

**CALIFORNIA AND WESTERN
PAINTINGS & SCULPTURE**

Monday November 20, 2017

Los Angeles and San Francisco

Bonhams





S. C. 1911 27



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CALIFORNIA AND WESTERN PAINTINGS & SCULPTURE

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Monday November 20, 2017 at 6pm
Los Angeles and San Francisco

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Friday November 17,
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Lots 1 - 173

CATALOG: \$35

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Please see pages 172 to 174 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ILLUSTRATIONS

Front cover: Lot 47
Inside front cover: Lot 34
Opposite page: Lot 110
Inside back cover: Lot 38
Back cover: Lot 50

PROPERTY COLLECTION NOTICE

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

Bonhams

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1

1

GRACE CARPENTER HUDSON (1865-1937)

Freddie Briggs Duncan
signed, inscribed and dated 'Copyright by
G. Hudson 1905' (lower left) and signed,
inscribed and numbered 'G. Hudson Ukiah
Cal. 265' (on the reverse)
oil on board
7 x 5 1/2in
overall: 13 1/4 x 11 3/4in
Painted in 1905

\$8,000 - 12,000

Provenance

with Maxwell Galleries, San Francisco,
California.
Private collection, Moraga, California.

Literature

Searles R. Boyton, *The Painter Lady Grace
Carpenter Hudson*, Eureka, 1978, p. 167, no.
265.



2

2

HUGO WILHELM ARTHUR NAHL (1833-1889)

Temptation
signed and dated 'A. Nahl 1883' (lower left)
oil on canvas
14 x 17in
overall: 25 3/4 x 28 1/2in
Painted in 1883

\$5,000 - 7,000

Provenance

Collection of Leon S. Greenbaum, San
Francisco, California, circa 1920.
Private collection, Memphis, Tennessee.



3

GRACE CARPENTER HUDSON (1865-1937)

The Little One (Chuly)

signed and dated 'Copyright by G Hudson '08' (lower right), titled, signed and inscribed '330/G Hudson/Ukiah Cal' (on the reverse)

oil on canvas

30 x 36in

overall: 38 x 40in

Painted in 1908

\$30,000 - 50,000

Provenance

Private collection, Northern California.

Literature

Searles R. Boynton, *The Painter Lady Grace Carpenter Hudson*, Eureka, 1978, p. 114 no. 330, full page black and white illustration.



4

4

ANDREW MELROSE (1836-1901)

Figures beside a mountain lake
signed, inscribed, and dated 'A. Melrose
Guttenberg N.J. 1878' (lower left)
oil on canvas
22 x 36in
overall: 27 x 41in
Painted in 1878

\$4,000 - 6,000

Provenance

Private collection, Beverly Hills, California.



5

5

**ALEXIS MATTHEW PODCHERNIKOFF
(1886-1933)**

View through a eucalyptus grove into a valley
signed 'A.M. Podchernikoff-' (lower left, and
on the reverse)
oil on canvas
40 1/4 x 30 1/8in
overall: 44 x 54in

\$4,000 - 6,000



6

THOMAS HILL (1829-1908)

Cattle watering

signed 'T. Hill.' (lower left)

oil on canvas

22 1/4 x 27in

overall: 33 x 38in

\$12,000 - 16,000

Exhibited

Duncans Mills, Christopher Queen Galleries, Artists of the Bohemian Club, 2002.



7

7

JULIAN RIX (1850-1903)

Autumn by the lake
signed 'Julian Rix' (lower right)
oil on canvas
14 x 24in
overall: 23 x 33in

\$3,000 - 5,000

Provenance

with Fine Art & Antiques, Biage & Bonney
Quattrocchi, Santa Rosa, California.
Acquired from the above, 1996.
Private collection, Fremont, California.



8

8

RANSOME GILLET HOLDREDGE (1836-1899)

Oaks and Farmhouses
signed 'R.G. Holdredge' (lower left)
oil on canvas
20 x 36in
overall: 26 x 42in

\$4,000 - 6,000

Exhibited

Duncans Mills, Christopher Queen Galleries,
Artists of the Bohemian Club Exhibition, 2001.



9

RAYMOND DABB YELLAND (1848-1900)

Near the Golden Gate
signed 'R.D. Yelland.' (lower right)
oil on canvas
18 x 30in
overall: 24 x 36in

\$12,000 - 18,000

Provenance

with Garzoli Gallery, San Rafael, California.
Private collection, San Francisco, California.



10

10

AMERICAN SCHOOL (20TH CENTURY)

Mountain home (possibly near the entrance to the Garden of the Gods, Colorado Springs)

unsigned

oil on canvas

20 x 26in

overall: 25 x 31in

\$3,000 - 5,000

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



11

11

TOBIAS EDWARD ROSENTHAL (1848-1917)

Alpine landscape

unsigned, inscribed 'Aus dem Nachlass meines Vaters/Herrn Toby E. Rosenthal. Für die Richtigkeit/John W. Rosenthal.' (on the reverse)

oil on canvas laid to board

10 1/4 x 12 1/2in

overall: 15 1/2 x 18in

\$2,000 - 3,000

Provenance

Estate of the artist.

John W. Rosenthal, the artist's son, by descent.

John E. Rodes, the artist's grandson, by descent.

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

VARIOUS ARTISTS

Mr. and Mrs. John Scott Golden Wedding 1827-1877
bound in full crimson morocco with onlay and gilt decoration by
Edward Bosqui Printing Company, San Francisco
Executed in 1877

\$3,000 - 5,000

Provenance

Reverend John and Elizabeth (née Littig) Scott, Baltimore, Maryland and San Francisco, California.

Mary Francis (née Scott) Orrick, Oakland, California, *circa* 1883.

Mary Elizabeth (née Orrick) Nowland, Oakland, California, *circa* 1930.

Frances Orrick Nowland, Oakland, California.

Private collection, Northern California, by descent from the above.

Bonhams and Butterfield, California and American Paintings and Sculpture, November 23, 2009, Sale 17538, Lot 1.

This book was presented to Rev. and Mrs. John Scott on the occasion of their 50th wedding anniversary, and includes a hand-drawn title page, sixteen original illustrations, two hand-tinted photographs, a photogravure, and an etching on silk.

List of illustrations

1. Juan Buckingham Wandesforde (1817-1902), Couple at two stages of life surrounded by garland, signed 'Wandesford' (lower center), ink wash and graphite heightened with white, 8 x 11 1/4in

2. Emmanuel Wyttenbach (1841-1903), Overland Mail Stagecoach No. 1 with train in the background, signed and dated 'E. Wyttenbach del. 1877' (lower left), ink and ink wash, 8 x 11in

*3. Emmanuel Wyttenbach (1841-1903), Indians by a train with an inset of first American locomotive, signed 'E. Wyttenbach' (lower right), ink and ink wash, 7 x 11in

4. Emmanuel Wyttenbach (1841-1903), Side paddle steamer, signed 'E. Wyttenbach del' within the composition (lower left), ink and ink wash, 7 x 10in

5. Emmanuel Wyttenbach (1841-1903), Fireman and cable car, San Francisco, signed 'E. Wyttenbach' within the composition (lower right), ink wash and graphite, 7 x 10in

6. Emmanuel Wyttenbach (1841-1903), Ploughing the field with inset of first steam train in America and two figures sewing, signed 'E. Wyttenbach' within the composition (lower right), pencil and ink wash, 7 x 10in

7. Emmanuel Wyttenbach (1841-1903), Corner house with figures, signed 'E. Wyttenbach' within the composition (lower right), ink wash and graphite, 7 x 10 1/2in

8. Artist Unknown, A Family of Monkeys, unsigned, ink and wash heightened with white, 7 1/2 x 10in

9. Emmanuel Wyttenbach (1841-1903), Evolution of warfare including Ironclad, signed 'E. Wyttenbach' within the composition (lower left), ink wash and graphite, 7 1/2 x 10in

10. William Harring (1811-1894), Red Cross (aftermath of war) pencil and wash, signed and dated 'W. Harring 1877' (lower right), 9 1/4 x 7in

*11. Charles Lewis Bugbee (1838-1880), Ode to California, Gold Rush inset, and state seal inset, signed 'C.L. Bugbee del.' within the composition (lower center), ink and ink wash, 7 x 11 1/2in

12. Charles Lewis Bugbee (1838-1880), Emancipation Proclamation, signed 'C.L. Bugbee del.' (lower right), ink and wash, 9 1/4 x 8 1/2in

13. Juan Buckingham Wandesforde (1817-1902), Nesting birds by a lake, signed 'Wandesforde' (lower right), ink wash, 6 1/2 x 9in

14. Juan Buckingham Wandesforde (1817-1902), Old man and his dog, signed 'Wandesforde' (lower right), wash on paper, 7 x 9in

15. Virgil Williams (1830-1886), Angel appearing to a couple, signed with monogram 'VW' (lower left), ink wash heightened with white, 10 1/2 x 7 1/2in

16. Virgil Williams (1830-1886), Three Generations with sunset beyond, signed with monogram 'VW' (lower left), 10 x 7 1/2in

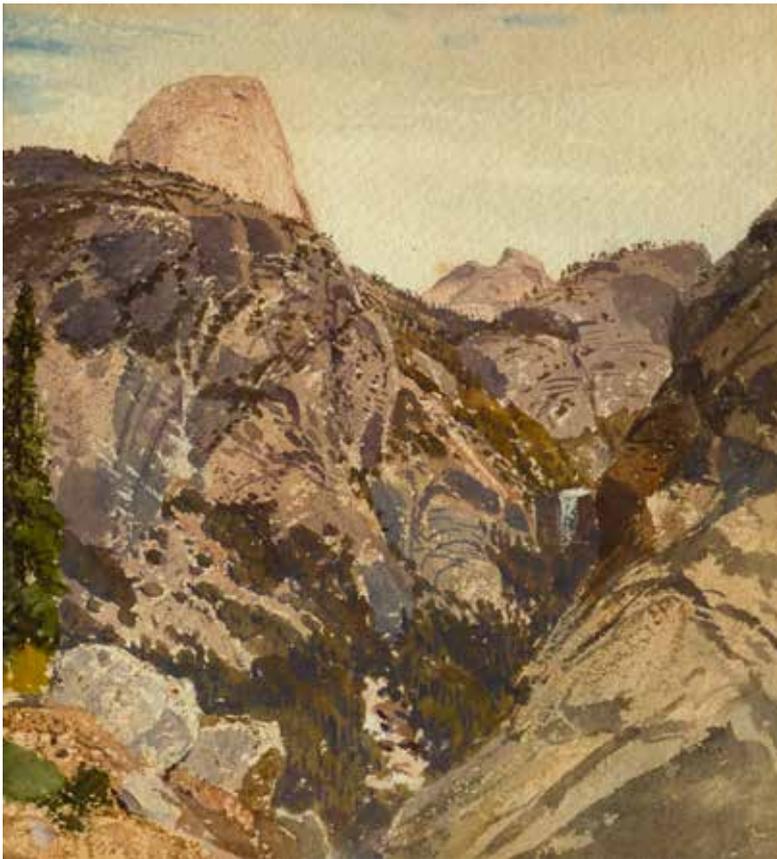
*(illustrated)



Fig. 11



Fig. 3



13

13

SAMUEL COLMAN (1832-1920)

Half Dome and Nevada Fall Stream, Yosemite Valley

unsigned, titled on the prior mat, now affixed (to the reverse)

watercolor, gouache and graphite on paper

9 1/2 x 7 1/4 in

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

\$3,000 - 5,000

Provenance

Collection of the artist.

The artist's sister, thence by descent to Katherine S. Emigh, Grandniece of the artist. with Thomas Colville Fine Art, New York, New York, acquired from the above 1975. Private collection, Sonoma, California.



14

14

CHRISTIAN JORGENSEN (1860-1935)

Mission Santa Barbara

signed 'Chris Jorgensen-' (lower left)

watercolor on paper

14 3/4 x 10 3/4 in

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

\$3,000 - 5,000

Provenance

Edith Knight, Berkeley, California.

Thence by descent, Private Collection, Northern California.

15

MANUEL VALENCIA (1856-1935)

Yosemite Valley
signed 'M Valencia' (lower right)
oil on canvas
29 3/4 x 49 1/2in
overall: 36 x 56in

\$4,000 - 6,000



15

16

RANSOME GILLET HOLDREDGE (1836-1899)

Yosemite
signed 'R.G. Holdredge' (lower left)
oil on canvas
22 x 34 3/4in
overall: 25 x 38in

\$3,000 - 5,000

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



16



17

17

GRACE CARPENTER HUDSON (1865-1937)

Lu and Rosa's Baby
signed, inscribed and dated 'Copyright by
G. Hudson 1904' (lower left) and signed,
inscribed and numbered 'G. Hudson Ukiah
Cal. 236' (on the reverse)
oil on board

7 x 5in

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

Painted in 1904

\$6,000 - 8,000

Provenance

with Maxwell Galleries, San Francisco,
California.

Private collection, Moraga, California.

Literature

Searles R. Boyton, *The Painter Lady Grace
Carpenter Hudson*, Eureka, 1978, p. 166, no.
236.



18

18

RANSOME GILLET HOLDREDGE (1836-1899)

Mountain Camp
signed 'RG Holdredge' (lower right)

oil on canvas

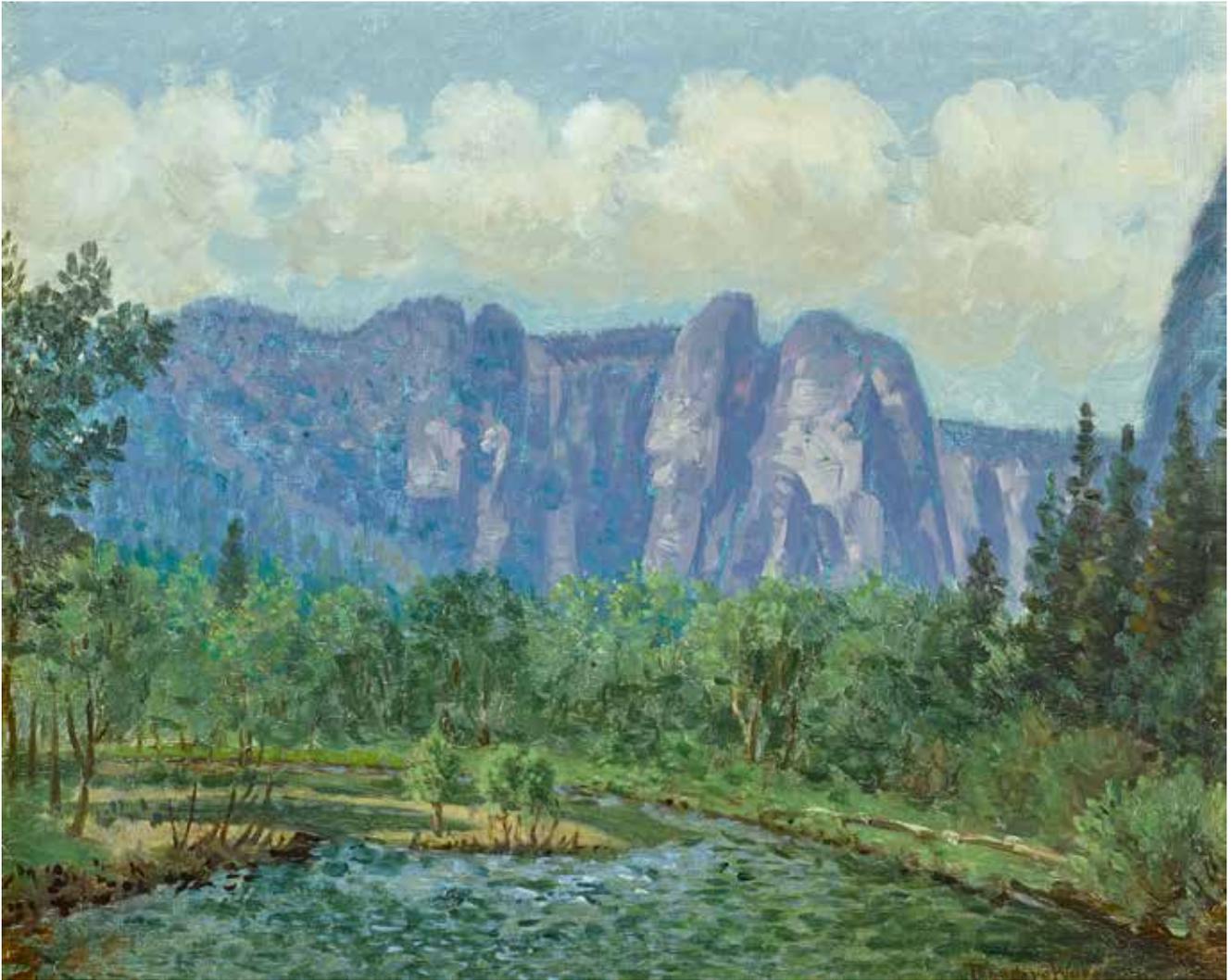
30 x 48in

overall: 43 x 61in

\$4,000 - 6,000

Provenance

with Maxwell Galleries, San Francisco,
California.



19

THEODORE WORES (1859-1939)

Yosemite Valley

signed 'Theodore Wores.' (lower right)

oil on canvas

16 x 20in

overall: 25 1/4 x 29in

\$12,000 - 18,000

Provenance

with Spanierman Gallery, New York, New York.

Private collection, Northern California.



20

20

**GOTTARDO FIDELE PONZIANO
PIAZZONI (1872-1945)**

My Sketch Class at Tiburon, Cal.
signed and dated 'G.PIAZZONI '02' (lower
center), signed, titled and dated 'G.F.P.
Piazzoni/1902' (on the reverse)
oil on artist board
6 x 9in
overall: 11 1/2 x 14 1/4in
Painted in 1902

\$4,000 - 6,000



21

21

**GOTTARDO FIDELE PONZIANO
PIAZZONI (1872-1945)**

A Glimpse of Gualala Bay
signed and dated 'G.PIAZZONI '04' (lower
left), titled and signed 'G.F.P. Piazzoni' (on the
stretcher bar)
oil on canvas
10 3/4 x 14in
overall: 16 3/4 x 19 1/2in
Painted in 1904

\$4,000 - 6,000

22

WILLIAM RITSCHHEL (1864-1949)

The shepherd with his flock
signed 'W. Ritschel' (lower right)
oil on canvas
24 x 30in
overall: 30 x 35 1/2in

\$5,000 - 7,000

Provenance

Private collection, San Diego.



22

23

PERCY GRAY (1869-1952)

A stand of eucalyptus on a cloudy day
signed 'Percy Gray' (lower left)
watercolor on paper affixed to heavy card
5 x 7in
overall: 11 1/4 x 13in

\$3,000 - 5,000

Provenance

Private collection, Santa Rosa, California.



23



24

24

HARRY HUMPHREY MOORE (1844-1926)

Musical interlude
signed 'H.H. Moore' (lower left)

oil on panel
10 3/4 x 6 3/8in
unframed

\$4,000 - 6,000



25

25

EDWIN DEAKIN (1838-1923)

Old Wash-Houses, Gentilly near Paris
signed 'Edwin Deakin' (lower left), inscribed,
titled, signed and dated 'By Edwin
Deakin/1896' (on the reverse)

oil on canvas
12 x 18in
overall: 19 1/2 x 26in
Painted in 1896

\$3,000 - 5,000

26

THEODORE WORES (1859-1939)

Early Springtime in Sugita, Japan
signed and dated 'Theodore Wores / 1895'
(lower left) and inscribed 'Early Springtime in
Japan / Sugita 1895 / by Theodore Wores'
(on the reverse)

oil on board
9 1/4 x 12 1/4in
overall: 18 x 21in
Painted in 1895

\$6,000 - 8,000

Provenance

Private collection, Northern California.

Exhibited

New York, The Kennedy Galleries Inc.,
Theodore Wores 1858-1939, A Retrospective,
May 4 - June 1, 1973, no. 2.

Oakland, California, Oakland Museum, Palm
Springs California, Palm Springs Desert
Museum, Honolulu, Hawaii, The Bishop
Museum, *Theodore Wores: The Japanese
Years*, Mar. 16, 1976 - Oct. 31, 1979, no. 15.

26

Tokyo, Kyoto, Yokohama, *The Art of Theodore
Wores, Japan's Beauty Comes Home*, May
9 - Sept. 2, 1986.

Pasadena, California, Pacific Asia Museum,
*Theodore Wores, An American Artist in Meiji
Japan*, May 5 - Jan. 12, 1994, no. 35.

Literature

Pacific Asia Museum, *Theodore Wores, An
American Artist in Meiji Japan*, 1993, p. 102,
no. 35, illustrated in color.



27

**ELLA (NELLIE) C. HOPPS HOWARD
(1855-1956)**

Shinu Shrine, Gifu, Japan
signed, inscribed and dated 'Nellie Hopps/
Japan '87' (lower right)

oil on canvas
18 x 30in
overall: 25 x 37in
Painted in 1887

\$3,000 - 5,000

Provenance

Private collection, Fremont, California.



27



28

28

CHARLES ROLLO PETERS (1862-1928)

Fisherfolk and boats along the Dutch coast
signed and dated 'Charles Rollo Peters
Holland 1889' (lower left)

oil on canvas

10 3/4 x 13 1/2in

overall: 18 x 20in

Painted in 1889

\$4,000 - 6,000

Exhibited

Duncans Mills, Christopher Queen Galleries,
Artists of the Bohemian Club Exhibition, 2002.



29

29

JULES EUGENE PAGES (1867-1946)

Old Tach [sic] Roof

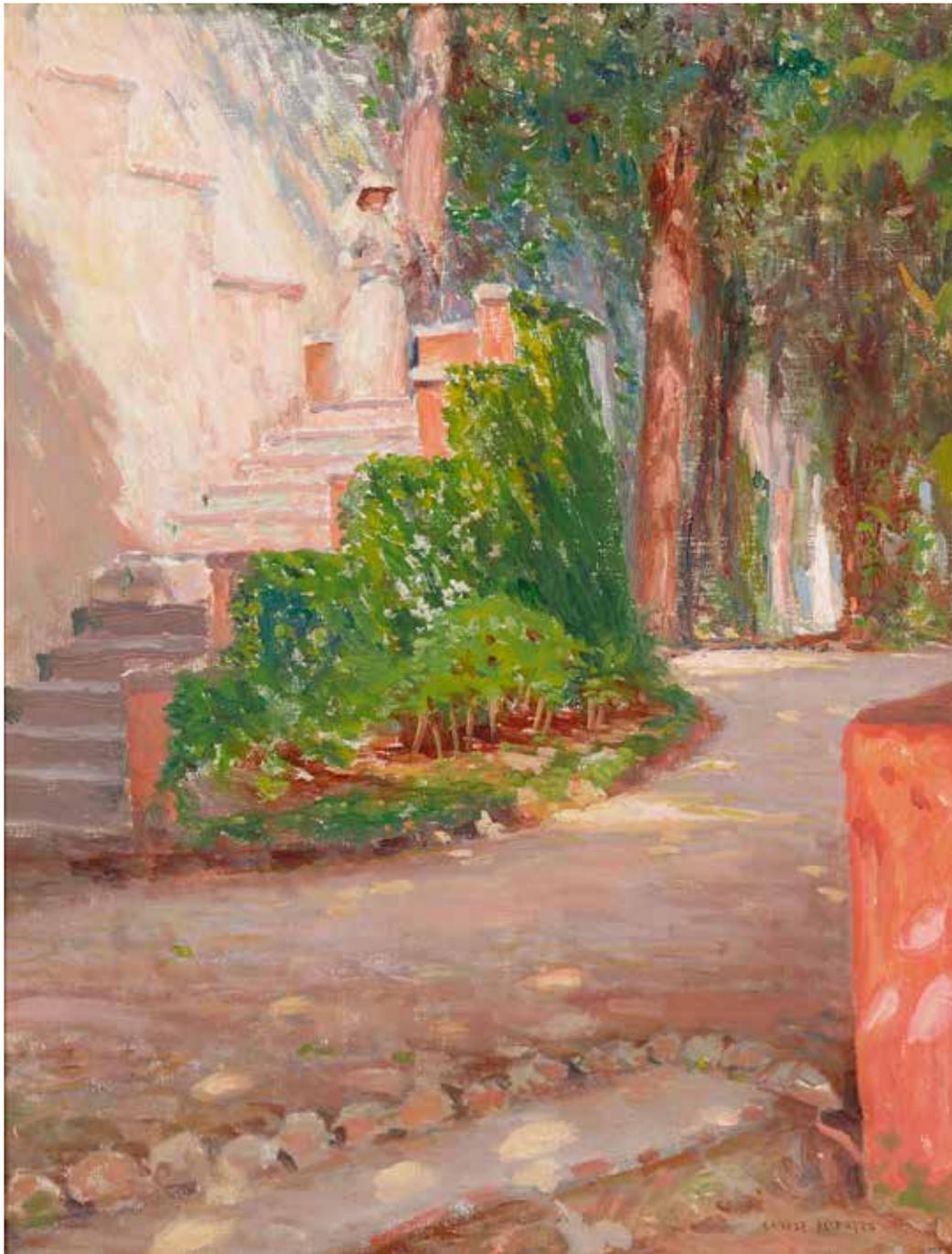
signed 'JULES PAGES-' (lower right), titled
(on the stretcher bar)

oil on canvas

18 x 24in

overall: 24 7/8 x 30 3/4in

\$4,000 - 6,000



30

ERNEST C. PEIXOTTO (1869-1940)

The Stairs, Varenna (Italy)

signed 'ERNEST PEIXOTTO' (lower right), titled on a period label (on the reverse)

oil on canvas

25 1/2 x 19 3/4in

overall: 35 3/4 x 29 1/2in

\$10,000 - 15,000

Provenance

(Possibly) with William Clausen Galleries, New York City, New York.

JOSEPH RAPHAEL (1869-1950)

Children of the artist
 signed 'JOE RAPHAEL' (lower left)
 oil on linen
 55 1/2 x 59 1/4in
 overall: 64 x 65 5/8in
 Painted *circa* 1925-1926

\$150,000 - 250,000

Provenance

Albert M. Bender, San Francisco, California, prior to 1926.
 Gift from the above to the California Palace of the Legion of Honor,
 San Francisco, California.

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

Joseph Raphael was active in the Bay area during the 1890s, first as a newspaper illustrator and later as a sign painter. Like many of the artists of the time, Raphael wanted to continue his artistic education abroad. By 1903 he saved enough money to pursue studies in Paris. He attended classes at the Ecole des Beaux-Arts and at the Académie Julian. During this Parisian interval, he supported himself by creating illustrations for a number of French magazines.

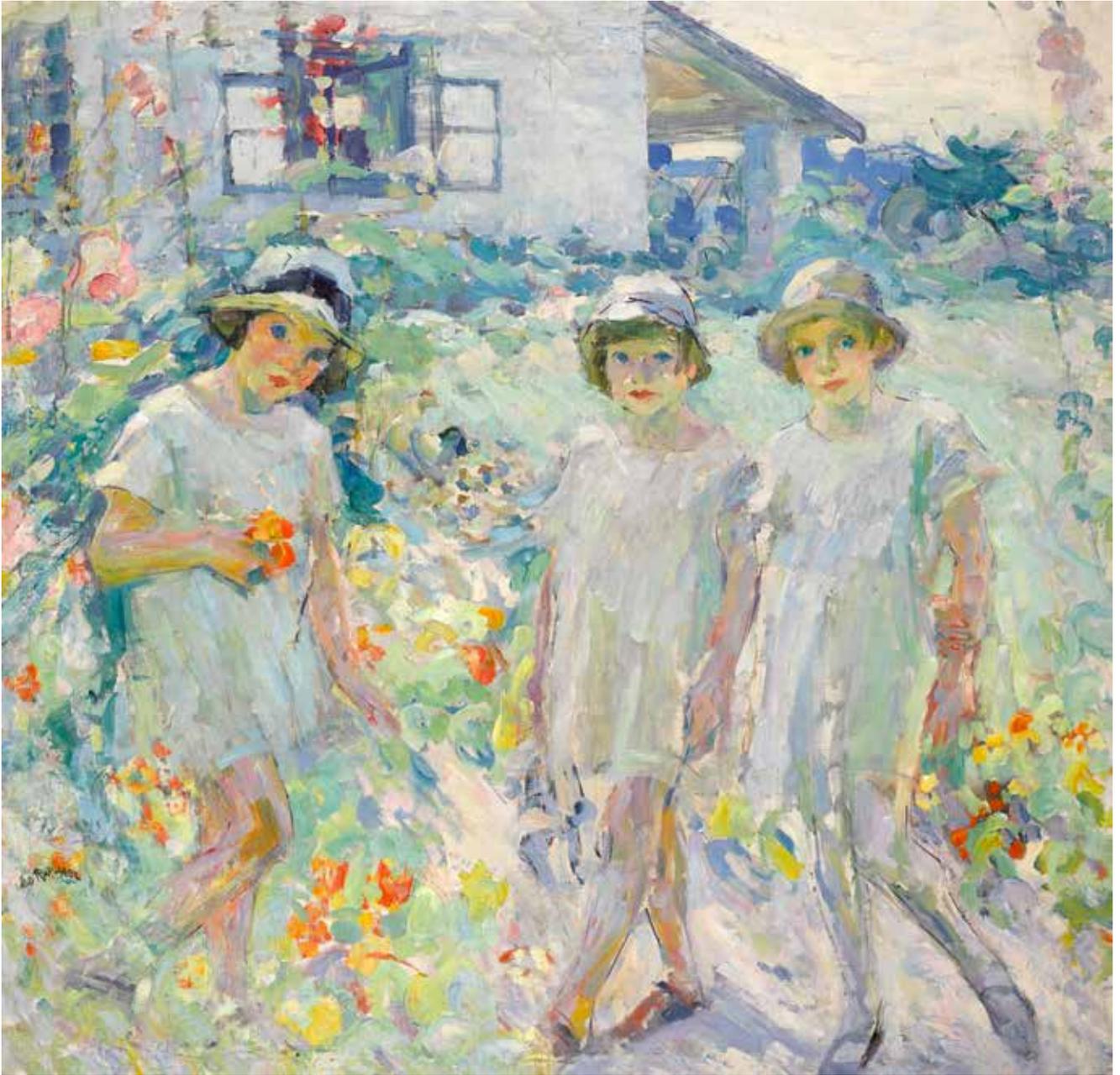
In 1910, Raphael stayed for eight months in San Francisco, where he exhibited his predominantly figural Dutch series at the Art Association. Following his return to Laren, Holland in 1912, he married Johanna Jongkindt and moved to a small cottage in Uccle, a suburb of Brussels. It is in Uccle where Raphael seems to have settled into his 'signature' style, that of broad brushstrokes loaded with thick paint and bright colors. The bold impasto in his compositions is as thick as one finds within Impressionist and Post-Impressionist painters. The artist's children, vegetable garden and home were popular scenes for Raphael.

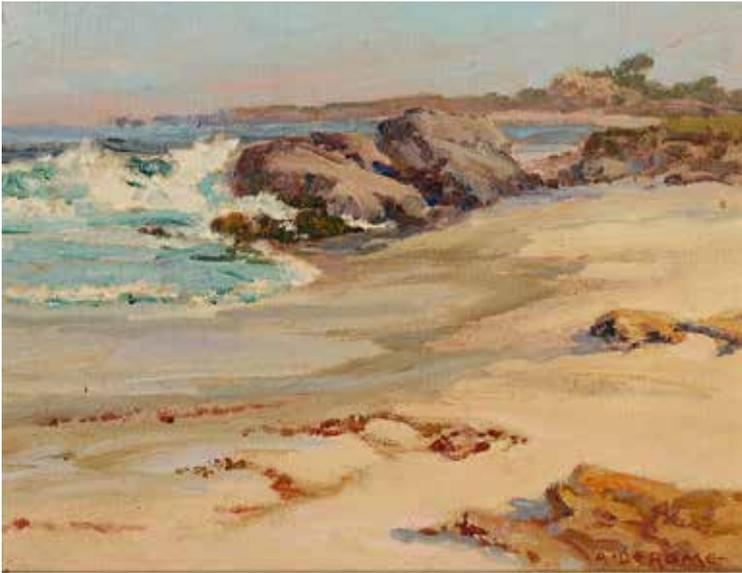
The present work, *Children of the Artist*, was likely painted in the artist's garden in Uccle. An unusually large work for Raphael, the colors are classic, brilliant Impressionist high key tones of blue, yellow and red. The artist takes great pains to capture the unique individuality in each of the children's faces. The iconic broad brush strokes dance across the canvas, giving it an ever-present liveliness. This vibrant style earned the artist the silver medal at the 1915

Panama Pacific International Exposition, where six of his canvases were displayed. Although he lived and worked in Europe for many years, Raphael always maintained close ties with the San Francisco art community and his loyal art dealer and Bay area collector Albert M. Bender, who owned *Children of the Artist* prior to 1926. Of the multitude of Raphael works owned and later sold by Bender, this painting remained in his personal collection for many years. Given the glorious color, scale and movement, one can easily see why.

The present work probably represents Raphael's three youngest daughters, Johanna (Joky) with blue eyes and brown hair, at left, and the middle sisters, Elizabeth (Liesbeth) and Marie-Jeanne (Dany), at the right.

The work is #P-316 in the Joseph Raphael Catalogue Raisonné (unpublished), compiled by Dr. Phyllis Hattis. We wish to thank Dr. Hattis for her kind assistance with the lot.





32

ALBERT THOMAS DEROME (1885-1959)

Reamer Point, Point Lobos, 1937; Asilomar Beach, Monterey Bay, 1949; Beach Study near Bird Rock, Monterey Bay, 1947 (a group of three)

each signed 'A. DeRome' (lower right) and titled and inscribed (on the reverse)

each oil on canvas

each 6 x 8in

overall: 9 1/4 x 11 1/4in each

\$4,000 - 6,000

Literature

Walter A. Nelson-Rees, *Albert Thomas DeRome, 1885-1959*, Oakland, 1988, pl. 203, p. 79, pl. 453, p. 137, color illustrations.



33

M. EVELYN MCCORMICK (1869-1948)

Two Cypress

signed 'M. Evelyn McCormick' (lower right)

oil on canvas

20 x 24in

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

\$20,000 - 30,000

Provenance

Private collection, Berkeley, California.

Thence by descent to the present owner,
Northern California, *circa* 1950.

34

SELDEN CONNOR GILE (1877-1947)

Belvedere

signed and dated 'S.C. Gile 27' (lower right)

oil on canvas

30 x 36in

overall: 37 x 43in

Painted in 1927

\$400,000 - 600,000

Provenance

Private collection, Long Beach, California.

Private collection, Northern California.

Exhibited

Santa Cruz, *Second Annual State-wide Art Exhibit of Paintings in Oils, Pastels and Water Colors by Notable California Artists*, sponsored by the Santa Cruz Art League, February 1 – February 15, 1929.

Selden Gile was the driving force behind the Society of Six in the 1920s. He set the aesthetic standards that espoused color and guided the group with the strength of his personality, physical energy, and warm hospitality. Departing from the dominant decorative and Tonalist influences of William Keith, Thomas Hill and Arthur Mathews, the Society of Six created a new landscape art of sunny reality; it was Impressionism meets Fauvism applied to the California landscape.

Gile was born in Stow, Maine, to parents from Salem, England, and was named for Selden Connor, Governor of Maine. The family lived on a farm, but from childhood, he was regarded as different from his boisterous, carousing brothers because of his artistic talents and apparent refinement. Selden's reasons for wanting to head West are unknown, but one of his brothers loaned him fifty dollars for the journey.

In the semi-mythical mode of the artistic genius, Gile was basically self-taught as an artist. With his high energy and a sturdy build, he had a capacity for long hiking trips and outdoor, plein-air painting that he pursued passionately. He shared his house with several aspiring artists

and held dinners that he prepared with skill in what was described as an all-male, raucous atmosphere. Friendship with writer Jack London underscored Gile's seeking out of people that were creative, romantic, assertive, and working class.

With the Six, he exhibited regularly at the Oakland Art Gallery. In 1927, he moved north to Tiburon and later to adjacent Belvedere Island, both of which were popular locations for his paintings. The houseboats and rickety shacks along the waterline, many on wooden pilings, were a favorite subject. Many of the rooftops were painted bright colors, as were the various boats moving to and fro along the bay. These pre-existing, colorful and lively compositions surely inspired Gile's color saturated paintings. Justifiably, his best known works typically incorporate these forms and colors.

The current painting, *Belvedere*, is amongst the very best examples of his brilliant work. Gile pulls out all the stops with a full use of bright, primary colors filling the scene with vivid blues, reds, yellows and oranges. The composition incorporates familiar Gile elements, often seen separately in the artist's work, and puts them all together in an unusually large, fully developed explosion of color that captures the spirit of the Six's ideals. To date, this is Gile's best known and most important work to be offered at auction.





35

35

THORNTON OAKLEY (1881-1953)

Pennsylvania Railroad, Ore Handling Facilities, Girard Point, Philadelphia, Pennsylvania signed 'T. Oakley-' (lower right), titled on a label (on the reverse)

gouache, conte crayon, and ink on paperboard

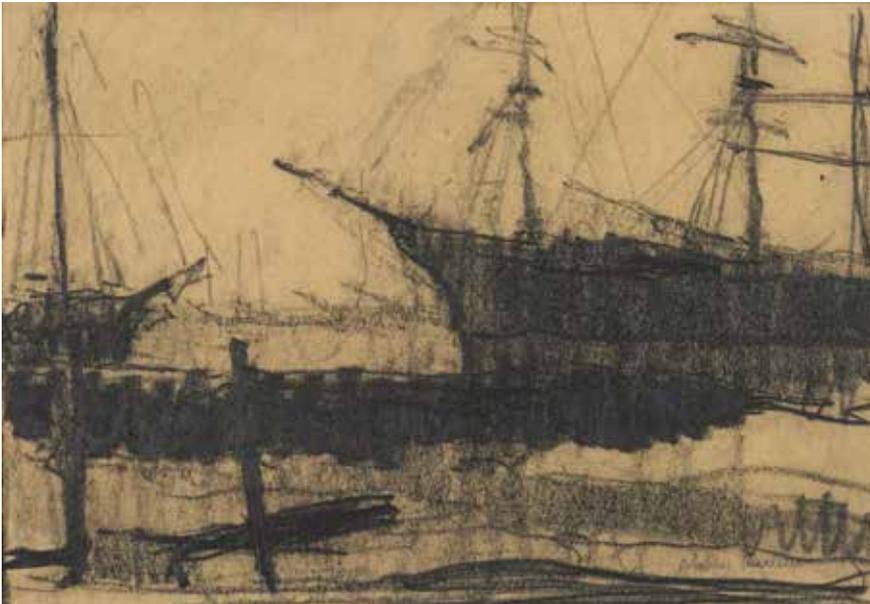
29 3/4 x 40in

overall: 38 x 38in

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.



36

36

ARMIN CARL HANSEN (1886-1957)

Laid up

signed 'Armin Hansen' (lower right)

graphite on paper

6 1/4 x 9in

overall: 17 1/4 x 18 3/4in

Drawn circa 1914

\$2,000 - 4,000

Provenance

with Maxwell Galleries, San Francisco, California.

Private collection, Sonoma, California.

Literature

Anthony R. White, *The Graphic Art of Armin C. Hansen: A Catalogue Raisonné*, Hennessey & Ingalls, Inc., Los Angeles, California, 1986, no. 18, p. 31 (a related etching).



37

AUGUST GAY (1890-1948)

Fishing boats

signed 'AF.GAY' (lower left)

oil on board

10 x 13in

overall: 16 x 19in

Painted *circa* 1927-1929

\$10,000 - 15,000

Provenance

Estate of the artist.

Exhibited

Monterey, Monterey Peninsula Museum of Art, *Wonderful Colors! The Paintings of August François Gay*, January 1 - May 30, 1993; Moraga, Hearst Art Gallery, June 13 - September 12, 1993, no. 26.

E. CHARLTON FORTUNE (1885-1969)

Californian Landscape (The Hatton Ranch, Carmel Valley)
 signed 'Charlton Fortune' (lower left), titled (on the stretcher bar), inscribed 'No. 5' (on the reverse)
 oil on canvas
 20 x 24in
 overall: 26 1/4 x 30 3/8in

\$200,000 - 300,000

Provenance

Gertrude (née Eels) Babcock Lawson, Ross, California, and London, England.
 Thence by family descent to the present owners.

In 1906, after studying with Arthur Mathews and others at the Mark Hopkins Institute of Art in San Francisco, Euphemia Charlton Fortune—"Effie"—began to train privately with artist Eugen Neuhaus and at the Partington School of Magazine and Newspaper Illustration, both located at 424 Pine Street in San Francisco. This training ended abruptly on April 18, 1906, when the great earthquake and resulting fires destroyed the Pine Street building, along with much of the rest of the city.

Though the event was traumatic for Fortune and her family, as they lost their Hyde Street home, the calamity offered the young artist an opportunity. She had long hoped to study at the Art Students League of New York City, but considered the pursuit an "impossible dream." Now, with nothing to hold her back, and with the support of her mother and brother, she enrolled. Her primary instructors were Albert Sterner, Frank Vincent DuMond, and F. Luis Mora. She studied there until 1910.

Before returning to California, Fortune traveled abroad to pursue a mural commission for St. Margaret's Convent in Edinburgh, Scotland, where in her teens she had been a boarding student. On this same trip, she visited Paris, seeing the work of the Impressionists, Post-Impressionists, and Futurists firsthand. At the end of spring, 1912, she came back to San Francisco, but soon set off for the Monterey Peninsula, where she painted local landscapes and produced portraits on paper into the fall. From this point on, until she returned to Europe in the spring of 1921, she divided her time between the Monterey Peninsula and San Francisco, generally spending summers in Monterey making art and often teaching, and then finishing her paintings in San Francisco over the winter.

Fortune believed in painting outdoors as much as possible, especially when making studies or working on small canvases that she could finish in a short period of time. She typically painted larger works in her studio, drawing from memory and using her own oil sketches as a reference. She did not aim to transcribe nature exactly; the purpose of her art was to interpret, not photograph, and thus she only started with the scene at hand and then personalized it.

Fortune spent increasing time in Monterey as the decade progressed. She was one of the area's foremost painters, her best-known works depicting sweeping scenes of Monterey Bay and the buildings and activities that surrounded it. On December 19, 1920, art reviewer Laura Bride Powers of the *Oakland Tribune* wrote, "Miss Fortune paints Monterey—Monterey in sunshine, Monterey in fog, Monterey hillsides, Monterey waters that are betimes the bluest in the world. Lover of all that is wrapt round Monterey of physical beauty, there she is at the highest pitch of her imagination and creative power. No wonder she lives there most of the year."

Many of Fortune's Monterey Peninsula paintings focus on landscapes with buildings, both along the coast and inland. Here she depicts the buildings of Hatton Ranch, a dairy farm set at the mouth of Carmel Valley. The site inspired her large painting *El Rancho del Carmelo* (also called *Hatton Ranch*), a canvas now in the collection of the Monterey Museum of Art. It was the impetus for at least one other work as well: *The Ranch—Morning*. The latter is perhaps an alternative title for this work, which on the back is identified on an old label as "Californian Landscape" and on the stretcher bar as "The Hatton Ranch, Carmel Valley."

The painting depicts multiple buildings of the Hatton Ranch in the midst of the region's quintessential hills. Filled with light and color, it is rendered with an immediacy that suggests Fortune painted it in plain air. Orange and gold roofs top a white-washed house and dairy buildings grounded by blue-purple shadows; a flurry of gold and green brushwork suggests the agricultural terrain. The background hills are composed of browns, blues, and oranges, the color growing quieter as the hills recede into the distance. Fortune used similar hues in her larger *El Rancho del Carmelo*, which is taken from a different vantage point. The tonalities of *El Rancho del Carmelo* are darker overall, however, which along with this painting's more tightly rendered brushwork, suggest that Fortune completed it in her studio, the canvas too large to complete outdoors.

Fortune contributed *El Rancho del Carmelo* and *The Ranch—Morning* to her January 1921 exhibition of twenty-seven works at Helgesen Galleries in San Francisco. The show was held in part as a farewell, since Fortune would soon be going abroad for an indefinite period. Nothing in the show was painted earlier than 1916, meaning that the gallery was ablaze with light and color. Both paintings of Hatton Ranch, along with most of the other works shown at Helgesens, next appeared in July 1921 at the Gieves Gallery in London, Fortune herself having arrived in England that May.

That December, Fortune submitted a work called *Californian Ranch* to the Twenty-Eighth Annual Exhibition of the Society of Scottish Artists, held at the Royal Scottish Academy in Edinburgh. This title, listed in the exhibition's checklist, matches the one on the back of the present work. Because Fortune often changed or altered her titles based on the venue where the work would be shown, *The Ranch—Morning* and *Californian Ranch* could well be the same painting. For Fortune, it was never the specifics of the scene or the titles she applied that were important, but brushwork, color, and, as Fortune herself explained, being true to herself to her "utmost, darndest limit."





39

39

SAM HYDE HARRIS (1889-1977)

Wash Day, Sunset Beach
signed 'Sam Hyde Harris' (lower left)

oil on board

12 x 16in

overall: 19 x 23in

\$5,000 - 7,000

Exhibited

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

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



40

40

SAM HYDE HARRIS (1889-1977)

Docked Boats in Fog
signed 'Sam Hyde Harris' (lower left)

oil on canvasboard

16 x 20in

overall: 20 x 24in

\$4,000 - 6,000

Provenance

Private collection, Walnut Creek, California.



41

41

EDGAR PAYNE (1883-1947)

Fishing boats

signed 'EDGAR PAYNE' (lower right)

oil on canvas

20 x 24in

overall: 27 1/2 x 31 3/4in

\$20,000 - 30,000

Provenance

Private collection, Southern California.

FRANZ ARTHUR BISCHOFF (1864-1929)

Highland Drive, Monterey Coast

signed 'Franz A Bischoff' (lower right), signed, titled, and inscribed 'F A Bischoff/S Pasadena' (on the reverse)

oil on canvas

30 x 40 1/4in

overall: 34 x 44in

\$80,000 - 120,000

Provenance

Private collection, Dearborn, Michigan.

Thence by descent to the present owner.

Franz Bischoff was born in the small town of Bomen, Austria in 1864. He demonstrated an early artistic inclination and took his initial training in Bomen. Bischoff continued his studies in Vienna, focusing on applied design, watercolor painting, and ceramic decoration. Following a short time of study in Dresden, Bischoff moved to New York at the age of 21. In the following years he married and moved to Dearborn, Michigan. Bischoff set up his own studio in Michigan where he taught classes and produced painted ceramic work of extraordinary quality.

In 1900, Bischoff made a fateful trip to California. He was so impressed by the climate and the scenery and that he moved his family to California in 1906. Around this time, Bischoff began intensive easel painting. He built his home and studio in Pasadena (completed in 1908) and spent nearly all of 1912 in Europe where his studies took him to London, Paris, Munich, Capri, Naples and Rome. While he was abroad, Bischoff mostly studied the Impressionists and the Old Masters. Bischoff's California paintings were not just limited to Southern California. He made trips up and down the coast from Laguna Beach to Monterey as well as trips to the Sierras and even further afield. Some of Bischoff's most celebrated works were done of the transcendent scenery found on the Monterey Peninsula.

Highland Drive, Monterey Coast, brings together decades of artistic influence. The structure and composition of the painting is reminiscent of Impressionist works like Claude Monet's seascapes from the late

1880s. Like many of his later landscapes, *Highland Drive, Monterey Coast* shows Fauvist influences in its palette. The Fauves (French for 'Wild Beasts') used intense color in a violent and uncontrolled way. The washes of teal and mustard yellow in the center right of the picture would not be out of place on one of Maurice de Vlaminck's or Andre Derain's landscapes from just after the turn of the century. Bischoff places these bold and bright colors into a landscape crafted with the more naturalistic palette favored by the Impressionists and Post-Impressionists. For example, the teal and yellow are echoed by the green and fuchsia on the promontory in the distance.

Highland Drive, Monterey Coast stands out amongst Bischoff's landscapes for its inclusion of the human element: the Spanish houses in the distance. The white walls and brick-red roofs of the houses contrast with the bright blue background of the hills, lending a sense of depth to the painting while introducing a human scale to the grandeur.

In contrast to Bischoff's ceramics, where he created layers of color that were flattened by the heat of the kiln, the geologic layers of paint in his oil paintings could remain apparent to the viewer. The most powerful example of this in *Highland Drive, Monterey Coast* is in the group of rocks center right, where layer upon layer of contrasting colors allow a rainbow of vibrating hues to peek through. *Highland Drive, Monterey Coast* is an expression of an artist who mastered multiple mediums and whose vision as a colorist imbued his work with a quality that still resonates today.





43

MAURICE BRAUN (1877-1941)

Eucalyptus

signed 'Mauric [sic] Braun-' (lower right), titled (on the stretcher bar)

oil on canvas

20 x 24in

overall: 24 1/2 x 29in

\$15,000 - 20,000

Provenance

with Maxwell Galleries, San Francisco, California.

Private collection, Southern California.



44

WILLIAM FRANKLIN JACKSON (1850-1936)

A field of California wildflowers with a lake in the distance
signed 'W.F. Jackson' (on the right wing, lower right)

oil on canvas board

triptych, central panel: 11 3/4 x 19 1/2in wings: 11 3/4 x 9 3/4in (each)

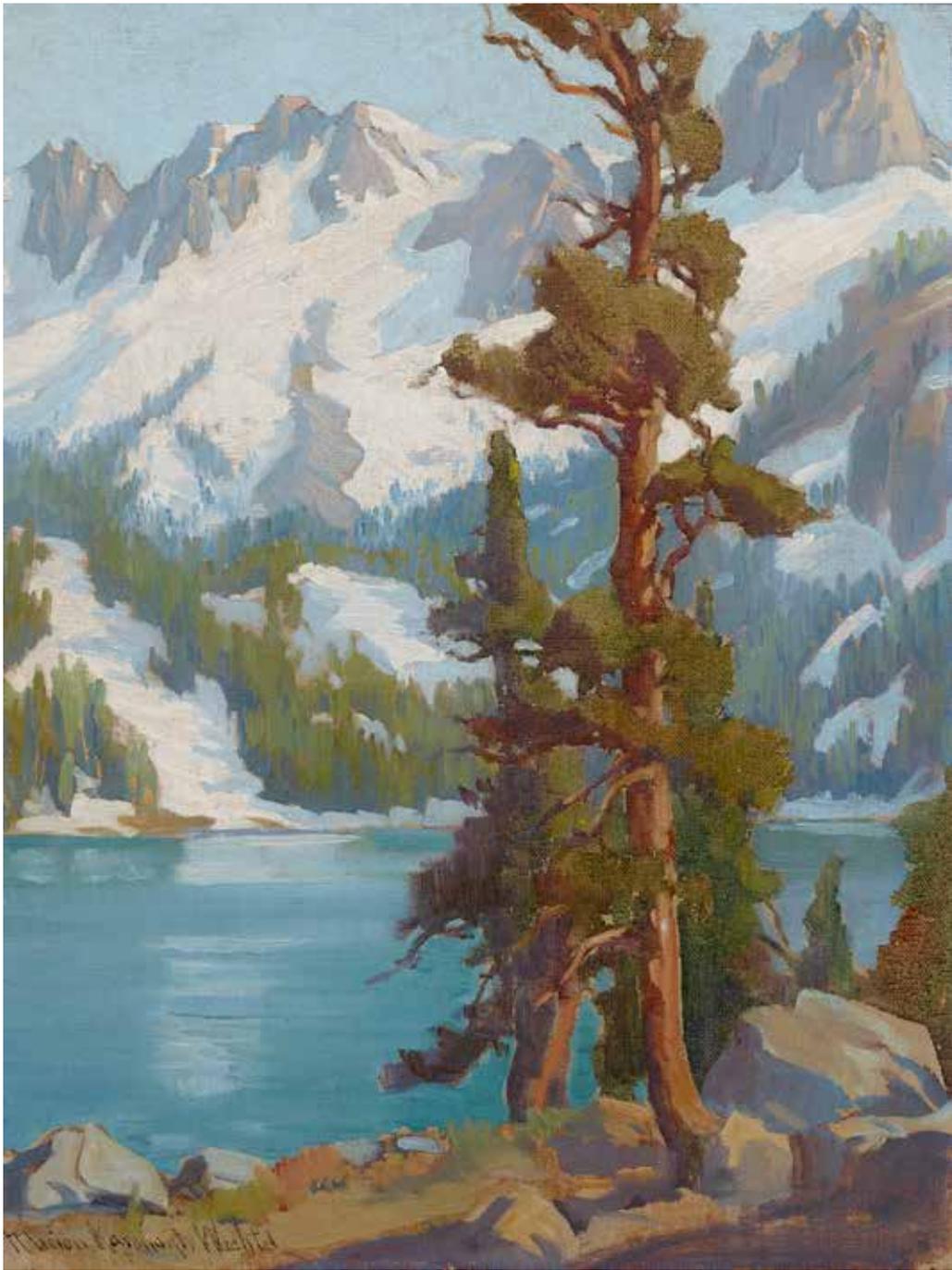
overall: 16 x 44in

\$20,000 - 30,000

Provenance

Private Estate, San Francisco, California.

Private collection, Davis, California.



45

MARION KAVANAGH WACHTEL (1870-1954)

Lake George, Temple Crag

signed 'Marion Kavanagh Wachtel' (lower left)

oil on canvas

18 x 13 3/4 in

overall: 23 1/4 x 19 in

Painted circa 1930

\$8,000 - 12,000



46

JACK WILKINSON SMITH (1873-1949)

Sierra Reflections

signed 'Jack Wilkinson Smith' (lower right)

oil on canvas

25 x 30in

overall: 34 x 38 1/2in

\$15,000 - 20,000

Provenance

with The Redfern Gallery, Laguna Beach, California.

Exhibited

Solvang, The Wildling Museum, *Painting the Wilderness: John Fery and Contemporaries*, June 6, 2014 - January 12, 2015.

JOSEPH KLEITSCH (1882-1931)

The Oriental Shop (or The Jade Shop)

signed and dated 'JOSEPH KLEITSCH 1925' (lower right), stamped 'Kleitsch' (on the reverse)

oil on canvas

32 1/4 x 26 1/4in

overall: 40 1/2 x 34 3/4in

Painted in 1925

\$300,000 - 600,000

Provenance

1953 Estate Sale, #61 (as 'Orientale')

Pearl Martin, South Laguna, California.

Evelyn Moody, Newport Beach, California, 1972 (Pearl Martin's niece).

With Petersen Galleries, Beverly Hills, California, 1982.

Dr. and Mrs. Marvin Kantor, Whittier, California, 1983.

To the present owner.

Literature

Janet Blake Dominik, *Early Artists in Laguna Beach: The Impressionists*, Laguna Beach, 1986, pl. 46, p. 35 (full page color illustration), p. 100.

Patricia Trenton, *California Light 1900 – 1930*, Laguna Beach, 1990, pl. 153, p. 146 (full page color illustration), p. 190.

William H. Gerdtz, *All Things Bright & Beautiful, California Paintings from The Irvine Museum*, Irvine, 1998, pl. 32, p. 65 (full page color illustration).

Patricia Trenton, *Joseph Kleitsch: A Kaleidoscope of Color*, Irvine, 2007, p. 34 (full page color detail); pl. 87, p. 110 (black and white illustration of original composition); pl. 88, p. 111 (full page color illustration).

Patricia Trenton, *The Golden Twenties: Portraits and Figure Paintings by Joseph Kleitsch*, Pasadena, 2017, pp. 66-67 (full page color illustration).

Exhibited

Stendahl Galleries, listed as 'Orientale Interior' #1455, September 10, 1925 (Stendahl Archives).

Laguna Beach, Laguna Art Museum, *Early Artists in Laguna Beach: The Impressionists*, September 23 - November 5, 1986, no. 46.

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

Irvine, The Irvine Museum; Athens, Georgia Museum of Art, Charleston, Gibbes Museum of Art; Jacksonville, Cummer Museum of Art and Gardens; Sacramento, Crocker Art Museum, *California Impressionists: A presentation of the Atlanta Committee for the Olympic Games, organized by the Georgia Museum of Art and The Irvine Museum*, traveling exhibition, 1996 - 1998.

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

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

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

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

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

Pasadena, Pasadena Museum of California Art, *The Golden Twenties: Portraits and Figure Paintings by Joseph Kleitsch*, March 5, 2017 – August 6, 2017.

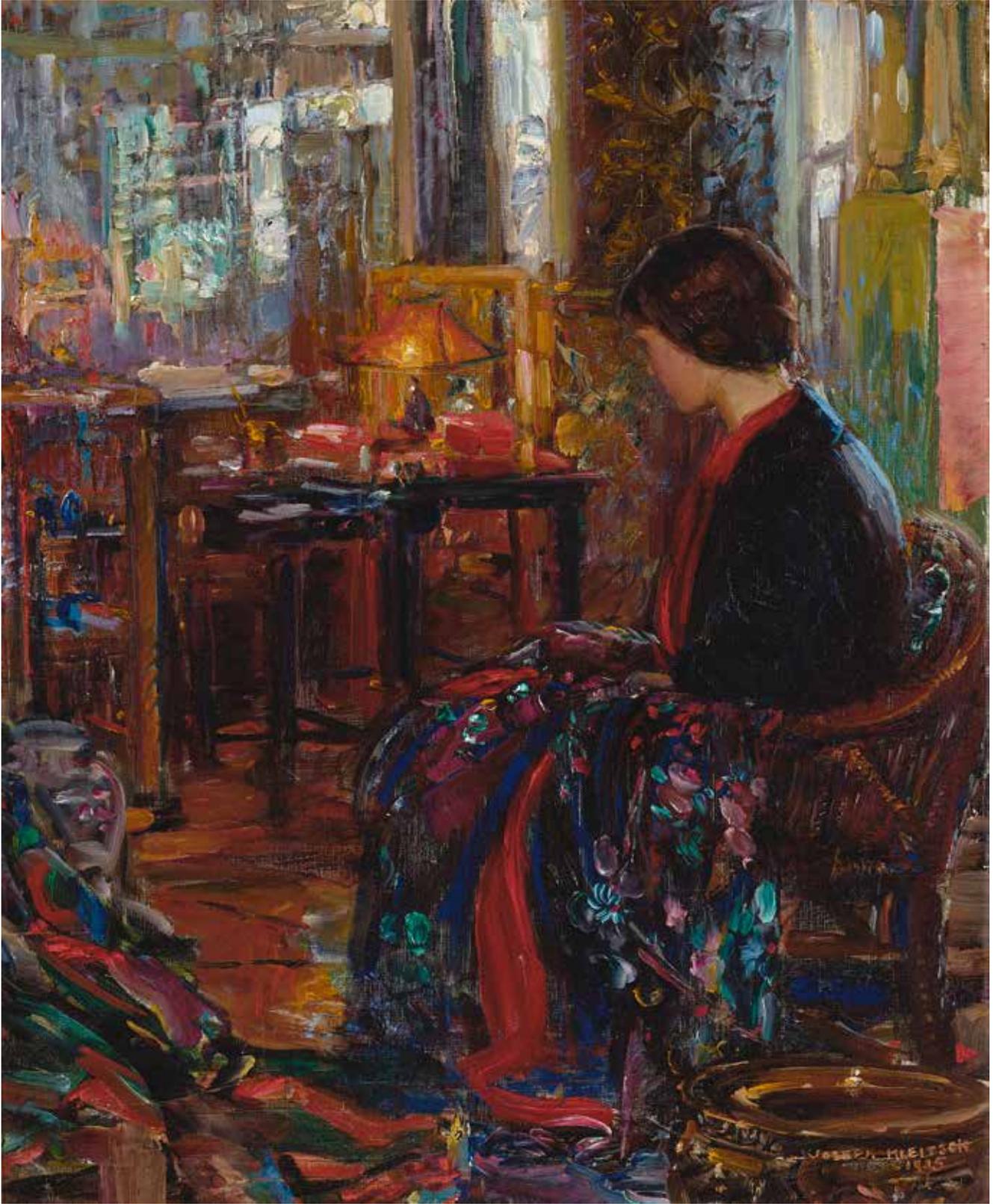
The years 1921 through 1925 were productive for the Hungarian-born and trained Joseph Kleitsch. He explored Southern California and motored to the San Francisco Bay area. His restless nature, perceptive eye, and an appetite for color were fulfilled by the countless opportunities to paint and record. In 1922 Kleitsch signed an exclusive contract for Southern California with Stendahl Galleries, insuring timely exhibitions and giving him ample and favorable exposure from the media. On the first day of 1921, the gallery was located in the newly built Ambassador Hotel, which soon became the social center of Los Angeles.

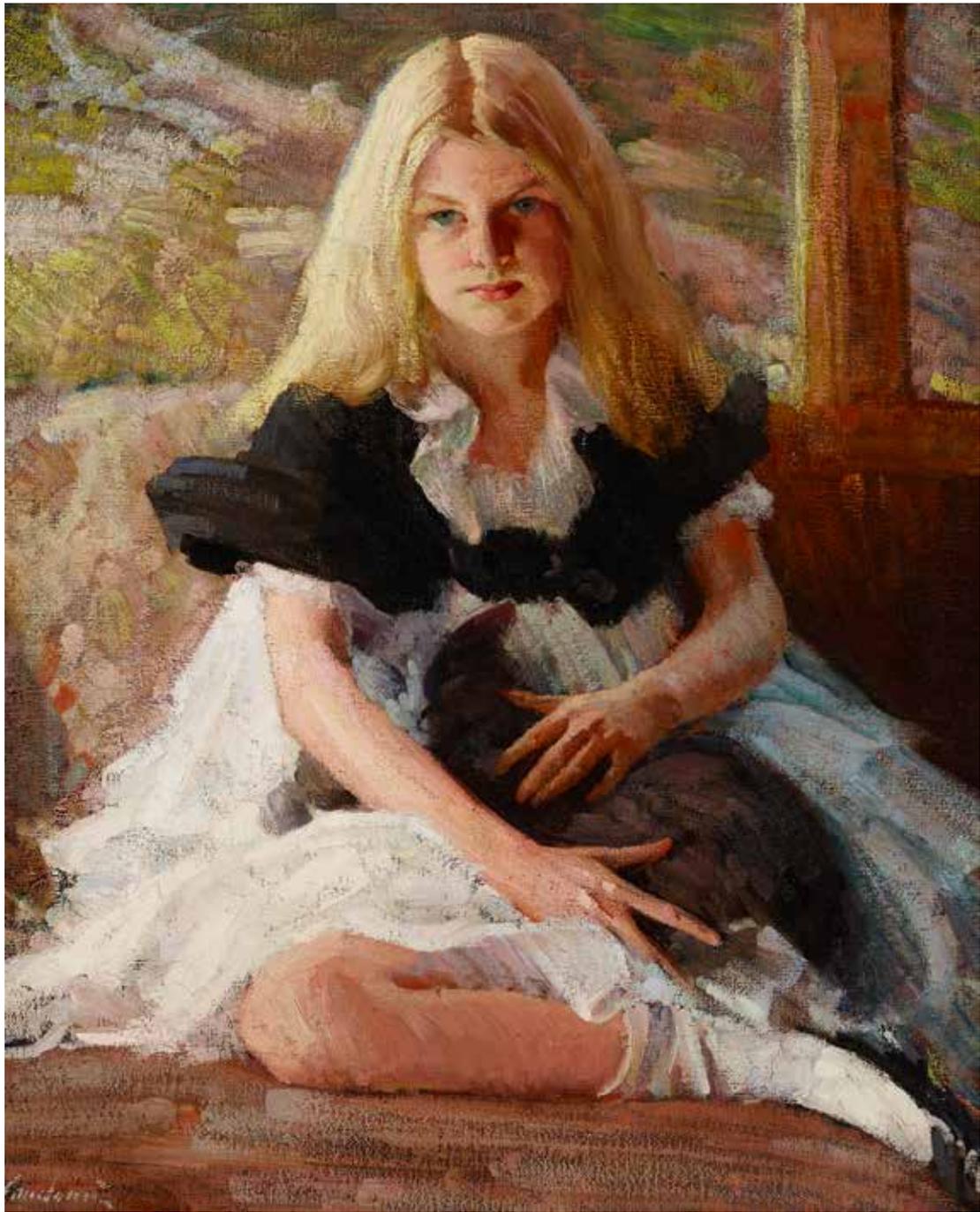
As early as 1918, color and pattern began to emerge as an essential part of Kleitsch's compositions. These elements emerge even more clearly in his California pictures where he seems to return to the spirit of Hungarian painting. In 1916, the reviewer Christian Brinton described Hungarian paintings from the Panama-Pacific International Exposition in San Francisco as possessing 'a marked degree of rhythm and a rich, vibrant harmony rarely if ever encountered elsewhere...In each [painting] you meet the same deep-rooted race spirit, the same love of vivid chromatic effect, the same fervid lyric passion'. It is within these Hungarian roots that Kleitsch's interpretation of plein-air painting was formed.

Kleitsch first painted an earlier version of the present painting in 1922, also titled 'The Oriental Shop'. It incorporates many of the same objects as in the present work, both of which were painted from inside G.T. Marsh & Company, an Asian import shop that was in the Ambassador Hotel. The earlier version shows two seated women instead of one, and has a more muted palette. By the second version, three years later, the artist has emboldened his palette and condensed the focus into an almost abstract cavalcade of deep red and blue color. The seated woman, perhaps his wife Edna, is almost incidental to the multicolored decorations and patterning that dazzles the eye with a galaxy of color and profusion in the decorative objects. Employing the entire color spectrum, the artist gives the painting the opulence of movie palaces of the 1910s and 1920s. The brushstrokes of the clothing create soft, natural folds and the bridging of many colors that look like scintillating flickers skipping off fabric, as light dances on water. Kleitsch employs a tilted perspective to draw the eye back to the impressionistic, light-filled windows revealing figures passing by in the arcade, reminiscent of the Tiffany windows of the 1920s.

In February of 1926, Kleitsch travelled to Europe to complete several commission requests. Upon his return, perhaps as a result of honing his eye in the great museum and galleries of Europe, he altered several of his paintings in size. Originally titled 'Orientale Interior', this painting was one that Kleitsch reduced from a horizontal to a vertical canvas. In an effort to resolve the composition, it appears that the artist chose to eliminate the profusion and jumble of drapery on the left side of the original version and tighten the view into the shop, forcing the viewer to concentrate on the scene in an entirely new way.

We wish to thank Dr. Patricia Trenton for her kind assistance with cataloging the lot.





48

MATTEO SANDONA (1881-1964)

Valentine and Her Cat, Grigio
signed 'Sandona' (lower left)

oil on canvas

34 1/2 x 28in

overall: 44 x 37 1/4in

Painted circa 1917

\$20,000 - 30,000



49

JESSIE ARMS BOTKE (1883-1971)

Wild Geese in a Birch Wood
signed 'JESSIE ARMS BOTKE' (lower left), titled and signed (on the reverse)

oil on canvas affixed to board

40 x 32in

overall: 47 x 39in

\$30,000 - 50,000

Exhibited

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

WILLIAM WENDT (1865-1946)

When Fields Lie Fallow

signed and dated 'WILLIAM WENDT· 19[?]1·' (lower left)

oil on canvas

40 x 50in

overall: 52 x 62in

Painted *circa* 1921

\$300,000 - 600,000

Provenance

The artist.

with Petersen Galleries, Beverly Hills, California.

Collection of James and Linda Ries, Southern California.

Private collection, Southern California.

Exhibited

Chicago, Art Institute of Chicago, *34th Annual Exhibition of American Paintings and Sculpture*, November 3 - December 11, 1921, no. 205.

New York, National Academy of Design, *97th Annual Exhibition*, March 25 - April 23 1922, no. 62.

Saint Louis, City Art Museum, *Seventeenth Annual Exhibition of Paintings by American Artists*, September 15 - October 22, 1922, no. 114.

(Possibly) San Antonio, *Annual Exhibition of Paintings by American artists, Selected from the Centennial Exhibition of the National Academy of Design by the American Federation of Arts, Washington, D.C.*, in conjunction with an exhibition at the San Antonio Art League, March 16 - 30, 1926.

Los Angeles, The California Art Club, *Twenty-second Annual Exhibition*, November 12 - December 31, 1931, no. 72.

Sacramento, California State Fair, *Annual Exhibition of Paintings*, September 5 - 12, 1931, no. 210.

Laguna Beach, Laguna Art Museum, *Early Artists in Laguna Beach/ The Impressionists*, September 23 - November 5, 1986, no. 95.

Oakland, Oakland Museum of California, *A Time and Place: From the Ries Collection of California Painting*, December 1, 1990 - March 3, 1991.

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

Orange, Hilbert Museum of California Art, *Golden Dreams: The Immigrant Vision of California*, March 18 - September 23, 2017.

Literature

The Art Institute of Chicago, *Catalogue of the Thirty-Fourth Annual Exhibition of American Paintings and Sculpture*, Chicago, 1921, n.p.

National Academy of Design, *Catalogue of the 97th Annual Exhibition*, New York, 1922, p. 12.

The California Art Club, *Twenty-second Annual Exhibition* [exh. cat.], November 12 - December 31, 1931.

Janet Blake Dominik, Laguna Art Museum, *Early Artists in Laguna Beach: The Impressionists*, Laguna Beach, 1986, no. 95, p. 61 (full page color illustration).

Harvey L. Jones, Philip E. Linhares, Paul C. Mills, Nancy Dustin Wall Moure, James and Linda Ries, *A Time and Place: From the Ries Collection of California Painting*, Oakland, 1990.

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. 797, p. 202.

Will South, Jean Stern, and Janet Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 17 (full page color illustration).

William Wendt, now considered a giant among American Impressionists, is often referred to as *The Dean of Southern California*. His embrace of an impressionistic style can be dated to 1896-97 when he and his close friend George Gardner Symons painted together on the Malibu Rancho near Los Angeles. Both men were

in the *avant-garde* of American painters at the time in that they were open to the Impressionist style that had begun in France in the mid 19th century. As it turns out, Southern California is a perfect location for translating the bright colors, atmospheric conditions, and shimmering light that were characteristic of the Impressionist style.

Before 1915, Wendt worked with rather tentative, feathery brushstrokes, but thereafter he developed a bold, self-confident style which one critic termed *masculine impressionism*. This style melded impressionism with a distinctly modernist flair and he went on to produce landscapes with a signature broader, bold brush. Eugen Neuhaus wrote of Wendt: *He sings of spring in its rich greens and more often of the joyful quality of summer in typical tawny browns, in decorative broad terms.*

Wendt painted exactly what he saw in nature with warm colors and outstanding effects of light and shadow. The tranquility, strength and sense of well-being of his work appealed to a wide audience. It had a sober sort of poetry about it, one critic wrote, *like a fine, familiar hymn*. His landscapes reveal as much about the grandeur of the West as the artist's own religious beliefs. Wendt believed in the theory of intelligent design and believed that God's creative purpose for the Earth is as evident in the natural world as in scripture. He often titled his major works with quotations from scripture.

In 1926 the Los Angeles art critic Arthur Millier wrote of Wendt's work: "A man who can compose so surely and strongly has to know where he stands in relation to life, he must see the world as a moral creation, a thing of inevitable laws and definite structures". By 1931, William Wendt had fully established himself as a premier California plein air painter. That same year he exhibited 44 paintings in a one man show at the Stendahl Galleries in Los Angeles and an additional 46 paintings at the California Palace of the Legion of Honor in San Francisco.

In *When Fields Lie Fallow*, we see the artist's classic use of bright, broad and lively brushwork to convey the rolling hills of Southern California as they appeared before the artist in 1931. Wendt's composition is the structure on which his masterful impasto and color rest. The valley path swirls right through the center of the canvas, drawing the viewer's eye to the distant mountains below a bright sky with wispy clouds. The brushwork is fresh and colorful, implementing a variety of earth tones, while maintaining his signature use of green throughout the scene. It is well balanced and incorporates all the elements of a classic Western landscape. The growing Modernist influence of the day has been fully incorporated, as the green foliage and sky reveal a more chunky and abstract quality. *When Fields Lie Fallow* is one of Wendt's quintessential paintings where all of his signature elements meld flawlessly to create a work instantly identifiable as a William Wendt.

Although this painting appears to be dated 1931, the exhibition history of the work indicates that it was most likely painted in 1921. Wendt famously dated some of his paintings years after they were completed. It is believed that he incorrectly dated some works in an effort to meet exhibition criteria, which often required artists to submit current and not past work.





51

51

WILLIAM LOUIS OTTE (1871-1957)

Summer Days at the foot of La Cumbre, Santa Barbara
signed and dated 'William Louis Otte 1922' (lower right) and titled, signed and dated (on the reverse)

pastel on paper
22 x 28in
overall: 31 x 36in
Painted in 1922

\$5,000 - 7,000

Exhibited

Solvang, Wilding Museum of Art and Nature, *Legacy of Loss: Landscapes in the Santa Barbara Region*, August 22, 2015 to February 1, 2016.



52

52

GEORGE GARDNER SYMONS (1861-1930)

Valley landscape
signed 'G. Symons' (lower right), with the artist's estate stamp (on the reverse)

oil on artistboard
10 x 14in
overall: 18 3/4 x 22 1/2in

\$4,000 - 6,000

Provenance

Estate of the artist.
Private collection, Southern California.



53

MARION KAVANAGH WACHTEL (1870-1954)

The Arroyo Seco

signed 'Marion Kavanaugh Wachtel' with the artist's device (lower right), titled on a period card (affixed to the backing)

watercolor and graphite on paper

20 x 32in

overall: 27 1/4 x 39 1/2in

\$25,000 - 35,000

GUY ROSE (1867-1925)

Spring in Normandy
signed 'Guy Rose' (lower right), inscribed 'Earl L. Stendahl' (on the reverse)

oil on canvas

24 x 19 3/4in

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

\$120,000 - 180,000

Provenance

The artist.

Estate of the artist.

With Stendahl Art Galleries, Los Angeles, California, by 1933.

Private collection, Rhode Island.

Thence by descent to the present owners.

Exhibited

Los Angeles, California, Stendahl Art Galleries, *Guy Rose: Memorial Exhibition*, 1926, p. 53, illustrated.

Santa Barbara, California, Free Public Library, *Paintings: Guy Rose/ Paul Sample in the Falkner Memorial Art Gallery*, 1934, no. 3.

Dr. Will South writes of the present work, "Guy Rose's *Spring in Normandy* is a variant on his earlier painting of the same title (now in a private collection). It was typical of the Impressionists, most noticeably in the work of Claude Monet, to revisit the same subject at different times of day or in different seasons. Rose adopted this practice, though in this case while we see the same blossoming tree repeated, the backgrounds vary slightly. The present painting is very likely the later version as it is listed and illustrated in the artist's important posthumous show, *Guy Rose: Memorial Exhibition*. The Stendahl Art Galleries represented the Estate of Guy Rose at that time, working directly with the artist's widow, Ethel Rose. Stendahl still had the painting in his inventory as of March of 1933 when Ethel wrote to him about the possibility of showing Guy Rose's work in Santa Barbara." (unpublished letter, December 2016)

Rose's painting style was deeply influenced by Claude Monet and his paintings of scenes in and around Giverny reflect this. Guy and Ethel Rose bought a stone cottage in Giverny in 1899. They spent many summers there over the next thirteen years. Numerous American artists visited Giverny in these years in hopes of meeting and working with Monet. But Monet worked independently and interacted with only a few of these artists. One exception was Guy Rose, who probably met Monet through the artist Lilla Cabot Perry. Perry was a neighbor and became a close friend to Ethel and Guy Rose. She had moved to Giverny ten years earlier after seeing Monet's work in a Paris gallery. She eventually developed a close relationship with Monet and went on to befriend many American artists as they traveled through Giverny.

Spring in Normandy aptly illustrates the influence of Claude Monet's landscape compositions on Rose. The lively fence posts in the foreground, the central focus on the swirls of cherry blossoms and fluid distant landscape, all reflect the impact of the French master. Few artists have the artistic ability to successfully use white as the primary color in a composition. It took a unique and bold effort to capture this marvelous scene in the north of France on an early Spring morning.





55

ELMER WACHTEL (1864-1929)

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

31 x 40in

overall: 38 x 47in

\$25,000 - 35,000



56

WILLIAM WENDT (1865-1946)

San Juan Capistrano Mission

signed and dated 'WILLIAM WENDT-1917.' (lower right)

oil on canvas

20 1/4 x 30 1/4in

overall: 26 3/8 x 36 1/4in

Painted in 1917

\$30,000 - 60,000

Provenance

Private collection, Laguna Beach, California.

Literature

Will South, Jean Stern, and Janet Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, 2008, p. 98 (half page color illustration).

57

JOSEPH KLEITSCH (1882-1931)

Bathers Along the Seine, Vernon, France
signed, inscribed and dated 'JOSEPH KLEITSCH/FRANCE/1926'
(lower right)
oil on canvas
28 x 34in
overall: 38 1/2 x 44 1/2in
Painted in 1926

\$150,000 - 250,000

Provenance

with Stendahl Galleries, Ambassador Hotel, Los Angeles, California,
inv. no. 3457.
Private estate, Tacoma, Washington.
with George Stern Fine Arts, Los Angeles, California.
Private collection, Los Angeles, California.

Literature

Patricia Trenton, *Joseph Kleitsch: A Kaleidoscope of Color*, Irvine,
2007, pl. 150, pp. 160-161 (half page color illustration).
Patricia Trenton, *The Golden Twenties: Portraits and Figure Paintings
by Joseph Kleitsch*, Pasadena, 2017, pp. 33, 124-125 (full page color
illustration).

Exhibited

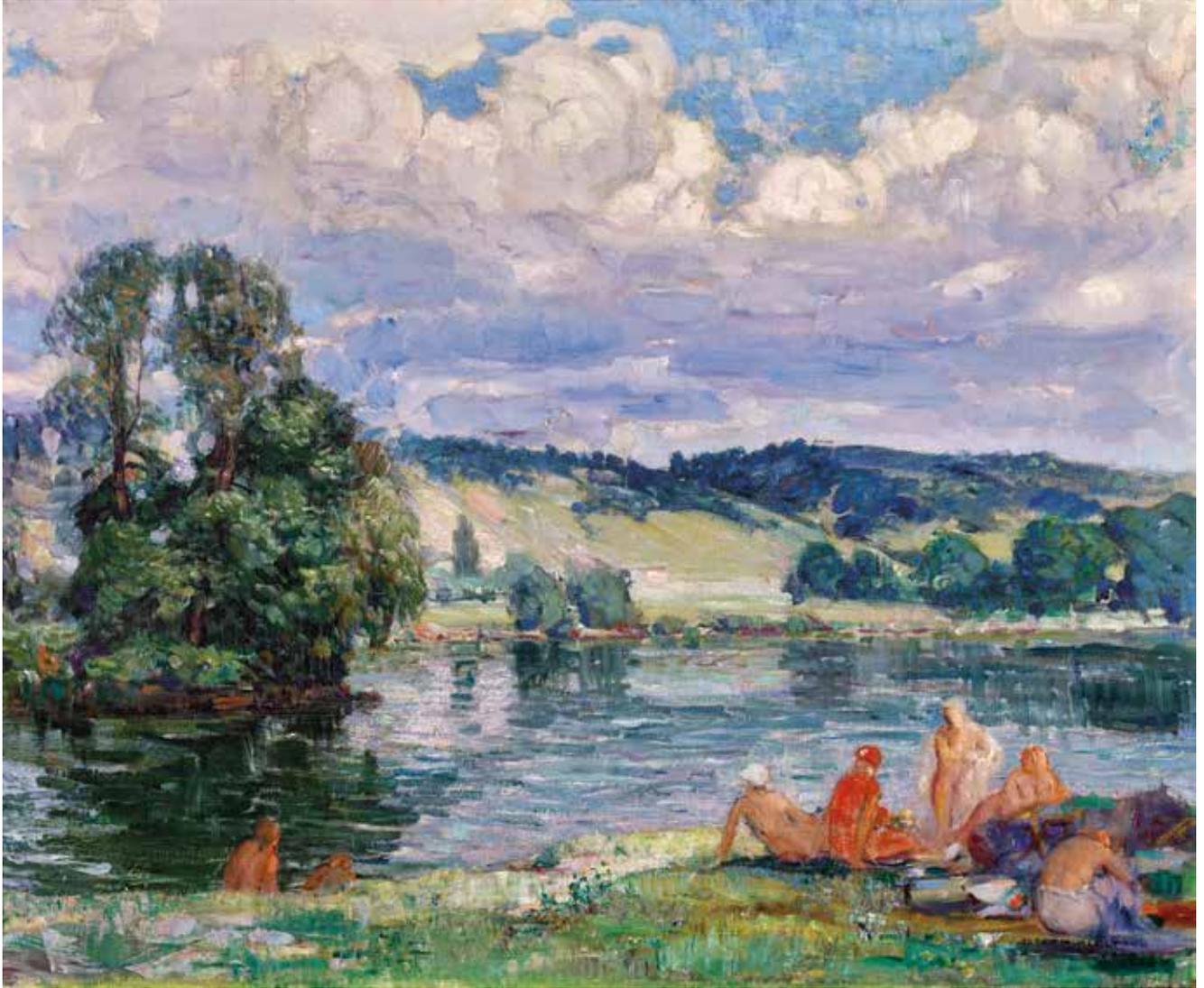
Los Angeles, Stendahl Art Galleries, *Exhibition of Painting by Joseph
Kleitsch*, May 1928, no. 47 (as 'Bathing').
Los Angeles, Exposition Park, *The Los Angeles Museum presents a
Memorial Exhibition of the work of Joseph Kleitsch*, June 1 – 30, 1933,
no. 17 (as 'Bathers')
Pasadena, Pasadena Museum of California Art, *The Golden Twenties:
Portraits and Figure Paintings by Joseph Kleitsch*, March 5, 2017 –
August 6, 2017.

In 1926, Joseph Kleitsch, a prominent and active painter in Laguna
Beach and Los Angeles, felt a need to broaden his career and vision
by travel and further European study. He had immigrated to the United

States from Hungary thirteen years earlier, and with the blessings
of his dealer Earl Stendahl he departed for Paris on February 14.
From Paris he traveled to northern and southern Spain to study the
Old Masters, especially Titian (c. 1488 – 1576) and Diego Velázquez
(1599 -1660). When he returned to Paris, he had no specific plans or
agenda but, fortuitously, met a fellow American artist, Abel George
Warshawsky (1883 – 1962), an avid impressionist painter from
Cleveland, Ohio. Warshawsky related his vivid observations of Vernon
and Giverny, located in Normandy, France. Kleitsch was inspired by
Warshawsky's enthusiasm for the village of Vernon, located just across
the Seine from Giverny, which the latter he stated "seemed cramped
and overcultivated" by the lure of Monet.

The influence of Warshawsky's and Monet's impressionist paintings
inspired Kleitsch to do more work in that mode. Stimulated by the
Vernon countryside, Kleitsch painted a number of canvas with a more
sensitive and poetic feeling, such as a family of bathers, some in the
nude, on the grassy banks of the Seine, enjoying the cool waters on
a hot summer day. His short, broken brushstrokes and soft colors
of the artist's palette indicated that he was moving toward a more
impressionistic style. The provocative nude bathers, with some
partially clothed, are summarily treated, foretelling Kleitsch's treatment
of figures in his later Laguna Beach scenes.

We wish to thank Dr. Patricia Trenton for her kind assistance with
cataloging the lot.





58

SAM HYDE HARRIS (1889-1977)

Arcadia

signed 'Sam Hyde Harris' (lower left)

oil on canvas

26 x 30in

overall: 32 x 36in

\$10,000 - 15,000

Provenance

Private collection, Walnut Creek, California.

Exhibited

Painters of the West, Ninth Annual Exhibition, 1930 (label verso).

A second partial exhibition label, dated 1931, is affixed to the reverse.



59

FRANZ ARTHUR BISCHOFF (1864-1929)

Rest Camp, Cambria
 signed 'Franz A Bischoff' (lower right)
 oil on canvas
 24 x 30in
 overall: 34 x 40in

\$25,000 - 35,000

Provenance

The artist's Estate
 Peabody's Freeport Antiques, Sacramento, California, 1979.
 Petersen Galleries, Beverly Hills, California, 1979.
 Private collection, Southern California, since 1981.

Exhibited

Beverly Hills, Petersen Galleries, *The Paintings of Franz A. Bischoff: A Retrospective Exhibition*, March 27 to April 19, 1980, no. 25.
 Irvine, The Irvine Museum, *Gardens and Grandeur, Porcelains & Paintings by Franz A. Bischoff*, November 12, 2011 - March 8, 2012.

Literature

Jean Stern, *The Paintings of Franz A. Bischoff, A Retrospective Exhibition from March 27 through April 19, 1980*, Beverly Hills, Petersen Galleries, 1980, no. 25 (half page color illustration).
 Jean Stern, *Franz A. Bischoff: The Life & Art of an American Master*, Irvine: The Irvine Museum, 2010, p. 108 (half page color illustration).

At a moment of rest in a pastoral setting, the artist set up his easel to capture the scene before him on a bright sunny day. In the shade of the trees, he paused a moment or two to rest. Franz Bischoff had an ever-inquisitive eye, which took his treks to unique settings in an effort to find perfect locations to set up his easel and paints. While he rested, all the outdoor elements were there for him to communicate with nature. The diagonal thrust of the leafy trees pulled him back to smaller dwellings. Before him were fluffy white clouds, set against patches of bright blue sky. The predominantly muted greens and the straw-colored yellow grasses are punctuated with the blues, reds and pinks of a small area of garden. The openings between the trees allow one to see small framed houses and an outdoor resting area in the countryside.



60

MAURICE BRAUN (1877-1941)

Autumn at Old Lyme

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

oil on canvas

20 x 24in

overall: 27 x 31in

\$20,000 - 30,000



61

HANSON PUTHUFF (1875-1972)

Morning, Sespe Canyon

signed 'H. Puthuff' (lower right), titled, signed, inscribed and dated 'Hanson Puthuff/Los Angeles-Cal/1924.' (on the reverse)

oil on canvas

20 1/4 x 26 1/4 in

overall: 27 x 33 in

Painted in 1924

\$20,000 - 30,000

Provenance

with Petersen Galleries, Beverly Hills, California.

Butterfield and Butterfield, California and American Paintings &

Sculpture, April 7, 2009, Sale 16947, Lot 108.

Property of a Florida Private Collector.

Exhibited

Pasadena, California, *Pasadena Heritage Craftsman Exhibition*,
October 2004 - February 2005.

Irvine, California, John Wayne Airport, *Plein-Air Paintings from the
Irvine Museum*, May 10 - September 25, 2005.

Irvine, California, The Irvine Museum, *Symphony of the Southland*,
October 8, 2005 - January 14, 2006.

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

Literature

Hanson Puthuff 1875-1972 California Colors, Pasadena Museum
of California Art, 2006, illustrated full page color, p. 56 and listed in
exhibition checklist.



62

62

EDGAR PAYNE (1883-1947)

Santa Barbara mountains
signed 'Edgar Payne' (lower right)

oil on canvas

16 x 20in

overall: 22 x 26in

\$7,000 - 9,000



63

63

SAM HYDE HARRIS (1889-1977)

Ramona Convent
signed 'Sam Hyde Harris' (lower right) and
titled (on the reverse) along with a signed
stamp from the artist's Estate

oil on canvas affixed to board

16 x 20in

overall: 23 x 27in

\$4,000 - 6,000

Provenance

Ramona Convent Secondary School,
Alhambra, California.

Ramona Convent was originally an all-girls boarding school. It was destroyed in the Whittier Narrows earthquake of 1987. The school was later rebuilt on the same site, where it still stands today. Ramona is one of the oldest continually operating schools in the same location in California.

64

GEORGE KENNEDY BRANDRIFF (1890-1936)

Morning Silhouettes
signed 'Geo. K. Brandriff' (lower left), titled
and signed 'Geo. K. Brandriff' (on the reverse)
oil on canvas
20 x 24in
overall: 28 1/2 x 32 1/2in

\$7,000 - 9,000

Provenance

Private collection, Laguna Beach, California.



64

65

MAURICE BRAUN (1877-1941)

Eucalyptus
signed 'Maurice Braun-' (lower right), signed
and titled 'M. Braun' (on the stretcher bar)
oil on canvas
20 x 24in
overall: 24 x 28in

\$10,000 - 15,000

Provenance

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



65

66

EDGAR PAYNE (1883-1947)

Sierra Lake

signed 'EDGAR PAYNE' (lower left)

oil on canvas

40 x 50in

overall: 52 1/2 x 62 1/2in

\$100,000 - 150,000

Provenance

Private collection, Southern California.

Edgar Payne was fully enthralled by the solitude and grandeur of California's Eastern Sierra mountains by the 1920's. In fact, much of California by this time was encouraged to get out into the open and enjoy nature and the great outdoors. For many, there was a strong feeling that industrialization and an increasing population was rapidly encroaching on nature and a worry that these pristine areas were threatened. Payne's early compositions are largely devoid of people, as he purposely strove to portray the majesty of nature with the absence of man's presence.

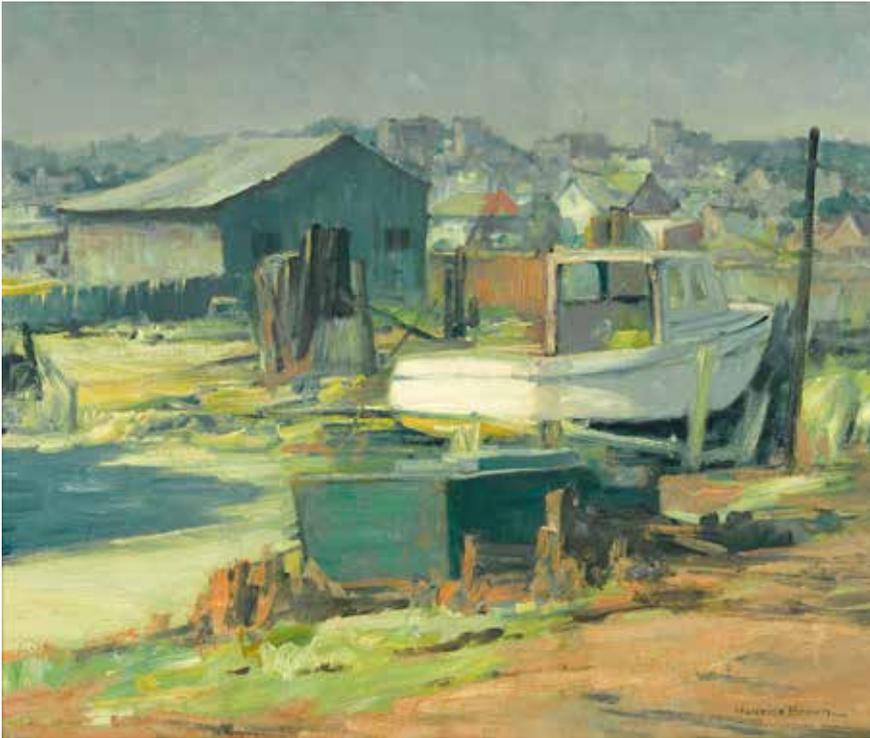
Payne travelled extensively throughout his career, seeking inspiration from a variety of scenic locations. Between 1922 and 1924, he journeyed to Europe and completed a series of impressive seascapes and alpine scenes, which have been historically deemed the start of his mature work.

Upon his return from Europe in 1924, Payne began a body of work for which he is best known, paintings of California's Eastern Sierras. Over a period of twenty years, Payne repeatedly found inspiration in the

tranquil forests and awe-inspiring peaks of the High Sierras. Anyone that has spent time in the Sierras knows firsthand the enormity and magnificence of these mountains. Nowhere else in America do mountains and glaciers populate the landscape so abundantly, most with idyllic lakes filled with glacial runoff beneath them and light and shadow in all directions.

In *Sierra Lake*, Payne uses the afternoon sun to divide the composition diagonally between brilliant light and moody shadow. The result is a familiar scene for those fortunate enough to occupy such a vantage point. Broad brush strokes of color create an interplay between the blues and browns of the exposed rock faces alongside the brilliant white of the glaciers that meander downward. Below that the runoff of 'glacial flour' tints the lakes with a brilliant turquoise unique to the high country. Although Payne painted numerous mountains in the Sierras, from multiple points of view, each painting manages to hold its own unique perspective of this grand locale. The sheer scale of *Sierra Lake* makes one feel that they could virtually step in to the scene, as if standing by a window to nature.





67

MAURICE BRAUN (1877-1941)

Dry Dock

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

oil on canvas

20 x 24in

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

\$8,000 - 12,000

Provenance

Thomas Walcott Sefton, San Diego, California.

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

67



68

ARTHUR HILL GILBERT (1894-1970)

Coachella Valley

signed 'Arthur Hill Gilbert' (lower right)

oil on canvas

25 x 30in

overall: 30 x 35in

\$4,000 - 6,000

Provenance

Mrs. J. Lee, Vancouver, British Columbia.

With Montgomery Gallery, San Francisco, California.

68

69

MAURICE BRAUN (1877-1941)

Near San Diego (Desert)
signed 'Maurice Braun-' (lower right), titled (on
the stretcher bar)
oil on canvas
20 x 24in
overall: 24 1/2 x 28 1/2in

\$6,000 - 8,000

Provenance

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



69

70

GEORGE KENNEDY BRANDRIFF (1890-1936)

Children at the Mission
signed 'Brandriff' (lower left)
oil on board
18 x 14in
overall: 26 x 22in

\$4,000 - 6,000

Provenance

Private collection, Palm Springs, California.



70

71

JOHN FROST (1890-1937)

Goats on a Hillside, Pomona
signed and dated 'John Frost. '24' (lower right)
oil on canvas
26 x 30in
overall: 33 x 36 3/4in
Painted in 1924

\$70,000 - 90,000

Provenance

Private collection, Southern California.

Literature

Phil Kovinick, *John Frost, A Quiet Mastery*, Irvine, 2013, p. 95, half-page color illustration.

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

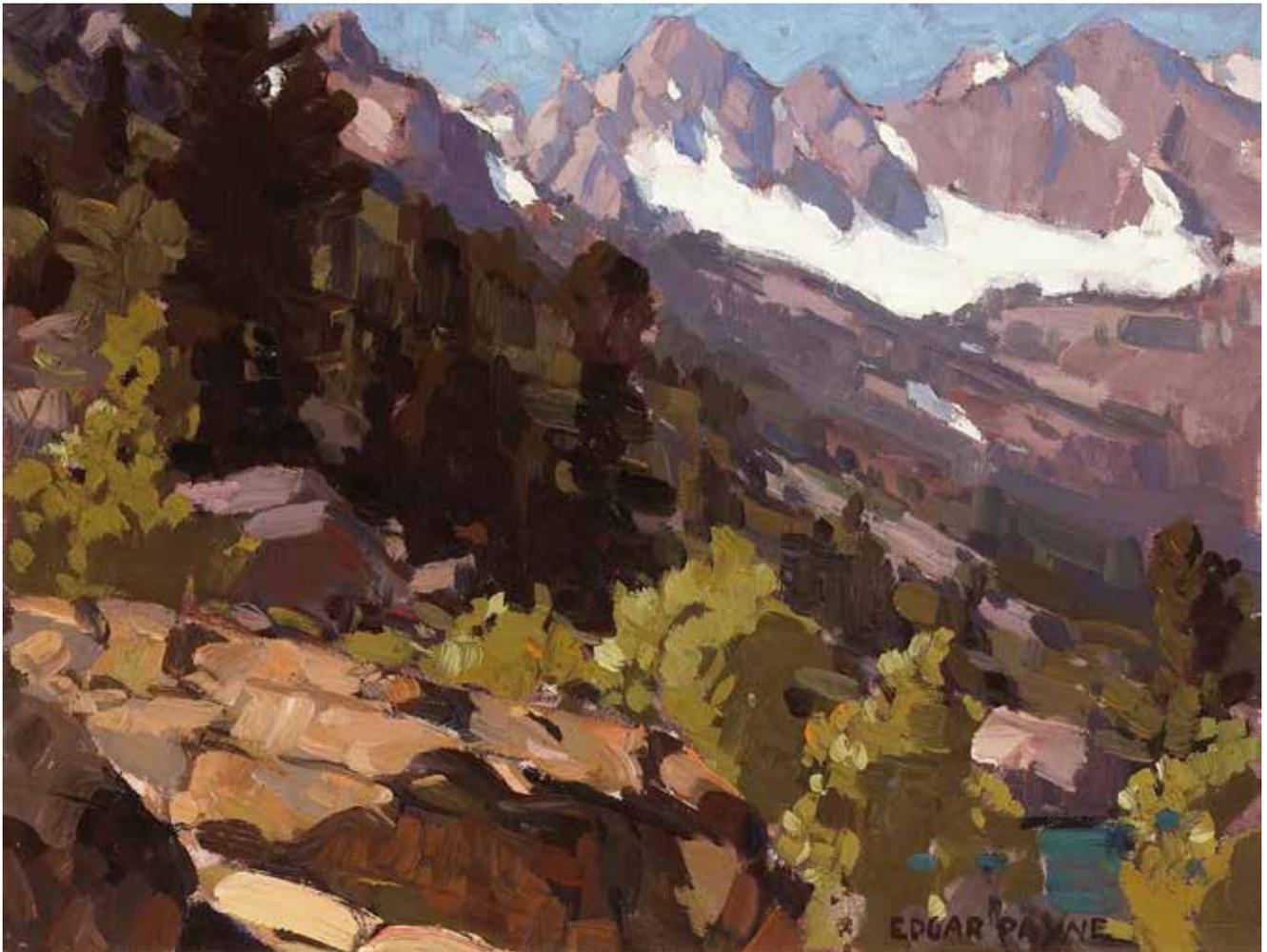
During the next few years, Jack divided his time between the family home in Wayne, Pennsylvania, and a studio in New York City, where he entered the field of illustration, much to the disappointment of his father. Then, in 1916, he became fascinated by tales of the American West, and traveled there twice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

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

Jack enjoyed his most creative years as a painter during the 1920s. In 1922, he was awarded an honorable mention at the Southwest Museum's first Competitive Exhibition of California Artists, featuring many of the state's most notable painters. In the following year, he received first place for landscapes at the event. Among countless other achievements during the decade, he was represented in three traveling exhibitions and two one-person shows, and received a commission to paint murals for the prestigious Greystone Mansion in Beverly Hills, owned by Edward Doheny, Jr. Frost had a one-person exhibition at Stendahl Galleries in the Ambassador Hotel in 1924. A painting in the 1924 show is described as 'Goats on a Hill'. It is possible that this is the same painting, but three separate paintings, exhibited in 1924 and 1925 have very similar titles.

Goats on a Hillside, Pomona is a unique departure from many of Frost's work by 1924. Many of his San Gabriel region and desert paintings are devoid of figures or animals, as the focal point becomes the land and the light. In this painting, the artist tries his hand at capturing a more complicated scene. Close attention is paid to each animal, each shadow and each collection of color combinations along their bodies. A simple hillside is filled with a depth and texture thanks to the arrival of the hungry goats, while puffy clouds silently pass overhead. This is a strong example of Frost's talents at the peak of his career and his ability to vary his compositions and broaden his oeuvre in fresh directions.





72

EDGAR PAYNE (1883-1947)

Sierras, Lake Payne
signed 'EDGAR PAYNE' (lower right) and titled on a label (on the
reverse)

oil on canvas mounted to board

12 x 15 3/4in

overall: 19 1/4 x 23in

\$15,000 - 20,000

Provenance

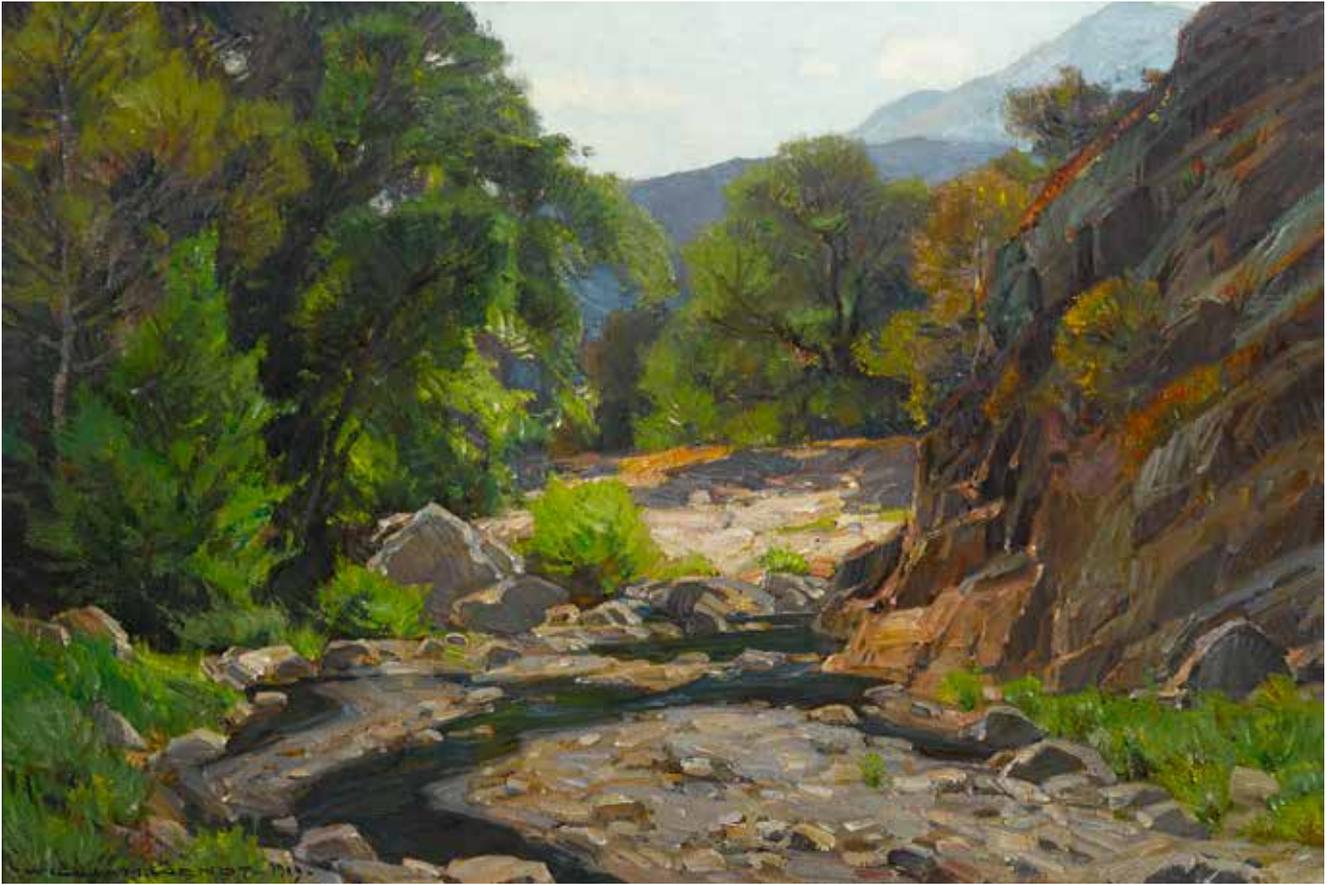
Elsie Palmer Payne, the artist's wife.

Paul Fort.

William Garland O'Barr, Anaheim, California.

Butterfield and Butterfield, California and American Paintings and
Sculpture, May 1, 2007, Sale 14796, Lot 683.

Property of a Florida Private Collector.



73

WILLIAM WENDT (1865-1946)

The Canyon Stream

signed and dated '-WILLIAM. WENDT 1919-' (lower left)

oil on canvas

20 x 30in

overall: 30 3/4 x 40 3/4in

Painted in 1919

\$40,000 - 60,000

Provenance

Collection of Roy C. Rose, Los Angeles, California.
with The Redfern Gallery, Laguna Beach, California.
Private collection, Southern California.

Literature

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. 115, p. 138.



74

EDGAR PAYNE (1883-1947)

Sierra summit, probably Lake Sabrina

signed 'EDGAR PAYNE' (lower right)

oil on board

12 x 16in

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

\$10,000 - 15,000



75

ELMER WACHTEL (1864-1929)

Hidden Valley

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

oil on canvas

30 x 45in

overall: 37 1/2 x 52 1/2in

Painted *circa* 1920-1926

\$30,000 - 50,000

Provenance

with The Redfern Gallery, Laguna Beach, California.

with George Stern Fine Arts, West Hollywood, California.

with Steven Stern Fine Arts, Beverly Hills, California.



76

76

CONRAD BUFF (1886-1975)

Lake Constance, Switzerland
estate stamped 'Conrad Buff' (lower left) and
stamped with the Estate of the Artist note (on
the reverse)

oil on board

24 x 36 3/8in

overall: 32 x 43in

\$5,000 - 7,000



77

77

CONRAD BUFF (1886-1975)

Desert Sky

signed 'Conrad Buff' (lower right)

oil on board

16 x 24in

overall: 23 x 30in

\$3,000 - 5,000

78

PAUL GRIMM (1891-1974)

Old Eucalyptus
signed 'Paul Grimm' (lower left) and titled and
signed (on the reverse)
oil on canvas
36 x 25in
overall: 42 1/2 x 31 1/2in

\$6,000 - 8,000



78

79

EMIL JEAN KOSA, JR. (1903-1968)

Animals grazing by a farm with the
Superstition Mountains beyond
signed 'E Kosa Jr' (lower left)
oil on canvas
24 x 36in
overall: 30 1/2 x 42 1/2in

\$5,000 - 7,000

Provenance

with Maxwell Galleries, San Francisco,
California.
Private Estate, Walnut Creek, California.



79



80

80

PAUL GRIMM (1891-1974)

Under the Sun
signed 'Paul Grimm' (lower left)
oil on canvas
28 x 36in
overall: 35 1/2 x 43 1/2in

\$6,000 - 8,000

Exhibited

Irvine, The Irvine Museum, *Peaceful Awakening, Spring in California*, January 20 – May 12, 2007.
Irvine, The Irvine Museum, *Abundance of Color California Flowers in Art*, March 22 – August 23, 2008.



81

81

PAUL GRIMM (1891-1974)

Purple Mountains
signed 'Paul Grimm' (lower right)
oil on canvas
20 x 24in
overall: 27 x 30in

\$5,000 - 7,000

Exhibited

Irvine, The Irvine Museum, *California Legacy Exhibition*, May 28 – October 1, 2005.
Irvine, The Irvine Museum, *Saving Paradise*, June 16 – October 26, 2010.
Irvine, The Irvine Museum, *Autumns Glory, Winter's Grace*, September 29, 2012 – January 17, 2013.
Irvine, The Irvine Museum, *The Nature of Water, Our Most Precious Resource*, January 30 – June 16, 2016.

82

ERIC SLOANE (1905-1985)

Huntington Barns
signed 'SLOANE' (lower right), titled (lower left), inscribed 'Kennebec' (on the reverse)
oil on masonite
18 x 24in
overall: 24 x 30in

\$7,000 - 10,000

Provenance

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



82

83

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

\$5,000 - 7,000

Provenance

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



83



84

84

PAUL GRIMM (1891-1974)

Eucalyptus Grove

signed 'Paul Grimm' (lower right)

oil on canvasboard

16 x 20in

overall: 22 x 26in

\$3,000 - 5,000



85

85

PAUL GRIMM (1891-1974)

Active Seashore

signed 'Paul Grimm' (lower left) and titled and

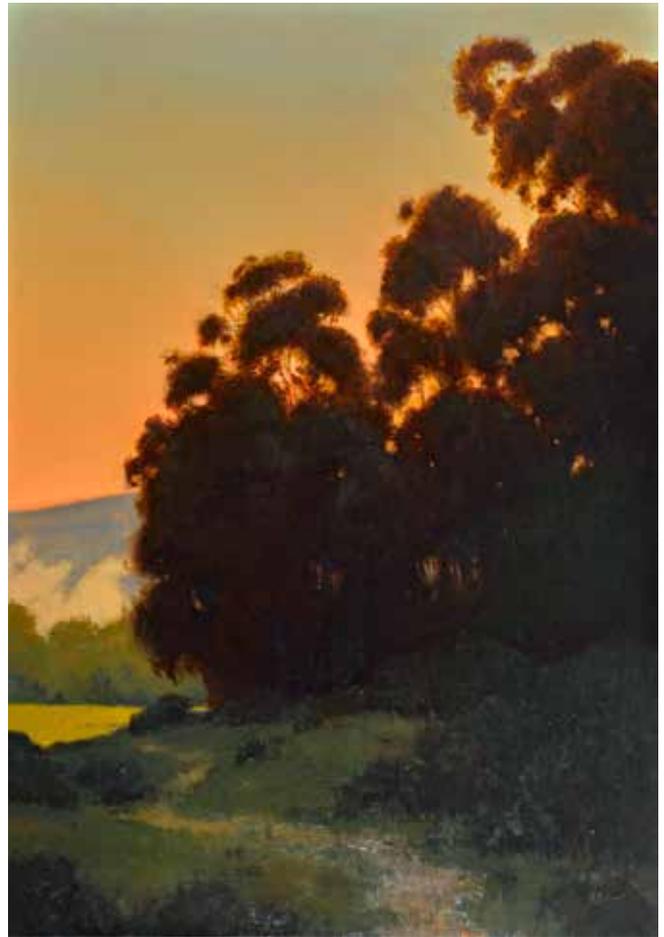
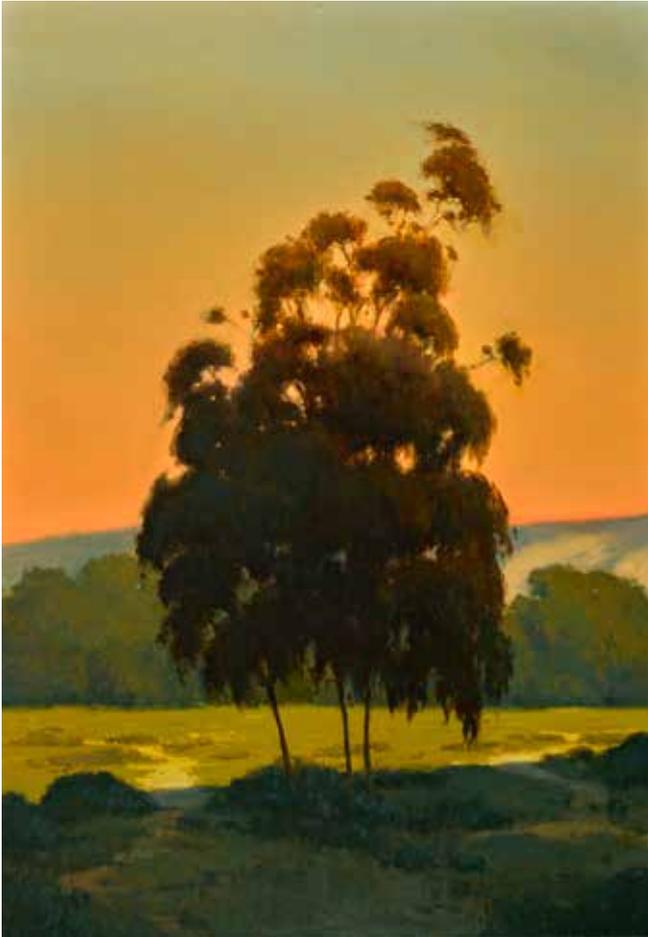
signed (on the reverse)

oil on canvas

28 x 36in

overall: 31 x 39in

\$3,000 - 5,000



86

BRIAN BLOOD (BORN 1962)

Shifting light

signed 'B. Blood' (lower right on the right wing)

oil on canvas

diptych: 60 x 42in (each)

unframed

\$7,000 - 10,000

Provenance

Private Estate, San Francisco, California.

Private collection, Davis, California.



87

SI CHEN YUAN (1911-1974)

Sidewalk Cafe, Winter, Paris
signed 'S.C. YUAN' (lower right), titled (on the reverse)
oil on burlap mounted to board
29 3/4 x 39 1/2in
overall: 38 1/4 x 48in

\$15,000 - 25,000

Provenance

with Zantman Art Galleries, Carmel, California.
Private collection, Northern California.

88

CONRAD BUFF (1886-1975)

A vase of flowers
signed 'Conrad Buff' (lower right)
oil on board
30 x 24in
overall: 39 x 33in

\$4,000 - 6,000



88

89

HENRIETTA SHORE (1880-1963)

Echeveria
signed 'H. Shore' (lower right), titled on a
period label (on the backing)
graphite on paper
10 x 7in
overall: 17 1/4 x 13 3/4in

\$3,000 - 5,000



89



90

MIKI MCCROSSEN HAYAKAWA (1904-1953)

Self Portrait: Homage a Cézanne
signed 'Miki Hayakawa' (on the reverse)

oil on canvas

27 x 23in

overall: 34 x 29in

Painted circa 1924

\$5,000 - 7,000

Miki Hayakawa was greatly influenced by the works of French post-Impressionist painter Paul Cézanne, of whom she was a great admirer. In the present work, she combines her skills as a portraitist as well as a painter of still lifes. Portraying herself in the simple frock of an art student, she looks intently at the viewer, affirming her admiration of Cézanne by including a still life of a French faience pitcher and an arrangement of fruit next to an open art book. The highly patterned background showcases her decorative skills and act as a counterpoint to the direct simplicity of the scene. Hayakawa joins other women painters like Henrietta Shore, Helen Forbes, Agnes Pelton and Helen Lundeberg to create a powerful legacy of Modernism in California.

A copy of the recently-released book, *The Other American Moderns: Matsura, Ishigaki, Noda Hayakawa* by Dr. ShiPu Wang, accompanies the lot.



91

RAYMOND S. BOYNTON (1883-1951)

Youth (Study for a Coit Tower mural)

signed and dated 'Ray Boynton 1931' (lower left and on the reverse)

oil on panel

24 x 27in

overall: 31 x 33in

Painted in 1931

\$5,000 - 7,000

One of California's most important and interesting cultural monuments from the WPA era is Coit Tower on San Francisco's Telegraph Hill. It was built in 1933 with a bequest from wealthy socialite Lillian Coit for the beautification of the city. The Tower's main feature is murals done under the auspices of the Public Works of Art Project (PWAP). Artists who participated in the project included Raymond Boynton "The Dean of Frescoes of Coit Tower", Ralph Stackpole, Bernard Zakheim, Otis Oldfield, Victor Arnautoff, Edith Hamlin and Rinaldo Cuneo. Boynton is most famous for his mural work in California during the Great Depression. He first exhibited in California at the Panama Pacific International Exhibition (PPIE) in San Francisco, and in addition to his artistic endeavors was a critic, theorist, and editorialist. In the mid-1920s he went to Mexico City where he studied mural painting under Diego Rivera, and in this period was successful in procuring many public and private commissions for himself and Rivera. Boynton's position as the chief muralist for Coit Tower was a direct result of his

recognition of the new social and political language of the day. Though rare to the market, fine examples of the artist's work can be found at the DeYoung Museum, as well as Mills College and other important San Francisco museums.

Boynton's murals for Coit Tower were executed in 1934, and entitled *Animal Force* and *Machine Force*. The present work from 1931, entitled *Youth*, is the maquette for a portion of one of the main murals located on the first floor as one enters the Tower. It is also the preliminary design and foundation for his large masterwork of the same name, exhibited at the Corcoran Gallery in Washington D.C. in 1935. The composition features two young men struggling to pull their fishing nets from the sea against rocky outcroppings along the California Coast. The torsion of their bodies in contrapposto design accentuates the muscularity of their forms. Executed in brilliant colors, it stands as a noteworthy interpretation of the WPA ethos of American Art in the 1930s.



92

ROGER KUNTZ (1926-1975)

End of Newport Pier
signed 'Kuntz' (lower right)

oil on canvas

30 x 36in

overall: 31 x 37in

\$10,000 - 12,000

93

OSCAR VINCENT GALGIANI (1903-1994)

Approaching storm, Mono Lake
signed and dated 'Galgiani 33' (lower right)
oil on canvas affixed to board
20 x 32in
overall: 26 1/2 x 38 1/2in
Painted in 1933

\$4,000 - 6,000



93

94

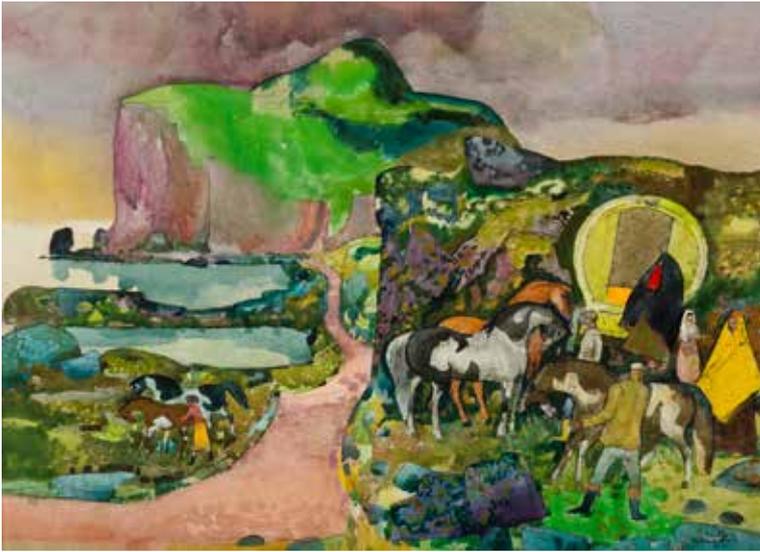
TERRY DELAPP (BORN 1934)

Moonlight, San Miguel
signed with artist's device 'TDL' (lower right)
and titled (on the reverse)
acrylic on canvas
24 x 32in
overall: 31 x 39in

\$4,000 - 6,000



94



95

95

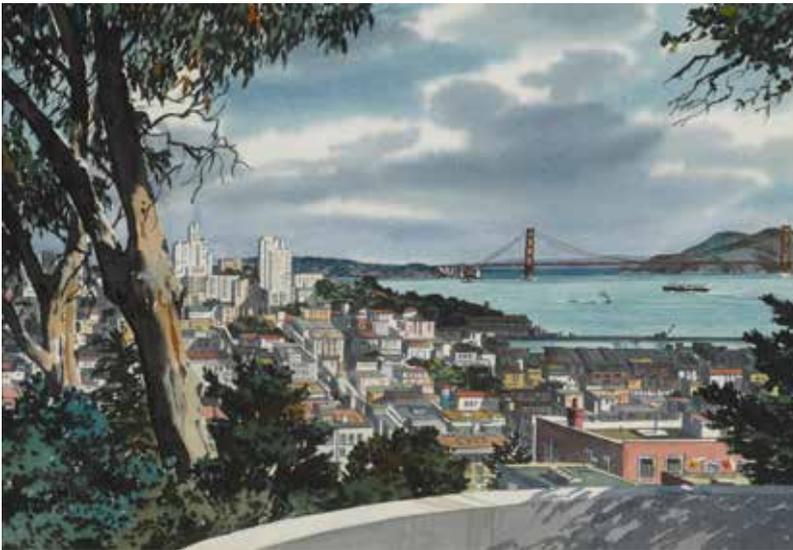
MILLARD OWEN SHEETS (1907-1989)

Gypsy Tinkers, Ireland
 signed and dated 'Millard Sheets 1964' (lower right) and signed, titled and dated on a label (affixed to the reverse)
 watercolor and pencil on paper
 21 1/2 x 29 1/2in
 overall: 33 x 41in
 Painted in 1964

\$5,000 - 7,000

Provenance

Private collection, Laguna Beach, California.



96

96

JAMES MARCH PHILLIPS (1913-1981)

The Bay Bridge from California Street and The Golden Gate Bridge from Coit Tower (a pair)
 each signed 'JAMES MARCH PHILLIPS' (lower left)
 each watercolor on paper
 sight 15 x 22in (each)
 overall: 26 1/2 x 33 1/2in (each)

\$4,000 - 6,000

Provenance

Private Estate, San Francisco, California.



96



97

MILLARD OWEN SHEETS (1907-1989)

Figures along the river by a bridge
signed and dated 'Millard Sheets 1929' (lower right)

oil on canvas

19 x 22in

overall: 22 x 25in

Painted in 1929

\$10,000 - 15,000

Provenance

Private collection, Los Angeles.

Butterfield & Butterfield, American & California Paintings and
Sculpture, June 15, 1995, Sale 6254, Lot 4299.



98

PHIL DIKE (1906-1990)

Old Lighthouse at Port Hueneme, California

signed 'Phil Dike' (lower right)

oil on canvas

18 x 24in

overall: 26 x 32in

\$10,000 - 15,000

Exhibited

San Francisco, The Palace of the Legion of Honor, *Progressive Painters of Southern California Exhibition*, 1933. (First Annual Exhibition).

San Diego, Fine Art Gallery of San Diego, *Progressive Painters of Southern California Exhibition*, 1933.

99

BARSE MILLER (1904-1973)

Afternoon Light, Laguna
signed 'Barse Miller' (lower right)
oil on canvas
18 x 24in
overall: 24 x 29in

\$7,000 - 9,000

Exhibited

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



99

100

REX BRANDT (1914-2000)

Carcassone, Portugal
signed and dated 'Rex Brandt 2-22-67' (lower
right) and titled (on the stretcher bar)
oil on canvas
18 x 24in
overall: 23 x 29in
Painted in 1967

\$4,000 - 6,000

Provenance

Private collection, Laguna Beach, California.



100



101



101



102



102

101

DONG KINGMAN (1911-2000)

Yosemite Winter, Late Afternoon; *Corn Stalks* (a group of two)
 the first signed 'Dong Kingman' (lower right), the second signed
 'Kingman' (lower left)
 each watercolor on paper
 each 22 x 30in
 overall: 33 x 40in; 29 x 36in, respectively

\$4,000 - 6,000

Provenance

Yosemite Winter
 with Hoover Gallery, San Francisco, California.
 Private collection, Northern California.

Corn Stalks

Collection of Morton Wallace, Berkeley, California.
 Private collection, Northern California.

Exhibited

Corn Stalks
 San Francisco, M.H. de Young Memorial Museum, *Dong Kingman*,
 August 21 - September 23, 1945, no. 64.

Literature

Corn Stalks
 M.H. de Young Memorial Museum, *Dong Kingman*, August 21 -
 September 23, 1945, exhibition brochure.

102

DONG KINGMAN (1911-2000)

Naples; *Waterfront Festival, Hong Kong* (a group of two)
 each signed 'Kingman' (lower right)
 each watercolor on paper
 15 x 22in; 22 x 30in
 overall: 23 x 29in; 30 x 37in

\$4,000 - 6,000

Provenance

Naples with Pomeroy Galleries, San Francisco, California.
Waterfront with Hoover Gallery, San Francisco, California.
 Both from a private collection, Northern California.

103

FILASTRO MOTTOLA (1915-2008)

Surf and Sand (Laguna Beach)

signed 'Mottola' lower right, also signed and

titled '©Filastro Mottola' (on the reverse)

oil on masonite

10 x 12in

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

\$4,000 - 6,000

Provenance

Private collection, Southern California.

Literature

David O'Hoy, *The Art & Life of Fil Mottola*,
Dana Point, 2015, p. 85 (color illustration).

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



103

104

DAVID CHAPPLE (BORN 1947)

Valley Light

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

oil on canvas affixed to board

24 x 30in

overall: 34 x 40in

\$4,000 - 6,000



104



105

JAMES WALKER (1819-1889)

Buffalo hunt

signed and dated 'J. Walker 1877' (lower left)

oil on canvas

13 x 18 1/2in

overall: 17 x 23in

Painted in 1877

\$8,000 - 12,000

Provenance

Private collection, New Orleans, Louisiana.

Gift from the above.

Private collection, Fremont, California.



106

HERMAN WENDELBOG HANSEN (1854-1924)

The Surrender
signed 'H.W. HANSEN' (lower right), titled on a label (on the backing)
watercolor on paper
sheet 24 x 36in
overall: 33 x 45in

\$15,000 - 25,000

Provenance

Collection of Edward L. Doheny (1856-1935), Los Angeles, California.
Carrie Estelle Doheny (1875-1958), Los Angeles, California, spouse of
the above.
Olin Wellborn III (1896-1965), Los Angeles, California, gift from the
above.
Private collection, Fremont, California, acquired from the Estate of the
above.

EANGER IRVING COUSE (1866-1936)

Fireside Meditation

signed 'E-I-COUSE-N-A-' (lower right), inscribed 'Meditation Firelight'
(on the stretcher)

oil on canvas

24 1/4 x 29 1/8in

overall: 30 3/4 x 35 1/2in (in the artist's frame)

Painted *circa* 1928-1929**\$150,000 - 250,000****Provenance**

The artist.

Josephine Pettengill Everett (Mrs. Henry A. Everett), Cleveland, Ohio,
and Vista del Arroyo, Pasadena, California, purchased in 1929.

Private collection, Pasadena, California.

Private collection, Pasadena, California, *circa* 1985.

Eanger Irving Couse's journey to Taos was a meandering one which took him from one side of America to the other. As a boy in Michigan he grew up among the Chippewa and often did sketches of the native people, so the love of the Native American culture was in his blood from childhood. After years of European training, Couse moved to Oregon with his young family in 1897. He built a studio there and painted the Klikitat natives of the area. Four years later he moved to New York and established a successful practice painting scenes of the Northwest Indians he encountered while in Oregon. Subsequently he travelled to Taos, New Mexico for the first time to visit Burt Phillips and Ernest Blumenschein, two artists whose works he admired at exhibitions in New York galleries. On the heels of this first trip he rented a home next door to Burt Phillips' studio and began painting the local Indians of the Taos Pueblo. Couse spent every summer in Taos between 1902 and 1926, eventually moving there permanently in 1927.

Couse was interested in the poetic aspects of everyday life in the Indian culture, so many of his compositions show his models performing tasks such as hunting, fishing, cooking and simply relaxing. Couse preferred a romantic setting and atmosphere versus more aggressive scenes of fighting and survival. He was saddened by his perception of the waning years of Indian culture, so perhaps he felt a need to record them in a more meditative, peaceful environment than some of the other Western painters of the day. Couse helped change and soften the American public's perception of the Wild West. His paintings were very well received in their day; generated national attention and also helped make Taos a major tourist attraction.

In *Fireside Meditation*, Couse uses the romantic glow of firelight to capture a pensive moment for the solitary Indian in an interior. The subject is surrounded by familiar artifacts; two Pueblo vessels and a native blanket. His expression is one of pride and stoicism. The composition is a classic scene for Couse, typical of what made the artist a major name in Western art in the first quarter of the 20th century and today.

The present work was titled *Fireside Meditation* in the artist's ledger when it was sold to the notable art patron Josephine P. Everett (1866-1937). The Everett's were prominent figures in Cleveland art and cultural life, where her husband, Henry A. Everett was one of the state's leading street railway developers.¹

Their sphere of influence expanded to Southern California, when in 1925, the Everett's commissioned the architectural firm of Marston and Van Pelt to build an Italianate villa as their winter residence.² The Everett House (171 South Grand Avenue) supported the thriving art scene in Pasadena as a salon and music conservatory, attracting artists and musicians internationally.

Everett was a major benefactor to the Pasadena Art Institute (now the Norton Simon Museum), The Cleveland Museum of Art, and to a lesser degree, the San Diego Museum of Art. In addition to being known for championing American Impressionism, she is credited as a founder of the Hollywood Bowl, having led financing for its site.³

The present work retains the artist's original frame, which according to Virginia Couse Leavitt, illustrates his simple chip carving on molding obtained from the local hardware store in Taos. By 1928, Couse was living in Taos full-time, and no longer had access to his New York framemakers.

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

¹ "Everett, Henry A." Encyclopedia of Cleveland History. Accessed August 30, 2017. Case Western Reserve University. <https://case.edu/ech/articles/e/everett-henry-a/>.

² "Residential Period Revival Architecture and Development in Pasadena from 1915-1942." California Historical Resources Inventory Database. Accessed August 30, 2017. http://pasadena.cfwebtools.com/images/other/PeriodRevivalArch_CLG2004.pdf.

³ "Widow of Rail Pioneer Dies; Mrs. Josephine Everett, Philanthropist, Passes at Pasadena Home." Los Angeles Times, July 5, 1937, p. A1.





108

MAYNARD DIXON (1875-1946)

Inyo Mountains, Morning, Lone Pine
signed with initials, inscribed and dated 'M.D Lone Pine June 1929'
(lower left)

oil on canvas board

9 1/2 x 13 1/2in

overall: 17 x 21in

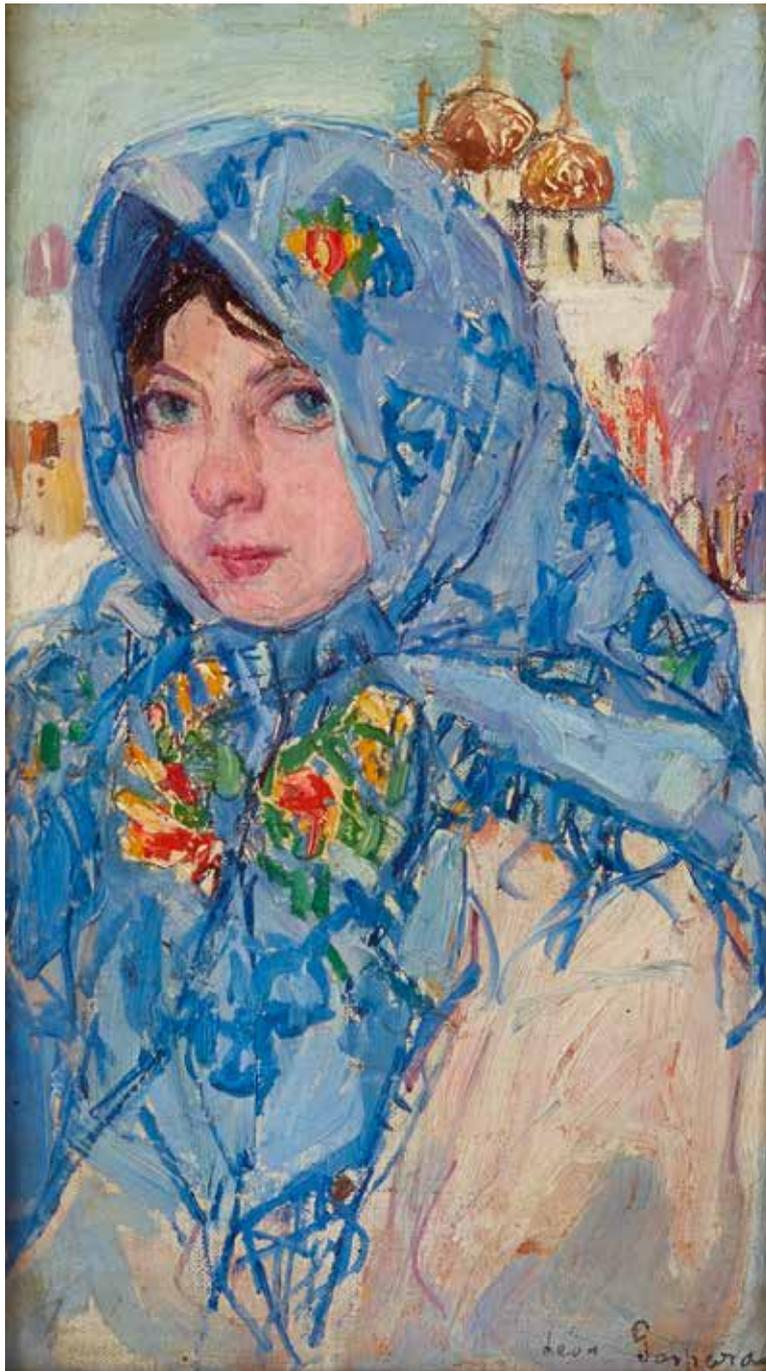
Painted in 1929

\$12,000 - 18,000

Provenance

Tadini Bacigalupi, San Francisco, California.

Private collection, Sonoma, California.



109

LEON SCHULMAN GASPARD (1882-1964)

The Blue Shawl

signed 'Leon Gaspard' (lower right)

oil on canvas affixed to board

6 1/2 x 4in

overall: 12 x 9 1/2in

\$20,000 - 30,000

Provenance

Private collection, Massachusetts.

110

BIRGER SANDZÉN (1871-1954)

Aspens, Rocky Mountain National Park, Colorado
signed 'Birger Sandzén' (lower right), titled, signed, inscribed and
dated 'Birger Sandzén, Lindsborg, Kansas 1930' (on the stretcher bar)
oil on canvas
40 x 30in
overall: 49 x 39 1/2in
Painted in 1930

\$120,000 - 160,000

Provenance

The artist.

By descent to his wife, Alfrida Sandzén.

Private collection, Kansas City, Missouri.

Private collection, Southern California.

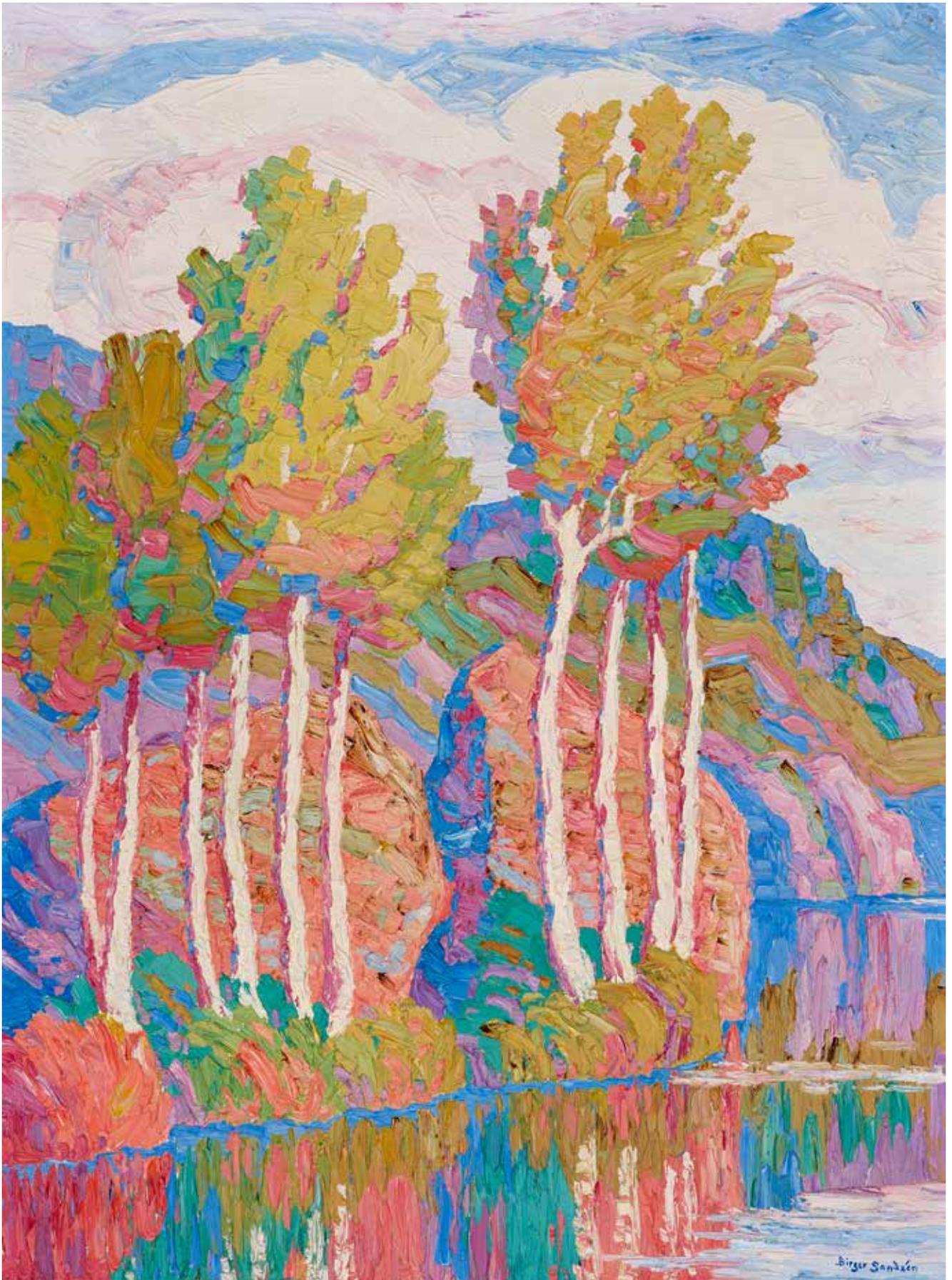
Sandzén's distinctive work firmly ranks the artist among the finest of America's plein air painters. An associate member of the Taos Society of Artists, Sandzén was a Swedish-born artist famous for his vibrant landscape paintings of the American southwest. The son of a minister, Sandzén displayed an early artistic talent, which was encouraged and cultivated by his parents. His formal artistic training was completed in Europe, and in 1894 he immigrated to America, where he accepted a teaching position at Bethany College.

For more than 52 years, Sandzén was a professor of art history, drawing, and painting in the small Kansas town of Lindsborg. He was a staunch advocate of the arts and worked within his community to organize art clubs, exhibitions, and lectures. Surprisingly, Sandzén's own painting was relegated to late night sessions until 1945, when he retired from teaching in order to devote himself to painting full time.

Sandzén's early artistic style was heavily influenced by Tonalism and Scandinavian Romanticism, but once he began spending his summers in the American southwest, his palette exploded with color. He began visiting Taos in the summer of 1918 at the height of the artist colony. Four years later Sandzén was elected an associate member of the Taos Society of Artists. That same year, 1922, he exhibited with the group in New York, where he also had a one-man exhibition at the

Babcock Gallery. In 1920, an art critic from the Washington Star offered the following commentary on Birger Sandzén's work: *The colors used are rather vivid but they are superb and the work has the bigness of the country represented...Furthermore, the colors, while vivid, are perfectly attuned and their values are nicely related. The effects, while startling, are intensely significant and the illusion of light and atmosphere is admirably set forth. "The kind of simplification that one finds in these canvases is what the modernists have apparently sought but have, to the present time, secured only clumsily. It is the simplification of nature with a broad vision. It is founded on tradition and it has the basic qualities common with all great art...It is modern. It is contemporary. It is essentially American. It breathes the spirit of the West and it opens new vision. Here is a painter who is worth remembering and whose experimentation must be regarded with utmost respect* (E. Lindquist, Birger Sandzén: An Illustrated Biography, Lawrence, Kansas, 1993, p. 81).

With its thick, textural impasto and strong, colorful brushwork reminiscent of Vincent Van Gogh and Paul Cézanne, *Aspens, Rocky Mountain National Park, Colorado* embodies the spirit of the Post-Impressionists. Sandzen is not concerned with naturalistic renderings of light and color, instead his evocative use of color serves his own emotional and aesthetic purposes. Sandzen holds a solid footing in the history of the American response to Impressionism, as a maverick, painting the Western landscapes of Colorado and Kansas with his unique use of fully loaded brushwork and pastel palette. He always kept one foot in the past, while maintaining a hold on the Modern.





111

XAVIER MARTINEZ (1869-1943)

Canyon de Chelly, Arizona
signed with monogram 'XM' (lower left),
titled and dedicated 'To Jane Wilson - XMas
- 1929. from X. Martinez (on the original
backing paper affixed to the reverse)
mixed media on paper
19 1/4 x 18 1/2in
overall: 25 x 24 1/2in
Executed in 1929

\$5,000 - 7,000

111



112

OLAF CARL SELTZER (1877-1957)

Hardrock Mine
signed 'O.C. Seltzer' (lower right)
oil on canvas board
11 x 16in
overall: 18 x 23in

\$7,000 - 10,000

Provenance

Private collection, Pleasanton, California.

112

113

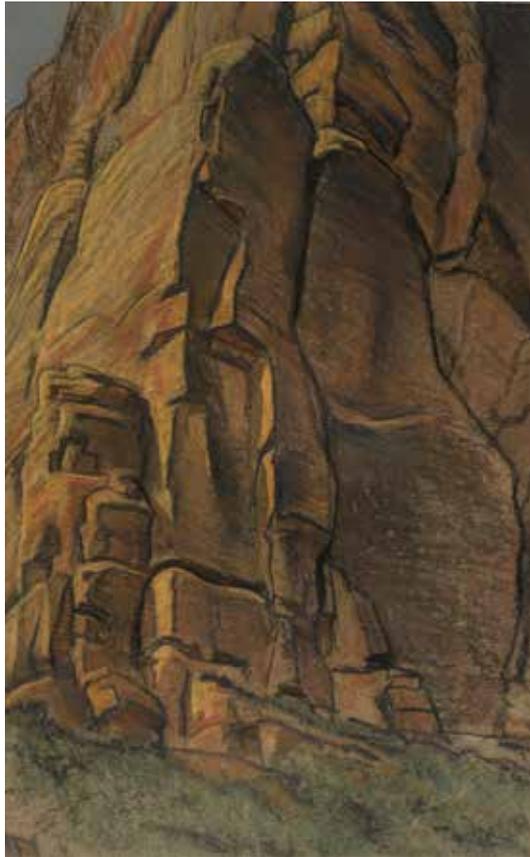
MAYNARD DIXON (1875-1946)

Zion National Park
signed with initials, inscribed and dated 'MD
Zion Natl Park Aug 1933' (lower left)
pastel on paper
sight 18 3/4 x 11 3/4in
overall: 31 1/4 x 24 1/4in
Drawn in 1933

\$6,000 - 8,000

Provenance

with Wortsman-Rowe Galleries, San
Francisco, California.
Private collection, Sonoma, California.



113

114

EDITH ANNE HAMLIN (1902-1992)

Woodland Camps
signed 'Hamlin' (lower right), signed and titled
on a label (affixed to the reverse)
oil on board
15 1/2 x 12in
overall: 21 x 17 1/2in

\$4,000 - 6,000



114



115



115



116



116



116

115

MAYNARD DIXON (1875-1946)

Sleeping cowboy; Seated nude (a group of two)
Sleeping stamped with the artist's device, inscribed and dated 'N.Y. November. 08' (lower left); *Seated* signed and dated 'MD Aug 1934' (lower left)
 each graphite on paper
 sight 6 3/4 x 11in; sheet 11 x 8 1/2in
 overall: 15 1/2 x 19 1/4in; 19 x 15 3/4in
 Drawn in 1908 and 1934, respectively

\$3,000 - 5,000

Provenance

Sleeping cowboy
 Collection of the artist.
 Edith Hamlin Dixon, San Francisco, California.
 Private collection, Sonoma, California.

Seated nude
 Private collection, Sonoma, California.

116

MAYNARD DIXON (1875-1946)

Compositions for paintings, Tucson, Arizona (a group of three)
 two signed with artist's device and dated '1943' (lower right) and one dated (lower right)
 each pastel and pencil on paper
 3 1/8 x 5in; 2 1/4 x 4 3/8in; 2 3/4 x 5 3/8in
 overall: 17 3/4 x 14 3/4in (framed together)

\$3,000 - 5,000

Provenance

Collection of the artist.
 Edith Hamlin Dixon, San Francisco, California.
 Private collection, Sonoma, California.

117

EDWARD BOREIN (1872-1945)

Roping a steer
signed 'EDWARD BOREIN.' (lower left)
watercolor and graphite on paper
sheet 10 1/8 x 6 3/8in
overall: 13 x 9 1/8in

\$6,000 - 8,000

Provenance

Private collection, Wyoming.

Marlene R. Miller, Curator of the Edward Borein Collection, Santa Barbara, has kindly confirmed the authenticity of this work.



117

118

MAYNARD DIXON (1875-1946)

Alaskan
signed with initials and dated 'MD May 1939'
(lower left), inscribed with title, signature and
date on a fragment of the original backing
paper (on the reverse)
graphite and bodycolor on paper
sheet 8 1/2 x 3 1/4in
overall: 15 1/2 x 11 1/2in
Drawn in 1939

\$6,000 - 8,000

Provenance

Private collection, Beverly Hills, California.
Bonhams and Butterfields, California and
American Paintings and Sculpture, August 5,
2008, Sale 16104, Lot 258.
Property of a Florida Private Collector.

The present work was likely created for a
prospective mural at the 1939-1940 World's
Fair held at Treasure Island.

We are grateful to Donald Hagerty for his kind
assistance with cataloging the lot.



118



119

119
**BROR JULIUS OLSSON NORDFELDT
(1878-1955)**
Mountains, Arizona
signed and dated 'Nordfeldt / 51' (lower right)
watercolor on paper
15 1/2 x 22 1/2in
overall: 22 1/2 x 28 1/2in
Painted in 1951

\$4,000 - 6,000

Provenance

The artist.
Emily Abbott Nordfeldt, wife of the above, by
descent.
Property from a Nantucket Collector, acquired
from the above.

Exhibited

Trenton, New Jersey, New Jersey State
Museum, *B.J.O. Nordfeldt: The Lambertville
Years*, October 24, 1981-January 3, 1982,
n.p., no. 48.
Kew West, Florida, Key West Museum of Art
and History, *If Objects Could Speak*, 2003.



120

120
**BROR JULIUS OLSSON NORDFELDT
(1878-1955)**
Haycocks
signed 'Nordfeldt' (lower right) and bears
inscription "Haycocks" / collection / BJO
Nordfeldt / 1939 (or '38) / 16 x 22 / #233 /
233' (on the reverse)
oil on masonite
15 3/4 x 22 1/8in
overall: 18 1/2 x 25in
Painted circa 1939

\$3,000 - 5,000

Provenance

The artist.
Emily Abbott Nordfeldt, wife of the above, by
descent.
Property from a Nantucket Collector, acquired
from the above.

121

**CARL CLEMENS MORITZ RUNGIUS
(1869-1959)**

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

\$12,000 - 18,000

Provenance

Private collection, Vermont.



121

122

CARL OSCAR BORG (1879-1947)

Campfire at San Jose de Tumacacori Mission,
Tubac, Southern Arizona
signed 'Carl Oscar Borg' (lower left)
oil on canvas
36 x 28in
overall: 40 x 32in

\$8,000 - 12,000



122



123

ED MELL (BORN 1942)

Canyon Edge
signed 'Ed Mell' (lower right)
oil on canvas
60 x 34in
overall: 61 1/4 x 35 1/4in
Painted *circa* 1980-1983

\$25,000 - 35,000

Provenance

Private collection, Southern California.

The present work was inspired by a helicopter trip to Lake Powell and rendered in a pastel palette. We wish to thank Ed Mell Gallery for their kind assistance with cataloging the lot.



124

ED MELL (BORN 1942)

Distant Rains

signed 'Ed Mell' (lower left), dated and signed '© 1986 Ed Mell' (on the reverse)

oil on canvas

24 x 60in

overall: 25 3/4 x 61 3/4in (in the artist's frame)

Painted in 1986

\$20,000 - 30,000

Provenance

Private collection, Southern California.

The present work was inspired from memory and an exploration of a nocturne palette. We wish to thank Ed Mell Gallery for their kind assistance with cataloging the lot.



125

125

BOB WYGANT (BORN 1927)

Place of Solitude
signed 'Bob Wygant TA' (lower right) and titled
(on the reverse)

oil on panel

16 x 25in

overall: 22 1/4 x 31 1/4in

\$4,000 - 6,000

Provenance

Private collection, Pleasanton, California.



126

126

JOE ABBRESCIA (1936-2005)

Man of the Mountain
signed 'Abbrescia ©' (lower left)

oil on panel

40 x 30in

overall: 50 1/4 x 40 1/4in

\$4,000 - 6,000

Provenance

Private collection, Pleasanton, California.

127

VALOY EATON (BORN 1938)

West of the Gorge
signed and dated 'Valoy Eaton ©1981' (lower left)
and titled, dated, signed and inscribed
'Midway Utah' (on the reverse)
oil on panel
30 x 48in
overall: 40 x 58in
Painted in 1981

\$7,000 - 10,000

Provenance

Private collection, Pleasanton, California.



127

128

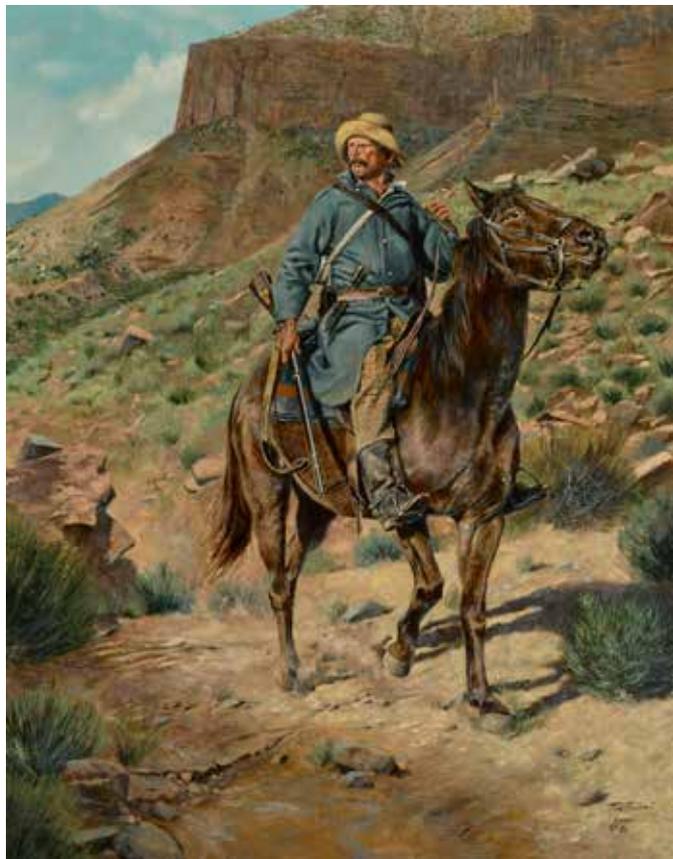
DON TROIANI (BORN 1949)

The Scout
signed, inscribed and dated 'Don Troiani
SAHA © 81' (lower right)
oil on board
30 x 24in
overall: 35 12 x 20 1/4in
Painted in 1981

\$4,000 - 6,000

Provenance

Private collection, Pleasanton, California.



128



129

129

EDWARD BOREIN (1872-1945)

Concord Coach
signed 'EDWARD BOREIN' (lower right), titled
on the artist's label (on the backing)
watercolor, gouache, ink, and graphite on
paper
sheet 10 1/4 x 15 1/4in
overall: 20 1/2 x 24 5/8in

\$7,000 - 10,000

Provenance

Dr. Irving Wills, Santa Barbara.
Property from the George Gund III Trust, San
Francisco, California.

Marlene R. Miller, Curator of the Edward
Borein Collection, Santa Barbara, has kindly
confirmed the authenticity of this work.



130

130

EDWARD BOREIN (1872-1945)

Cowboys after Mustangs
signed 'Edward Borein' (lower right)
watercolor on paper
7 1/4 x 10in
overall: 17 1/2 x 19in

\$3,000 - 5,000

Provenance

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

Marlene R. Miller, Curator of the Edward
Borein Collection, Santa Barbara, has kindly
confirmed the authenticity of this work.



131

EDWARD BOREIN (1872-1945)

Two vaqueros herding longhorn
signed 'EDWARD BOREIN.' (lower right)

oil on board

7 1/2 x 9 1/2 in

overall: 15 1/2 x 17 3/4 in

\$10,000 - 15,000

Provenance

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

Marlene R. Miller, Curator of the Edward Borein Collection, Santa Barbara, has kindly confirmed the authenticity of this work.



132

JOSEPH HENRY SHARP (1859-1953)

Young Warrior Chief

signed 'JH SHARP' (lower right), titled (on the backing)

oil on canvas

16 1/8 x 20 1/8in

overall: 25 1/4 x 29in

\$25,000 - 35,000

Provenance

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



133

EDWARD BOREIN (1872-1945)

Across the Divide
signed and dated 'Edward Borein 07' (lower right), titled (on the reverse)

oil on artistboard (en grisaille)

17 1/4 x 24in

overall: 22 x 28 1/2in

Painted in 1907

\$10,000 - 15,000

Provenance

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

Marlene R. Miller, Curator of the Edward Borein Collection, Santa Barbara, has kindly confirmed the authenticity of this work.



134

134

EDWARD BOREIN (1872-1945)

The Last Stand
signed 'Ed. Borein' (lower right)

oil on panel
14 x 19 5/8in

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

\$5,000 - 7,000

Provenance

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

Marlene R. Miller, Curator of the Edward Borein Collection, Santa Barbara, has kindly confirmed the authenticity of this work.



135

135

JOHN HAUSER (1859-1913)

Indian rider and his companion
signed and dated 'John Hauser. 96.' (lower right)

gouache on paper
15 1/4 x 8 1/2in

overall: 21 x 14in
Painted in 1896

\$3,000 - 5,000

Provenance

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



136

CHARLES SCHREYVOGEL (1861-1912)

The Last Drop

inscribed 'Copyrighted 1903 by Chas Schreyvogel', stamped with foundry mark 'Roman Bronze Works NY' and numbered '#151' (on the base)

bronze with dark brown patina

12 x 18 x 4 7/8in

Cast in 1932

\$15,000 - 25,000

Provenance

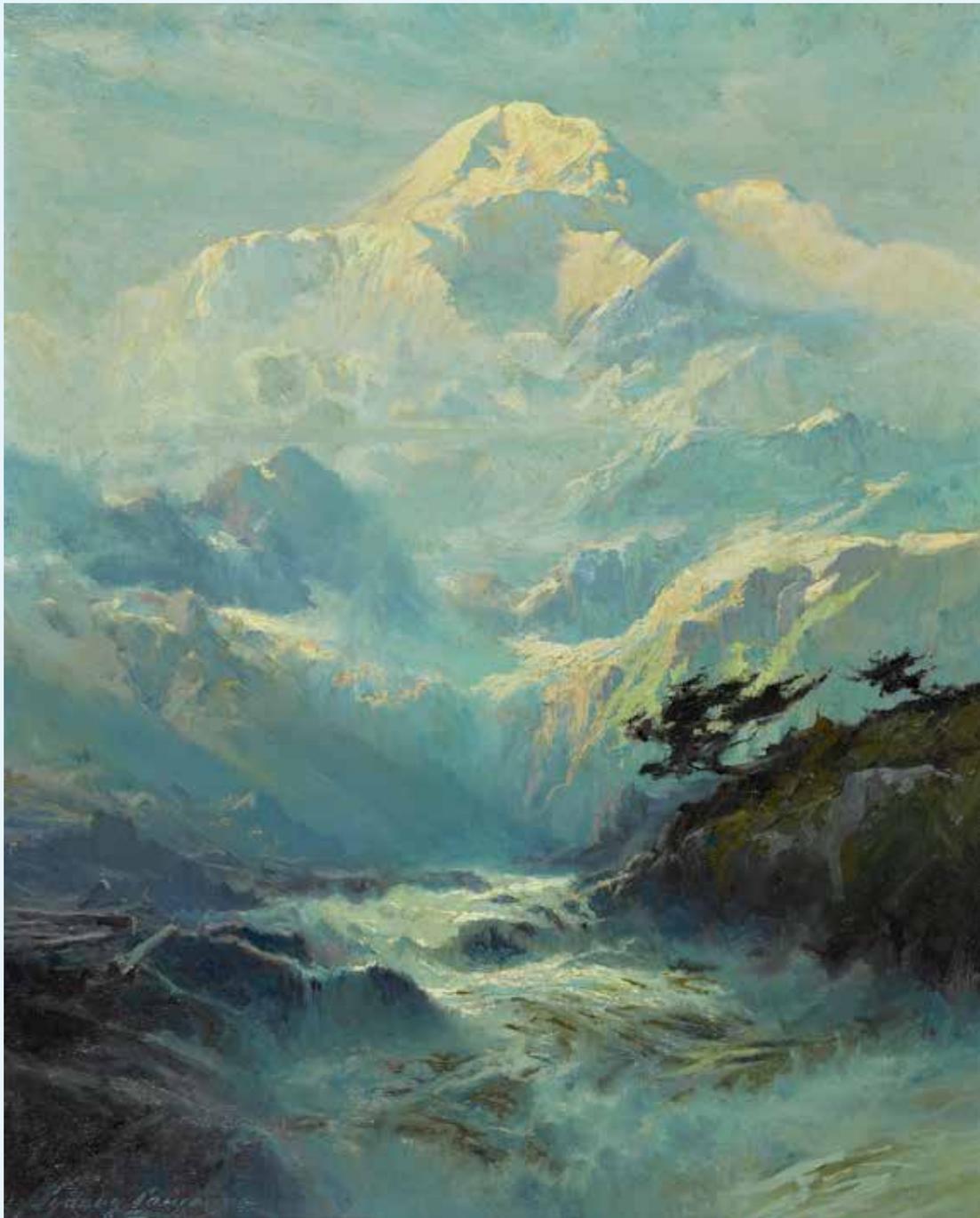
Louise S. Feldman, Brooklyn, New York, commissioned of Roman Bronze Works.
Property from the George Gund III Trust, San Francisco, California.

Literature

Amon Carter Museum of American Art, *Roman Bronze Works Archive*, 1928-1930 ledger, job no. 848, p. 78.
Harold McCracken, *Great Painters and Illustrators of the Old West*, New York, 1952, p. 202.
Ed Ainsworth, *The Cowboy in Art*, New York, 1968, pp. 48-49, another example illustrated.
James D. Horan, *The Life and Art of Charles Schreyvogel: Painter-Historian of the Indian-Fighting Army of the American West*, New York, 1969, p. 27, pl. 39, another example illustrated.
Paul A. Rossi and David C. Hunt, *The Art of the Old West*, New York, 1971, p. 230, another example illustrated.
Patricia Janis Broder, *Bronzes of the American West*, New York, 1974,

pls. 205-206, pp. 203-204, another example illustrated.
Harold McCracken, *The West of Buffalo Bill: Frontier Art, Indian Crafts, Memorabilia from the Buffalo Bill Historical Center*, New York, 1974, p. 196.
William C. Foxley, *Frontier Spirit: Catalog of the Collection of the Museum of Western Art*, Denver, Colorado, 1983, p. 110, no. 76, another example illustrated.
Gary A. Reynolds, *American Bronze Sculpture: 1850 to the Present*, Newark, New Jersey, 1984, p. 23.
Suzan Campbell, *The American West: People, Places, and Ideas*, Corning, New York, 2001, n.p., pl. 62, another example illustrated.
Lucy D. Rosenfeld, *A Century of American Sculpture: The Roman Bronze Works Foundry*, New York, 2002, p. 138.

We wish to thank Jonathan Frembling, Archivist and Reference Services Manager for the Roman Bronze Works Archives at the Amon Carter Museum of American Art for his kind assistance with cataloging the lot.



THE COLLECTION OF H. WILLARD NAGLEY II

H. Willard Nagley II (1918-2007) was a lifelong Alaskan born in Anchorage and raised in both Talkeetna and Anchorage. At the time of his birth his parents operated a trading post at Susitna Station. Later they relocated to Talkeetna with the completion of the railroad. He spent his childhood in Talkeetna and then attended high-school in Anchorage. His college career was interrupted by a stint in the army where he was stationed at Fort Richardson. After the army Mr. Nagley attended college in Seattle and eventually returned to Alaska in the 1940s. In the 1960s he was one of the founders of the Anchorage museum and extended support to additional museums in Fairbanks, Juneau and Talkeetna. A focused collector, Mr. Nagley had a particular interest in paintings, watercolors and drawings by Alaskan artists. Bonhams is delighted to offer the following 23 lots from his distinguished collection.

137

SYDNEY LAURENCE (1865-1940)

Mount McKinley, Alaska

signed 'Sydney Laurence' (lower left), titled, signed and inscribed 'Mount McKinley Alaska / Sydney Laurence / Los Angeles. Calif.' (on a split label affixed to the stretcher bars)

oil on canvas

20 1/4 x 16 1/4in

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

\$20,000 - 40,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.
Thence by descent to the present owner, Washington.



138

THEODORE ROOSEVELT LAMBERT (1905-1960)

Mt. Drum 12,008 Ft., Wrangell Mts., Copper River Valley
signed and dated 'T.R. Lambert/1947' (lower right), inscribed 'MT. DRUM 12008'/'WRANGELL
MT. RANGE' (lower left), titled, signed, and inscribed 'By T.R. LAMBERT/ESTER CREEK,
ALASKA' (on the stretcher)

oil on canvas

18 x 24in

overall: 23 1/2 x 29 1/2in

Painted in 1947

\$10,000 - 15,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.
Thence by descent to the present owner, Washington.



139

FRED MACHETANZ (1908-2002)

Out of the Night
signed and dated 'F. MACHETANZ 1975' (lower right), titled,
signed, inscribed and dated 'BY FRED MACHETANZ/HIGH
RIDGE-PALMER-ALASKA/1975' (on the reverse)

oil on masonite

32 x 26in

overall: 41 x 35in

Painted in 1975

\$10,000 - 15,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.



140

FRED MACHETANZ (1908-2002)

Night Hunter

signed and dated 'F. MACHETANZ 1970' (lower left), titled, signed and dated 'BY FRED MACHETANZ/HIGH RIDGE-PALMER-ALASKA 1970' (on the reverse)

oil on masonite

18 x 24in

overall: 26 1/4 x 32 1/2in

Painted in 1970

\$8,000 - 12,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.



141

MAGNUS COLCORD HEURLIN (1895-1986)

Eskimo hunters at sea in an oomiak

signed 'C. Heurlin-' (lower right)

oil on canvas

28 x 34in

overall: 33 x 39in

\$10,000 - 15,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.



142

MAGNUS COLCORD HEURLIN (1895-1986)

Lone figure in a kayak

signed and inscribed 'C. Heurlin-/Ala-' (lower left)

oil on canvas

29 x 36in

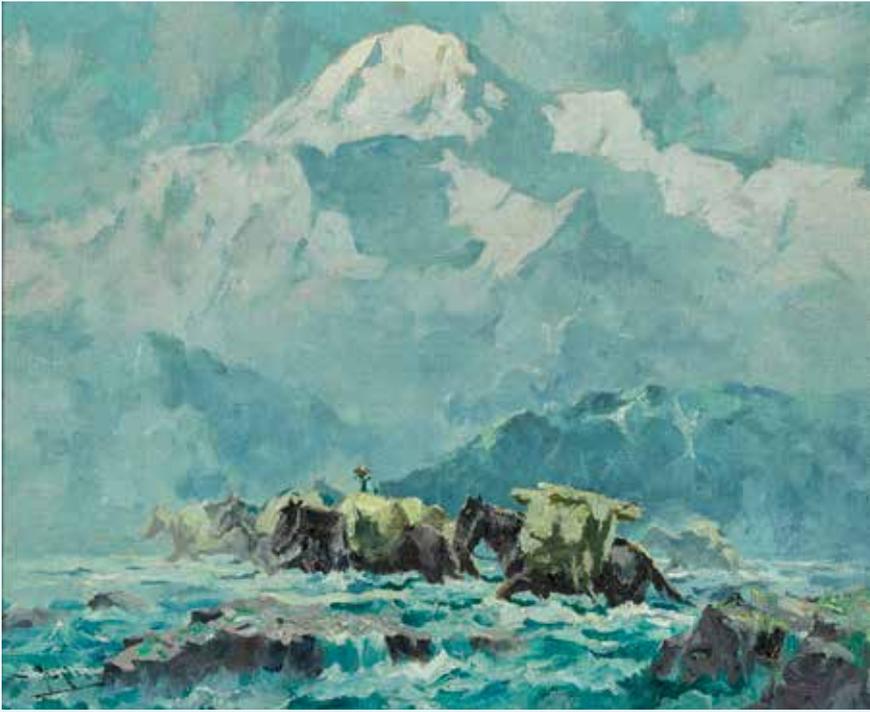
overall: 35 x 42in

\$8,000 - 12,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.



143

143

EUSTACE PAUL ZIEGLER (1881-1969)

The Fjord (below Mt. McKinley)

signed 'Ziegler' (lower left)

oil on canvas board

8 x 10in

overall: 13 x 15in

\$6,000 - 8,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.



144

144

EUSTACE PAUL ZIEGLER (1881-1969)

Prospectors, Mt. McKinley

signed 'Ziegler' (lower left), titled, signed, and

inscribed 'by Eustace Paul Ziegler/5514 White Bldg/Seattle' (on the reverse)

oil on board

7 x 6in

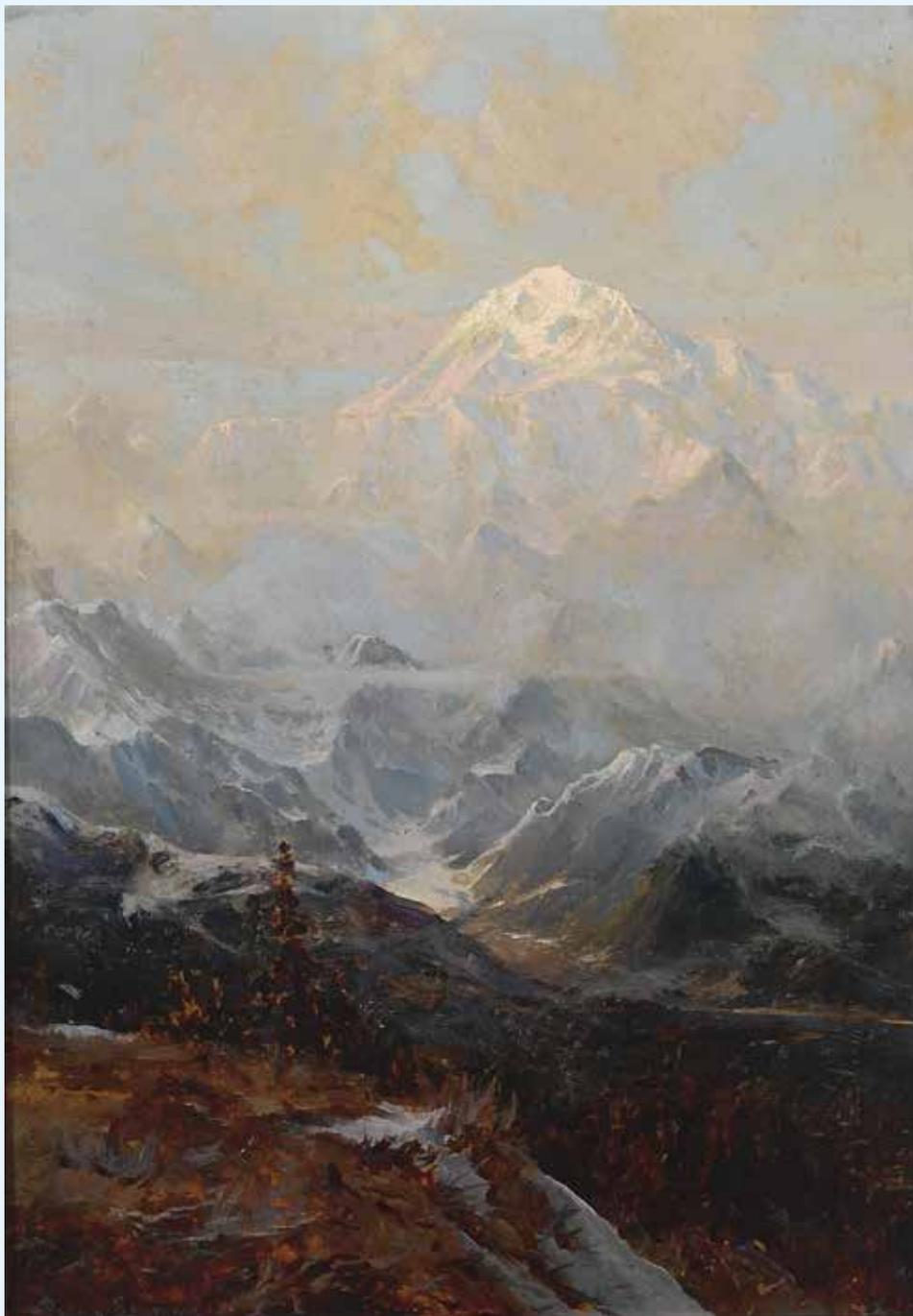
overall: 10 3/4 x 9 3/4in

\$3,000 - 5,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.



145

SYDNEY LAURENCE (1865-1940)

Mt. McKinley

signed 'Sydney Laurence' (lower left)

oil on paper

13 3/4 x 9 3/4 in

overall: 17 1/2 x 13 1/2 in

\$10,000 - 15,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.



146

146

MAGNUS COLCORD HEURLIN (1895-1986)

Thompson Pass

signed 'C. Heurlin-' (lower right), signed, inscribed and dedicated 'C. Heurlin/Fairbanks' (on the reverse)

oil on panel

20 x 47in

overall: 24 x 51in

\$7,000 - 10,000

Provenance

The artist.

Collection of H. Willard Nagley II, Anchorage, Alaska, gift from the above.

Thence by descent to the present owner, Washington.

The present work is a study for one of fifteen murals created for the 1967 Alaska Centennial Exposition in Fairbanks at the Pioneer Museum to commemorate the Gold Rush and the purchase of Alaska from Russia in 1867. The murals, dramatically displayed in a circular room, illustrate the hard scrabble lives of gold miners and the settlement of Alaska.



147

147

MAGNUS COLCORD HEURLIN (1895-1986)

Hills outside of Fairbanks, Alaska

signed 'C. Heurlin.' (lower left)

oil on canvas

18 x 24in

overall: 22 x 28in

\$4,000 - 6,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.

148

FRED (FREDERICK) MACHETANZ

Threading the needle

signed and dated 'F. MACHETANZ 1980 ©'
(lower left), titled, signed and dated 'BY FRED
MACHETANZ/HIGH RIDGE-PALMER-ALASKA
1980 ©' (on the reverse)

oil on masonite

20 x 16in

overall: 25 3/4 x 21 1/2in

Painted in 1980

\$5,000 - 7,000

Provenance

Collection of H. Willard Nagley II, Anchorage,
Alaska.

Thence by descent to the present owner,
Washington.



148

149

FRED MACHETANZ (1908-2002)

Study - Winter Harvest

signed 'F. MACHETANZ 1981 ©'(lower left),
titled, signed, inscribed and dated 'BY FRED
MACHETANZ/HIGH RIDGE-PALMER-ALASKA
1981 ©' (on the reverse)

oil on masonite

9 3/4 x 16in

overall: 13 3/8 x 19 5/8in

Painted in 1981

\$4,000 - 6,000

Provenance

Collection of H. Willard Nagley II, Anchorage,
Alaska.

Thence by descent to the present owner,
Washington.



149



150

150

BYRON BIRDSALL (BORN 1937)

Auction Day, 1916

signed and dated 'BYRON BIRDSALL-1981.'

(lower left)

watercolor and graphite on paper

sight 24 x 37 1/2in

overall: 33 x 45 1/2in

Painted in 1981

\$3,000 - 5,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.



151

151

THEODORE ROOSEVELT LAMBERT (1905-1960)

Mt. McKinley

signed and dated 'T.R. Lambert/ 1940' (lower right)

oil on masonite

8 x 10 3/4in

overall: 12 3/4 x 15 1/2in

Painted in 1940

\$3,000 - 5,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.

152

EUSTACE PAUL ZIEGLER (1881-1969)

Horses on the Columbia River
signed 'Ziegler' (lower left), titled and signed
(on the reverse)
oil on board
10 x 12in
unframed

\$3,000 - 5,000

Provenance

Collection of H. Willard Nagley II, Anchorage,
Alaska.
Thence by descent to the present owner,
Washington.



152

153

MAGNUS COLCORD HEURLIN (1895-1986)

Two-masted ship aground
signed 'C. Heurlin' (lower right)
oil on canvas
16 x 20in
overall: 19 1/4 x 23 1/2in

\$3,000 - 5,000

Provenance

(Possibly) Sam Mogg, Nome, Alaska.
Collection of H. Willard Nagley II, Anchorage,
Alaska.
Thence by descent to the present owner,
Washington.



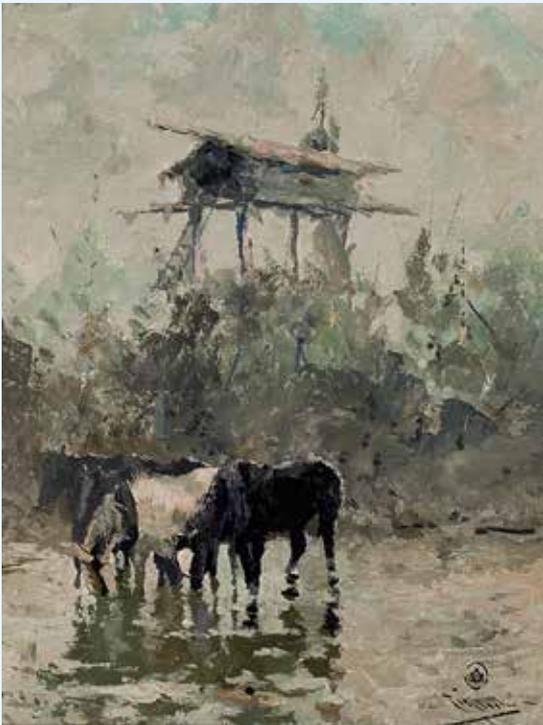
153



154



154



155

154

JULES B. DAHLAGER (1884-1952)

A Vista of Eulachon Slough; Sourdough Cabin in Winter (Interior Alaska) (A group of two)
 signed and dated 'Jules 38' (lower right), titled on a label (affixed to the reverse); signed and dated 'Jules 51' (lower right), titled and dedicated (on the backing)
 oil on artist board; oil on canvas mounted to board
 6 x 8in; 16 x 20in
 overall: 12 x 13 7/8in; 19 x 23in
 Painted in 1938 and 1951, respectively

\$3,000 - 5,000

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.
 Thence by descent to the present owner, Washington.

155

EUSTACE PAUL ZIEGLER (1881-1969)

Three horses watering at a river with a log cache beyond
 signed and marked with artist's device 'Ziegler-' (lower right)
 oil on board
 8 1/2 x 6 3/4in
 overall: 10 x 8 1/2in

\$2,500 - 3,500

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.
 Thence by descent to the present owner, Washington.

There is a fragment of a painting of a totem pole on the reverse.
 Additionally it appears that the artist used a fragment of a forest study on canvas board as a spacer when the work was framed.

156

FRED MACHETANZ (1908-2002)

Monarch of the Arctic
signed and dated 'FRED MACHETANZ 1956'
(lower right), titled on the mat (lower left)
watercolor and graphite on paper
15 x 21in
overall: 23 1/2 x 30in
Painted in 1956

\$2,000 - 4,000

Provenance

Collection of H. Willard Nagley II, Anchorage,
Alaska.
Thence by descent to the present owner,
Washington.



156

157

JAN VAN EMPEL (1880-1940)

Seward Beach
signed 'Jan van Empel' (lower left)
oil on canvas
20 x 24 1/4in
overall: 23 1/2 x 27 3/4in

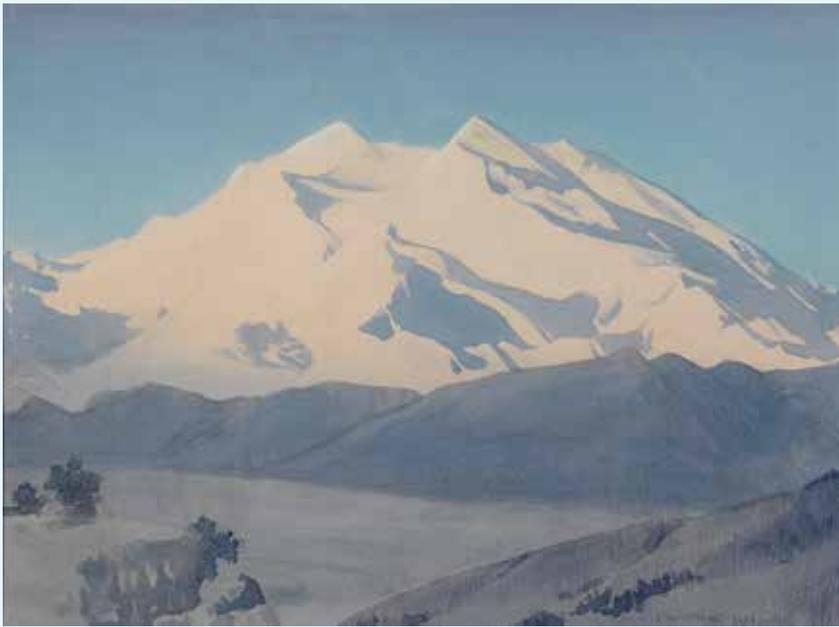
\$2,000 - 4,000

Provenance

Collection of H. Willard Nagley II, Anchorage,
Alaska.
Thence by descent to the present owner,
Washington.



157



158

158

FRED MACHETANZ (1908-2002)

Mt. McKinley

signed and dated 'F. MACHETANZ 1952'

(lower right)

watercolor, color pencil and graphite on paper

14 1/2 x 20in

overall: 23 1/2 x 27 3/4in

Painted in 1952

\$1,000 - 1,500

Provenance

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.



159



159

159

VARIOUS ARTISTS

JULES B. DAHLAGER (1884-1952), Chief Johnson and Horse Creek Mary;

EUSTACE PAUL ZIEGLER (1881-1969), Self-portrait

after Anthony Van Dyck (A group of three)

Chief and Mary signed 'Jules' (lower right),

Chief titled and inscribed 'Ketchikan, Alaska'

on a label (on the reverse); Self-portrait signed

'Eustace P. Ziegler' and inscribed indistinctly

(on the reverse)

each oil on board

each 10 x 8in

overall: Chief and Mary 16 1/4 x 14 1/4; Self-

portrait 12 3/4 x 10 1/2in

\$2,000 - 3,000

Provenance

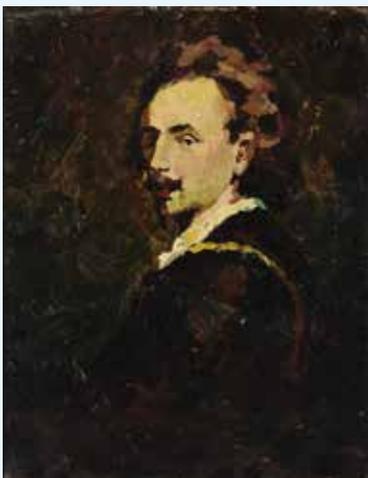
Self-portrait with Greenfield's Galleries, Seattle, Washington.

Collection of H. Willard Nagley II, Anchorage, Alaska.

Thence by descent to the present owner, Washington.

Self-portrait is after the original by Anthony

Van Dyck, circa 1632 in the Uffizi Gallery, Florence.



159

160

MARK ROSSI (BORN 1951)

Black Tailed Jackrabbit #1
signed and numbered 'M. Rossi 12/22' (along
lower edge)
bronze with green patina
13 x 19 x 12in

\$4,000 - 6,000



160

161

MARK ROSSI (BORN 1951)

Desert Tortoise
signed and numbered 'M. Rossi 5/20'
(underneath)
bronze with green patina
6 x 13 x 8 1/2in

\$4,000 - 6,000



161



162

162

JAMES LIPPITT CLARK (1883-1957)

Resting panther
signed and dated 'Jas L Clark ©1956' (on the
base) and stamped 'Roman Bronze Works
INC' (on the edge of the base)
bronze with dark red brown patina
9 1/2 x 26 x 10in
Executed in 1956

\$5,000 - 7,000

Provenance

Private collection, Northern California.



163

163

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

Descending Panther
signed 'Anna V. Hyatt', numbered '#199' and
stamped 'GORHAM CO. FOUNDERS' (along
the base)
bronze with olive green patina
height 6 1/4in

\$3,000 - 5,000

Provenance

Sotheby's, New York, American Impressionist
and 20th Century Paintings, Drawings and
Sculpture with a Selection of 19th Century
Paintings, December 2, 1982, Sale 4971, Lot
250.

Private collection, Northern California.



164



164

164

GEOFFREY DASHWOOD (BORN 1947)

Rabbit; Mallard (A group of two)

Rabbit signed and numbered 'Dashwood 1/12' (on the rear); *Mallard*

signed and numbered 'Dashwood 11/12' (on the base)

Rabbit bronze with dark brown patina; *Mallard* bronze with dark brown and green patina

Rabbit 8 3/4 x 10 x 5in; *Mallard* 10 1/4 x 12 1/2 x 6in

Executed in 1989 and 1992, respectively

\$4,000 - 6,000

Provenance

Rabbit Sladmore Gallery, London, 1989.

Mallard Sladmore Gallery, London, 1993.

Private collection, New York.

Private collection, Northern California, by descent from the above.

Literature

Rabbit Society for Wildlife Art of the Nations, *An Exhibition of Bronze Sculpture by Geoffrey Dashwood* [exh. cat.], July 7 - August 18, 1991, no. 19 (another cast illustrated)

We wish to thank Geoffrey Dashwood for his kind assistance with cataloging the lot.

165

EARLE ERIK HEIKKA (1910-1941)

Sunfishin'

signed and dated 'E.E. Heika 37' (on the left side of the base), numbered and inscribed '13/30 © THOMAS WOLFE 1972' (on the right side of the base)

bronze with brown patina on a green marble base

height with base 19 1/4in

Conceived in 1937 and executed in 1972

\$2,000 - 4,000

Provenance

Private collection, Pleasanton, California.



165



166

166

**ALEXANDER PHIMISTER PROCTOR
(1862-1950)**

Pony Express

signed and inscribed '© A. PHIMISTER
PROCTOR SC' (lower center)

bronze with dark brown patina

16 3/4in diameter

\$4,000 - 6,000

Provenance

Private collection, Atlanta, Georgia.

The present work was commissioned *circa*
1930 for a commemorative plaque.



167

167

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

Appeal to the Great Spirit

inscribed 'C.H. Humphriss 1906' and

'GORHAM CO FOUNDERS' (on the base)

bronze with dark brown patina

height 29in

\$4,000 - 6,000



168

168

BOB SCRIVER (1914-1999)

Return of the Blackfeet Raiders

signed, dated, titled and inscribed 'Bob Scriver 1960 / NO.1 Bronze
Sept. 19, 1962 for George Montgomery / Big Horn Foundry' (on the
edge of the base)

bronze with dark brown patina

height 17in

Conceived in 1960 and executed in 1962

\$10,000 - 15,000

Provenance

Private collection, Pleasanton, California.



alternative view



169

169

DAVID HOWARD HITCHCOCK (1861-1943)

Yard in Nuuanu, Honolulu
signed 'D Howard Hitchcock H.I.' (lower left)
oil on board

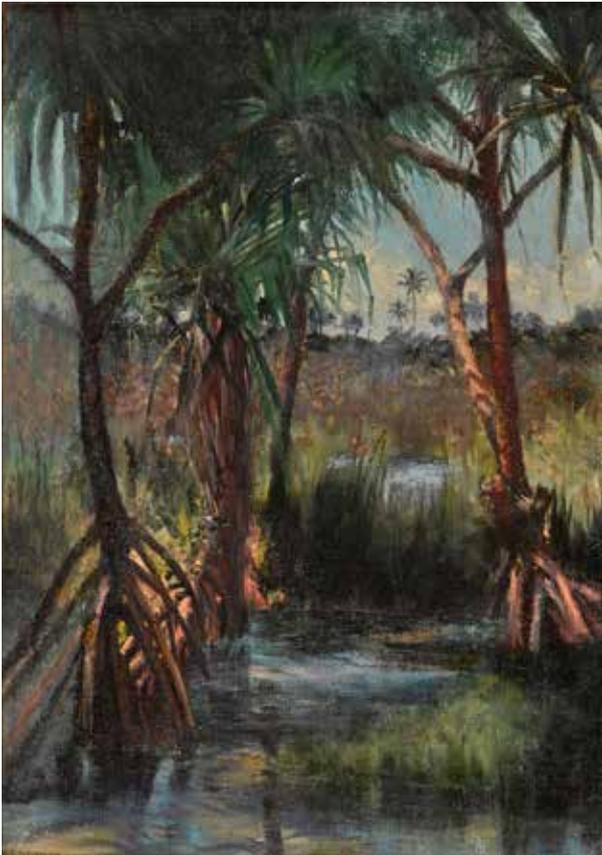
12 x 16in

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

Painted *circa* 1909-10

\$6,000 - 8,000

The painting depicts Hitchcock's home on Judd St., Honolulu with his daughter Helen playing lower right.



170

170

HELEN THOMAS DRANGA (1866-1940)

Pu Hala on the Waiakea River near Hilo
signed 'HT Dranga' (lower left)

oil on canvas

14 x 10in

overall: 21 x 17in

\$4,000 - 6,000



171

DAVID HOWARD HITCHCOCK (1861-1943)

Coffee plantation, Puna, Big Island, Hawaii

signed, inscribed and dated 'D. Howard Hitchcock PUNA 1897' (lower left)

oil on canvas

27 x 36in

overall: 35 x 44 1/4in

Painted in 1897

\$20,000 - 30,000



172

172

PETER HURD (1904-1984)

Diamond Head, Oahu
signed 'Peter Hurd' (lower left)
watercolor on paper
sight: 21 1/2 x 28in
overall: 30 x 36 1/2in
Painted circa 1949

\$5,000 - 7,000



173

173

SHIRLEY MARIE RUSSELL (1886-1985)

Koko Head seascape
signed and dated 'Shirley Russell 1961' (lower
right)
oil on canvas
30 x 42in
overall: 40 1/4 x 52in
Painted in 1961

\$4,000 - 6,000

END OF SALE



Lot 57 (detail)

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November 13 - 14
Los Angeles

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TYPICAL HEADINGS USED IN THE CATALOG

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AUTHORSHIP**(ARTIST)**

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE**SIGNED**

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

BEARS SIGNATURE

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

CONDITIONS

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

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

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,000 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

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

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

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24067 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

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

If successful

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

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

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

Bonhams

Sale title: California and Western Paintings and Sculpture		Sale date: Monday November 20, 2017	
Sale no. 24067		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

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



Charley Fanning





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