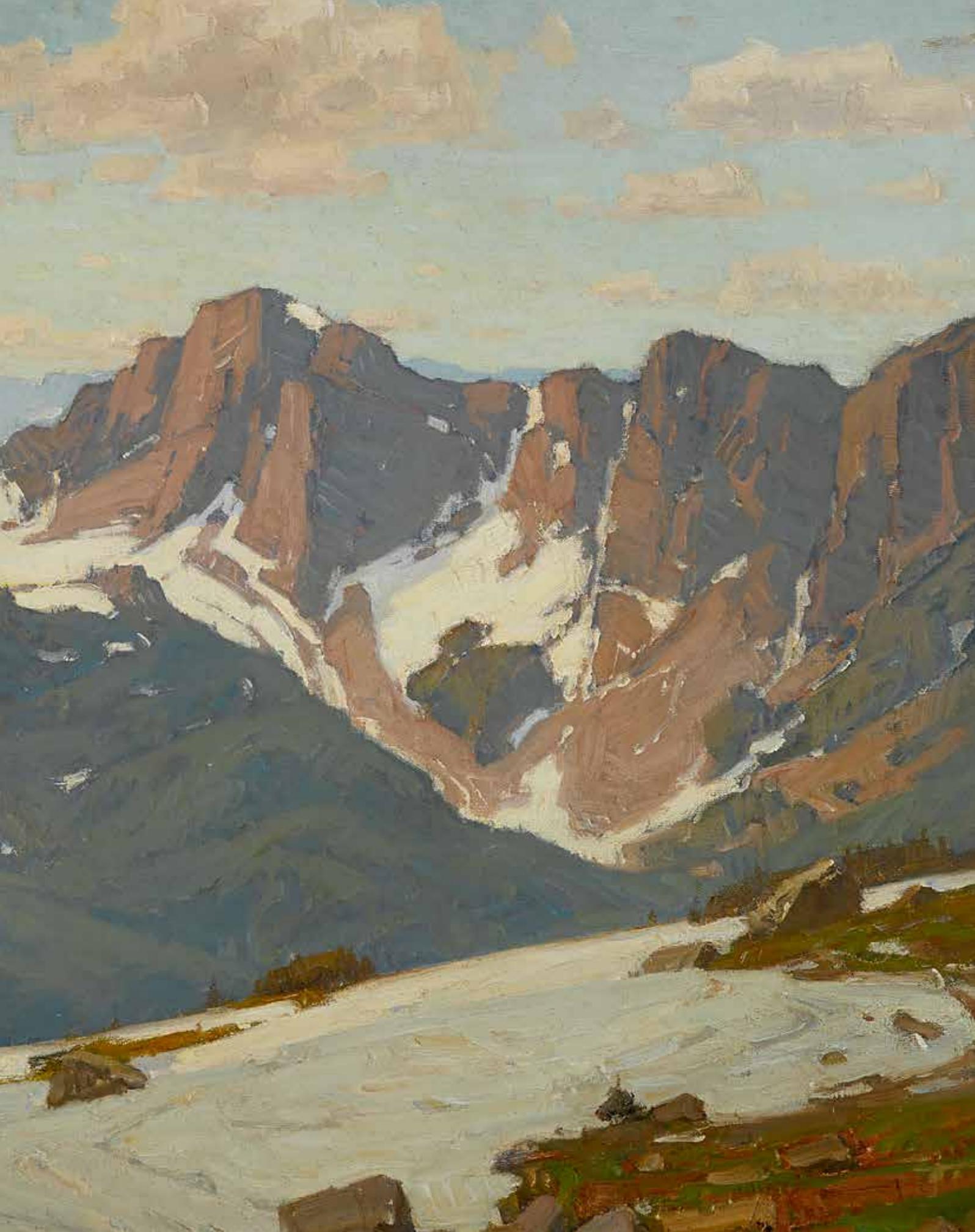


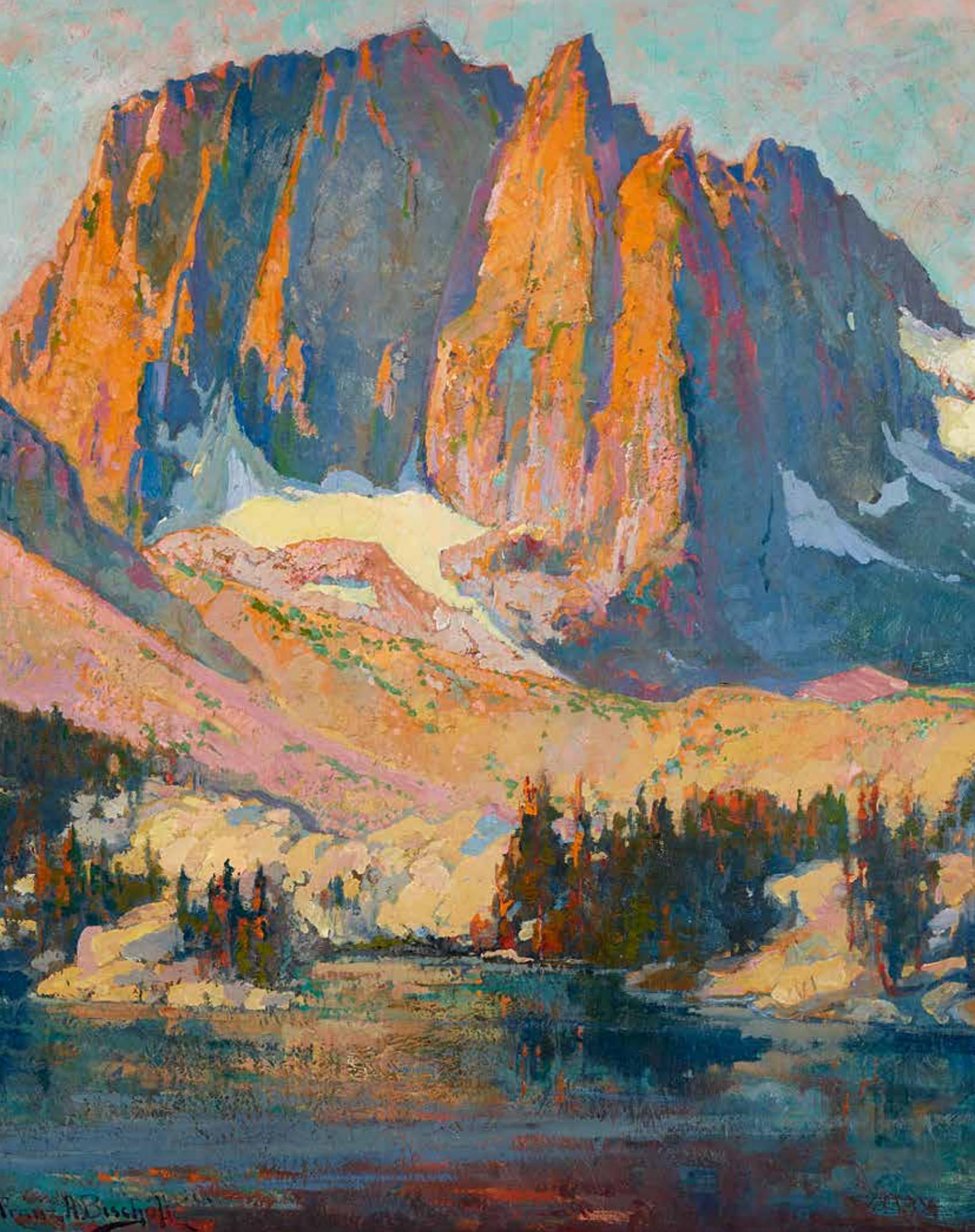
**CALIFORNIA AND WESTERN
PAINTINGS & SCULPTURE**

Tuesday April 11, 2017
Los Angeles and San Francisco

Bonhams







CALIFORNIA AND WESTERN PAINTINGS & SCULPTURE

Tuesday April 11, 2017 at 6pm
Los Angeles and San Francisco

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INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 18
Inside front cover: Lot 53
Opposite page: Lot 42
Inside back cover: Lot 41
Back cover: Lot 143

PROPERTY COLLECTION NOTICE

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1

JULIAN RIX (1850-1903)

Winter in the Yosemite Valley
 signed 'Julian Rix' (lower right), titled on a label (affixed to the reverse)
 oil (en grisaille) on paperboard
 12 3/4 x 18 1/2in
 overall: 17 x 23 1/2in
 Painted circa 1888

US\$4,000 - 6,000

Literature

John Muir, ed., *Picturesque California: the Rocky Mountains and the Pacific slope; California, Oregon, Nevada, Washington, Alaska, Montana, Idaho, Arizona, Colorado, Utah, Wyoming, etc.*, Vol. 2, New York: J. Dewing Pub. Co., 1888, p. 89 (full page photogravure).

Picturesque California was as ambitious of a publishing project as its content. Inspired in part by the commercial success of *Picturesque America*, San Francisco publisher James Dewing set out to produce the most comprehensive travelogue of the far West at that time.¹ It was originally sold by subscription in thirty volumes, and featured over 800 illustrations by leading Western landscape artists, such as Albert Bierstadt and Julian Rix, reproduced in a variety of print processes.

Dewing commissioned the naturalist John Muir to be *Picturesque California's* editor and lead author. Muir contributed six of the 26 articles on regions that he explored in-depth, such as the High Sierras, the Cascades, and the Yosemite Valley, as illustrated in the present work.

In the pages that precede this work, Muir's vivid description of a fast-moving snowstorm may be seen as aptly setting the stage for Rix's crystalline view of the Valley:

'In December comes the snow, or perhaps in November. The clouds descending clasp the mountains from base to summit. Then follows an interval of brooding stillness. Small flakes or single crystals at length appear, glinting gently in zigzags and spirals in the dull gray sky. As the storm progresses the thronging flakes darken the air, and soon the rush and roar and deep muffled booming of avalanches are heard; but we try in vain to catch a glimpse of their noble currents until rifts occur in the clouds and the storm ceases.'²

¹ Sue Rainey, "Picturesque California: How Westerners Portrayed the West in the Age of John Muir," *Common-Place: The Interactive Journal of Early American Life*, April 2007, Vol. 7, no. 4.

² John Muir, ed., *Picturesque California: the Rocky Mountains and the Pacific slope; California, Oregon, Nevada, Washington, Alaska, Montana, Idaho, Arizona, Colorado, Utah, Wyoming, etc.*, Vol. 2, New York: J. Dewing Pub. Co., 1888, p. 74.



2

WILLIAM KEITH (1838-1911)

View of Mission Dolores
signed 'W. Keith' (lower right)
oil (en grisaille) on canvas
14 x 22in
overall: 18 1/4 x 26 3/8in

US\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.
Thence by descent.
Private estate, Mill Valley, California.

The present work closely relates to another *en grisaille* painting of Mission Dolores by William Keith currently in the collection of the Society of California Pioneers, San Francisco.



3

**ALEXANDER FRANCIS HARMER
(1856-1925)**

Mission San Luis Rey
signed 'Alex.F.Harmer.' (lower right)
oil on canvas
18 x 24in
overall: 27 x 33in

US\$6,000 - 8,000

Provenance

Private collection, Hawaii.

The church depicted was founded in 1798 by Padre Fermín Francisco de Lasuén and built in 1811.



4

CYRENIUS HALL (1830-1904)

Bay of Rio de Janeiro
signed 'Cyrenius Hall' (lower left)
oil on canvas
15 1/8 x 30 1/4 in
overall: 23 1/4 x 38 3/4 in
Painted *circa* 1866

US\$4,000 - 6,000

Provenance

Private collection, New York.

Exhibited

Buffalo, New York, Buffalo Fine Arts Academy,
1871.



5

THOMAS HILL (1829-1908)

Yosemite Valley with Riders along the Valley Floor

signed 'T. Hill.' (lower left)

oil on canvas

12 x 18in

overall: 20 x 27in

US\$12,000 - 18,000

Provenance

Collection of William Benson Storey, Chicago, Illinois.

Thence by descent to the present owners.



6

GILBERT MUNGER (1837-1903)

El Capitan in a Gathering Storm

signed and dated 'Gilbert Munger 1876' (lower right)

oil on canvas

21 1/2 x 31in

overall: 28 1/2 x 38in

Painted in 1876

US\$40,000 - 60,000

Provenance

With Kennedy Galleries, New York, New York, 1987.

Literature

Michael D. Schroeder, "The Paintings of Gilbert Munger: Catalog of Works and Chronological Document Archive," no. 106, GilbertMunger.org.



7

7

CHARLES CHRISTIAN NAHL (1818-1878)

The Henderson Children
signed 'C. Nahl' (lower right)
oil on canvas
41 x 31in
overall: 51 1/2 x 41 1/2in

US\$4,000 - 6,000

Literature

Moreland L. Stevens, *Charles Christian Nahl: Artist of the Gold Rush, 1818-1878*, Sacramento: E.B. Crocker Art Gallery, 1976, p. 104.

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



8

8

MANNER OF ABBOTT HANDERSON THAYER (1849-1921)

Portrait of David
unsigned
oil on canvas
62 1/4 x 32in
overall: 70 x 40in

US\$4,000 - 6,000

Provenance

With Kennedy Galleries Inc., New York, New York.
Collection of Mr. and Mrs. John D. Rockefeller, 3rd, New York, New York.

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



9

THOMAS HILL (1829-1908)

Richard Ogden driving double team

signed 'T. Hill' (lower left)

oil on canvas

30 x 44in

overall: 39 1/4 x 53 1/2in

Painted *circa* 1875

US\$15,000 - 25,000

Provenance

Collection of Jeanie Ogden Abbot.

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



10

10

CHARLES ROLLO PETERS (1862-1928)

A Belvedere harbor view with Mt. Tamalpais beyond
signed 'Charles Rollo Peters' (lower left)

oil on canvas mounted to board

12 1/2 x 16in

overall: 19 x 22 3/4in

US\$7,000 - 9,000



11

11

GIUSEPPE CADENASSO (1858-1918)

The Golden Hour

signed 'G. Cadenasso' (lower left)

oil on burlap

25 x 30in

overall: 30 1/4 x 35 1/4in

US\$4,000 - 6,000

Provenance

Private collection, San Francisco, California.

Private collection, Corte Madera, California.

12

WILL SPARKS (1862-1937)

The Calaveras Bar, Old San Andreas
signed 'Will Sparks' lower right
oil on board
14 x 17in
overall: 18 3/4 x 21 3/4in

US\$8,000 - 12,000

Provenance

Private collection, Northern California.

There is an inscription which reads 'The Calaveras Bar, Old San Andreas - Made famous at the scene of the "Jumping Frog" story by Mark Twain.' on an old handwritten label on the reverse. 'For Mr. and Mrs. R.C. Rowland / A Merry Christmas / 1924' is also inscribed on an old card on the reverse.



12

13

GRANVILLE REDMOND (1871-1935)

Castle Point, Tiburon (Study)
signed 'Granville Redmond-' (lower left), titled and
signed (on the reverse)
oil on canvas board
8 x 9 7/8in
overall: 13 x 15in

US\$7,000 - 10,000

Provenance

Rabjohn & Morcom, San Francisco, California.

Exhibitions

Bohemian Club, San Francisco, California, n.d.



13



14

PERCY GRAY (1869-1952)

South of the Big Sur
signed and dated 'Percy Gray 1926' (lower left)
watercolor on paper
16 x 20in
overall: 20 1/2 x 24 1/2in
Painted in 1926

US\$8,000 - 12,000

Provenance

The Estate of Eileen R. Fletcher, New York.



15

PERCY GRAY (1869-1952)

Eucalyptus in Marin County

signed 'Percy Gray' (lower left)

watercolor on paper

19 x 27in

overall: 30 x 38in

US\$20,000 - 30,000

Provenance

With The North Point Gallery, San Francisco, California.



16

THEODORE WORES (1859-1939)

San Francisco Sand Dunes and Lake Merced
signed and dated 'Theodore Wores 1912' (lower left), titled on a label
(affixed to the stretcher)

oil on canvas

30 1/4 x 40 1/4in

overall: 40 x 50in

Painted in 1912

US\$20,000 - 30,000

Provenance

Estate of the artist.
The Collection of Doctors Ben and A. Jess Shenson,
San Francisco, California.
With Montgomery Gallery, San Francisco, California.
With William A. Karges Fine Art, Carmel, California.
The Irvine Museum, Irvine, California (sold to benefit the
museum acquisition fund).

Exhibited

San Francisco, Society for Sanity in Art, Inc.
San Francisco, Bohemian Club, n.d.
San Francisco, *Theodore Wores*, Montgomery Gallery,
June 8 to July 23, 1988, no. 14.
Irvine, The Irvine Museum, *Abundance of Color: California
Flowers in Art*, March 22 to August 23, 2008.
Private collection, Arizona.

Literature

Montgomery Gallery, *Theodore Wores*, June 8 to July 23, 1988,
exhibition pamphlet (illustrated).
Jan N. Thompson, "Theodore Wores," *Art of California*, May 1990,
p. 22 (half-page color illustration).



17

THEODORE WORES (1859-1939)

Saratoga Garden, Artist's Studio

signed 'Theodore Wores' (lower right)

oil on canvas

16 x 20in

overall: 23 x 27in

US\$30,000 - 50,000

Provenance

A. Jess Shenson, M.D., San Francisco, California.

Private collection, San Francisco, California.

Exhibited

Indianapolis, Indiana, Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort, The Indianapolis Museum of Art, May 23 to August 8, 1999.

Stanford, California, Memphis, Tennessee, Ann Arbor, Michigan [traveling exhibition], The Changing Garden: Four Centuries of European and American Art, Iris & B. Gerald Cantor Center for the Visual Arts, Stanford University, June 11 to September 7, 2003; October 19 to January 11, 2004; March 13 to May 23, 2004.

Literature

Fryberger, Betsy G., *The Changing Garden: Four Centuries of European and American Art*, University of California Press, Berkeley and Los Angeles, California, 2003, p. 102, illustrated in color.

Gerdts, Dr. William H. (essay), *Theodore Wores: Works from the California and Japan Years*, Triton Museum of Art, Santa Clara, California, 2000, p. 13, illustrated in color.

E. CHARLTON FORTUNE (1885-1969)

Wharf, Monterey, circa 1915
 signed 'Charlton Fortune' (lower left)
 oil on canvas
 24 x 22 1/4in
 overall: 30 7/8 x 28 7/8in

US\$200,000 - 300,000

Provenance

Mr. and Mrs. W.F. Ott and Edith (née Cory) Ott, Fresno, California and Casper, Wyoming.
 Private collection, Oklahoma, by descent.

Literature

Scott A. Shields, Julianne Burton-Carvajal, *E. Charlton Fortune: The Colorful Spirit*, Portland, Pomegranate Press, 2017.

Having recently returned from six-and-a-half years living abroad, nineteen-year-old Euphemia Charlton Fortune enrolled at the Mark Hopkins Institute of Art in San Francisco for the 1904–1905 academic year, studying there under Dean Arthur Mathews and other instructors. In spring 1905, she continued her training privately in the studio of the German-born artist Eugen Neuhaus, as well as at the Partington School of Magazine and Newspaper Illustration, both in the same building at 424 Pine Street, San Francisco, not far from her home.

Fortune's tenure with Neuhaus and at the Partington School ended abruptly on April 18, 1906, when the great earthquake and resulting fires destroyed much of San Francisco, including the building at 424 Pine. Euphemia and her mother were fortunate to have escaped with their lives and they quickly left for Stockton to stay with family. Shortly thereafter, they set up camp in Carmel-by-the-Sea, living for several weeks as refugees in a tent.

The Fortunes returned to San Francisco by July but had already determined that they would move East, as Fortune was keen to study at the Art Students League of New York. Now, with the encouragement and support of her mother, there was nothing to hold her back, and in October she enrolled. She studied at the Art Students League until 1910, her primary teachers being Albert Sterner, Frank Vincent DuMond, and Francis Luis Mora.

Following this training, instead of returning to California as planned, Fortune sailed from New York to Glasgow. When she finally came back to San Francisco in late spring 1912, she moved in with her mother and took possession of a studio at 1321 Sutter Street. She had not worked in the city for long before setting off for Carmel-by-the-Sea to sketch and paint. That summer and fall, she rendered portraits on paper and painted Monterey Peninsula locales.

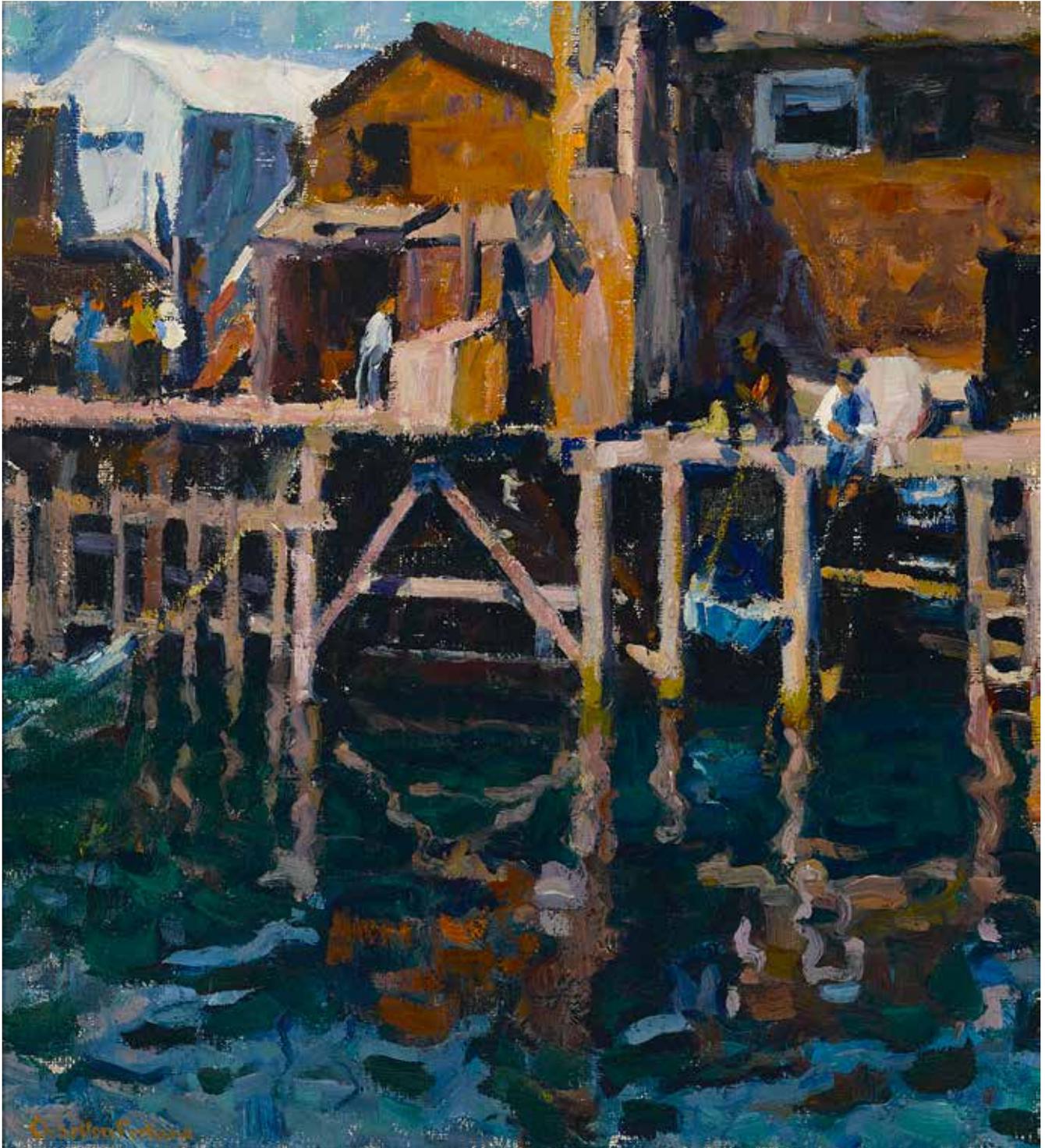
From this point forward, until moving to Europe in March 1921, Fortune divided her time between the Monterey Peninsula and San Francisco. She generally spent summers in the Monterey region, sketching outside and often teaching, and then wintered in San Francisco, where she completed her paintings, exhibited them, and produced portraits. In June 1913, she returned to the Monterey Peninsula, renting an apartment in Pacific Grove with her mother and art student friends. As the summer progressed, she became increasingly involved in local activities and began to identify herself as part of the art scene.

Fortune returned to the Monterey Peninsula in 1914, exhibiting with the Society of Monterey Artists in a show juried by visiting artist William Merritt Chase, who awarded Fortune first prize and fifty dollars for her painting *The San Gabriel Vine*. Chase had come to the Peninsula that summer to teach a class under the auspices of the Carmel Club of Arts and Crafts. Though Chase was a teacher at the Art Students League of New York when Fortune was a student there, he was not one of her professors, though Fortune did attend his lectures in Carmel. Conducting classes on the beach, Chase stressed originality and taught his students to vary their paint handling, to work outdoors in natural light, and to work quickly. Fortune took this training to heart.

The summer of 1914 was a busy one, as Fortune had an important exhibition scheduled at Schussler Brothers galleries in San Francisco that fall. The show included fifteen landscapes, mostly Monterey Peninsula coastals, including several either depicting, or taken from, Monterey Wharf. The paintings were well received. Reviewer Michael Williams of the *San Francisco Examiner* wrote on November 25, 1914, "You have of course seen heaps of Monterey bay pictures, and pier pictures galore—but you've rarely seen such fresh, strong, simple interpretations of the romantic charm and deep color of Monterey bay as these."

Such positive press would encourage Fortune's explorations in this direction and she continued to paint Monterey Bay views and wharf subjects until moving abroad. Some manifested the rich, Tonalist example of Mathews; others were more truly Impressionist, following the example of DuMond in New York and Chase in Carmel, along with other artists whose work she had seen abroad. Initially, Fortune moved back and forth between the two styles, as Williams wrote for the *Examiner* on November 23, 1914, "It is so much easier to classify an artist who sticks to one style. But you'll never be able to take the safe and easy way in judging E. Charlton Fortune. A surprising variety of moods with a virile and confident changing of style marks her work."

Fortune ultimately emerged on the side of Impressionism with a richly colorful approach all her own. One such painting, *The Pier*, a more distanced view than this recently discovered wharf scene, earned her a silver medal at the 1915 Panama-Pacific International Exposition in San Francisco. Similar subjects—and possibly this painting—appeared in subsequent Fortune exhibitions, such as when a painting titled *The Wharf* was shown at Helgesen Galleries in December 1918, and when *Wharf at Monterey* appeared at the Los Angeles Museum of History, Science and Art in November 1919. These same works, or related ones (*The Wharf* and *Wharves at Monterey*) also made their way abroad to the Gieves Gallery in London in the summer of 1921 and then to other English venues that Fall. By this time, Fortune herself had moved to Europe and was based first in St. Ives, England, and then Saint-Tropez, France. She returned to Monterey in the spring of 1927, after which she began a new chapter of her career making art and designing furnishings for the Catholic Church.





19



20



21

19

PERCY GRAY (1869-1952)

Santa Lucia Hills from Carmel Bay
 signed 'Percy Gray' (lower left), titled (on the backing)
 watercolor and graphite on paper
 11 x 15 1/4in
 overall: 17 3/4 x 20 5/8in

US\$5,000 - 7,000

Provenance

With Gump's Gallery, San Francisco, California.
 Private collection, San Francisco, California.
 Private collection, Corte Madera, California.

20

FRANCIS J. MCCOMAS (1875-1938)

The Two Pines of Monterey
 signed and dated 'Francis McComas 1912' (lower left), titled on a label
 (affixed to the reverse)
 watercolor and graphite on paper
 12 1/4 x 14 1/4in
 overall: 21 x 23in
 Painted in 1912

US\$4,000 - 6,000

Provenance

With Vickery, Atkins, & Torrey, San Francisco, California.
 With Trotter Galleries, Carmel, California.
 Private collection, Orange County, California.

21

ARMIN CARL HANSEN (1886-1957)

Three Fishermen
 signed 'ARMIN C. HANSEN' (lower left)
 oil on canvas
 20 x 30in
 overall: 24 x 34in

US\$12,000 - 18,000

Provenance

Private collection, Corte Madera, California.



22

22

THOMAS ARNOLD MCGLYNN (1878-1966)

Autumn Song

signed 'Thomas A. McGlynn' (lower right), titled, inscribed, and signed '#109 McGlynn' in chalk (on the reverse)

oil on canvas

30 X 36 1/4in

overall: 35 3/4 x 41 1/2in

US\$6,000 - 8,000

Provenance

With Studio 2, Santa Barbara, California.



23

23

THOMAS ARNOLD MCGLYNN (1878-1966)

Autumn

signed 'Thomas A McGlynn' (lower left)

oil on canvas

24 x 30in

overall: 32 x 38in

US\$6,000 - 8,000

Provenance

Estate of the artist.

With Studio 2, Santa Barbara, California.

24

MARY DENEALE MORGAN (1868-1948)

Along the Coast
signed 'M. DeNeale Morgan' (lower right), titled on
the artist's label (affixed to the reverse)
oil on board
21 1/2 x 21 3/4 in.
overall: 27 x 27 1/2in

US\$7,000 - 9,000

Provenance

Private collection, Orange County, California.



24

25

MARY DENEALE MORGAN (1868-1948)

California coast
signed 'M. DeNeale Morgan' (lower right)
oil on masonite
13 3/4 x 18in
overall: 17 1/4 x 21 1/2in

US\$4,000 - 6,000

Provenance

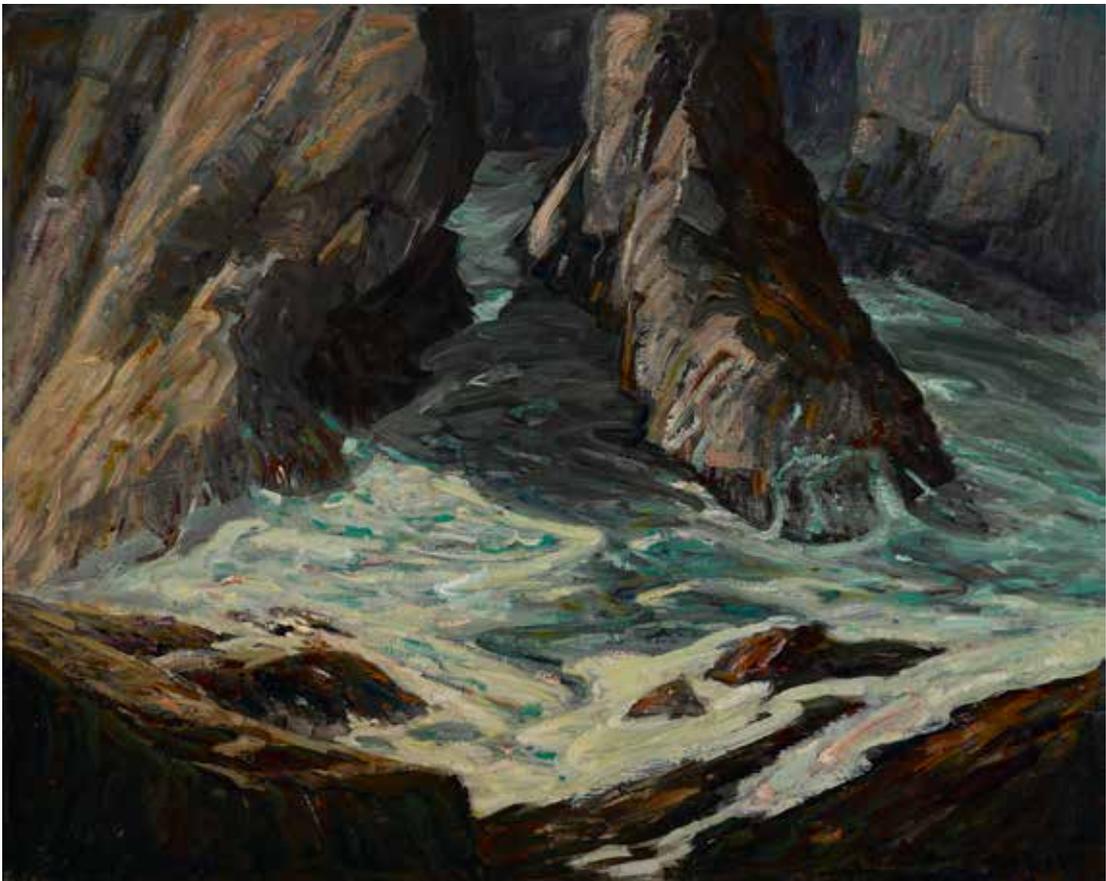
With Gump's Gallery, San Francisco, California.
Private collection, Saratoga, California.



25



26



27



28

26

MAURICE AUGUST DEL MUE (1875-1955)

Trees on a Ridge Full of Wildflowers

signed with the artist's device and dated 'M. Del Mue -04-' (lower right)

oil on canvas

42 x 56in

overall: 51 1/4 x 65 1/2in

Painted in 1904

US\$5,000 - 7,000

Provenance

Private collection, Santa Barbara, California.

27

GEORGE JOSEPH KOCH (1884-1951)

Big Sur Cove

signed 'Geo. Koch' (lower right)

oil on canvas

40 x 50in

overall: 48 x 58in

US\$5,000 - 7,000

Provenance

Private collection, Southern California.

28

PERCY GRAY (1869-1952)

Marin Lake (Lake Nicasio)

signed 'Percy Gray-' (lower left), titled (on the stretcher bar)

oil on canvas

16 x 20in

overall: 23 x 27 1/2in

US\$15,000 - 20,000

Provenance

With Del Monte Fine Art, Carmel, California.



29

29

WILLIAM CLAPP (1879-1954)

Fruit Tree

unsigned, titled and inscribed 'EL.58.63.293' (on the reverse)

oil on board

15 x 18in

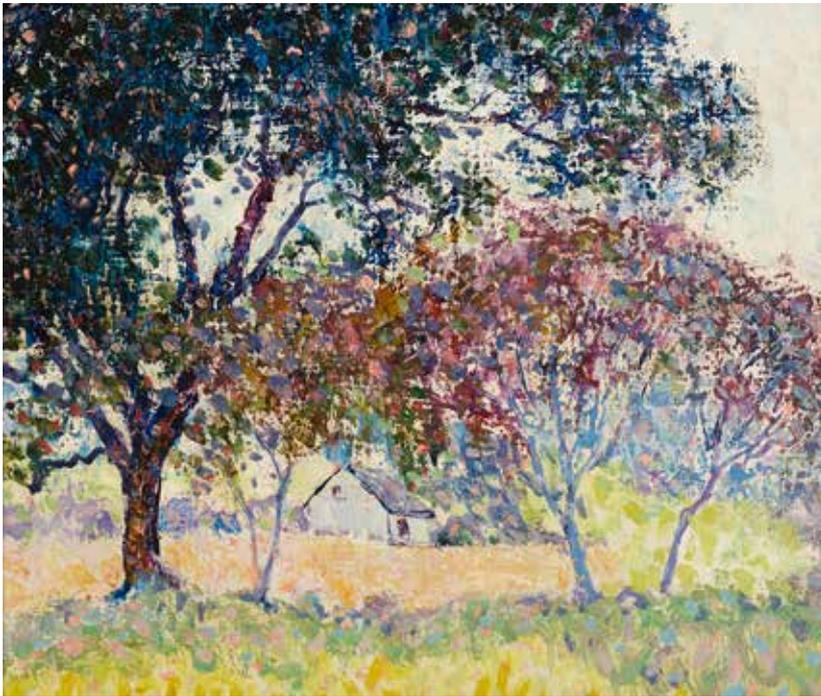
overall: 22 1/4 x 25 1/4in

US\$5,000 - 7,000

Provenance

The artist.

From the above on extended loan to the Oakland Art Gallery, n.d.



30

30

WILLIAM CLAPP (1879-1954)

Landscape with Barn

unsigned

oil on board

10 x 12in

overall: 15 x 17in

US\$4,000 - 6,000

Provenance

With Don Hartman Framing, Carmel, California.

31

SELDEN CONNOR GILE (1877-1947)

Mother and Child on a Country Road
unsigned, with a stamp from Mrs. Elizabeth C. Hall
and label from Joseph A. Baird Jr. (on the stretcher
bar)

oil on canvas

12 x 16in

overall: 19 x 23in

US\$8,000 - 12,000

Provenance

Estate of the artist.

Mrs. Elizabeth C. Hall, Belvedere, California.

Private collection, Arizona.



31

32

SELDEN CONNOR GILE (1877-1947)

Anemones

signed and dated 'Gile 36' (lower right)

oil on board

18 x 15in

overall: 23 3/4 x 20 1/4in

Painted in 1936

US\$10,000 - 15,000

Provenance

With Maxwell Galleries, San Francisco, California.

Private Estate, Northern 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. 186.

Literature

Walter A. Nelson-Rees, *A Feast for the Eyes, The Paintings of Selden Connor Gile*, Walnut Creek, 1983, no. 186.



32

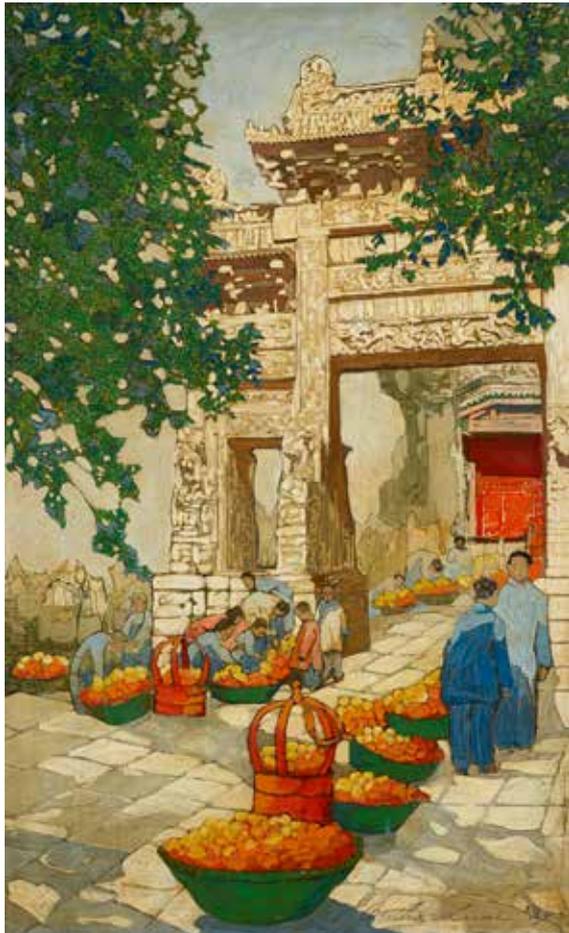


33

33
OMER THOMAS LASSONDE (1903-1980)
Seated Woman with a Parasol
signed 'Omer Lassonde' (lower right)
oil on canvas
24 x 18in
overall: 30 x 23in

US\$4,000 - 6,000

Provenance
Private collection, Orange County, California.



34

34
BERTHA LUM (1869-1954)
Persimmon market
signed and dated 'Bertha Lum '34' (lower right)
oil and graphite on paper mounted to paperboard
28 1/4 x 17 5/8in
overall: 32 1/4 x 21 1/2in
Painted in 1934

US\$4,000 - 6,000

35
FRANCIS COATES JONES (1857-1932)
A Respite on the Riverbank
signed 'FRANCIS C. JONES' (lower left)
oil on canvas
36 x 30in
overall: 43 x 37in

US\$12,000 - 16,000

Provenance
Private collection, Connecticut.



35



36

36

ALSON SKINNER CLARK (1876-1949)

Sweet William

signed with monogram and dated 'AC '16' (lower right)

oil on paperboard

21 x 25 1/2in

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

Painted in 1916

US\$5,000 - 7,000

Provenance

The Collection of Mrs. Alson S. Clark, Pasadena, California.

The Kinsella Library Collection, La Jolla, California.

Exhibited

(Possibly) Arts Club of Chicago, n.d.

37

EMIL JEAN KOSA, JR. (1903-1968)

Still life with chrysanthemums and gladiolus

signed 'Emil J Kosa Jr.' (lower left)

oil on canvas

30 x 24in

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

US\$4,000 - 6,000

Provenance

Private collection, Southern California.

38

COLIN CAMPBELL COOPER (1856-1937)

Floral Still Life (Mums and Crocosmia)

signed 'Colin Campbell Cooper' (lower left)

oil on canvas

32 x 20in

overall: 41 x 29in

US\$15,000 - 20,000

Exhibited

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

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



37





39

MAURICE BRAUN (1877-1941)

Persian Jar

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

oil on canvas

24 x 20in

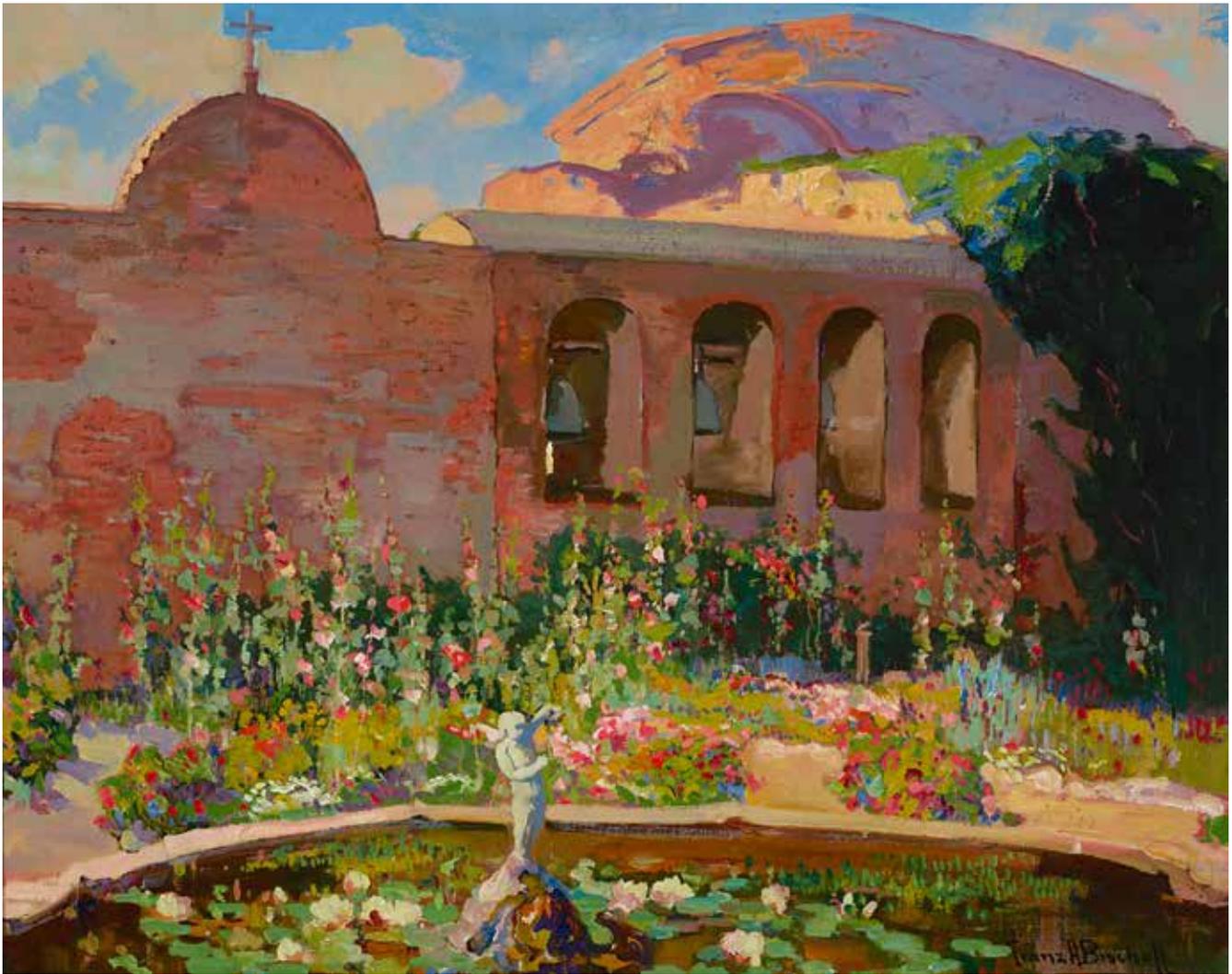
overall: 31 5/8 x 27 5/8in

US\$10,000 - 15,000

Provenance

Thomas Walcott Sefton, San Diego, California.

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



40

FRANZ ARTHUR BISCHOFF (1864-1929)

San Juan Capistrano Mission Yard
 signed 'Franz A Bischoff' (lower right)
 oil on canvas
 24 x 30in
 overall: 33 x 39in

US\$40,000 - 70,000

Provenance

Petersen Galleries, Beverly Hills, California.

Exhibited

Beverly Hills, Petersen Galleries, *The Paintings of Franz A. Bischoff: A Retrospective Exhibition*, March 27 to April 19, 1980, no. 21.
 Laguna Beach, Laguna Beach Museum of Art, *Laguna Legacy*, April 3 to May 25, 1981.
 Irvine, The Irvine Museum, *Romance of the Bells*, travelling exhibition, 2004-2005.

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

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

Literature

Jean Stern, Petersen Galleries Catalogue, *The Paintings of Franz A. Bischoff, A Retrospective Exhibition*, Beverly Hills, 1980, p. 16, the painting can be seen in a photograph of the artist's studio, circa 1930. It hangs on the far right wall.

Jean Stern, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, p. 110, illustrated in color.

William H. Gerdtz, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, p. 63, illustrated in color.

Jean Stern, *Masters of Light, Plein Air Painting in California 1890-1930*, Irvine, 2002, p. 132-133. p. 52, illustrated in color.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 2009 (reprise of the 1992 exhibition of the same name), p. 171, illustrated in color.

Jean Stern, *Franz A. Bischoff: the Life & Art of an American Master*, Irvine, 2010, p. 179, illustrated in color.

41

GRANVILLE REDMOND (1871-1935)

California Poppies and Oaks

signed and dated 'Granville Redmond 1912' (lower left)

oil on canvas

26 1/4 x 36in

overall: 34 1/4 x 44 1/2in

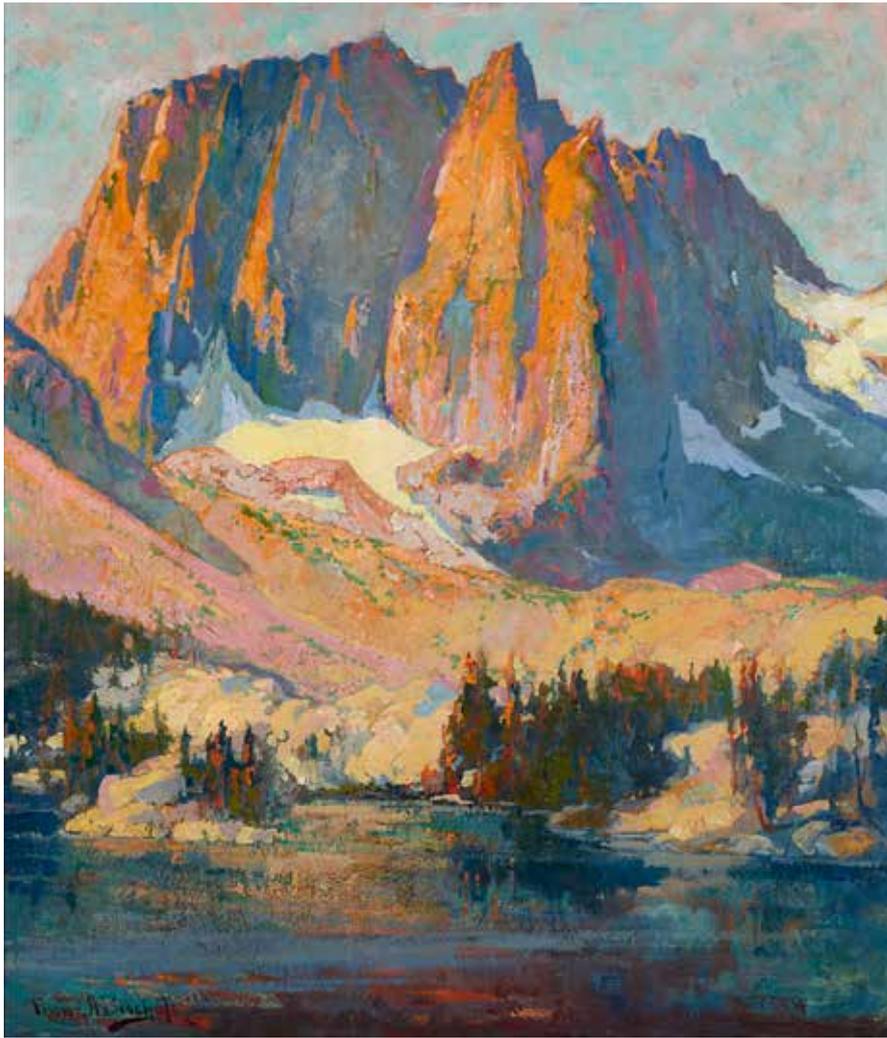
Painted in 1912

US\$150,000 - 250,000

One of California's first resident Impressionist painters, Granville Redmond, is best known for his atmospheric and floral landscapes of California. As a young child, Redmond was stricken with scarlet fever leaving him deaf by age three. After moving with his family to San Jose, California about 1874, he attended the Berkeley School for the Deaf during his formative years from 1879-90. Here, Redmond was greatly influenced by Theophilus D'Estrella who taught him painting, drawing, pantomime, and encouraged him in his art studies. In 1890, Redmond enrolled at the Mark Hopkins Institute in San Francisco studying for three years under Arthur Mathews and Amédée Joullin. He won the W. E. Brown medal of excellence, and in 1893 was awarded endowment funds from the California School of the Deaf that enabled him to continue his art studies at the Académie Julian in Paris under Jean Paul Laurens and Benjamin Constant. Redmond blended the styles of his mentors and the influences of other artists into his own unique vision. As with many painters of the day, Redmond's style was highly influenced by the French and East Coast Impressionists. West Coast critics noted his use of Pointillism and likened his art to that of Claude Monet and Camille Pissarro. In 1917 Redmond moved back to Southern California, in part to try out his pantomime skills in Hollywood. He became friends with Charlie Chaplin and even assisted him in training for *The Little Tramp*. Redmond had a studio on Chaplin's lot and eventually appeared in seven of Chaplin's films, most notably as the white-haired sculptor in *City Lights*. As his friend Chaplin said in an interview: 'Redmond paints solitude, and yet by some strange paradox the solitude is never loneliness...sometimes I think that the silence in which he lives has developed in him some great capacity for happiness in which we others are lacking.'

In this painting, *California Poppies and Oaks*, 1912, we see Redmond's quintessential subject. The painting captures the solitude that Chaplin so admired. The composition invites the viewer into quiet contemplation of a lovely interplay of color and form. Drawing on the rounded contours of the oaks, Redmond echoes these forms in the puffy clouds, which enlivens the blue sky. The viewers' eye is centered within the green of the foreground and mid-ground by the concentrated orange and yellow splashes of the painter's brush. The flowers nestle just beneath the stand of oaks, ostensibly the focus of the picture. Redmond enables the viewer to take small journeys into the landscape: in the foreground a modest area of saturated blue water beneath the shadow of a bush draws attention and above and to the left on the horizon is the one break in the trees which affords a distant view of purple hills. *California Poppies and Oaks* demonstrates Redmond's mastery of his subject and the subtle technique which cemented his fame.





42

FRANZ ARTHUR BISCHOFF (1864-1929)

Mount Alice

signed 'Franz A Bischoff' (lower left), titled and inscribed 'High Sierra/
FA Bischoff/S. Pasadena' (on the reverse)

oil on canvas

34 1/2 x 30in

overall: 41 3/4 x 37 1/4in

Painted *circa* 1920

US\$25,000 - 35,000

Provenance

Private collection, Southern California.

The present work is one of several versions entitled *Mount Alice* that Franz A. Bischoff painted *circa* 1920 when he began taking extended painting trips to the Sierra Nevada mountains along with fellow artists Conrad Buff and Edgar Payne. Buff was the conduit between Bischoff and Payne, and in his memoir, Buff recounts one of their trips to the Big Pine Canyon region as being so hot and steep that they had to cool his truck's radiator several times. ¹

This particular view in the Palisades is now known as the north face of Temple Crag, with the second of seven Big Pine Lakes in the foreground. As in Bischoff's day, this region remains steep, rugged, and accessible only by backpacking.

The colors of this region particularly captured Bischoff's imagination, with its turquoise glacial lake and late afternoon alpenglow. As was his habit (but also likely owing to the arduous hike down into Second Lake and the need to return to camp before nightfall), Bischoff painted small oil sketches *en plein air* to precede his large compositions back in his studio. ² This gave him some freedom to interpret its colors as he remembered them. In *Mount Alice at Midday*, *Mount Alice at Sunset*, and the present work, it is interesting to note that the proportion of shadows on the Temple Crag would suggest the same time of day, but through dazzling coloration, saturation and texture, their moods are dramatically different.

¹ Jean Stern, *Franz A. Bischoff: The Life & Art of an American Master*, Irvine: The Irvine Museum, 2010, p. 93.

² *Ibid*, p. 55, 94.



43

WILLIAM WENDT (1865-1946)

Verdant Hills on a Clear Day

signed and dated 'William Wendt · 1910·' (lower left)

oil on canvas

28 1/2 x 36in

overall: 35 3/4 x 43 1/4in

Painted in 1910

US\$60,000 - 80,000

Provenance

With The Redfern Gallery, Laguna Beach, California.

Private collection, Laguna Beach, California.

The present work appears to relate to *Converging Fields*, illustrated on page 204 in *In Nature's Temple: The Life and Art of William Wendt*.



44

44

WILLIAM POSEY SILVA (1859-1948)

Hazy Morning in the Garden of Dreams
signed 'William P. Silva' (lower left), titled, signed
and stamped 'William P. Silva/ William Silva/ Carmel-
By-The-Sea, Cal' (on the reverse)
oil on canvas affixed to board
10 x 12in
overall: 15 x 17in

US\$5,000 - 7,000

Provenance

Fred Rhoda Collection, Fruitvale, California.



45

45

ANGEL ESPOY (1879-1963)

Wildflower Splendor
signed 'A. Espoy' (lower right)
oil on canvas
30 x 40in
overall: 39 1/4 x 49 1/4in

US\$5,000 - 7,000

46

BENJAMIN CHAMBERS BROWN (1865-1942)

The Forest Screen

signed and inscribed 'Benjamin C. Brown / California.' (lower left), signed again and inscribed with title. (on the reverse)

oil on canvas

20 x 16in

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

US\$6,000 - 9,000

Provenance

Poulsen Galleries, Pasadena, California, by 1974.

Private collection, by 1992.

Private collection, Virginia, by descent.

Exhibited

Pasadena, California, Pasadena Center, *California Design 1910*, October 15-December 1, 1974, no. 6.

Literature

Timothy J. Andersen, Eudorah M. Moore, and Robert W. Winter (eds.), *California Design 1910*, Salt Lake City: Peregrine Smith Books, 1974, p. 33 (illustrated in black and white).



46

47

BENJAMIN CHAMBERS BROWN (1865-1942)

Sespe Canyon

signed and inscribed 'Benjamin C. Brown./ California' (lower right)

oil on canvas

16 x 20in

overall: 20 3/4 x 25in

US\$5,000 - 7,000



47



48

JACK WILKINSON SMITH (1873-1949)

Morning in the Cascades

Signed 'Jack Wilkinson Smith-' (lower left)

oil on canvas

30 x 36in

overall: 38 x 44in

US\$25,000 - 35,000

Provenance

Private collection, Victorville, California.

Private collection, Southern California.



49

ALSON SKINNER CLARK (1876-1949)

Toboggan Slide and Dufferin Terrace
 signed and dated 'Alson Clark '07' (lower left), signed and inscribed
 'Alson Clark/Watertown, N.Y.' (on the reverse)
 oil on canvas
 30 x 38in
 overall: 33 1/4 x 41 1/4in
 Painted in 1907

US\$25,000 - 35,000

Literature

Deborah Epstein Solon, *An American Impressionist: The Art and Life of Alson Skinner Clark*, Manchester: Hudson Hills Press, 2005, p. 46.

Exhibited

Charleston, South Carolina and Pasadena, California [traveling exhibition], *An American Impressionist: The Art and Life of Alson Skinner Clark*, Gibbes Museum, May 27 to August 7, 2005; Pasadena Museum of California Art, September 14, 2005 to January 8, 2006.

Alson Skinner Clark and his wife Atta first traveled from the Clark family estate in Comfort Island, Alexandria Bay, New York to Quebec in the fall of 1906, intending to set sail for Japan. When they arrived, they were so taken by the city that they nixed their plans and stayed on for several months through the winter.¹

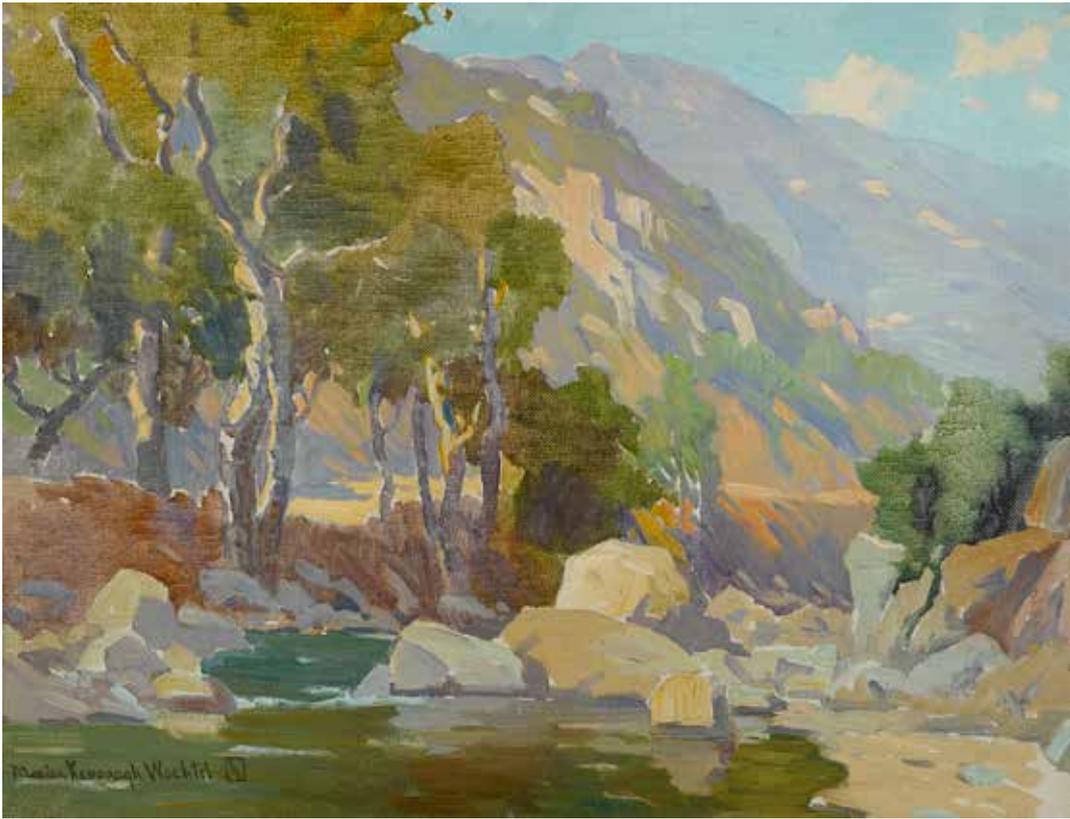
Clark painted *en plein air* in Quebec, which as Deborah Solon notes in *An American Impressionist: The Art and Life of Alson Skinner Clark*, required snowshoes and the creation of a special warmer to keep the paints supple. Clark produced a number of works this winter, captivated by the effects of shadow and light on snow.

In the present work, Solon points to the Château Frontenac in the background where the Clarks lodged and a pedestrian bridge in the foreground. The forward-leaning figures and the long depth of field underscore the brutality of the weather and the immensity of the landscape, drawing the eye from the Saint Lawrence River to the artist's vantage point in the upper portion of the city.

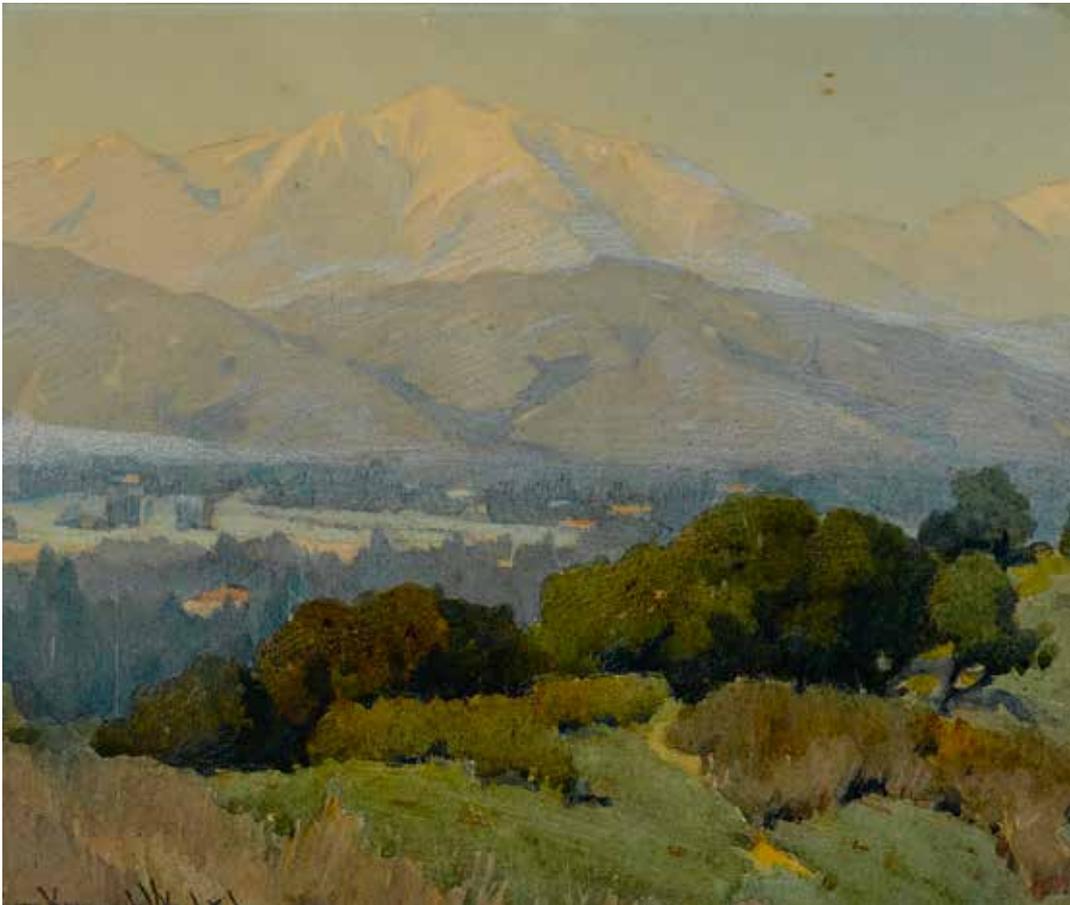
Clark was commissioned to paint murals for the Canadian Rooms at the Château, and was largely based there through the spring of 1907, inspired by the city's rooftop views.²

¹ Deborah Epstein Solon, *An American Impressionist: The Art and Life of Alson Skinner Clark*, Manchester: Hudson Hills Press, 2005, p. 36.

² Jean Stern, *Alson S. Clark*, Los Angeles: Petersen Publishing Co., 1983, p. 18.



50



51



52

50

MARION KAVANAGH WACHTEL (1870-1954)

San Gabriel Stream
 estate stamped 'Marion Kavanagh Wachtel' with the artist's device
 (lower left)
 oil on canvas
 13 5/8 x 18in
 overall: 19 3/4 x 24in

US\$7,000 - 9,000

Provenance

Estate of Elmer and Marion Wachtel, Pasadena, California.
 Kelley Gallery, Pasadena, California.
 Private collection, Southern California.

51

MARION KAVANAGH WACHTEL (1870-1954)

Mt. San Antonio
 signed 'Marion Kavanagh Wachtel' (lower left), titled (on the backing)
 watercolor and graphite on paper
 10 x 12in
 overall: 16 3/4 x 18 3/4in

US\$4,000 - 6,000

52

MAURICE BRAUN (1877-1941)

From Point Loma
 signed 'Maurice Braun-' (lower right), titled (on the stretcher bar)
 oil on canvas
 20 x 24in
 overall: 24 1/2 x 28 1/2in

US\$20,000 - 30,000

Provenance

With Turner Art Gallery, Denver, Colorado.
 Private collection, New Mexico.

WILLIAM WENDT (1865-1946)

The Higher Altitudes
 signed 'WILLIAM WENDT-' and dated indistinctly (lower right)
 oil on canvas
 40 x 50in
 overall: 50 x 60in
 Painted *circa* 1913

US\$80,000 - 120,000

Provenance

Edmundson Art Foundation, Inc. (d/b/a Des Moines Art Center), Des Moines, Iowa, *circa* 1941.
 Sotheby's New York, American Paintings, Drawings and Sculpture, May 24, 1990, no. 127.
 Private collection, Southern California.

Exhibited

Los Angeles, Pictures by William Wendt and Jean Mannheim, Friday Morning Club, February 7 to March 7, 1914.
 Chicago, The Art Institute of Chicago, Twenty-Seventh Annual Exhibition of American Oil Paintings and Sculpture, November 3 to December 6, 1914, no. 328.
 Corcoran Gallery, Fifth Exhibition of Oil Paintings by Contemporary Artists, December 15, 1914 to January 24, 1915, no. 65.

Literature

Antony Anderson, "Art and Artists," Los Angeles Times, February 15, 1914, p. III4.
 The Art Institute of Chicago, Catalogue of the Twenty-Seventh Annual Exhibition of American Oil Paintings and Sculpture, Chicago, 1914, n.p.
 John Lane, "Thumb-Nail Notes on the Annual Exhibition of the Chicago Art Institute," International Studio: An Illustrated Magazine of Fine and Applied Art, December 1914, Vol. LIV, No. 214, p. LV.
 John Alan Walker, Documents on the Life and Art of William Wendt (1865-1946), California's Painter Laureate of the Paysage moralisé, Big Sur, 1992, no. 281, p. 153.

William Wendt visited the West coast as early as 1894, but traveled extensively throughout both coasts and Europe, with Chicago as his home base until he established residency in Los Angeles in 1906.¹ While he and his artist wife Julia Bracken Wendt continued to participate in exhibitions at the Art Institute of Chicago over the next few years, they became firmly established in the Los Angeles *plein air* scene. They were original members of the California Art Club in 1910. Wendt was a loyal supporter of the CAC, exhibiting almost every year between 1910-1938 and serving as president for the years of 1911-1914, 1917, and 1918.²

In the early 1910s, Wendt largely painted local landscapes such as Topanga Canyon and the Cahuenga Pass, with the exception of two painting trips in the South- and Northwest: The Grand Canyon in 1910, and Washington state in 1913. While little is known about what precipitated either of these travels, the present work likely dates to circa 1913 when Wendt spent the summer painting snow-capped views of Mt. Rainier, which he showed nationally.³

In a review of the show which was likely this work's debut, Antony Anderson described Wendt's 'notable pictures' as 'large, serious, deliberate, carefully thought out from start to finish. The result is quiet massiveness, the brooding bigness of nature in skies, hills, and mountains. And his technique has the sureness which comes from thought and knowledge...he may be called a painter's painter.'⁴

¹ Janet Blake, Will South, and Jean Stern, *In Nature's Temple: The Life and Art of William Wendt*, Irvine: The Irvine Museum, 2008, p. 233, 239.

² *Ibid*, p. 242, 243.

³ *Ibid*, p. 246, 247.

⁴ Antony Anderson, "Art and Artists," Los Angeles Times, February 15, 1914, p. III4.





54

JOHN MARSHALL GAMBLE (1863-1957)

Flowering lupine on a coastal hillside
signed and dated 'J.M. GAMBLE '04' (lower left)
oil on canvas
12 x 16in
overall: 15 1/4 x 19 1/4in
Painted in 1904

US\$10,000 - 15,000

Provenance

The Kinsella Library Collection, La Jolla, California.



55

JOHN MARSHALL GAMBLE (1863-1957)

Poppies and Lupine, Santa Paula

signed 'John M. Gamble' (lower right), titled (on the reverse)

oil on canvas

12 1/4 x 18in

overall: 21 1/2 x 27 3/8in

US\$10,000 - 15,000

Provenance

The Kinsella Library Collection, La Jolla, California.



56

JESSIE ARMS BOTKE (1883-1971)

White Peacocks

signed and dated 'JESSIE ARMS BOTKE 1928' (lower right)

oil on canvas

52 x 54in

overall: 54 x 56in

Painted in 1928

US\$25,000 - 35,000

Provenance

With Grand Central Art Galleries, New York, New York.

Private collection, Connecticut.



57

JESSIE ARMS BOTKE (1883-1971)

Geese with Morning Glories and Hollyhocks
signed and dated 'JESSIE ARMS BOTKE 1932' (lower right)

oil on masonite
32 1/2 x 40 1/4in
overall: 42 x 50in
Painted in 1932

US\$30,000 - 50,000

Exhibited

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



58

ELANOR COLBURN (1866-1939)

New Earth

signed and dated 'Elanor Colburn '33' (lower right)

oil on masonite

32 1/4 x 40 1/2in

overall: 43 1/2 x 51 1/2in

Painted in 1933

US\$10,000 - 15,000

Provenance

Laguna Art Museum, Laguna Beach, California, by 1972.

The Buck Collection, Newport Beach, California.

Private collection, Southern California.

Exhibited

15th Annual Exhibition, Laguna Beach Art Association, August 1933.

Literature

"15th Annual Exhibition is Opened at L.B. Art Gallery; Critic Speaks Next Sunday," Santa Ana Daily Register, August 3, 1933, p. 13.

Arthur Millier, "Public and Critic View Laguna Art Two Ways." Los Angeles Times (1923-Current File), Aug 13, 1933, p. 1.

Patricia Trenton, Sandra D'Emilio, and Autry Museum of Western Heritage, *Independent Spirits: Women Painters of the American West, 1890-1945*, Berkeley, University of California Press, 1995, plate 92, p. 97 (half page color illustration), 100.



59

MISCHA ASKENAZY (1888-1961)

Interior (Artist and Model)

signed 'M. Askenazy-' (lower left)

oil on canvas

40 x 32in

overall: 45 x 37in

US\$20,000 - 30,000

Exhibited

Laguna Beach Art Association, Membership Exhibition, n.d.



60

60

EMILE GRUPPÉ (1896-1978)

The Trout House
signed 'Emile A. Gruppé' (lower right)
oil on canvas
25 x 30in
overall: 33 x 38in

US\$5,000 - 7,000



61

61

EMILE GRUPPÉ (1896-1978)

Banyan tree
signed 'Emile A. Gruppé' (lower right)
oil on canvas
30 x 36in
overall: 36 x 42in

US\$4,000 - 6,000

62

ERIC SLOANE (1905-1985)

New England October, alternatively titled, October Bridge

signed 'Eric Sloane NA' (lower left), titled in the artist's hand and on a label (on the reverse)
oil and graphite with tooling on masonite
23 3/4 x 27 1/2in
overall: 31 1/2 x 35 1/4in

US\$8,000 - 12,000

Provenance

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



62

63

EMILE GRUPPE (1896-1978)

Gloucester Street

signed 'Emile A. Gruppé' (lower right), titled and signed (on the stretcher bar)

oil on canvas

18 x 20in

overall: 26 1/2 x 28 1/2in

US\$3,000 - 5,000

Provenance

Private collection, Southern California.



63



64

64

EDGAR PAYNE (1883-1947)

Outbound Fishing Boats
signed 'EDGAR PAYNE' (lower right), titled and
signed 'Edgar A. Payne' (on the reverse)
oil on canvas mounted to board
10 x 12in
overall: 16 1/2 x 18 1/2in

US\$5,000 - 7,000

Provenance

Private collection, Saratoga, California.



65

65

SAM HYDE HARRIS (1889-1977)

Floating Palace
estate stamped 'Sam Hyde Harris' (lower left) and
titled (on the reverse)
oil on canvas mounted to board
16 x 20in
overall: 22 x 26in

US\$4,000 - 6,000

Provenance

Estate of Sam Hyde Harris.
Private collection, Scottsdale, Arizona.

Exhibited

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



66

THOMAS LORRAINE HUNT (1882-1938)

The Harbor

signed 'Thos. L. Hunt.' (lower right), also signed, titled and inscribed 'Gloucester, Mass.' (on the reverse)

oil on board

14 x 17in

overall: 22 x 25in

US\$10,000 - 15,000

Provenance

The Collection of Brigitte and Martin Medak, California.
With David and Sons Fine Arts, Laguna Beach, California.
Private collection, Orange County, California.

Exhibited

Laguna Beach, California, *Early Artists in Laguna Beach: The Impressionists*, Laguna Art Museum, September 23 to November 5, 1986, no. 40.

Literature

Janet Blake Dominik, *Early Artists in Laguna Beach: The Impressionists*, Laguna Art Museum, p. 24 (black and white illustration).



67

GEORGE KENNEDY BRANDRIFF (1890-1936)

Fishermen on the dock

signed 'Geo. K. Brandriff' (lower right)

oil on canvas

24 1/4 x 28 1/2in

overall: 29 x 33in

US\$20,000 - 30,000



68

FRANZ ARTHUR BISCHOFF (1864-1929)

Fishing Boats (San Pedro)

signed 'Franz A Bischoff' (lower left), titled (on the reverse)

oil, mica, and sealing wax on artist board

19 x 26in

overall: 27 x 34in

Painted *circa* 1912-1915

US\$25,000 - 35,000



69

EDGAR PAYNE (1883-1947)

El Toro Eucalyptus

signed 'EDGAR PAYNE' (lower right)

oil on canvas

20 x 24in

overall: 26 x 30in

US\$20,000 - 30,000

Provenance

Property of a private collector.

With The Redfern Gallery, Laguna Beach, California.

Exhibited

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

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



70

WILLIAM WENDT (1865-1946)

View to the inlet through the trees
estate stamped 'WILLIAM WENDT' (lower right)

oil on canvas

39 x 50in

overall: 42 3/4 x 53 1/4in

US\$50,000 - 70,000

Provenance

The Kinsella Library Collection, La Jolla, California.



71



72



72



72

71

SAM HYDE HARRIS (1889-1977)

Newport boats
 estate stamped 'Sam Hyde Harris' (lower right), titled with partial
 signature and estate stamp (on the reverse)
 oil on canvas affixed to board
 15 3/4 x 19 3/4in
 overall: 23 x 27in

US\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.

72

ALBERT DEROME (1885-1959)

Squid Fishing, Monterey Bay; Sunrise, Monterey Bay; Salmon Trolling,
 Monterey Bay (A group of 3)
 each signed 'A.DEROME' (lower right or lower left), each titled and
 dated (on the reverse)
 oil on canvas affixed to board
 6 x 8in
 overall: 9 1/4 x 11 3/8in
 Painted in 1947, 1942 and 1947, respectively

US\$4,000 - 6,000

Literature

Walter A. Nelson-Rees, *Albert Thomas DeRome, 1885-1959*, Oakland,
 1988, pl. 430, p. 132, pl. 312, p. 103, pl. 432, p. 132, each color
 illustration.

73

MAURICE BRAUN (1877-1941)

Pier at Gloucester
signed 'Maurice Braun-' (lower right), titled in the
artist's hand
(on the stretcher bar)
oil on canvas
25 x 30in
overall: 30 x 35in

US\$10,000 - 15,000

Provenance

Orr's Gallery, San Diego, California.
Thomas Walcott Sefton, San Diego, California.
Thence by descent to the present owner, San
Diego, California.



73

74

BENJAMIN CHAMBERS BROWN (1865-1942)

Coastal view
signed 'Benjamin C. Brown' (lower left), with a
signature pentimento (lower right)
oil on artist board
9 1/2 x 13 1/2in
overall: 14 1/2 x 17 3/4in

US\$4,000 - 6,000

Provenance

Private collection, Orange County, California.



74



75

WILLIAM FRANKLIN JACKSON (1850-1936)

California Grandeur

signed 'W.F. Jackson' (lower right)

oil on canvas

25 1/4 x 31 1/2in

overall: 35 3/4 x 40 3/4in

US\$25,000 - 35,000

Provenance

With William A. Karges Fine Art, Carmel, California.

Private collection, Orange County, California.



76

WILLIAM WENDT (1865-1946)

Gentle Evening Bendeth
 signed and dated 'William Wendt. 1938' (lower left)
 oil on canvas
 30 1/4 x 36in
 overall: 40 3/8 x 46 1/4in
 Painted in 1938

US\$50,000 - 70,000

Provenance

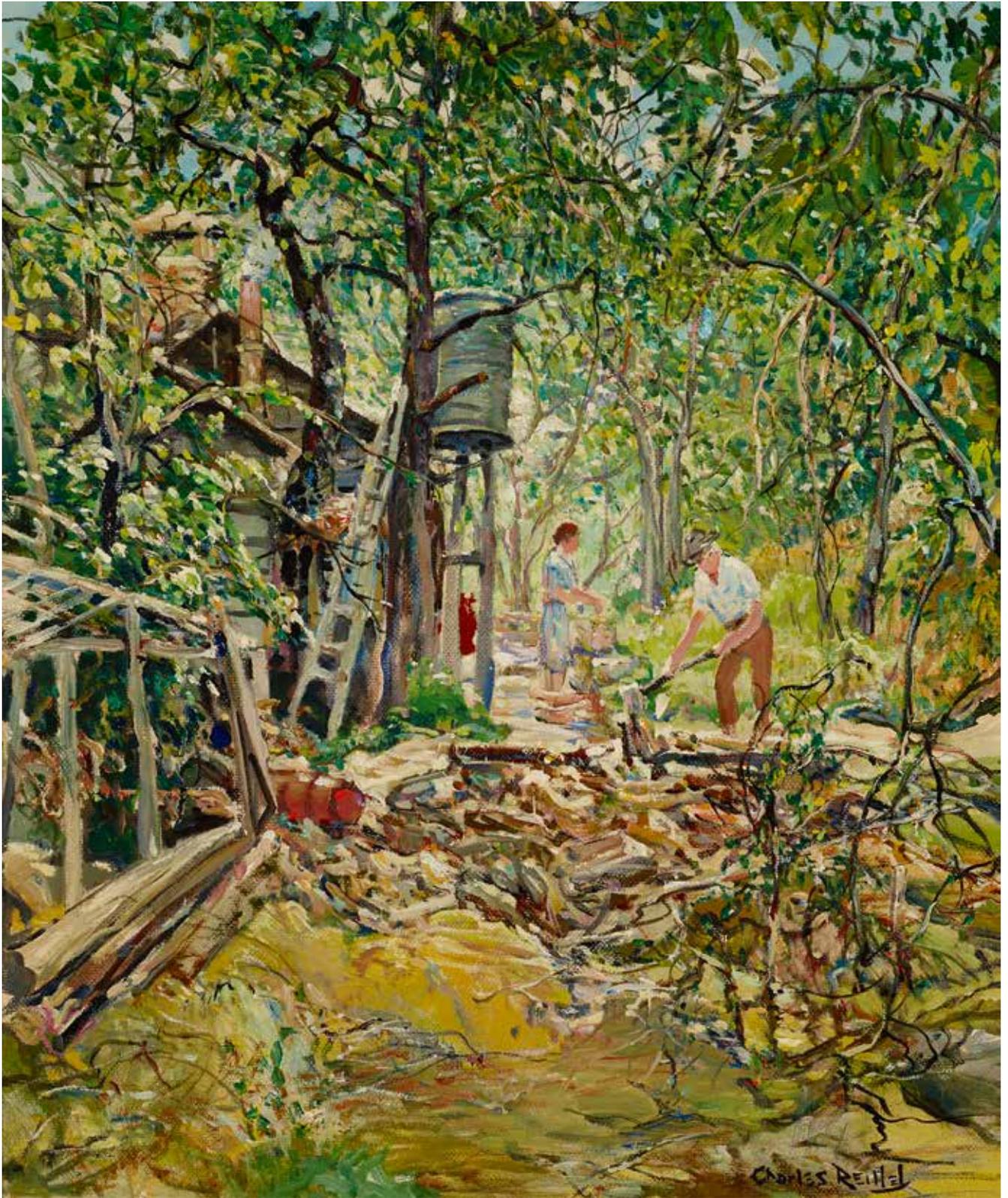
The artist.
 With Stendahl Galleries, Los Angeles, California, 1938.
 With Poulsen Galleries, Pasadena, California, 1974.
 Jason Schoen Collection, 1974-1994, Thousand Oaks, California.
 With Garzoli Gallery, San Rafael, California.
 The Kinsella Library Collection, La Jolla, California.

Exhibited

Los Angeles, Stendahl Galleries, *Exhibition of Paintings by William Wendt, A.N.A.*, March 13 to April 3, 1938, no. 2
 Laguna Beach, Laguna Beach Museum of Art, *William Wendt 1865-1946*, February 5 to 27, 1977, no. 18.
 City of Hope Art Auction, n.d.
 Oakland Art Gallery, Oakland, California, n.d.

Literature

Letter from Earl Stendahl to the artist, dated March 2, 1939.
 Nancy Moure, *William Wendt 1865-1946*, Laguna Beach Museum of Art, 1977, p. 43 (black and white illustration).
 John Alan Walker, *Documents on the Life and Art of William Wendt (1865-1946)*, *California's Painter Laureate of the Paysage moralisé*, Big Sur, 1992, no. 237, p. 148.
 Will South, Jean Stern, and Janet Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 199 (full page color illustration).



77



78

77

CHARLES REIFFEL (1862-1942)

Spring
signed 'Charles Reiffel' (lower right), titled and inscribed by the artist's wife (on the reverse)
oil on masonite
30 x 25in
overall: 39 3/4 x 34 3/4in

US\$25,000 - 35,000

Provenance

With William A. Karges Fine Art, Carmel, California.
With George Stern Fine Arts, West Hollywood and Carmel, California.
Private collection, Seal Beach, California.

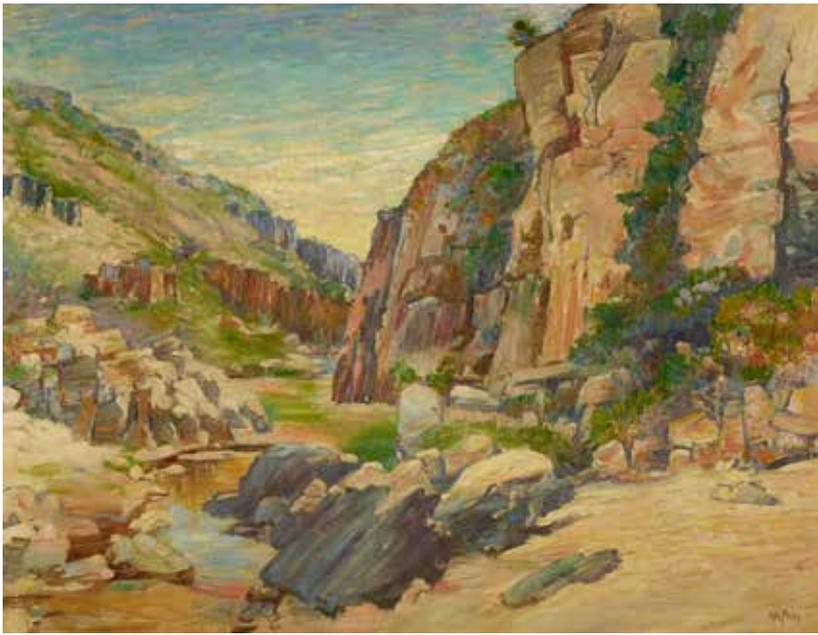
The work is titled and inscribed on the reverse by the artist's wife, Elizabeth Francis Flannagan Reiffel: 'Charles and Francis at Kentwood in the mountains the last summer we had together before we both went down. I am in the background, Charles is chopping wood.'

78

CHARLES REIFFEL (1862-1942)

Homesteader's Ranch, Southern California
signed and dated 'Charles Reiffel 1933' (on the reverse)
oil on canvas
25 x 30 1/2in
overall: 29 1/2 x 34 1/2in
Painted in 1933

US\$20,000 - 30,000



79

79

CHARLES A. FRIES (1854-1940)

In the San Diego River Gorge
signed 'C.A. Fries' (lower right), titled and inscribed
'#697' (on the reverse of the original canvas)
oil on canvas
27 3/4 x 36in
overall: 36 x 44 1/2in
Painted circa 1919

US\$5,000 - 7,000

Provenance

Mr. Blandon, San Diego, California.
Gift from the above to The University Club, San
Diego, California.
With Orr's Gallery, San Diego, California.
Thomas Walcott Sefton, San Diego, California.
Thence by descent to the present owner, San
Diego, California.

Literature

Benjamin F. Dixon, ed., *Too Late: The Picture and
the Artist, A Tribute to the Dean, From the Archives
of Artist Charles A. Fries and author Addie Davis
Fries, His Wife*, San Diego: Don Diego's Libreria,
1969, p. 79.

The present work was documented in the artist's
catalogue as no. 697. In his memoir, Charles A.
Fries reminisces about various painting trips and
recalls of the present work: "William Pierce, Hobby,
myself, and another party camped in a little side
canyon at the San Diego River Gorge. There was a
beautiful spring there that only we knew of. I painted
one canvas by climbing down in the steepest part of
the Gorge."¹

¹ Denny Stone, ed., "Memories I have heard, seen,
suffered and enjoyed," *San Diego Historical Society
Quarterly: The Journal of San Diego History*, Vol. 47,
No. 3, Summer 2001.



80

80

MANUEL VALENCIA (1856-1935)

Outside the Heads near Golden Gate, S.F., Cal.
signed 'M. Valencia' (lower left), titled on the
stretcher (on the reverse)
oil on canvas
16 x 24in
overall: 22 1/2 x 30 1/2in

US\$3,000 - 5,000

Provenance

Private collection, Arizona.

81

MAURICE BRAUN (1877-1941)

Trees on a hillside
signed 'Maurice Braun-' (lower right)
oil on canvas
10 x 14in
overall: 16 x 20in

US\$5,000 - 7,000

Provenance

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



81

82

CHARLES REIFFEL (1862-1942)

Mountain Top
signed 'Charles Reiffel' (lower right), tiled and signed
'Charles Reiffel' (on the reverse)
oil on board
12 x 14in
overall: 19 x 21in

US\$3,000 - 5,000

Provenance

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



82



83



84



85

83

EMIL JEAN KOSA, JR. (1903-1968)

Taylor's Ranch
estate stamped 'Emil J. Kosa Jr.' (lower right), titled and signed 'Emil J.
Kosa Jr.' (on the reverse)
oil on masonite
24 x 36in
overall: 30 3/8 x 42 1/2in

US\$6,000 - 8,000

84

FRANZ ARTHUR BISCHOFF (1864-1929)

Late Afternoon at the Farm
signed 'Franz A Bischoff' (lower left)
oil on board
13 x 19in
overall: 21 x 26in

US\$4,000 - 6,000

85

EMIL JEAN KOSA, JR. (1903-1968)

Gray Day
signed 'Emil J Kosa Jr.' (lower left), titled (on the stretcher bar)
oil on canvas
30 x 36in
overall: 38 1/4 x 44 1/4in

US\$10,000 - 15,000



86

86

LEON DURAND BONNET (1868-1936)

Old Bald Head, Ogunquit, Maine
signed 'Leon Bonnet' (lower left), titled, signed and
dated 'Leon Bonnet 1927' (on the reverse)
oil on canvas
50 x 40in
overall: 57 1/2 x 47 1/2in
Painted in 1927

US\$5,000 - 7,000

Provenance

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



87

87

HORATIO NELSON POOLE (1884-1949)

Mendocino Cliffs
signed 'NELSON POOLE' (lower right)
oil on canvas
26 x 32in
overall: 33 1/2 x 39 1/2in

US\$4,000 - 6,000



88

MAURICE BRAUN (1877-1941)

La Jolla Cliffs

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

oil on canvas

25 x 30in

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

US\$20,000 - 30,000

Provenance

Thomas Walcott Sefton, San Diego, California.

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



89

ELMER WACHTEL (1864-1929)

Malibu Canyon

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

oil on canvas

24 x 36in

overall: 34 1/4 x 46in

US\$20,000 - 30,000

Provenance

With Del Monte Fine Art, Carmel, California.



90

JOHN MARSHALL GAMBLE (1863-1957)

Hillside with poppies and lupine

signed 'J.M. Gamble' (lower left)

oil on canvas

20 x 26in

overall: 25 1/4 x 31 1/2in

US\$40,000 - 60,000

Provenance

Collection of William Benson Storey, Chicago, Illinois.

Thence by descent to the present owners.



91

91
ABEL GEORGE WARSHAWSKY (1883-1962)

Mexican Village
signed 'A.G. Warshawsky' (lower center)
oil on canvas
26 x 31 1/2in
overall: 33 3/4 x 39 1/2in

US\$8,000 - 10,000



92

92
DUNCAN GLEASON (1881-1959)

Near Tamazunchale, Mexico
signed 'Duncan Gleason' (lower right)
oil on canvasboard
12 x 16in
overall: 19 1/2 x 24in

US\$4,000 - 6,000



93

ARTHUR GROVER RIDER (1886-1975)

Ortega Highway
signed 'A.G. Rider' (lower right)
oil on canvas
30 x 35in
overall: 39 x 44in

US\$30,000 - 50,000

Provenance

With The Redfern Gallery, Laguna Beach, California.

Exhibited

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

Literature

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

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



94

94

ALFRED R. MITCHELL (1888-1972)

Bow River, Canada

signed 'Alfred R. Mitchell.' (lower right)

oil on canvas

18 x 22in

overall: 24 1/4 x 28in

US\$6,000 - 8,000

Provenance

With K. Nathan Gallery, La Jolla, California.

The Kinsella Library Collection, La Jolla, California.



95

95

CAMILLO ADRIANI (20TH CENTURY)

Mountain Painting

signed '-C. Adriani-' (lower left)

oil on canvas

27 1/4 x 30 1/4in

overall: 35 1/2 x 38 1/2in

Painted *circa* 1921

US\$5,000 - 7,000

Provenance

With M. O'Brien & Son, Inc., Chicago, Illinois.



96

EDGAR PAYNE (1883-1947)

Sierra lake beneath glaciers
signed 'EDGAR PAYNE' (lower left), with a study of Navajos on
horseback (on the reverse)

oil on canvas

25 x 30in

overall: 34 x 39in

US\$40,000 - 60,000

Provenance

Private collection, Southern California.



(verso)



97



98



99

97

EMIL JEAN KOSA, JR. (1903-1968)

Green Hills
 estate stamped 'Emil J Kosa Jr.' (lower right), signed 'Emil J. Kosa Jr.'
 and inscribed 'R.D.F -232' (on the reverse)
 oil on masonite
 24 x 36in
 overall: 32 3/4 x 44 3/4in

US\$6,000 - 8,000

Provenance

Estate of the artist.
 With Frederic Stern Gallery, Pasadena, California.

98

EMIL JEAN KOSA, JR. (1903-1968)

Desert Shadows
 signed 'Emil J Kosa Jr.' (lower left), titled (on the reverse)
 oil on masonite
 24 x 32in
 overall: 29 1/2 x 37 3/4in

US\$5,000 - 7,000

Provenance

Estate of artist.
 Private collection, Los Angeles, California.

99

PHIL DIKE (1906-1990)

Snow near Gorman
 signed 'Phil Dike' (lower right), signed, titled, inscribed, and dated
 'Phil Dike / Biltmore/ 1946' (on the stretcher bar)
 oil on canvas
 22 x 35in
 overall: 30 x 42 3/4in
 Painted in 1946

US\$10,000 - 15,000

Provenance

The E. Gene Crain Collection, Newport Beach, California, by 1970.



100



101



102

100

ARTHUR GROVER RIDER (1886-1975)

Fisherman with Oxen, Valencia

unsigned

oil on canvas affixed to board

12 x 15 3/8in

overall: 17 x 21in

US\$6,000 - 8,000

Provenance

Petersen Galleries, Beverly Hills, California, *circa* 1985.

Exhibited

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

101

JULES EUGENE PAGES (1867-1946)

Chaumieres a Loguivy, Brittany

signed 'Jules Pages-' (lower left)

oil on canvas

18 x 24in

overall: 26 x 33in

US\$6,000 - 8,000

Exhibited

San Francisco, Bohemian Club, *An Exhibition of Paintings by Jules Pages*, April 16 to 26, 1924, no. 18.

102

EDGAR PAYNE (1883-1947)

Chioggia Boats

signed 'EDGAR PAYNE' (lower right)

oil on canvas

25 x 30in

overall: 32 x 37in

US\$35,000 - 45,000



103

MARION KAVANAGH WACHTEL (1870-1954)

Path to the Valley

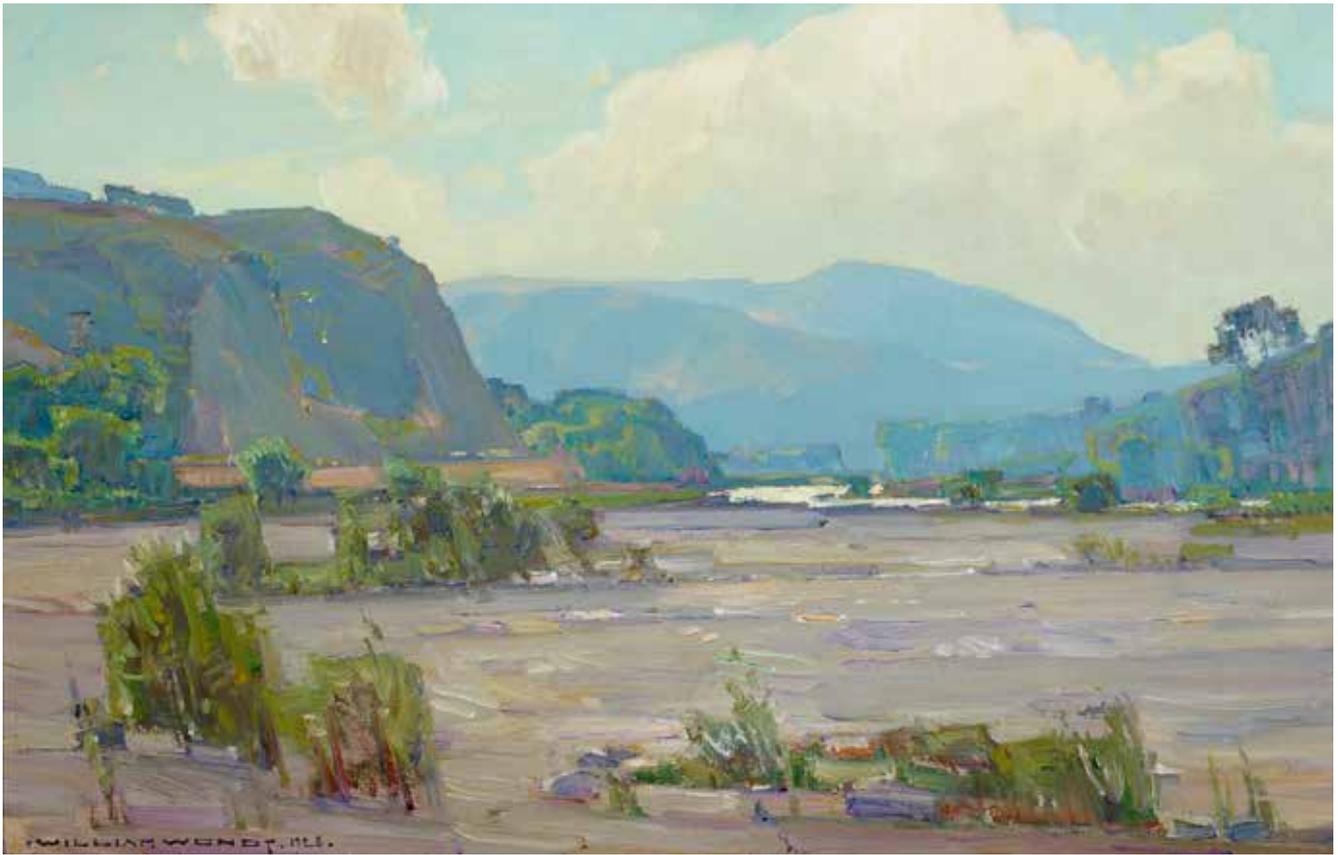
signed with the artist's device 'Marion Kavanagh Wachtel' (lower left)

watercolor and graphite on paper

18 x 24in

overall: 25 x 30 3/4in

US\$20,000 - 30,000



104

WILLIAM WENDT (1865-1946)

Santa Anita Canyon Wash, alternatively titled, Valley Wash in Spring
signed and dated 'William Wendt 1928' (lower left)

oil on canvas

18 x 28in

overall: 29 1/4 x 39 1/4in

Painted in 1928

US\$20,000 - 30,000

Provenance

Christie's Los Angeles, California, Western & American Paintings,
Drawings & Sculpture, October 24, 2000, Lot 71.

The Kinsella Library Collection, La Jolla, California.



105

MARION KAVANAGH WACHTEL (1870-1954)

Laguna Beach

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

oil on canvas mounted to board

16 x 20in

overall: 24 x 28in

US\$12,000 - 16,000

Provenance

With The Redfern Gallery, Laguna Beach, California.

Thomas Walcott Sefton, San Diego, California.

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



106

MAURICE BRAUN (1877-1941)

A Point Loma View

signed 'Maurice Braun-' (lower left)

oil on canvas

22 x 26in

overall: 32 1/4 x 36 1/4in

US\$20,000 - 30,000

Provenance

Thomas Walcott Sefton, San Diego, California.

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



107

107

ALEXANDER FRANCIS HARMER (1856-1925)

Sunset on the coast near Santa Barbara

signed 'Alex F. Harmer.' (lower right)

oil on canvas

18 x 24in

overall: 25 3/4 x 31 1/2in

US\$6,000 - 8,000

This view is believed to be from 1000 Steps Beach, which is just below Shoreline Park, Santa Barbara.



108

108

LEONARD LESTER (1870-1952)

Landscape at Dusk

signed and dated 'Leonard Lester 1933' (lower left)

oil on canvas

27 1/4 x 36in

overall: 32 x 41 1/4in

Painted in 1933

US\$4,000 - 6,000

Provenance

Estate of Dorothy Soares, Stockton, California.

Private collection, Sacramento, California.

109

MAURICE BRAUN (1877-1941)

The Valley

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

oil on canvas

20 x 24in

overall: 27 1/4 x 31in

US\$10,000 - 15,000

Provenance

With Lawrence J. Cantor and Co., Los Angeles, California.

Private collection, Southern California.



109

110

JOHN FROST (1890-1937)

Desert landscape

signed 'John Frost.' (lower right)

oil on canvas affixed to board

11 1/2 x 17 1/2in

overall: 17 x 23in

US\$5,000 - 7,000



110



111

111

DANA BARTLETT (1882-1957)

Poppy Trail

signed 'Dana Bartlett' (lower left), titled (on the stretcher bar)

oil on canvas

20 x 24in

overall: 27 x 31in

US\$5,000 - 7,000

Provenance

Private collection, Arizona.



112

112

ALFRED R. MITCHELL (1888-1972)

San Simeon Highway

signed 'Alfred R. Mitchell.' (lower left), titled (on the reverse) and on a label (affixed to the backing)

oil on board

8 x 10in

overall: 10 x 12in

US\$4,000 - 6,000

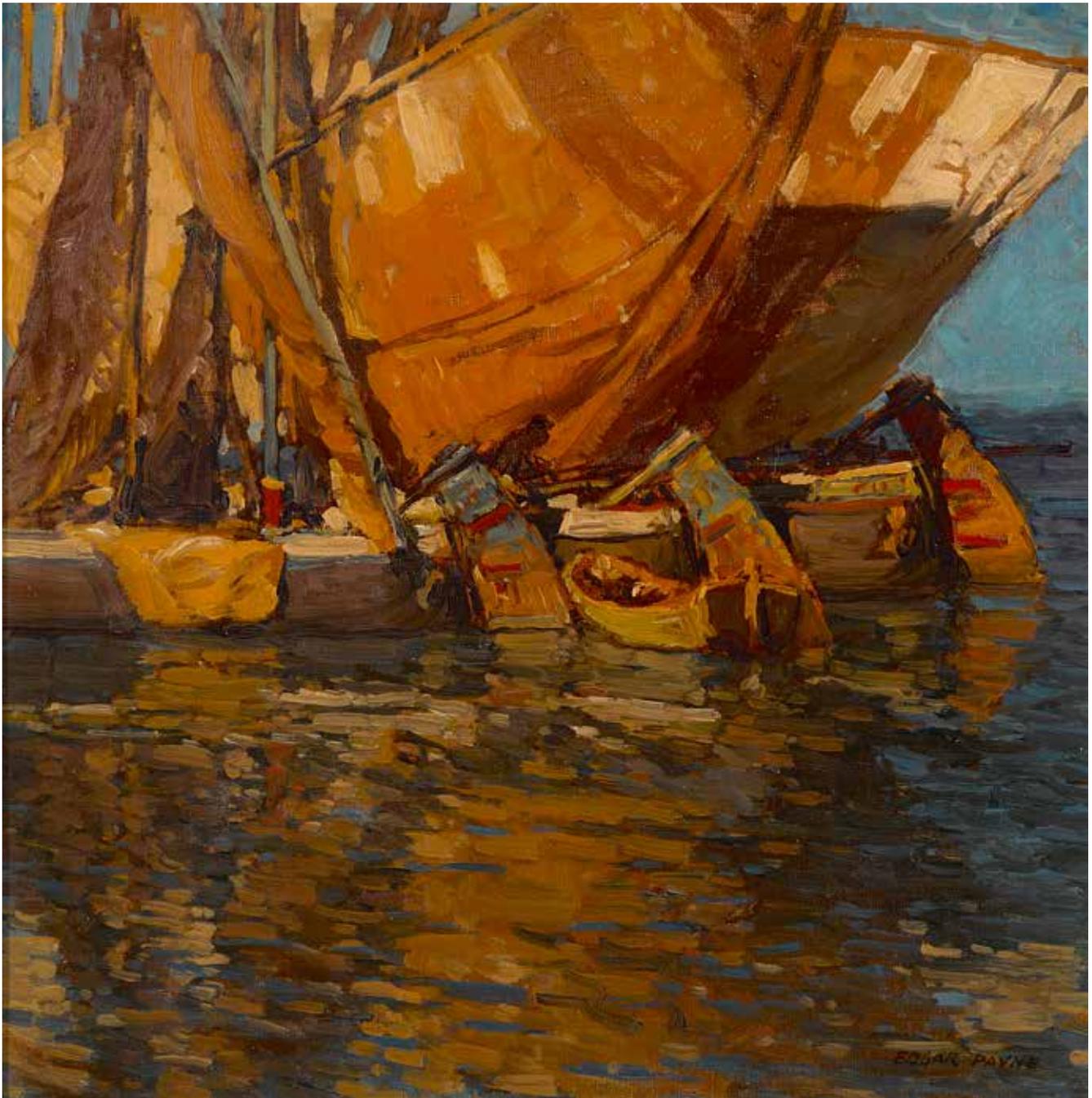
Provenance

The artist.

With Orr's Gallery, San Diego, California, 1968.

Thomas Walcott Sefton, San Diego, California.

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



113

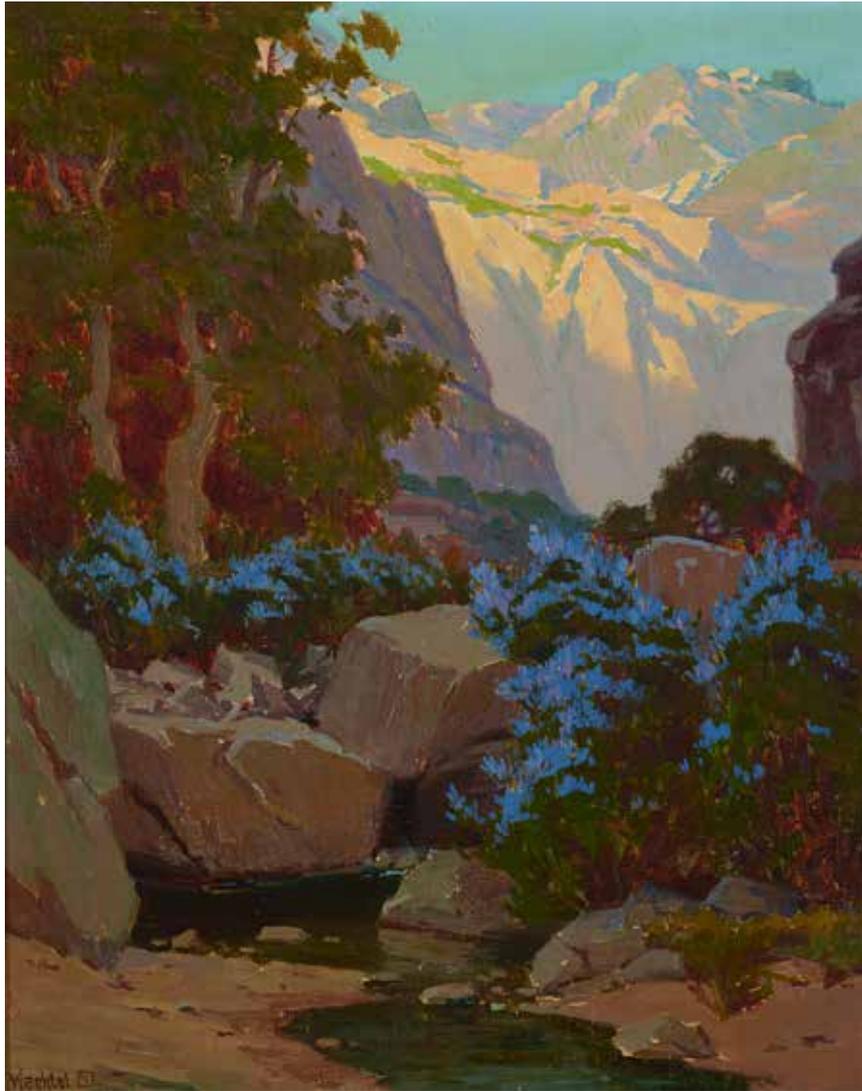
EDGAR PAYNE (1883-1947)

Lateen rigged sailboat
signed 'EDGAR PAYNE' (lower right)
oil on canvas mounted to board
18 1/8 x 18 1/8in
overall: 26 3/4 x 26 3/4in

US\$20,000 - 30,000

Provenance

Private collection, Southern California.



114

ELMER WACHTEL (1864-1929)

Pasadena (Canyon)

signed with the artist's device 'Wachtel' (lower left)

oil on canvas

20 x 16in

overall: 28 x 24in

US\$10,000 - 15,000

Provenance

Thomas Walcott Sefton, San Diego, California.

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



115

MARION KAVANAGH WACHTEL (1870-1954)

Matilija Canyon at Sunset

signed 'Marion Kavanagh Wachtel' with the artist's device (lower right)
watercolor and graphite on paper

26 x 20in

overall: 35 x 29in

US\$20,000 - 30,000

Provenance

The Buck Collection, Laguna Beach, California.

Exhibited

Prescott, Prescott's Phippen Museum of Western Art, August 20 - November 11, 1993.

Irvine, The Irvine Museum, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, May 5, 1994 - January 21, 1996 (four location traveling exhibition).

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

Moraga, Hearst Art Gallery, *Superbly Independent, Early California Paintings by Annie Harmon, Mary DeNeale Morgan and Marion Kavanagh Wachtel*, July 25 - September 19, 2010.

Irvine, The Irvine Museum, *Inner Visions, Women Artists of California*, March 17 - June 7, 2012.

Literature

Jean Stern, *Reflections of California, The Athalie Richardson Irvine Clarke Memorial Exhibition*, Irvine, 1994, p. 77, illustrated.

Jean Stern, *Selections from the Irvine Museum*, Irvine, 2009, p. 234, illustrated.

Matilija Canyon is a remote canyon area that is approximately 10 miles from downtown Ojai, California.



116



117



118

116

BENJAMIN CHAMBERS BROWN (1865-1942)

Sunset on Desert Heights

signed 'Benjamin C. Brown' (lower left), titled (on the stretcher bar)

oil on canvas

18 x 24in

overall: 25 x 31in

US\$8,000 - 10,000

Exhibited

Washington D.C., The American Federation of Arts, n.d.

117

DANA BARTLETT (1882-1957)

Laguna Hills

signed 'Dana Bartlett' (lower right)

oil on canvas

25 1/4 x 30in

overall: 33 x 38in

US\$7,000 - 9,000

118

MARION KAVANAGH WACHTEL (1870-1954)

Yellow Sycamore Trees

signed 'Marion Kavanagh Wachtel' (lower left)

watercolor on paper

20 x 30in

overall: 29 x 39in

US\$15,000 - 20,000



119

JOHN WILLIAM HILTON (1904-1983)

Sacred Mountain

signed 'John W. Hilton' (lower right), titled (on the reverse)

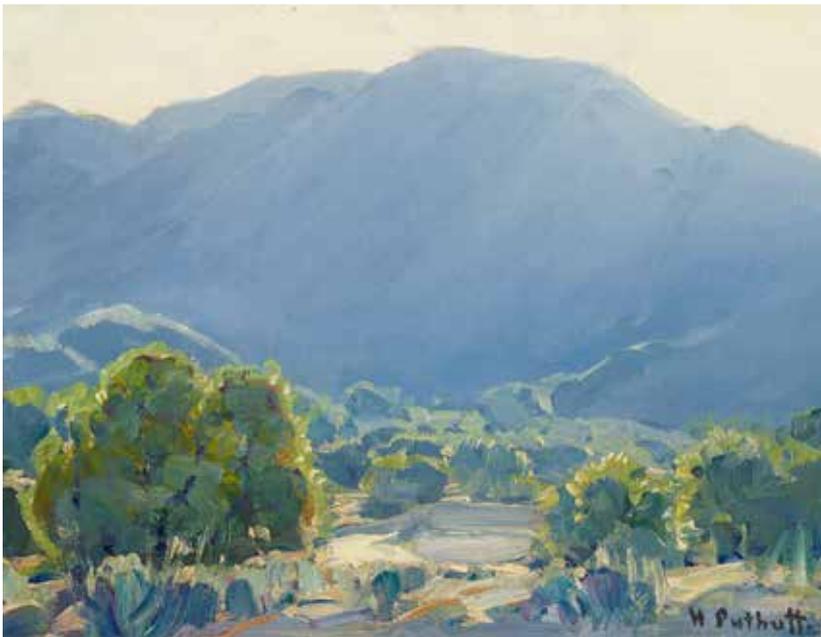
oil on masonite

28 x 48in

overall: 36 x 56in

US\$4,000 - 6,000

119



120

HANSON PUTHUFF (1875-1972)

La Crescenta

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

oil on canvas mounted to board

12 x 16in

overall: 20 1/2 x 24in

US\$4,000 - 6,000

120

121

HOWARD EVERETT SMITH (1885-1970)

Muriel Vanderbilt Horses, Carmel Valley
signed 'Howard E. Smith' (lower left), also signed
and titled (on the reverse)
oil on canvas
20 x 24in
overall: 26 x 30in

US\$4,000 - 6,000



121

122

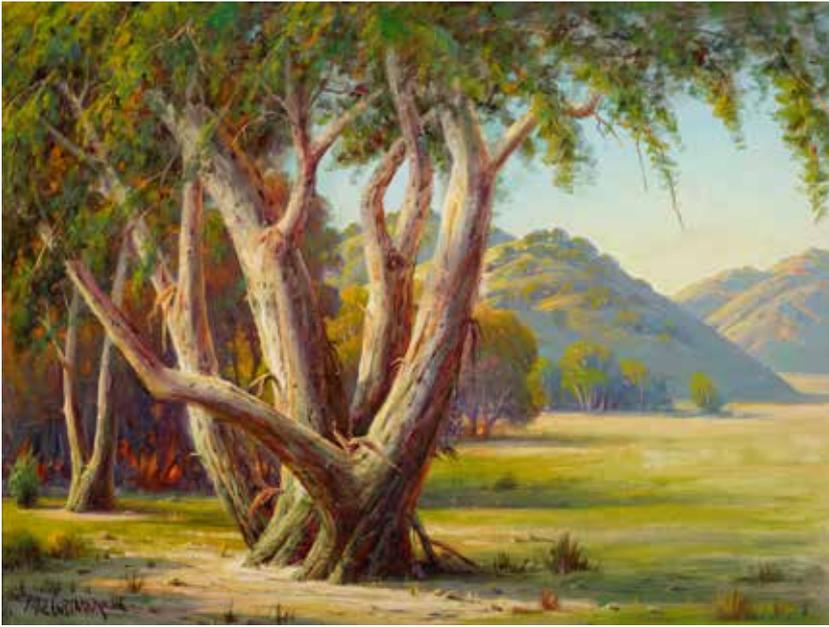
CONRAD BUFF (1886-1975)

Southwest landscape
signed 'CONRAD BUFF' (lower right)
oil on board
18 x 24in
overall: 23 1/4 x 29 1/4in

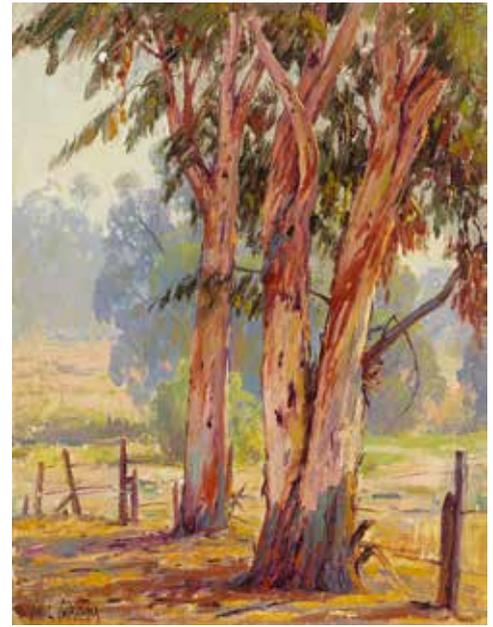
US\$4,000 - 6,000



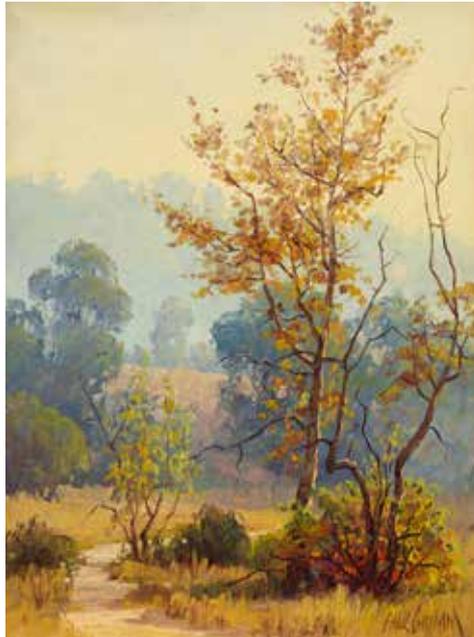
122



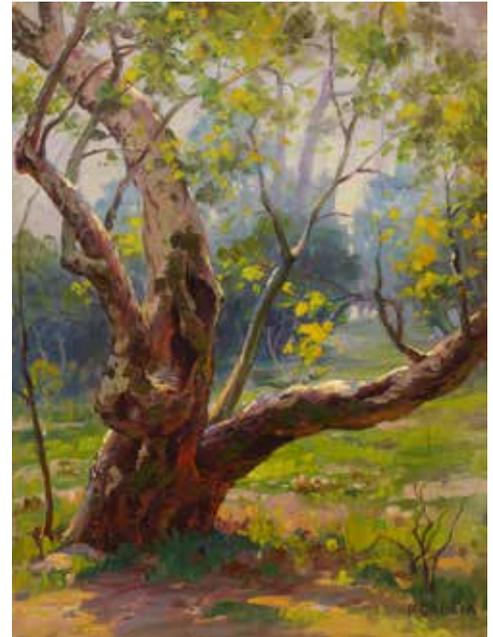
123



124



124



124

123

PAUL GRIMM (1891-1974)
 Stately Eucalyptus
 signed 'Paul Grimm' (lower left)
 oil on canvas
 30 x 40
 overall: 41 x 50in

US\$6,000 - 8,000

124

PAUL GRIMM (1891-1974)
 Sycamore Tree; Hazy Days, Trees; Eucalyptus Trees by a Fence (A
 group of 3)
 each signed 'PAUL GRIMM' (lower left or lower right)
 oil on artist board
 16 x 12in
 unframed

US\$4,000 - 6,000



125



126

125

ANNA ALTHEA HILLS (1882-1930)

A California landscape
signed 'A.A. Hills' (lower left),
oil on canvas
14 x 20in
overall: 21 3/8 x 27 3/8in

US\$8,000 - 12,000

Provenance

With DeRus's Fine Arts, Laguna Beach, California.
Private collection, Southern California.

126

CHARLES A. FRIES (1854-1940)

Houses on a hill
signed 'C.A. Fries' (lower right)
oil on canvas
12 1/4 x 18 1/4in
overall: 17 3/4 x 24in

US\$3,000 - 5,000

Provenance

Private collection, Arizona.



127

127

ALFRED R. MITCHELL (1888-1972)

Desert Sunset, alternatively titled, Sunrise Highway, Salton Sea

signed 'Alfred R. Mitchell.' (lower right), titled and inscribed 'No. 1' (on the reverse)

oil on artist board

16 x 20in

overall: 23 x 27in

US\$6,000 - 8,000

Provenance

The Kinsella Library Collection, La Jolla, California.



128

128

ALFRED R. MITCHELL (1888-1972)

On the desert

signed 'Alfred R Mitchell.' (lower left)

oil on artist board

16 x 20in

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

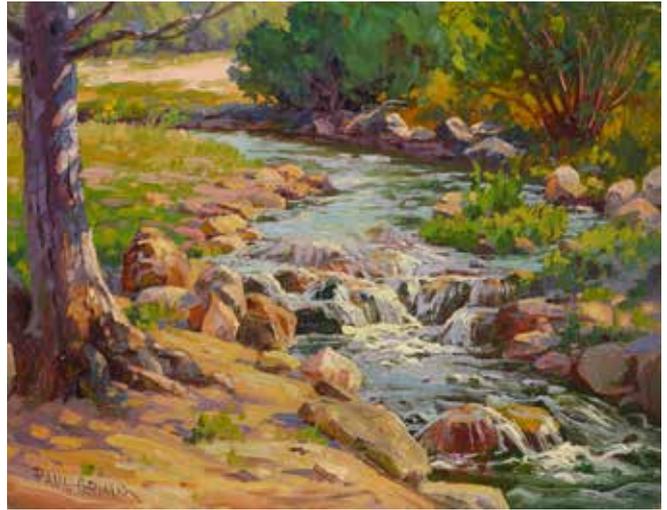
US\$4,000 - 6,000

Provenance

Private collection, Newport Beach, California.



129



130



130



130

129

PAUL GRIMM (1891-1974)

Lake Tahoe
signed 'Paul Grimm' (lower right), titled signed and dated 'Paul Grimm
-73-' (on the reverse)

oil on canvas

28 x 36in

overall: 35 x 43in

Painted in 1973

US\$6,000 - 8,000

130

PAUL GRIMM (1891-1974)

Babbling Brook (Mill Creek); Oaks on a Hillside; Trees and Green Grass
(A group of 3)

each signed 'PAUL GRIMM' (lower left or lower right)

oil on artist board

12 x 16in

unframed

US\$4,000 - 6,000



131



132

131

RAYMOND S. BOYNTON (1883-1951)

The Gold River
dated and signed '192? Ray Boynton' (lower left) and titled
(on the stretcher)

oil on canvas

21 x 48in

overall: 22 1/2 x 49 1/2in

US\$4,000 - 6,000

Provenance

Collection of Albert Bender, San Francisco, California.

Exhibition

Oakland Art Museum, Oakland, California, circa 1960.

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

Literature

H.L. Dungan, "Artists and Their Work," Oakland Tribune, May 22, 1927, S-5.

132

GERTRUDE PARTINGTON ALBRIGHT (1883-1953)

Me in the Studio at 737

unsigned, titled, and dedicated 'Gertrude Partington Albright/To Jack and Jeanne Partington/From H. Evelyn Albright' (on the reverse)

oil on canvas

22 1/4 x 28in

overall: 31 x 37in

US\$4,000 - 6,000

Provenance

The artist.

Thence by family descent to Hedwig Evelyn Albright, San Francisco, California.

Thence by family descent to Mr. and Mrs. Jack A. and Jeanne Partington, San Francisco, California, and New York, New York.

Private collection, San Francisco, California.

Private collection, Connecticut.



133

MILLARD OWEN SHEETS (1907-1989)

Farmers' market

unsigned, inscribed 'MILLARD SHEETS-1924' (on the stretcher bar)

oil on canvas

14 x 16in

overall: 20 1/2 x 22 1/2in

Painted *circa* 1924

US\$8,000 - 12,000

Provenance

Private collection, Southern California.

Millard Sheets had already been painting for some time when this work was completed around the age of 17. He entered a painting in the "youth copy" competition at the Los Angeles County Fair when he was 15 and won first prize. Theodore Modra (1873-1930) who was one of the jurors and head of the Fine Arts Building at the Fair, awarded Millard the prize. The two artists struck up what was to be a strong friendship, with Millard visiting Modra in his home for many Saturdays to discuss art. According to Tony Sheets, the artist's son, the boldness of this painting reflects that early influence of Theodore Modra, who had studied with Robert Henri, George Bellows, and others of the so-called 'Ash Can' School.

Tony Sheets writes of these early years in his father's career: 'Dad became Modra's assistant for the annual Los Angeles County Fair exhibits in the Fine Arts venue until his mentor died in 1930. Dad took over as Director of Art in 1931 until 1956. He had also entered a painting at the Laguna Beach Art Association in 1923 and was accepted. He also enrolled at the Chouinard School of Art in 1925 and graduated in 1929.'



134

134

FRIEDOLIN EDWARD KESSLER (1913-1995)

Our Apricot Tree
signed 'Friedolin Kessler' (lower right) and titled on
artist's label (on the reverse)
acrylic on masonite
36 x 48in
overall: 37 x 49 1/4in

US\$4,000 - 6,000

Provenance

Collection of the Artist.
Private collection, Northern California (gift from the
above).



135

135

CLARENCE HINKLE (1880-1960)

On the Porch, Green Lane
signed 'Hinkle' (lower right), also stamped and titled
(on the backing)
watercolor, charcoal, and graphite on paper
22 1/2 x 18 1/2in
overall: 34 x 30in
Painted in 1935

US\$4,000 - 6,000

Provenance

With Garzoli Gallery, San Rafael, California.

Exhibition

California Watercolor Society, 1938-1939.
Laguna Beach, *Clarence Hinkle*, Laguna Art
Museum, June 10 to October 7, 2012, cat. no. 106.

Literature

Janet Blake and Susan M. Anderson, *Clarence
Hinkle*, Laguna Beach: Laguna Art Museum, 2012,
p. 41 (color illustration).

136

FILASTRO MOTTOLA (1915-2008)

Umbrellas near the Laguna Hotel in Laguna Beach, Ca.

signed 'Mottola' (lower right), signed and titled '© Filastro Mottola' (on the reverse)

oil on masonite

10 1/8 x 12 1/8in

overall: 17 1/2 x 19 1/2in

US\$5,000 - 7,000

A copy of the book *The Art & Life of Fil Mottola* accompanies the lot.



136

137

FILASTRO MOTTOLA (1915-2008)

Laguna Beach, alternatively titled, A Downtown Shop

signed 'Mottola' (lower left), signed and titled '©Mottola' (on the reverse)

oil on masonite

10 1/4 x 12 1/4in

overall: 17 1/2 x 19 1/2in

US\$4,000 - 6,000

Provenance

With David & Sons Fine Art, Laguna Beach, California.

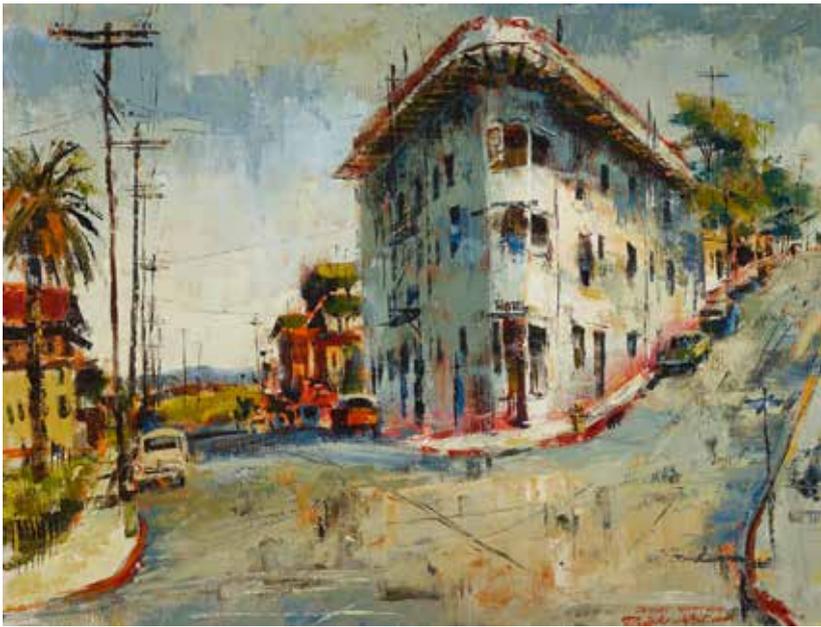
Literature

David O'Hoy, *The Art & Life of Fil Mottola*, Dana Point: Dana Headlands Publishing, 2015, p. 90 (illustrated in color).

A copy of the book *The Art & Life of Fil Mottola* accompanies the lot.



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138

138

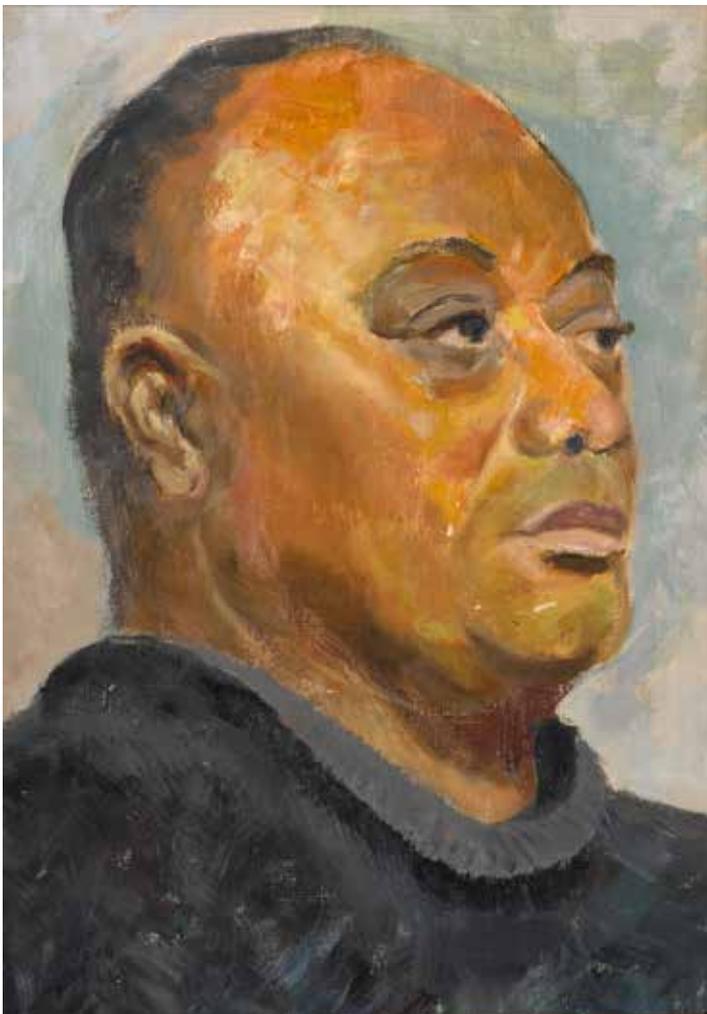
BEN ABRIL (1923-1995)

Douglas Street Hotel
signed and titled 'Ben Abril' (lower right), also titled
and identified (on the reverse)
oil on canvas
30 x 40in
overall: 40 1/4 x 50 1/4in

US\$4,000 - 6,000

Provenance

With Cowie Galleries, Los Angeles.
Private collection, Sacramento.



139

139

JOHN MELVILLE KELLY (1879-1962)

Portrait of a Polynesian man
signed 'John Kelly' (lower left)
oil on masonite
13 x 10in
Overall: 16 1/2 x 13 1/2in

US\$4,000 - 6,000

Provenance

Private collection, Texas



140

DAVID HOWARD HITCHCOCK (1861-1943)

Hawaiian coastal view

signed, inscribed and dated 'D. HOWARD HITCHCOCK H.I. 1911'

(lower left)

oil on canvas

14 1/4 x 20in

overall: 25 x 31in

Painted in 1911

US\$25,000 - 35,000

Provenance

Private collection, Honolulu, Hawaii.



141



142

141

CHARLES CHRISTIAN EISELE (1854-1919)

The Black Kettle
 signed and dated 'C. Eisele 1891.' (lower left)
 oil on canvas
 30 x 50in
 overall: 36 1/2 x 56 1/2in
 Painted in 1891

US\$5,000 - 7,000

Provenance

Acquired *circa* 1972, Salt Lake City, Utah.
 Thence by descent.
 Private collection, Northern California.

142

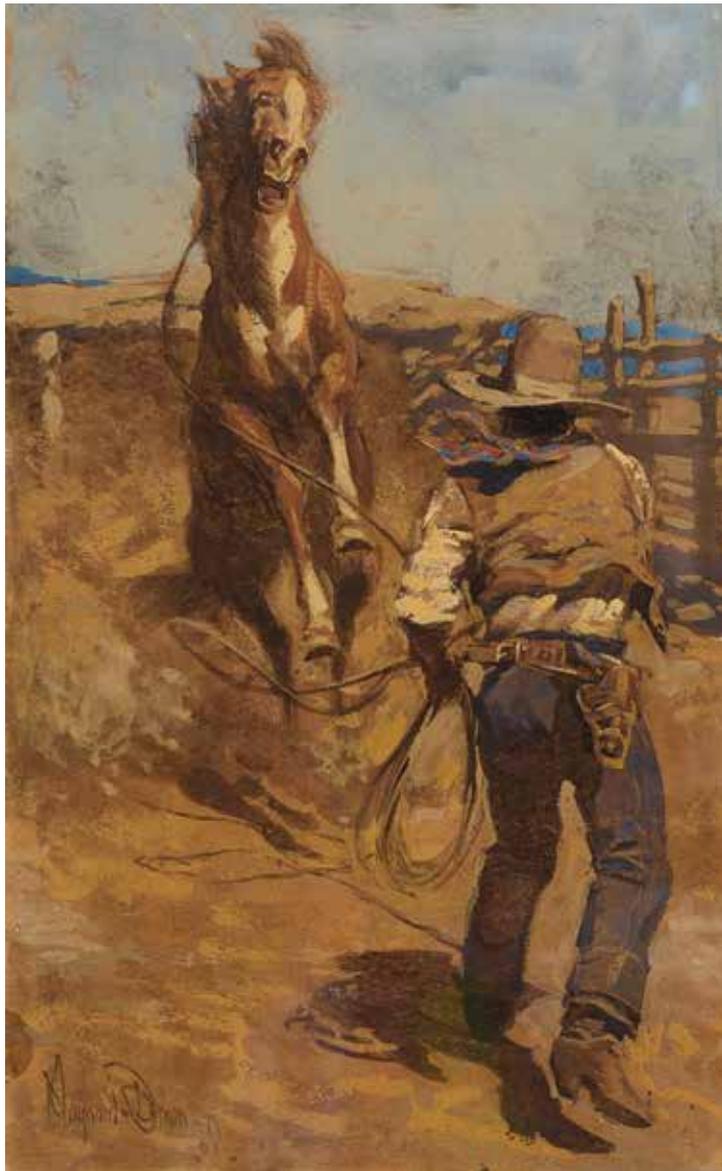
EDWARD BOREIN (1872-1945)

Cowboy in a horse corral
 signed 'Edward Borein' (lower right)
 watercolor on paper
 6 x 9in
 overall: 9 3/4 x 12 3/4in

US\$5,000 - 7,000

Provenance

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



143

MAYNARD DIXON (1875-1946)

Taming the New Bronc

signed and dated 'Maynard·Dixon·08·' (lower left)

gouache and graphite on paper mounted to card

11 3/4 x 7 1/4in

overall: 21 3/4 x 17 1/4in

Painted in 1908

US\$25,000 - 35,000

Provenance

Private collection, Tucson, Arizona.

The present work is a preliminary study for an illustration, specifically for Clarence E. Mulford's book, *The Coming of Cassidy*, which was the first book on Hopalong Cassidy.



144

BELMORE BROWNE (1880-1954)

Lake Louise, Early Spring

signed 'Belmore Browne' (lower right), titled and signed 'Belmore Browne' (on the stretcher bar)

oil on canvas

25 1/4 x 30 1/4in

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

Painted in 1926

US\$10,000 - 15,000

Provenance

The artist.

The Macbeth Gallery, New York, New York, October 1926.

Mrs. Henry Alvah Strong (née Hattie Maria Corrin), Rochester, New York and Washington, D.C.

University of Rochester, Rochester, New York.

Private collection, New York, New York.

Literature

New York City, The Macbeth Gallery, Art Portfolio, October 1926, pl. 1 (illustrated in black and white).



145

SYDNEY LAURENCE (1865-1940)

Mount McKinley, Alaska

signed 'Sydney Laurence' (lower left), titled and dated on a label (on the stretcher bar)

oil on canvas

15 x 20in

overall: 22 x 26 3/4in

Painted in 1924

US\$25,000 - 35,000

Provenance

Estate of Mr. William Carson, Chillicothe, Ohio.

Mr. Charles T. Sowards, purchased from the above, 1961.

Thence by family descent to a private collection.

Christie's Los Angeles, California, Western and American Paintings, Drawings and Sculpture, May 2, 2001, Sale 9706, Lot 90.

The Kinsella Library Collection, La Jolla, California.



146

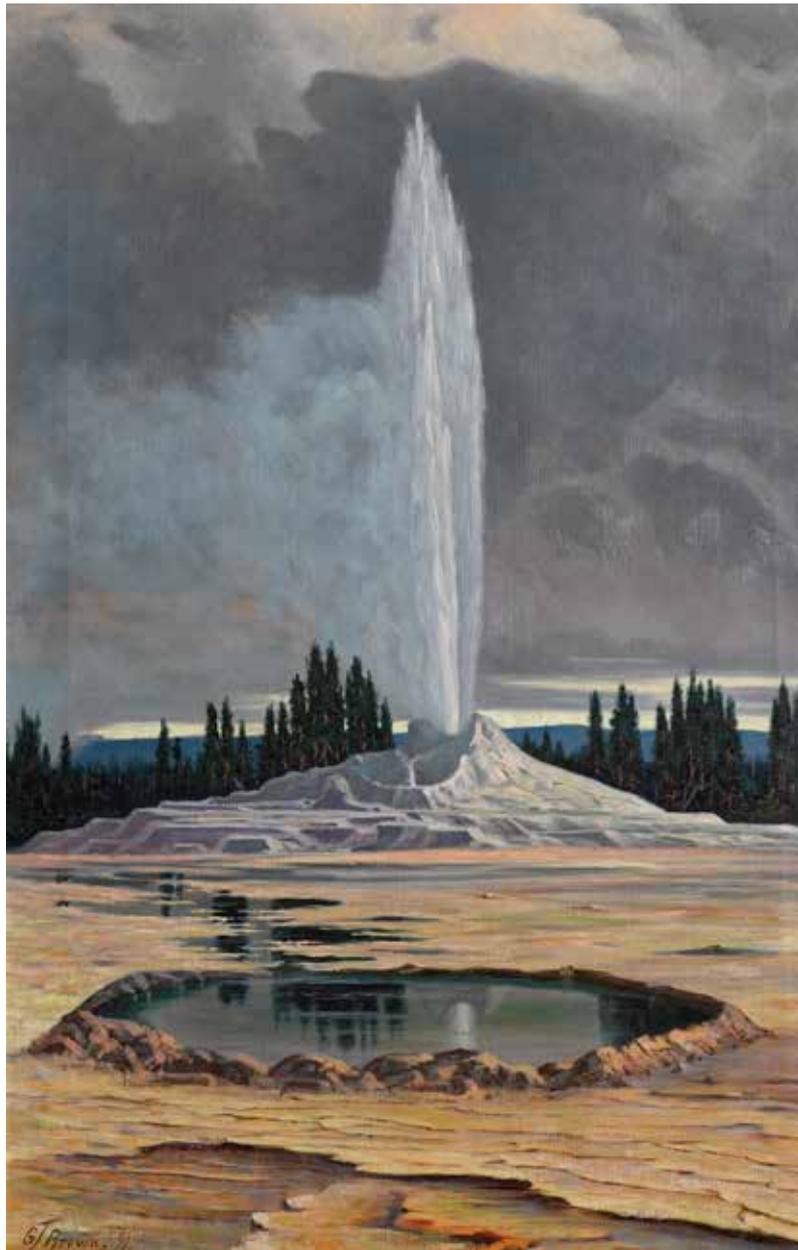
CARL CLEMENS MORITZ RUNGIUS (1869-1959)

Moose, Upper Ram River
signed 'C Rungius' (lower right)
oil on canvas affixed to board
9 x 11 in
overall: 18 x 20 in

US\$20,000 - 30,000

Provenance

Private collection, Vermont.



147

GRAFTON TYLER BROWN (1841-1918)

Castle Geyser, Yellowstone
signed and dated 'G.T. Brown '91' (lower left) and inscribed 'The
Castle Geyser Yellowstone National Park Sept. 6, 1890' (on the
reverse)

oil on canvas

29 ½ x 19in

Overall: 33 ½ x 23 ½ in

Painted in 1891

US\$30,000 - 50,000

Provenance

Goodspeed's Book Shop Inc., Boston, Massachusetts.

Acquired at the above, 1966.

Estate of Vera Earley Trayner Lee, Provo, Utah.

Thence by descent.

Grafton Tyler Brown was one of several known African-American artists working in the 19th Century who achieved commercial success in their day, and whose importance has been rediscovered. Brown was inspired to move West from his native Pennsylvania to follow the promise of reinvention and new opportunity.

A self-taught artist, Brown first trained as a draftsman and printer in Philadelphia at the age of fourteen. Three years later, on the heels of the California Gold Rush boom, Brown arrived in bustling Sacramento, California, finding work as a steward and porter at the St. George Hotel. He continued to develop his art, which garnered favorable local press. Despite a successful stint running a lithography business, Brown spent most of his career painting and exploring the Pacific Northwest, capturing majestic views of the Cascades and Yellowstone, as shown in the present work.



148



149

148

JOSEPH HENRY SHARP (1859-1953)

Addie Blanket Bull, Crow

signed and dated 'J.H. Sharp -06' (lower left), titled and dated (on the reverse)

oil on canvas

14 x 10in

overall: 20 1/2 x 16 1/2in

Painted in 1906

US\$25,000 - 35,000

149

MAYNARD DIXON (1875-1946)

Meadow and Horses

initialed, inscribed and dated 'MD Hot Sprs/Beatty NV/Oct 1937' (lower right), titled, signed and inscribed 'Maynard Dixon' (on the reverse)

oil on canvas affixed to board

10 x 14in

overall: 17 x 20 1/2in

Painted in 1937

US\$40,000 - 60,000

Provenance

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

Exhibited

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

150

HOWARD TERPNING (BORN 1927)

Steer Roping

signed and dated 'Terpning '75' (lower right), titled, inscribed and signed 'Terpning' (on the reverse)

oil on masonite

24 x 20in

overall: 38 1/4 x 32 3/8in

Painted in 1975

US\$80,000 - 120,000

Provenance

Private collection, New Mexico.

Considered by many to be the finest 'modern-day storyteller' of the American West, Howard Terpning began painting Western subjects around 1974. By then, Terpning was in his late 40s and his career was well-established—first as a civilian combat artist and then a commercial illustrator for such publications as *Reader's Digest*, *Newsweek* and *Time*, and movie posters such as *Doctor Zhivago*.¹

Seeking more artistic control over his work, he took the advice of his friend Don Crowley and started submitting paintings to galleries. His first foray with Troy's Cowboy Art Gallery in Scottsdale, Arizona was a success—the three paintings that he sent to them sold promptly.²

Bolstered by his new gallery representation and sales, Terpning fully transitioned into a fine art painter in 1976. At this time, he immersed himself in Native American history, particularly that of the Great Plains tribes. He is best-known today for his sensitive and historically-accurate depictions of Native Americans, preferring to show them 'in the quieter and more reflective moments of their daily lives.'³

Steer roping is a prime example of Terpning's early Western subjects, and highlights his fine draftsmanship and flair for narrative. Strong value contrasts, bold colors, and serpentine curves heighten the drama of the rodeo. The active brushwork in the foreground expresses the frenetic energy of the steer, which in turn amplifies the cool and composed nature of the cowboy about to capture his target.

¹ Elmer Kelton, *The Art of Howard Terpning*, New York: Bantam Books, 1992, p. 154.

² *Ibid*, p. 155.

³ *Ibid*, p. 155.





151
FRANCIS DE ERDELY (1904-1959)
Southwestern Reflection
signed 'de erdely' (lower right)
oil on canvas
36 x 27in
overall: 44 1/2 x 35 1/4in

US\$10,000 - 15,000

151



152
BARBARA LATHAM (1896-1989)
Navajo Women Waiting
signed 'Latham' (lower right),
titled (on the strainer bar)
oil, graphite and fabric on masonite
11 x 21in
overall: 11 1/2 x 21 3/4in

US\$4,000 - 6,000

Provenance
Private collection, Colorado.

152



153

LAVERNE NELSON BLACK (1887-1938)

Three Indians on Horseback

signed 'Laverne Nelson Black' (lower left)

gouache and graphite on paperboard

21 1/4 x 28 1/2in

overall: 31 1/4 x 39in

US\$30,000 - 50,000

Provenance

Private collection, San Francisco, California.

Thence by descent.

Private estate, Mill Valley, California.



154

PORFIRIO SALINAS (1910-1973)

Texas Bluebonnets on a Promontory

signed 'Porfirio Salinas' (lower left)

oil on canvas

20 x 24in

overall: 27 x 31in

US\$15,000 - 20,000

Provenance

Private collection, Texas.



155

PORFIRIO SALINAS (1910-1973)

Blooming Yucca along a Texas Path

signed 'Porfirio Salinas' (lower left)

oil on canvas

25 x 30in

overall: 33 x 38in

US\$15,000 - 20,000

Provenance

Private collection, Texas.



156

BIRGER SANDZÉN (1871-1954)

Rocks and Pines, Boulder, Colorado

signed 'Birger Sandzén' (lower right), also signed, titled, dated and inscribed '1941/Birger Sandzén/Lindsborg, Kansas' (on the reverse)

oil on board

25 x 30in

overall: 34 x 39in

Painted in 1941

US\$40,000 - 60,000

Provenance

With David Cook Galleries, Denver, Colorado.

Private collection, Connecticut.



157

BIRGER SANDZÉN (1871-1954)

Windswept trees beside a river
signed 'Birger Sandzén' (lower right)

watercolor and graphite on paper

22 x 27in

overall: 34 x 39in

US\$10,000 - 15,000

Provenance

With David Cook Galleries, Denver, Colorado.

Private collection, Connecticut.



158

ERIC SLOANE (1905-1985)

Storm over Walpi

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

oil on masonite

37 x 26in

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

US\$20,000 - 30,000

Provenance

Thomas Walcott Sefton, San Diego, California.

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



159

ED MELL (BORN 1942)

Night Storm

signed 'Ed Mell' (lower right), incised 'Ed Mell' on the frame
(lower right)

oil on canvas

48 x 48in

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

Painted in 1987

US\$25,000 - 35,000

Provenance

Private collection, Southern California.

According to the artist, the inspiration for this painting came after attending a party atop Camelback Mountain in Phoenix. Dark clouds blew in and a dramatic lightning storm ensued. Upon returning to his studio, Mell first painted a pastel of the memorable scene and later this large oil.



160

GUNNAR MAURITZ WIDFORSS (1879-1934)

Aspen on the North Rim

signed 'Widforss' (lower left), titled (on the reverse)

watercolor and graphite on paperboard

23 3/4 x 29in

overall: 30 1/4 x 35 1/2in

US\$6,000 - 8,000

Provenance

Private collection, Stockholm, Sweden.



161

ERIC SLOANE (1905-1985)

Earth Flight Environment

signed 'Eric Sloane NA' (lower left)

oil and graphite with tooling on masonite

24 x 48in

overall: 33 x 56 1/2in

Painted in 1977

US\$15,000 - 20,000

Provenance

Thomas Walcott Sefton, San Diego, California.

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

The present work relates to the eponymous mural in the entrance gallery to the Boeing Milestones of Flight Hall at the National Air and Space Museum, Smithsonian Institution, Washington D.C.



162



163



164

162

GARY SCHILDT (BORN 1938)

Cutting of the Buffalo Tongue
signed and dated 'G Schildt ©1995' (lower left)
oil on canvas
36 x 48in
overall: 43 1/4 x 54 1/2in
Painted in 1995

US\$4,000 - 6,000

Provenance

From a private physician's collection, Texas.

163

FRANK HAGEL (BORN 1932)

Medicine Man of the Piegans
signed and dated 'Hagel ©1990' (lower left), titled (on the presentation
plaque)
oil on masonite
24 x 36in
overall: 35 x 47in
Painted in 1990

US\$4,000 - 6,000

Provenance

From a private physician's collection, Texas.

164

DONALD CROWLEY (BORN 1926)

The Blessing of the Ashes
unsigned
oil on canvas
32 x 52in
overall: 42 x 62in

US\$15,000 - 25,000

Provenance

From a private physician's collection, Texas.



165

G. (GERALD HARVEY JONES) HARVEY (BORN 1933)

Bringing the Hot Iron

signed and dated 'G. Harvey- 1972©' (lower left)

oil on canvas

14 x 11in

overall: 19 x 16in

Painted in 1972

US\$6,000 - 8,000

Provenance

Private collection, Texas.

165



166

G. (GERALD HARVEY JONES) HARVEY (BORN 1933)

The Cowhand

signed and dated 'G. Harvey- 1972' (lower right), titled (on the presentation plaque)

oil on canvas

12 x 9in

overall: 17 x 14in

Painted in 1972

US\$5,000 - 7,000

Provenance

Private collection, Texas.

166

167

G. (GERALD HARVEY JONES) HARVEY (BORN 1933)

Stretching 'em Out
signed 'G. Harvey' (lower left), titled (on the stretcher bar and
presentation plaque)
oil on canvas
16 x 11in
overall: 22 3/4 x 17 3/4in

US\$4,000 - 6,000

Provenance

Private collection, Texas.



167

168

G. (GERALD HARVEY JONES) HARVEY (BORN 1933)

Partners
signed, inscribed and dated 'G. Harvey/Austin/1972' (lower left), titled
(on the presentation plaque)
oil on canvas
20 1/4 x 16in
overall: 25 3/4 x 21 3/4in
Painted in 1972

US\$3,000 - 5,000

Provenance

Private collection, Texas.



168



169

169

MICHAEL CHARLES POULSEN (BORN 1953)

Flathead Medicine Man

signed and dated '© M.C. Poulsen 1991' (lower right), titled, inscribed,

dated and signed '© 1991/M.C. Poulsen' (on the reverse)

oil on masonite

18 1/4 x 14 1/4in

overall: 24 1/4 x 20 1/4in

Painted in 1991

US\$5,000 - 7,000

Provenance

With Pierce Fine Art, Scottsdale, Arizona.

From a private physician's collection, Texas.



170

170

MICHAEL CHARLES POULSEN (BORN 1953)

Medicine Man with Peace Pipe

signed 'M.C. Poulsen ©' (lower left), titled, signed and dated 'M.C.

Poulsen/© 1992' (on the backing)

oil on canvas

20 x 16in

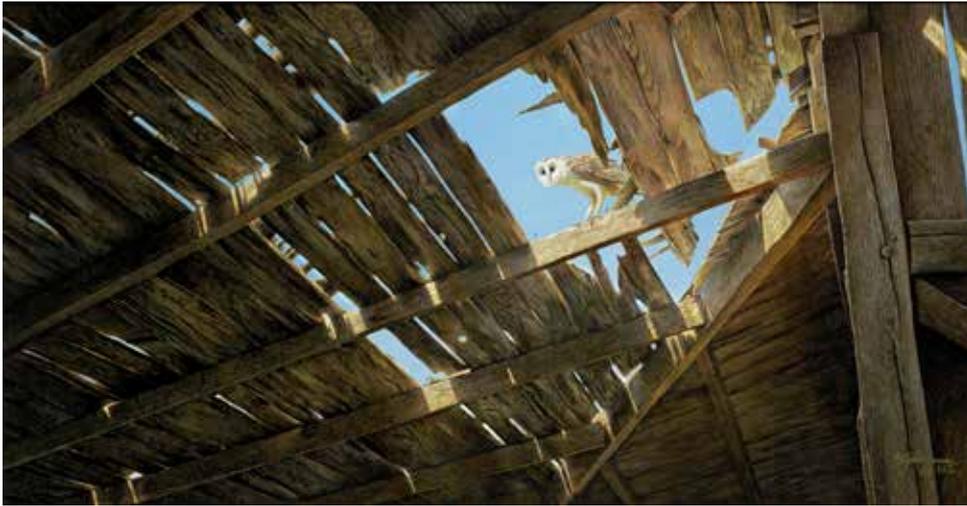
overall: 26 x 21 1/2in

Painted in 1992

US\$5,000 - 7,000

Provenance

From a private physician's collection, Texas.



171



172

171

STEPHEN LYMAN (1957-1996)

Owl peering through a hole in the roof
signed and dated 'Stephen Lyman / © 1982' (lower right)
oil on masonite
26 1/2 x 50 1/2in
overall: 31 1/4 x 55 1/4in
Painted in 1982

US\$4,000 - 6,000

Provenance

Acquired directly from the artist.
Private collection, Oregon.

172

STEPHEN LYMAN (1957-1996)

Coyote with Prickly Pear Cactus
signed and dated 'Stephen Lyman / © 1983' (lower left)
oil on masonite
24 x 36in
overall: 32 1/4 x 44 1/4in
Painted in 1983

US\$6,000 - 8,000

Provenance

Acquired directly from the artist.
Private collection, Oregon.



173

173

CHARLES MARION RUSSELL (1864-1926)

The Cowboy on a Bucking Bronco
 stamped with edition number and inscription '28/30 © DICK FLOOD
 C.M. RUSSELL' (on the base)
 bronze with light brown patina
 5 1/2 x 4 3/4 x 3 1/8in
 Conceived in 1905, cast posthumously by Richard Flood in 1963-64

Provenance

Private estate, Chicago, Illinois.

US\$4,000 - 6,000



174

174

CHARLES MARION RUSSELL (1864-1926)

Ah Wah Cous (Antelope)
 signed with initials and artist's device 'CMR [skull]' (within the cast on
 the reverse), numbered '5/30' and with Avnet-Shaw Foundry stamp
 (on the reverse)
 bronze with brown patina
 6 1/2 x 6 1/2 x 4 1/4in
 set upon a lucite base
 Cast posthumously circa 1972 by the Montana Historical Society

Provenance

Private estate, Chicago, Illinois.

US\$2,000 - 4,000



175

175

ERNEST BERKE (1921-2010)

The Confrontation
 signed, numbered, dated and foundry marked 'ERNEST BERKE 4/10
 ©1975 Santa Fe Bronze' (on the side of one horse)
 bronze with dark brown patina and carved marble
 15 x 24 x 16in
 mounted to a wooden base

US\$2,000 - 4,000

Provenance

Private estate, Chicago, Illinois.

176

JOE NEIL BEELER (1931-2006)

Medicine Man

signed and numbered 'Joe Beeler 5/15' and foundry marked

'BUFFALO BRONZE' (on the reverse)

bronze with dark brown patina

11 x 6 x 6 1/2in

mounted to a wooden base

US\$3,000 - 5,000

Provenance

From a private physician's collection, Texas.

177

JOE NEIL BEELER (1931-2006)

Sundance Chief

signed 'Joe Beeler CA' (within the cast on the reverse), numbered an

foundry marked '22/45 BRONZE/SMITH' (on the reverse)

cold-painted bronze with dark brown patina

18 1/2 x 10 1/2 x 10in

mounted to a wooden swivel base

US\$3,000 - 5,000

Provenance

From a private physician's collection, Texas.

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(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/23852 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

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

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles

Rupert Banner
Judith Eurich
Mark Fisher
Martin Gammon
Dessa Goddard
Jakob Greisen
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson

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Sheryl Acheson, (503) 312 6023

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Amy Lawch, (713) 621 5988 †

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Jack Kerr-Wilson, (416) 462 9004 †

Montreal, Quebec

David Kelsey, (514) 894 1138 †

BONHAMS *

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

Books & Manuscripts

Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Nicolas Rice, (917) 206 1622

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657

Fine Art

American

Kayla Carlsen, (917) 206 1699

Contemporary

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

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

William O'Reilly, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

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(Attendee / Absentee / Online / Telephone Bidding)

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 Los Angeles, California 90046
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 Fax +1 (323) 850 6090
bids.us@bonhams.com

Bonhams

Sale title: California and Western Paintings & Sculpture		Sale date: Tuesday April 11, 2017	
Sale no. 23852		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.			

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

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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*

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Your signature: _____	Date: _____









B 1793

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