance

Private collection, Oregon.



84

84

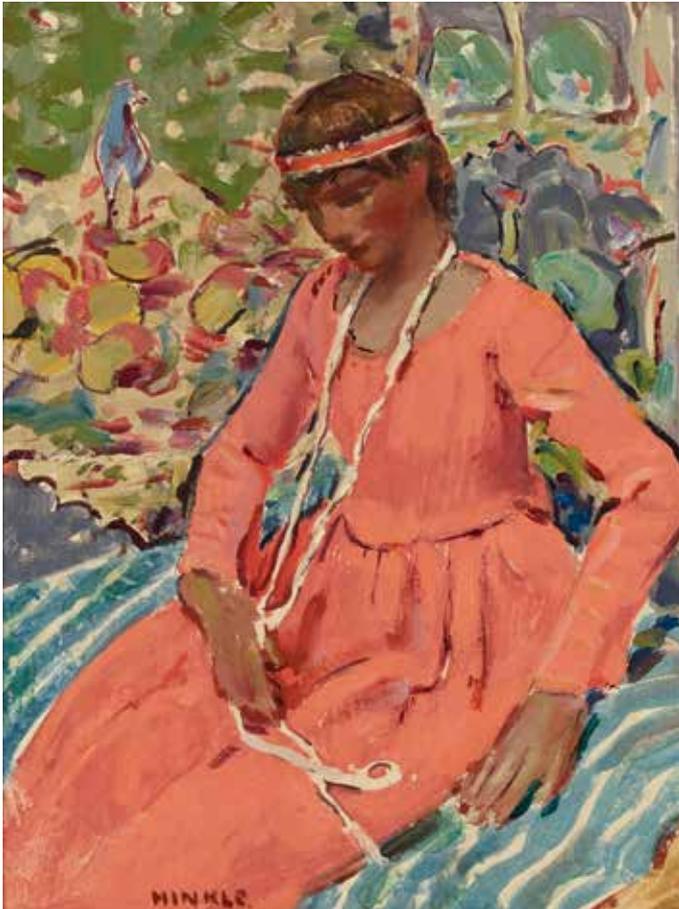
ALSON SKINNER CLARK (1876-1949)

Roofs, Cuernavaca
signed and dated 'Alson Clark '23' (lower right) and titled on a label (on the reverse)
oil on canvas laid down on board
22 x 18 1/2in
Painted in 1923.

\$4,000 - 6,000

Provenance

Private collection, New Jersey.



85

85

CLARENCE HINKLE (1880-1960)

Portrait of a woman in coral
signed 'HINKLE' (lower left)
oil on Masonite
10 1/2 x 13 3/4in

\$4,000 - 6,000

Provenance

Private collection, Southern California.

86

ALSON SKINNER CLARK (1876-1949)

Interior, Carson Pirie Scott and Co., Chicago
unsigned, inscribed 'Carson Pirie Scott - Chicago'
(on the reverse)
oil on panel
10 1/2 x 13 3/4in
Painted in 1905.

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.

Alson Skinner Clark sojourned in Chicago from the fall of 1905 to the fall of 1906, between his travels to the Netherlands and Japan. The present work depicts the Carson Pirie Scott department store in Chicago, completed in 1904, by the leading modernist architect Louis Sullivan. The department store was lauded in its day for its innovative structural engineering — its steel frame allowed for greater window surface area as well as increased floor heights. Aesthetically, this opened up the façade allowing for greater light and observation, which ushered in a new era of visual merchandising as well as the imposing skyscraper form.

In the present work, Clark captures this new quality of interior light from a vaulted perspective. It relates to a larger composition of the same subject, observed from the same vantage point, created in the same year. Of the larger work, Deborah Epstein Solon notes that 'Clark captured the interior of one section of the bustling store, using a highly Impressionistic style to show the movements of the patrons (mostly women) as they shopped. The focus is on spontaneity and immediacy: figures and merchandise are merely suggested by dabs of color and brush strokes. Clark has attained a new level of freedom in the handling of paint, a significant step toward his practice of Impressionist techniques. From this point forward, elements from the style vie with the more "Whistlerian" paintings of his early years.'¹

¹ D.E. Solon, *An American Impressionist: The Art and Life of Alson Skinner Clark*, Hudson Hills Press, Pasadena, 2005, p. 35.



86

87

PAUL LAURITZ (1889-1975)

Early Los Angeles
signed 'Paul Lauritz' (lower left)
oil on canvas
16 x 20in

\$5,000 - 7,000



87



88



88



89



89

88

CHARLES HAROLD DAVIS (1856-1933)

Below the Hill; The Turn of the Road, Twilight (a group of two)
Hill signed 'C.H. Davis' (lower left) and titled (on the stretcher bar);
Twilight signed 'C.H. Davis-' (lower left) and titled (on the stretcher bar)
 each oil on canvas
Hill 17 x 21in; *Twilight* 20 x 27in

\$4,500 - 6,500

Provenance

Twilight with Grand Central Art Galleries, Inc., New York, New York.
 From the Collection of John H. Garzoli, San Rafael, California.

89

CHARLES HAROLD DAVIS (1856-1933)

October Morning; The Awakening (a group of two)
October signed faintly 'C.H. Davis' (lower left) and titled
 (on the stretcher bar); *Awakening* signed 'C.H. Davis-'
 (lower left) and titled (on the stretcher bar)
 each oil on canvas
 each 20 x 27in
 Painted circa 1924 and 1930, respectively.

\$4,000 - 6,000

Provenance

From the Collection of John H. Garzoli, San Rafael, California.

90

RINALDO CUNEO (1877-1939)

The Hillside (Houses along the San Francisco coast)
signed 'CUNEO' (lower left) and titled (on the reverse)
oil on canvasboard
11 x 14 3/4in
Painted circa 1911.

\$3,000 - 5,000

Provenance

Private collection, Southern California.



90

91

GEORGE GARDNER SYMONS (1861-1930)

The farm house
signed 'G. Symons' (lower left) and estate stamped twice (on the reverse)
oil on board
10 3/4 x 13 3/4in

\$3,000 - 5,000

Provenance

with The Redfern Gallery, Laguna Beach, California.
with Frederic Stern Gallery, Pasadena, California.
with Del Monte Fine Art, Carmel, California.
Private collection, Southern California.



91



92

92

PAUL GRIMM (1891-1974)

Snowcapped Mountains

signed 'P. GRIMM' (lower right)

oil on canvasboard

18 x 24in

\$4,000 - 6,000



93

93

CONRAD BUFF (1886-1975)

Mount San Jacinto

signed 'Conrad Buff' (lower right)

oil on board

20 x 30in

\$4,000 - 6,000



94

PAUL GRIMM (1891-1974)

San Geronio
signed 'PAUL GRIMM' (lower right)
oil on canvas
36 x 48in

\$25,000 - 35,000

Exhibited

Irvine, Irvine Museum, *Of Springtimes Past*, January 21 - May 1, 1999.



95

95

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

Majesty of the Eastern Sierras
signed 'Marion Kavanagh Wachtel' (lower left)
watercolor and graphite on paper
sheet 17 3/4 x 23 7/8in

\$4,000 - 6,000

Provenance

Private collection, Southern California.



96

96

**ROBERT ALEXANDER GRAHAM
(1873-1946)**

Morrison, Colorado
signed 'Robt. A. Graham' (lower right)
and titled (on the reverse)
oil on canvas
25 x 30in

\$3,000 - 5,000

Provenance

From the Collection of John H. Garzoli,
San Rafael, California.

97

PETER NIELSON (1873-1965)
Horse Ranch in Orange County
signed 'Peter Nielson' (lower right)
oil on canvas
20 x 24in

\$4,000 - 6,000



97

98

CHARLES REIFFEL (1862-1942)
Houses along the water
signed 'Charles Reiffel' (lower left)
gouache and graphite on paper
sheet 6 x 6 1/2in

\$3,000 - 5,000



98



99

99

PAUL GRIMM (1891-1974)

Palm Canyon
signed 'PAUL GRIMM' (lower right) and titled
and dedicated 'To- THEKLA.' with the artist's
stamps (on the reverse)
oil on Masonite
20 x 24in

\$4,000 - 6,000

Exhibited

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

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

Irvine, The Irvine Museum, *Sunlight & Shadow: The Tradition of Plein Air Painting*, June 2 - September 24, 2015.

The work is dedicated to Thekla 'Tillie' Grimm, the artist's wife. Paul and Thekla moved from Hollywood to Palm Springs in 1932 where Paul established his studio and gallery on 428 North Palm Canyon Drive.¹

¹ "He Still Looks Toward Another Good Tomorrow," *The Desert Sun*, February 1, 1973, p. B4.



100

100

JACK WILKINSON SMITH (1873-1949)

Along the foothills
signed 'Jack W Smith' (lower right)
oil on canvasboard
16 x 20in

\$3,000 - 5,000



101

MAURICE BRAUN (1877-1941)

Autumn

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

oil on canvas

25 x 30in

\$10,000 - 15,000

Provenance

Collection of the artist.

Ruby and Norman Cozby, Seaside Printing, Long Beach, California.

Thence by descent.



102



102

CHARLES HAROLD DAVIS (1856-1933)

In May Time; The Bright Bush; and The Shortest Day
(a group of three)

each signed 'C.H. Davis' (lower left) and titled
(on the stretcher bar)

each oil on canvas

May 16 x 13in; Bright 13 x 16in; Shortest 17 x 21in

\$3,000 - 5,000

Provenance

From the Collection of John H. Garzoli, San Rafael,
California.

103

CHARLES HAROLD DAVIS (1856-1933)

Autumn Landscape

signed 'C.H. Davis' (lower left) and titled (on the stretcher)
oil on canvas

20 x 27in

\$2,500 - 3,500

Provenance

Estate of the artist.

From the Collection of John H. Garzoli, San Rafael,
California.



103

104

FRANZ ARTHUR BISCHOFF (1864-1929)

Cambria Ploughing Time
signed 'Franz A Bischoff' (lower right)
oil on canvas
13 x 16 1/2in

\$4,000 - 6,000

Provenance

with George Stern Fine Arts, Encino,
California.
Private collection, Southern California.



104

105

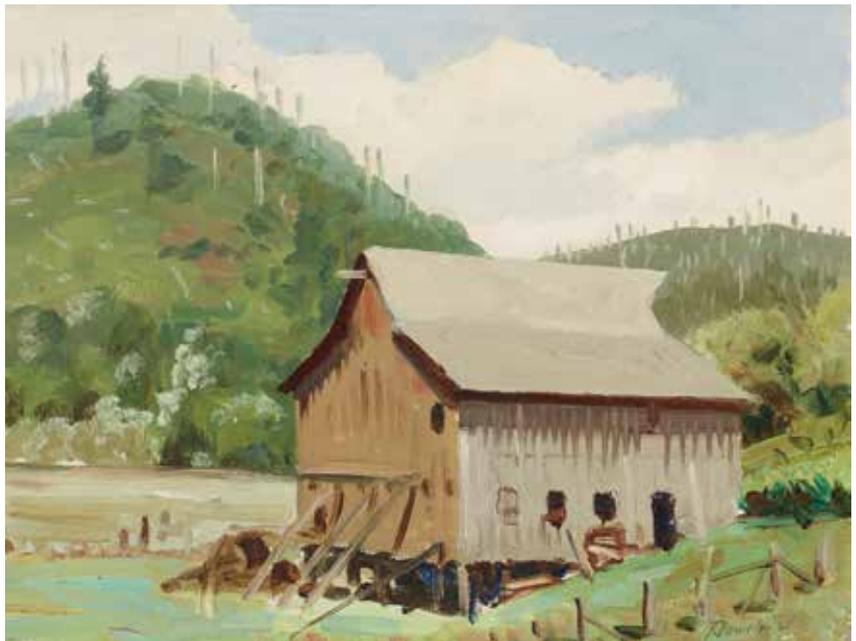
JAN DOMELA (1894-1973)

Barn, Twin Rock, Oregon
signed and dated 'J. Domela '35' (lower right),
signed again and titled (on the reverse)
oil on canvasboard
12 x 16in
Painted in 1935.

\$1,000 - 1,500

Provenance

From the Collection of John H. Garzoli,
San Rafael, California.



105



106

106

DENNIS M. DOHENY (BORN 1956)

View across Whaler's Cove
signed and dated 'Dennis M Doheny 1998'
(lower left), signed again and titled (on the
reverse)

oil on board

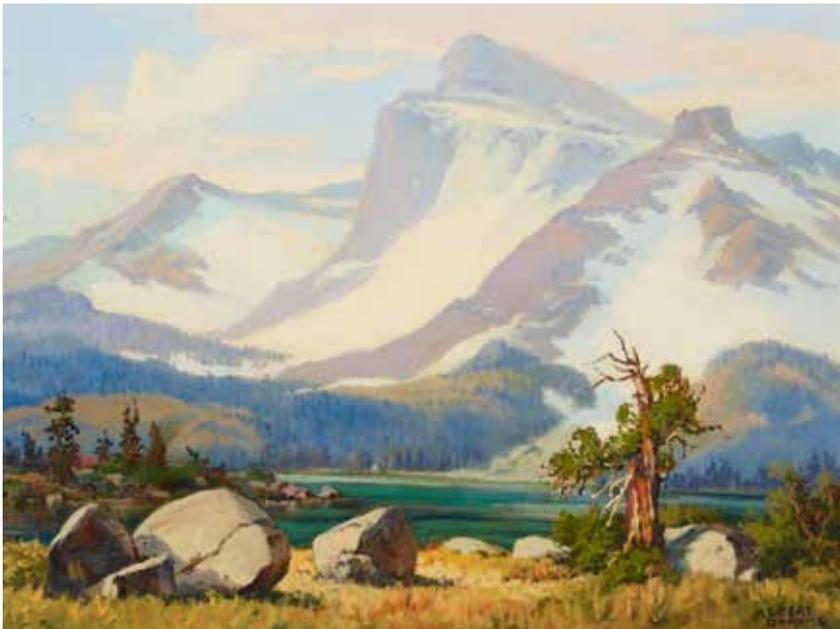
16 x 20in

Painted in 1998.

\$4,000 - 6,000

Provenance

with Karges Fine Art, Los Angeles, California.
Private collection, Houston, Texas and
Carmel, California.



107

107

ALBERT THOMAS DEROME (1885-1959)

Near Tioga Pass, Mount Dana, Tioga Lake
from Tioga Mine, 1954

signed 'Albert DeRome' (lower right) and titled
and dated (on the reverse)

oil on board

18 x 24in

Painted in 1954.

\$4,000 - 6,000

Literature

W.A. Nelson-Rees, *Albert Thomas DeRome,
1885-1959, Being a Story of his Life and a
Picture Diary of his Oils and Watercolors*,
Oakland, WIM, 1988, no. 500, p. 149, color
illustration.

108

DENNIS M. DOHENY (BORN 1956)

Quiet Cove

signed and dated 'Dennis M Doheny 09'
(lower right)

oil on linen

24 x 30in

Painted in 2009.

\$4,000 - 6,000

Provenance

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

Private collection, Houston, Texas and
Carmel, California.



108

109

GEORGE DEMONT OTIS (1879-1962)

Landscape

signed 'G D Otis' (lower right) and 'OTIS'
(on the reverse)

oil on canvas

18 x 22in

\$3,000 - 4,000

Provenance

Property sold to benefit PBS station KCET,
Burbank.



109

110

MARK ROSSI (BORN 1951)

Quail, Bookends (*Callipepla gambelii*, Male and Female In Habitat)

Male inscribed 'M. Rossi 8/30' (on the base); *Female* inscribed '8/30' (on the base), both signed and numbered 'M. Rossi 8/30' (on the underside of the bracket)

bronze with green patina on wooden brackets
Male 8 1/4in high; *Female* 6in high

\$2,000 - 4,000

According to the artist's website, the present work is from an edition of 50 which is a divided version of an earlier freestanding sculpture *Quail, Gambel's (Callipepla gambelii, Male and Female In Habitat)*, that was cast in an edition of 30.



110

111

CHESTER BEACH (1881-1956)

Nude; Swimmer (a pair)

each inscribed 'Beach' (on the base)
each bronze with dark brown patina
each 5 3/8in high

\$1,000 - 1,500

Provenance

From the Collection of John H. Garzoli, San Rafael, California.



111

112

BARBARA BERETICH (BORN 1936)

Otis

inscribed 'Beretich' and stamped with the Fonderia D'Arte Massimo Del Chiaro mark (on the reverse)

bronze with dark brown patina

13 1/4in high

\$3,000 - 5,000



112

113

RAIMONDO PUCCINELLI (1904-1986)

California Bear

inscribed 'R. PUCCINELLI' (on hind foot)

bronze with dark brown patina

20in high

\$1,500 - 2,500

Provenance

From The Collection of John H. Garzoli,
San Rafael, California.



113



114

114

MARSHALL M. FREDERICKS (1908-1998)

Leaping Gazelle (a posthumous cast)
inscribed '2/15' and stamped with the Marshall
M. Fredericks Sculpture Museum and Fine Arts
Sculpture foundry marks
(along the base)
bronze with green patina
10 3/4in high
Cast in 1999.

\$4,000 - 6,000

Provenance

Private collection, Colorado.

The present work was cast in 1999 by Fine Arts
Sculpture Center in Clarkston, Michigan to raise
funds for the Marshall M. Fredericks Museum's
new addition that was completed in 2003.

115

MALVINA HOFFMAN (1887-1966)

Head of Fosuidi
inscribed 'Fosuidi' (on the underside) and 'Malvina
Hoffman 57 East...' (on an old paper label)
carved oak
15in high
Carved *circa* 1930.

\$2,000 - 4,000

Provenance

Memorial gift from Dr. T. Edward and Tullah Hanley,
Bradford, Pennsylvania.

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



115

116

CHESTER BEACH (1881-1956)

Beyond

inscribed 'Beach' (on the marble behind
her left calf)

carved marble

62 x 17 x 19in

Executed in 1911-1912.

\$15,000 - 25,000

Provenance

The artist.

Archer Milton Huntington, New York City,
New York, prior to 1926.

California Palace of the Legion of Honor,
San Francisco, California, gift from the above,
1926.

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

Exhibited

San Francisco, California, Panama-Pacific
International Exposition, 1915, no. 4531
(Silver Medal).

Buffalo, New York, Albright Art Gallery,
*Exhibition of Contemporary American
Sculpture, Held Under the Auspices of
the National Sculpture Society*, June 17 -
October 2, 1916, no. 78.

Literature

*Official Catalogue of the Department of Fine
Arts, Panama-Pacific International Exposition*
(with awards), San Francisco, The Wahlgreen
Company, 1915, p. 81, 230.

Albright Art Gallery, *Catalogue of an Exhibition
of Contemporary American Sculpture, Held
Under the Auspices of the National Sculpture
Society*, Buffalo, The Buffalo Fine Arts
Academy, 1916, p. 50.

B. Porter, *Art in California: A survey of
American art with special reference to
Californian painting, sculpture and architecture
past and present, particularly as those arts
were represented at the Panama-Pacific
International Exposition*, San Francisco,

R. L. Bernier, 1916, pl. 203, p. 82, full page
illustration.

B. M. Donaldson, "American Sculpture at
Buffalo," *The American Magazine of Art*,
Vol. 7, No. 10, August 1916, p. 419.

"A Group of Sculpture by Chester Beach,"
The American Magazine of Art, New York,
The American Federation of Arts, October
1916, p. 502, full page black and white
illustration.





117

117

FRANCIS DE ERDELY (1904-1959)

Requiem for a Tree
signed 'de Erdely' (lower right)
oil on canvas
52 x 28 1/4in

\$4,000 - 6,000

Provenance

The artist.
Utah Museum of Fine Arts, 1954.
From the Collection of John H. Garzoli,
San Rafael, California.

Exhibited

Salt Lake City, *Western Artists Invitational Exhibition*, College of Fine Arts, University of Utah, n.d.
San Francisco, *Paintings by Southern California Artists*, San Francisco Museum of Art, 1954.



118

118

RICO LEBRUN (1900-1964)

The Crucifixion
signed and dated 'Lebrun 1957' (lower left)
mixed media on board
32 x 46in
Executed in 1957.

\$2,000 - 3,000

Provenance

Smithsonian Institution, Washington, D.C.
Los Angeles County Museum of Art,
Los Angeles, California.
Sale, Swann Galleries, Inc., New York, 19th &
20th Century Prints and Drawings, September
13, 2013, sale 2322, lot 305.
From the Collection of John H. Garzoli,
San Rafael, California.



119



120

119
JOHN LANGLEY HOWARD (1902-1999)
Tree of movement and light
signed and dated 'John Langley Howard '87' (lower left)
watercolor on paper
16 x 27in
Painted in 1987.

\$1,000 - 1,500

Provenance
From the Collection of John H. Garzoli, San Rafael, California.

120
TERRY DELAPP (BORN 1934)
Black Barn, Marigolds and an old Field
signed with artist's device 'TDL' (lower right) and titled (on the reverse)
acrylic on canvas
36 x 36in

\$4,000 - 6,000



121

121

ELSIE PALMER PAYNE (1884-1971)

The Farmer's Market, No. 1
 stamped with the estate signature 'ELSIE
 PALMER PAYNE.' (lower right)
 oil on canvasboard
 12 x 16in

\$3,000 - 5,000

Provenance

Petersen Galleries, Beverly Hills, California, 1989.
 Private collection, Southern California.

Literature

J. Stern, E. P. Hatcher, *Elsie Palmer Payne
 (1884-1971)*, Beverly Hills, Petersen Galleries,
 1990, no. 24, p. 43, 81, half page black and
 white illustration.

The present work is one of at least two known
 versions of the original Los Angeles Farmer's
 Market painted by Elsie Payne.

A copy of the monograph *Elsie Palmer
 Payne (1884-1971)* by Petersen Galleries
 accompanies the lot.



122

122

ANNE MILLAY BREMER (1868-1923)

Portrait of a woman (A study for *The Year's
 At the Spring*)
 signed 'A.M. Bremer-' (along the hem)
 conté crayon on paper
 45 x 22 1/2in
 Executed circa 1913.

\$1,000 - 1,500

Provenance

From the Collection of John H. Garzoli,
 San Rafael, California.

The present work is a study for *The Year's at
 the Spring*, a 7 x 7 foot oil on canvas mural
 completed in January 1914 for the lobby
 of San Francisco's Mount Zion Hospital.¹
 The mural depicts five women in an orchard
 with blossoming fruitwood, and the present
 figure is shown at far left. The mural was
 commissioned by Albert M. Bender, and its
 title was inspired by the Robert Browning
 poem of the same name.² *The Year's at the
 Spring* was described in the press as having
 'a direct message of cheerfulness, of life at
 the spring, at the time of hope and buoyancy
 and energy...a lithe little dancer disports in
 the presence of several fair damsels, who,
 individually, and as a group, are expressive of
 living rhythms of grace and beauty.'³

¹ G. Hailey, E. H. Schwartz (eds.), *California
 Art Research* (microfiche edition), WPA Project
 2874, O.P. 65-3-3632, First Series, Volume 7,
 1937, p. 98.

² M. Snipper, *A Survey of Art Work in the City
 and County of San Francisco*, San Francisco,
 San Francisco Art Commission, 1953, no. 539.

³ Hailey, Schwartz, p. 98.

123

CHARLES GRIFFIN FARR (1908-1997)

Bathers in a Pine Forest

signed 'Farr' (lower left)

oil on canvas stretched over Masonite

30 x 24in

Painted in 1946.

\$4,000 - 6,000

Provenance

Jose Lambert, San Francisco, California.

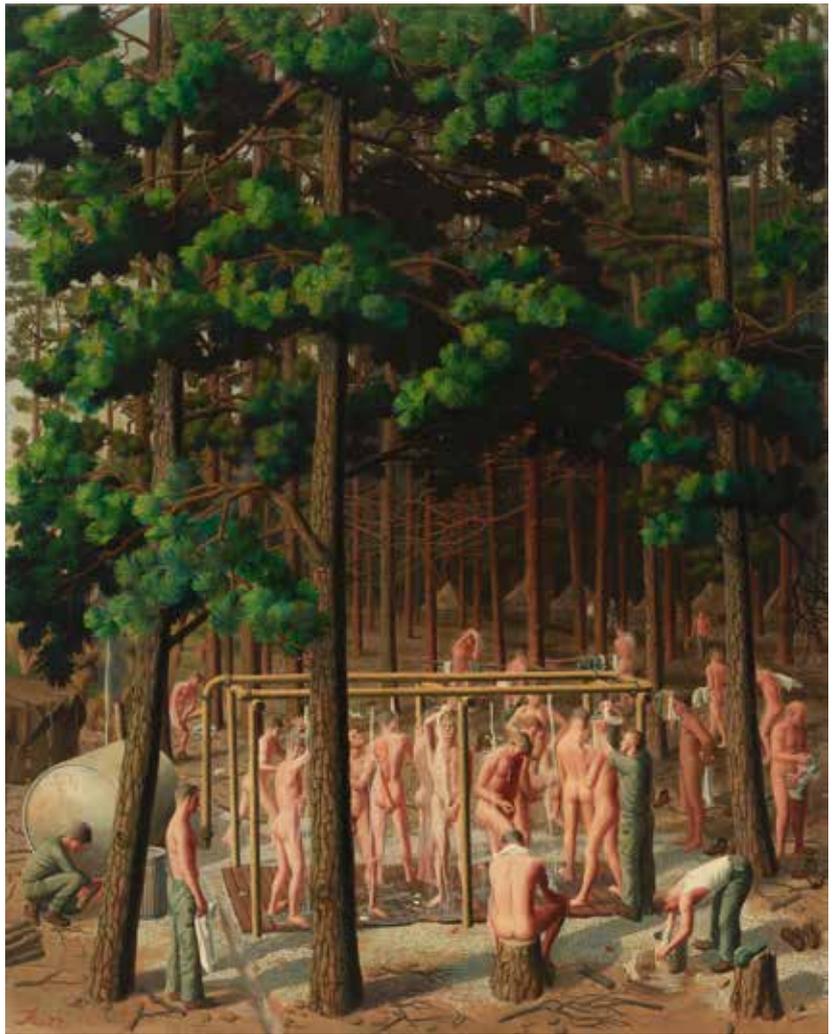
Charles Campbell Gallery, San Francisco, California.

Property of Montgomery Bird Woods, San Francisco, California.

Exhibition

Oakland, The Oakland Museum, *Charles Griffin Farr*, March 24 - May 20, 1984.

The lot is accompanied by a preparatory graphite and charcoal work on paper, *Study for Bathers in a Pine Forest*.



123

124

JESSIE ARMS BOTKE (1883-1971)

Three tropical birds

signed 'JESSIE ARMS BOTKE' (lower center)

oil and gold leaf on Masonite

7 5/8 x 9in

\$4,000 - 6,000

Provenance

Private collection, Southern California.



124



125

125

PHIL DIKE (1906-1990)

Harbor Symphony
 signed 'Phil Dike' (lower right)
 watercolor on paper laid down on board
 28 3/8 x 21 1/2in
 Painted circa 1960.

\$4,000 - 6,000

Provenance

with Stary-Sheets Art Gallery, Irvine, California.



126

126

PHIL DIKE (1906-1990)

Figures (Three Women by the Shore)
 signed 'Phil Dike' (lower center), signed again and titled 'Phil Dike'
 (on the reverse)
 oil on Masonite
 20 1/2 x 10 3/4in

\$3,000 - 5,000

Provenance

Del Monte Fine Art, Carmel, California.
 Private collection, Southern California.



127



127



128



128

127

JADE FON (1911-1983)

Brentwood Church; Mendocino Church (a group of two)
Brentwood signed '-Jade Fon-' (lower right); *Mendocino* signed
 'Jade Fon- A.W.S.' (lower right)
 each watercolor on paper
 each 22 x 30in

\$3,000 - 5,000

Provenance

From the Collection of John H. Garzoli, San Rafael, California.

128

JADE FON (1911-1983)

Foggy Harbor; San Francisco Bay from Oakland Hills (a group of two)
Harbor signed 'Jade Fon, A.W.S.' (lower left); *Bay* signed 'Jade Fon
 AWS' (lower right)
 each watercolor on paper
Harbor 15 x 22in; *Bay* 14 7/8 x 22in
Bay unframed

\$2,000 - 3,000

Provenance

From the Collection of John H. Garzoli, San Rafael, California.



129



129



130



130

129

JADE FON (1911-1983)

Clam Digger, Oakland Estuary; Lone Fisherman (a group of two)

Clam signed 'Jade Fon, A.W.S.' (lower left); Fisherman signed

'Jade Fon AWS' (lower right)

each watercolor on paper

Clam 15 x 22in; Fisherman 22 x 30 1/4in

Fisherman unframed

\$3,000 - 5,000

Provenance

From the Collection of John H. Garzoli, San Rafael, California.

130

JADE FON (1911-1983)

Art Class, Oakland Estuary; Pier, Fort Baker (a group of two)

Art signed 'JADE FON A.W.S.' (lower left); Pier signed

'Jade Fon - A.W.S.' (lower left)

each watercolor on paper

Art 15 x 22in; Pier 22 x 30in

\$4,000 - 6,000

Provenance

From the Collection of John H. Garzoli, San Rafael, California.

131

BARSE MILLER (1904-1973)

Playa del Rey
signed, dated and titled 'Barse Miller- 1939'
(lower right)
watercolor on paper
14 x 20 1/2in
Painted in 1939.

\$4,000 - 6,000



131

132

JOHN WHORF (1903-1959)

Rescue at Sea; Spring landscape with houses
(double-sided)
Rescue signed 'John Whorf' (lower right);
Landscape unsigned.
watercolor and graphite on paper
sheet 15 1/4 x 22in

\$3,000 - 5,000

Provenance

Private collection, Massachusetts.
Sale, Bonhams & Butterfields, Los Angeles
and San Francisco, California and American
Paintings and Sculpture, December 8, 2004,
lot 76.
Private collection, Southern California.



132



133



134

133

SCOTT CHRISTENSEN (BORN 1962)

Fields of Green

signed 'Christensen ©-' (lower left) and titled on a label (on the reverse)

oil on canvas

16 x 24in

\$4,000 - 6,000

Provenance

Private collection, Southern California.

134

W. JASON SITU (BORN 1949)

Santa Monica Breeze

signed and dated 'WJ Situ 2009' (lower right), signed again and titled (on the reverse)

oil on canvas

18 x 24in

Painted in 2009.

\$3,000 - 5,000

Provenance

Private collection, Southern California.



135

PAUL GRIMM (1891-1974)

Desert landscapes, including Near La Quinta (a group of four)
two signed 'P. Grimm' (lower left), two signed 'Paul Grimm'
(lower right and lower left, respectively)

each oil on artist board

each 9 x 12in

each unframed

\$4,000 - 6,000



136

136

PO-PIN LIN (BORN 1970)

Sliding into Sunset
signed 'Po-Pin Lin' (lower right) and titled
on a label (on the reverse)
oil on canvas
24 x 30in

\$3,000 - 5,000

Provenance

Private collection, Southern California.

Exhibited

Pasadena, Pasadena Museum of California
Art, California Art Club 96th Annual Gold
Medal Juried Exhibition, April 28 - May 10,
2007.

The present work depicts a view down
California Street in San Francisco.



137

137

JUNN ROCA (BORN 1948)

Santa Monica Beach Scene
signed and dated 'Junn Roca '07' (lower right)
oil on canvas
20 x 30in
Painted in 2007.

\$3,000 - 5,000

Provenance

Private collection, Southern California.



138

138

**CHESLEY KNIGHT BONESTELL
(1888-1986)**

A panoramic view of the San Francisco Bay and Treasure Island
signed 'CHESLEY BONESTELL' (lower right)
oil on canvasboard
21 1/2 x 48in

\$8,000 - 12,000

Provenance

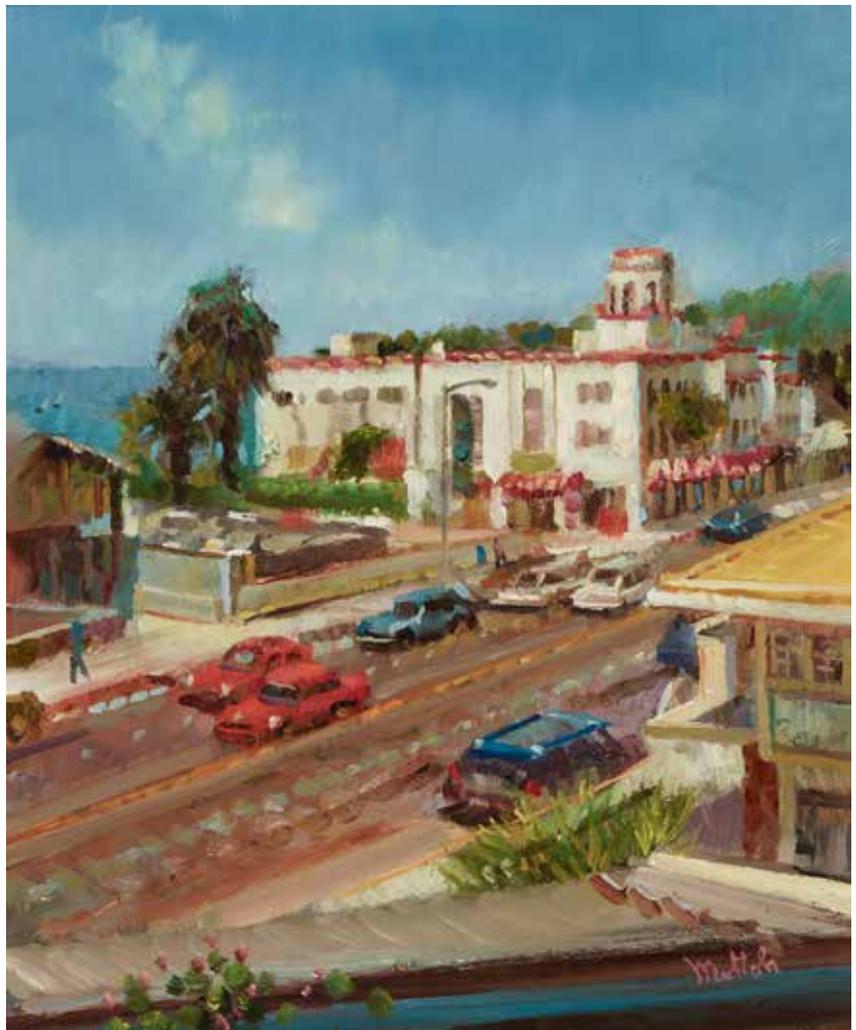
Stecher Traung Schmidt Co. Lithographers,
San Francisco, California.
Gift from the above *circa* 1970.
Private collection, Northern California,
by family descent.

139

FILASTRO MOTTOLA (1915-2008)

View of Laguna Hotel from the Aegean
Restaurant
signed 'Mottola' (lower right) and signed
and titled (on the reverse)
oil on board
12 x 10in

\$3,000 - 5,000



139



140

140

PETER MCINTYRE (1910-1995)

Totem Poles - Vancouver, British Columbia
signed 'PETER MCINTYRE' (lower right) and
inscribed 'No. 52 Vancouver' (on the reverse)
tempera and ink on illustration board
26 x 29in

\$5,000 - 7,000

Provenance

with Miner's Gallery Americana, Carmel,
California.
Private collection, Northern California.

Literature

P. McIntyre, *Peter McIntyre's West*, Lane
Magazine & Book Co., Menlo Park, 1970,
pl. 52, color illustration.

In *Peter McIntyre's West*, McIntyre writes of
the present work: "The totem poles in Stanley
Park stare out of the past at the modern
skyline of the city of Vancouver, spanning the
efforts of men that mark a country's history."



141

141

SYDNEY LAURENCE (1865-1940)

Ship at full steam
signed with partial signature 'Sy' (lower right)
oil on academy board
16 x 7 7/8in

\$4,000 - 6,000



142



143

142
MAGNUS COLCORD HEURLIN (1895-1986)
 Eskimo Whaling Scene
 signed 'C. Heurlin' (lower right)
 oil on canvas
 27 x 36 1/4in

\$15,000 - 25,000

Provenance
 Private collection, Alaska.

143
THEODORE ROOSEVELT LAMBERT (1905-1960)
 Tanalion Falls, Tanalion River, Lake Clark, Alaska
 signed and dated 'T.R. Lambert 1959' (lower left) and titled
 (on the stretcher bar)
 oil on canvas
 18 x 24in
 Painted in 1959.

\$4,000 - 6,000



144

THEODORE WORES (1859-1939)

Fruit seller, Samoa

signed 'Theodore Wores.' with a signature
and date pentimento

'April 1902' (upper right), titled (on the reverse)

oil on canvasboard

16 x 10in

Painted in 1902

\$5,000 - 7,000

Provenance

Private collection, Hawaii, prior to June 2009.

Private collection, California.

Theodore Wores was born in San Francisco in 1860, and began artistic training at the young age of 12. When the San Francisco School of Design opened in 1874, he was one of the first students to enroll. He later went to München to study at the Royal Academy, and subsequently studied with Toby Rosenthal, William Merritt Chase, Frank Duveneck and James Abbott McNeill Whistler.

In 1881, Wores returned to San Francisco and began painting Chinatown subjects. Wores was a sensitive man with a quest for knowledge. He was never satisfied with superficial impressions and endeavored to learn as much as he could about any place or person he selected to paint. He had a facility for languages and spoke a total of eight, including Japanese and Cantonese. Wores visited Hawaii and Samoa in 1901 and 1902. He left Hawaii and traveled to Samoa, where he found a culture closer to his romantic idea of an idyllic South Seas setting.

His palette during his early career held the characteristics of the München School and evolved later into the lighter shades of Impressionism. *Fruit Seller*, while painted with Impressionistic brushstrokes, still points to the color preferences of his early München training.

145

**DAVID HOWARD HITCHCOCK
(1861-1943)**

A village scene
signed 'D. HOWARD HITCHCOCK'
(lower left)
oil on canvasboard
10 1/2 x 13 1/4in

\$6,000 - 8,000

Provenance

Private collection, Washington.



145

146

**DAVID HOWARD HITCHCOCK
(1861-1943)**

Lush country lane
signed and dated 'D. Howard Hitchcock
1890' (lower right)
oil on canvas
18 x 12in
Painted in 1890.

\$4,000 - 6,000

Provenance

Private collection, Cincinnati, Ohio.



146



147

JOSEPH HENRY SHARP (1859-1953)

On the Blackfoot Reservation, Canadian Border, Montana
signed 'J.H. Sharp' (lower right) and inscribed (on the reverse)
oil on board
10 x 14in

\$15,000 - 25,000

Provenance

Fenn Galleries Ltd., Santa Fe, New Mexico.
Private Collection, Houston, Texas and Carmel, California.

An inscription on the reverse reads: "On the Blackfoot Reservation,
Canadian Border. Mont. Where I fish! The Gt. Northern RR crosses
this divide at base of peak -"



148

JOSEPH HENRY SHARP (1859-1953)

Wild Plum Blossoms, Taos Mountains, New Mexico
signed 'JH Sharp' (lower right) and inscribed (on the reverse)
oil on canvasboard
9 3/4 x 13 3/4in

\$15,000 - 25,000

Provenance

Fenn Galleries Ltd., Santa Fe, New Mexico.
Private collection, Houston, Texas and Carmel, California.

An inscription on the reverse reads: "Wild Plum Blossoms, Apr, Taos Mountains, New Mex. The Indians live at the base of the mountain, about 3-4 miles from our home in the village of Taos. Wild plum blossoms and flowers all the way in the Spring - dust in the Summer!"



149



150

149

CARL OSCAR BORG (1879-1947)

Along the rim of the Grand Canyon
signed 'Carl Oscar Borg' (lower left)
oil on board
25 x 30in

\$7,000 - 9,000

Provenance

Private collection, Southern California.

150

PORFIRIO SALINAS (1910-1973)

A field of bluebonnets
signed and dated 'Porfirio Salinas - 1965' (lower left)
oil on canvas
12 x 16in
Painted in 1965.

\$8,000 - 12,000

Provenance

Private collection, Texas.



151

BIRGER SANDZÉN (1871-1954)

Pines by the Sea

signed 'Birger Sandzén' (lower right), signed again, titled and inscribed 'Birger Sandzen / Lindsborg, Kansas / Skara / Sweden 1924' (on the stretcher)

oil on canvas

14 x 16in

Painted in 1924.

\$15,000 - 20,000

Provenance

Robert L. Parson Fine Art, Taos, New Mexico.

Private collection, Southern California.



152

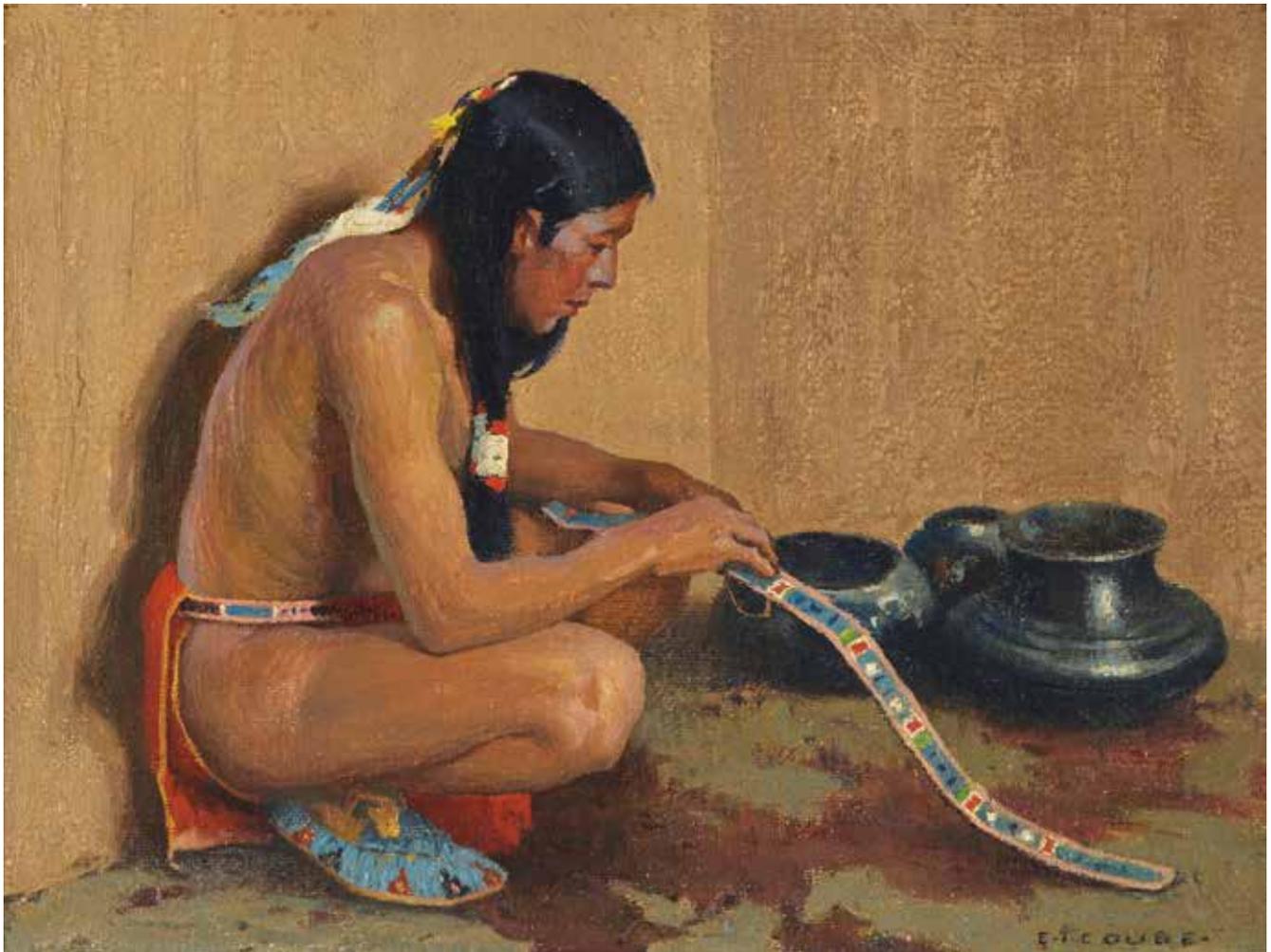
NICOLAI FECHIN (1881-1955)

The Rock House
signed 'N. Fechin' (lower right)
oil on canvas
9 7/8 x 14 3/4in
Painted *circa* 1939.

\$30,000 - 50,000

Provenance

The artist.
Lorena Virginia (née Lloyd) Montgomery (1867-1959), Los Angeles
and Simi Valley, California, from the above.
Berenice (née Montgomery) Strathearn, Simi Valley, California,
by family descent.
David L. Strathearn, Sr., Simi Valley, California, by family descent.
Private collection, Southern California, by family descent.



153

EANGER IRVING COUSE (1866-1936)

The Belt Maker

signed 'E-I-COUSE.' (lower right)

oil on canvas

12 x 16in

\$30,000 - 50,000

Provenance

The artist.

S. Howard Young (1878-1972), St. Louis, Missouri, 1929, from the above.

Lorena Virginia (née Lloyd) Montgomery (1867-1959), Los Angeles and Simi Valley, California, possibly from the above.

Berenice (née Montgomery) Strathearn, Simi Valley, California, by family descent.

David L. Strathearn, Sr., Simi Valley, California, by family descent.

Private collection, Southern California, by family descent.

According to Virginia Couse Leavitt, the artist's granddaughter, the model depicted is Ben Lujan who was E.I. Couse's favorite from Taos Pueblo. The belt and moccasins depicted are a part of Couse's personal collection and still on view in his studio.

We wish to thank Ms. Leavitt for her kind assistance in cataloguing this lot. This painting will be included in her forthcoming catalogue raisonné of the artist's work.



154

154

NICOLAI FECHIN (1881-1955)

Portrait of Berenice Montgomery Strathearn
signed with initials 'N.F.' (lower right)
charcoal on paper
sheet 16 3/4 x 12 3/4in

\$6,000 - 8,000

Provenance

The artist.

Lorena Virginia (née Lloyd) Montgomery
(1867-1959), Los Angeles and Simi Valley,
California, from the above.

Berenice (née Montgomery) Strathearn,
Simi Valley, California, by family descent.

David L. Strathearn, Sr., Simi Valley, California,
by family descent.

Private collection, Southern California,
by family descent.



155

155

JIM NORTON (BORN 1953)

Indian Carrying a spear
signed 'Jim C. Norton CA' (lower left)
oil on board
16 x 12in

\$3,000 - 5,000



156

JAN MATULKA (1890-1972)

Rodeo Rider

stamped with the estate signature 'Matulka' (on the reverse)

oil on canvas

19 3/4 x 23 3/8 in

Painted circa 1917-1920.

\$12,000 - 18,000

Provenance

Estate of the artist.

Owings-Dewey Fine Art, Santa Fe, New Mexico.

Sale, Christie's, Los Angeles, California, Western and American Paintings, Drawings and Sculpture, November 16, 2005, lot 43.

Private collection, Montana.



157

CHARLES MARION RUSSELL (1864-1926)

Medicine Whip

inscribed with skull insignia 'CMR 1911' (on the base)
and 'Cal. Br. Foundry, L.A.' (along the base)

bronze

9 3/4in high

Modeled in 1911.

\$70,000 - 100,000

Provenance

Private collection, Switzerland.

Trade, Geneva, Switzerland.

Acquired by the present owner from the above, circa 2015.

Literature

R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994,
pp. 190-93, no. R-10, other examples illustrated.

The model for the present work was copyrighted by Charles Russell on July 21, 1911, as *Mounted Indian*. He described the work as an "Indian riding [a] horse with a single thong for [a] bridle and bit." (R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994, p. 190) The work is believed to illustrate a Blackfoot Indian on horseback carrying a medicine pipe and bundle across the front of his saddle. Lieutenant James H. Bradley, an observer of the Blackfeet in Montana, explained, "their owners were called pipe stem bearers, and the position was one of great distinction." During the artist's lifetime, Russell also titled the work *Mounted Blackfoot*. It wasn't until after the artist's death, when copyrighted again by the artist's wife, Nancy Russell, was the title *Medicine Whip* assigned and henceforth exhibited as such. (ibid, pp. 190-91)

Rick Stewart, Charles Russell scholar, estimates that approximately nine lifetime casts exist of *Medicine Whip*. The present work is likely one of the later casts that were made under Nancy Russell's supervision. Another example from this posthumous, limited edition is in the collection of the Amon Carter Museum of Art, Fort Worth, Texas. Other examples of the bronze can be found in the collection of the Gilcrease Museum, Tulsa, Oklahoma, the Montana Historical Society, Helena, Montana, and the National Cowboy & Western Heritage Museum, Oklahoma City, Oklahoma.



158

CHARLES MARION RUSSELL (1864-1926)

Watcher of the Plains

inscribed with skull insignia 'CMRussell 1901 / ©' (on the base)

and 'Calif. Art. Bronze. Fny. L.A.' (along the base)

bronze with dark brown patina

11 3/4in high

Modeled in 1901; cast circa 1926-34.

\$40,000 - 60,000

Provenance

Private collection, Switzerland.

Trade, Geneva, Switzerland.

Acquired by the present owner from the above, circa 2015.

Literature

R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994, pp. 336-40, no. R-41, other examples illustrated.

Nancy Russell, the artist's wife, once described the present work and its subject, a Piegan scout of the Blackfoot raiding party: "You can tell the wind is blowing softly. He has a sawed-off flintlock gun or fewk. In his belt is his medicine bag. The buffalo robe that he wore has slipped from his body and he is seated on it. From his wrists hangs an elk horn quirt. He is wearing a wolf skin cap." (R. Stewart, *Charles M. Russell: Sculptor*, Fort Worth, Texas, 1994, p. 337) When Russell first created the painted plaster of *Watcher of the Plains* in 1901, he produced several other variations of the subject, altering the details of each, to share with friends and family. Though modeled years earlier, the work was eventually cast in bronze much later.



159

JAMES E. BAMA (BORN 1926)

Francis Setting Eagle - Oldest Living Arapahoe, Wind River Reservation, Wyoming
signed and dated 'Bama '76' (lower left) and titled, signed and dated (on the reverse)
oil on board
20 x 24in
Painted in 1976.

\$20,000 - 30,000

Provenance

Knoedler Galleries, New York, New York.
Coe Kerr Gallery, Inc., New York, New York.
The Voogd Family Trust, Laguna Beach, California.

Exhibited

Cody, Wyoming, *Anonymous exhibition*, Buffalo Bill Historical Center, May 1 - July 18, 1977.



160

JAMES E. BAMA (BORN 1926)

An Arapahoe Woman, Wind River Reservation, Wyoming
signed 'Bama '76' (lower right) and titled, signed and dated
(on the reverse)

oil on board

17 1/2 x 16in

Painted in 1976.

\$15,000 - 20,000

Provenance

Knoedler Galleries, New York, New York.

Coe Kerr Gallery, Inc., New York, New York.

The Voogd Family Trust, Laguna Beach, California.

Exhibited

Cody, Wyoming, *Anonymous exhibition*, Buffalo Bill Historical Center,
May 1 - July 18, 1977.



161

JAMES ELWOOD REYNOLDS (1926-2010)

Bluffin'

signed 'James Reynolds' (lower right)

oil on canvas

20 x 30in

Painted in 1992.

\$10,000 - 15,000

Provenance

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

From the Collection of Mrs. Anita Doherty, Beverly Hills, California.



162

G. (GERALD HARVEY JONES) HARVEY (1933-2017)

Spinnin' Yarns

signed, inscribed and dated 'G. HARVEY / AUSTIN / 1970' (lower left)

oil on canvas

30 x 40in

Painted in 1970.

\$20,000 - 30,000

Provenance

Private collection, Texas.



163

WILSON HURLEY (1924-2008)

How Summer Ends

signed 'Wilson Hurley' (lower right)

oil on linen affixed to honeycomb aluminum panel

50 x 80in

Painted in 2003.

\$20,000 - 30,000

Provenance

The artist.

Nedra Matteucci Galleries, Santa Fe, New Mexico, 2003.

Private collection, Houston, Texas and Carmel, California.

We wish to thank Rosalyn Hurley, author of the forthcoming monograph on the artist and archivist for the Wilson Hurley online catalogue raisonné, for her kind assistance with cataloging the lot. The work is recorded as no. 2003-17 in the Wilson Hurley online catalogue raisonné.



164

WILSON HURLEY (1924-2008)

The Yellowstone off Point Sublime
signed 'Wilson Hurley' (lower left)
oil on linen affixed to honeycomb aluminum panel
48 x 60in
Painted in 1999.

\$30,000 - 50,000

Provenance

The artist.
Nedra Matteucci Galleries, Santa Fe, New Mexico, 1999.
Fenn Galleries Ltd., Santa Fe, New Mexico.
Private collection, Houston, Texas and Carmel, California.

We wish to thank Rosalyn Hurley, author of the forthcoming monograph on the artist and archivist for the Wilson Hurley online catalogue raisonné, for her kind assistance with cataloging the lot. The work is recorded as no. 99-17 in the Wilson Hurley online catalogue raisonné.



165

165

MICHAEL COLEMAN (BORN 1946)

Indian Encampment in Sunset
signed 'Michael Coleman' (lower right)
oil on canvas affixed to board
27 1/2 x 34 1/2in

\$6,000 - 8,000

Provenance

Private collection, Houston, Texas and
Carmel, California.



166

166

MICHAEL COLEMAN (BORN 1946)

Elephant
signed and inscribed 'Michael Coleman © /
To Doug Scandrol PH In memory of an
elephant that died on a night like this. MIKE'
(lower right)
oil on Masonite
22 x 28in

\$2,000 - 3,000

Provenance

Property of an Important Private Collection,
Northern California.

167

RUSS VICKERS (1923-1997)

The Gathering of Tribes
signed 'Russ Vickers' (lower right) and titled,
dated, and signed (on the reverse)
oil on canvas
18 x 24in
Painted in 1974.

\$3,000 - 5,000

Provenance

Private Collection, Northern California.



167

168

FRANCIS HENRY BEAUGUREAU (1920-1991)

Indians galloping
signed 'Beaugureau' (lower right)
oil on canvas
30 x 38in

\$2,000 - 3,000

Provenance

Property of an Important Private Collection,
Northern California.



168



169

169

JIM NORTON (BORN 1953)

In the Setting Sun

signed 'Jim C. Norton CA' (lower left)
and titled, signed and dated '2005 ©'
(on the reverse)

oil on board

12 x 9in

Painted in 2005.

\$3,000 - 5,000



170

170

GORDON COUTTS (1875-1937)

Desert Prospector

signed 'Gordon Couitts' (lower left),
signed again and titled (on the reverse)

oil on canvas

24 x 28in

\$3,000 - 5,000

Provenance

From the Collection of Mrs. Anita Doheny,
Beverly Hills, California.



171

WILSON HURLEY (1924-2008)

Sunset at San Ysidro
signed 'Wilson Hurley' (lower left)
oil on canvas
30 x 48in
Painted in 1997.

\$15,000 - 25,000

Provenance

The artist.
Fenn Galleries Ltd., Santa Fe, New Mexico, 1997.
Private collection, Houston, Texas and Carmel, California.

We wish to thank Rosalyn Hurley, author of the forthcoming monograph on the artist and archivist for the Wilson Hurley online catalogue raisonné, for her kind assistance with cataloging the lot. The work is recorded as no. 97-01 in the Wilson Hurley online catalogue raisonné.



172

WILSON HURLEY (1924-2008)

September Thunderhead
signed 'Wilson Hurley' (lower left)
oil on canvas
52 x 84in
Painted in 1989.

\$20,000 - 30,000

Provenance

The artist.
Fenn Galleries Ltd., Santa Fe, New Mexico, 1991.
Private collection, Houston, Texas and Carmel, California.

We wish to thank Rosalyn Hurley, author of the forthcoming monograph on the artist and archivist for the Wilson Hurley online catalogue raisonné, for her kind assistance with cataloging the lot. The work is recorded as no. 89-20 in the Wilson Hurley online catalogue raisonné.



173

173

**CHARLES HENRY HUMPHRISS
(1867-1934)**

The Warrior
inscribed 'Chas. H. Humphriss 1904'
(on base) and with the foundry mark 'ROMAN
BRONZE WORKS N-Y-' (along edge of base)
bronze with light brown patina
16 1/4in high
Modeled and cast in 1904.

\$6,000 - 8,000

Provenance

Private collection, Connecticut, by descent.

174

HARRY JACKSON (1924-2011)

Washakie II, First State
inscribed '© Harry Jackson 1981/WAII 1ST 5'
and stamped with foundry mark 'WFS/ITALIA'
(on the reverse)
bronze with dark brown patina
17 1/2 high, mounted to a stone base
Executed in 1981.

Literature

J. Walker, et al., *Harry Jackson: Forty Years of
His Work, 1941-81*, New York, 1981, pp. 106,
115, another example illustrated.
Harry Jackson Studios, Sales Catalogue,
1986, p. 32, another example illustrated.

\$2,000 - 3,000

According to the Harry Jackson Studios List
of Published Sculptures and Commissions,
the present work was cast in an edition of 100
with 5 artist models.

END OF SALE



174

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ALLAN HOUSER

Chiricahua Apache, (1914-1994)
"Appaloosa," 1980
Bronze, edition 9/10

Provenance

The LD "Brink" Brinkman Collection, Kerrville, Texas

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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)

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

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

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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.

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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 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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation 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/25297 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

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.

Auction Results

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

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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	Sale date: August 6, 2019
Sale no. 25297	Sale venue: Los Angeles
General Bid Increments:	
\$10 - 200by 10s	\$10,000 - 20,000by 1,000s
\$200 - 500by 20 / 50 / 80s	\$20,000 - 50,000by 2,000 / 5,000 / 8,000s
\$500 - 1,000by 50s	\$50,000 - 100,000by 5,000s
\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s
\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion
\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____	
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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

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

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

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: _____

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

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New York
Sherri Cohen
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Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222 Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094 Darren Sutherland
+1 212 461 6531

Los Angeles

Catherine Williamson
+1 323 436 5442

San Francisco

Adam Stackhouse
+1 415 503 3266

British & European Glass

London
John Sandon
+44 20 7468 8244

British Ceramics

London
John Sandon
+44 20 7468 8244

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299

New York

Bruce MacLaren
+1 917 206 1677

Los Angeles

Rachel Du
+1 323 436 5587

San Francisco

Dessa Goddard
+1 415 503 3333

Hong Kong

Xibo Wang
+852 3607 0010

Sydney

Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao,
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Mark Fisher
+1 323 436 5488
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Caitlyn Pickens
+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast

Asian Art
New York
Mark Rasmussen
+1 917 206 1688
Hong Kong
Edward Wilkinson
+852 2918 4321

Islamic & Indian Art

London
Oliver White
+44 20 7468 8303

Japanese Art

London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Camille Barbier
+1 212 644 9035
Los Angeles
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Paul Redmayne
+852 3607 0006

Marine Art

London
Veronique Scorer
+44 20 7393 3962

Mechanical Music

London
Jon Baddeley
+44 20 7393 3872

**Modern & Contemporary
African Art**

London
Giles Peppiatt
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New York
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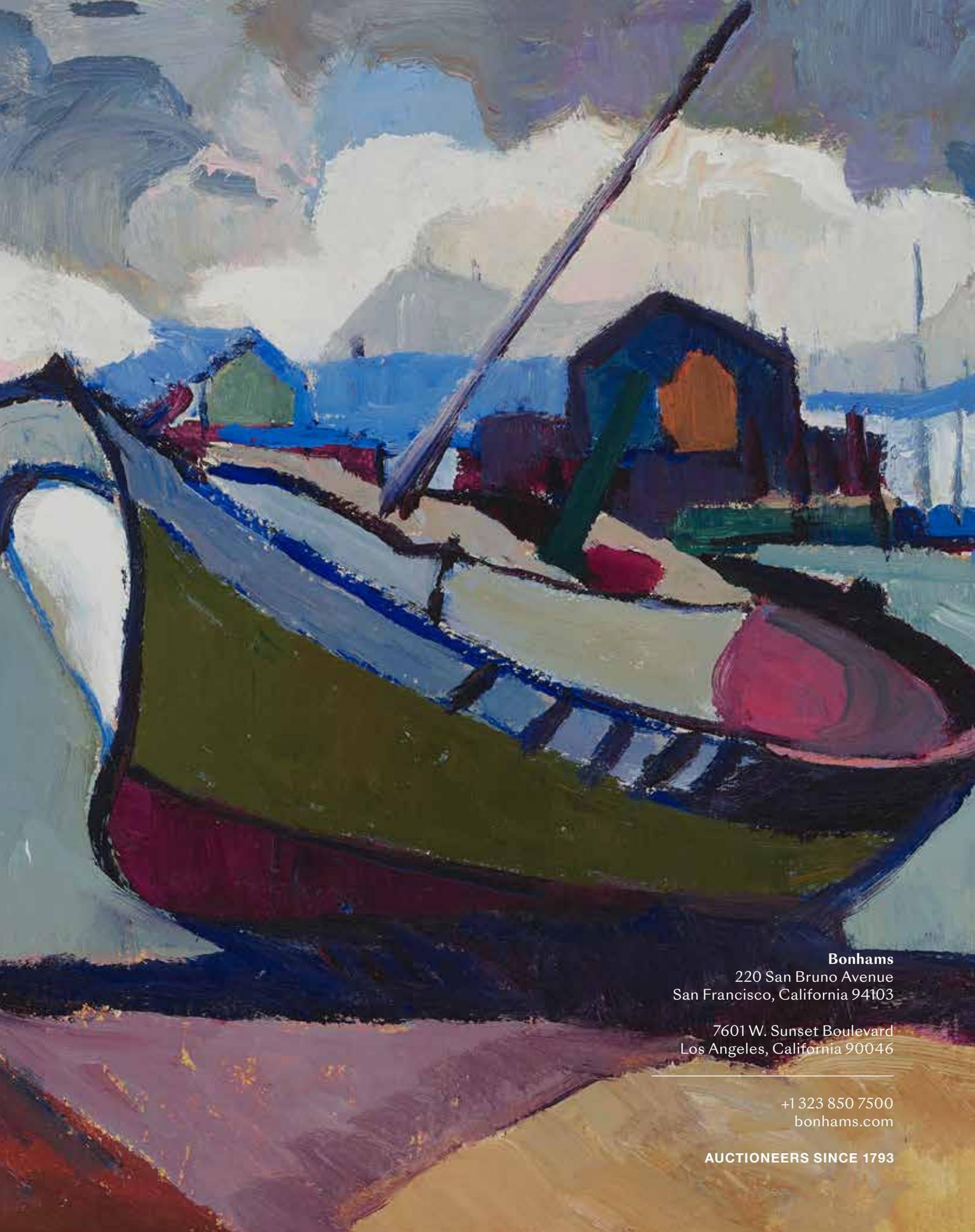
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