

A detailed oil painting of a regatta. In the foreground, a wooden sailboat is shown from a low angle, with several crew members in blue and red clothing. The boat's deck is visible, and the water is a vibrant blue with white foam. In the background, several other large wooden sailboats with tall masts and large white sails are racing across the sea. The sky is a deep blue with soft, white clouds. The overall style is that of a classic maritime painting.

Bonhams

California and Western Art

Los Angeles | November 25, 2019







California and Western Art

Los Angeles | Monday November 25, 2019, 6pm

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Montgomery Gallery
545 Sansome Street, Suite C
San Francisco, California 94111
Saturday November 16,
12 – 5pm
Sunday November 17,
12 – 5pm

FULL PREVIEW

Los Angeles
Friday November 22,
12 – 5pm
Saturday November 23,
12 – 5pm
Sunday November 24,
12 – 5pm

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Lots 101 - 249

CATALOG: \$35

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ILLUSTRATIONS

Front cover: Lot 138
Inside front cover: Lot 146
Opposite: Lot 122
Inside back cover: Lot 133
Back cover: Lot 159

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.

Please note that Northern California buyer property will no longer be shipped to our San Francisco gallery for collection. Please contact the department or cashiers with inquiries or shipping requests.

SAN FRANCISCO GALLERY IMPORTANT NOTICE

Bonhams is excited to announce that we are moving to a new location in San Francisco in early 2020.

This Fall, we are grateful to Peter Fairbanks of Montgomery Gallery for hosting our highlights preview while our new gallery is under construction. Please visit us on November 16 – 17, from 12 – 5pm at:

Montgomery Gallery
Mark Twain Place
545 Sansome Street, Suite C
San Francisco, California 94111

An exhibition checklist of highlights on view in San Francisco is available upon request. We look forward to seeing you in San Francisco and Los Angeles.

REGISTRATION IMPORTANT NOTICE

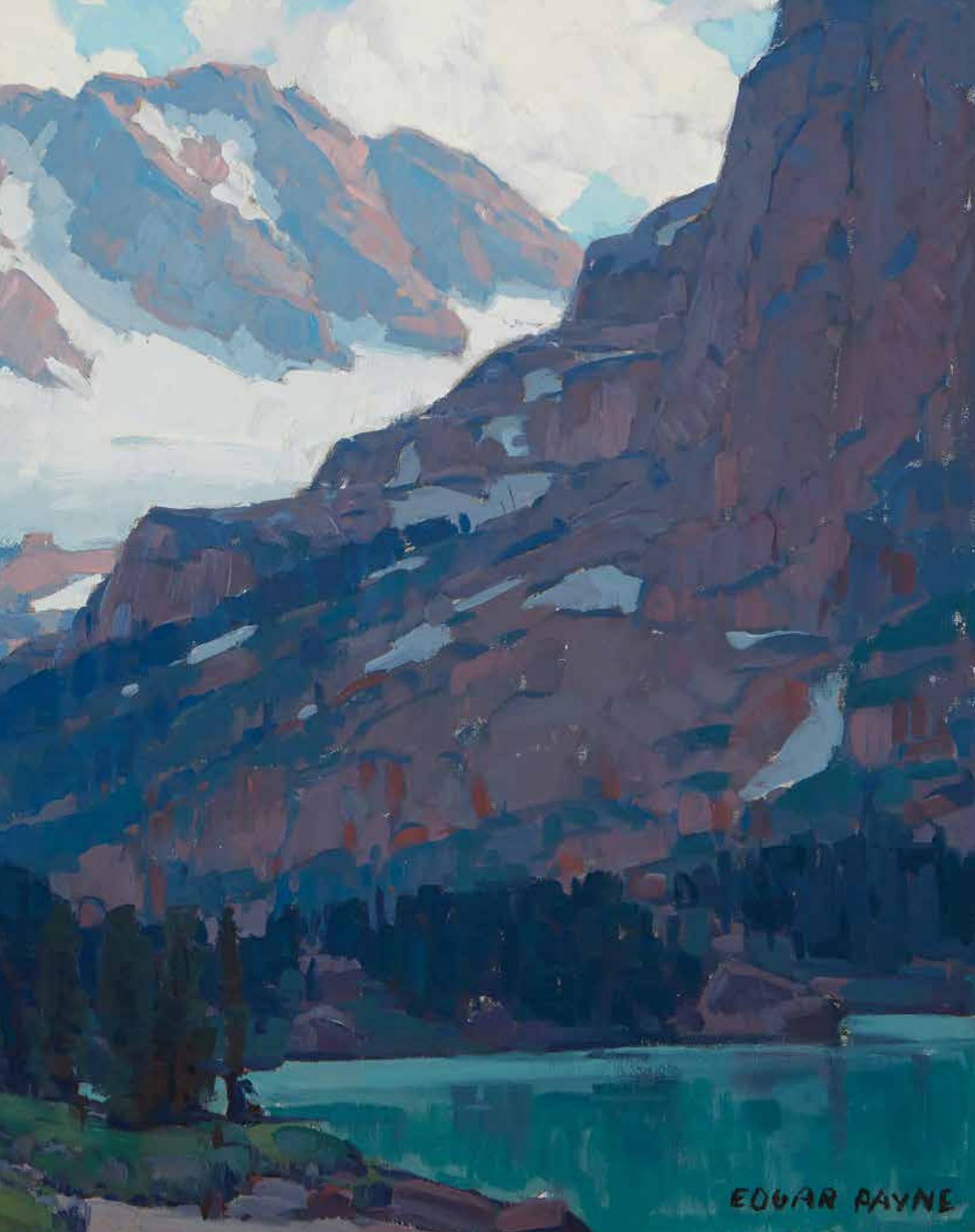
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101

GRANVILLE REDMOND (1871-1935)

Poppies with Oak Trees

signed and dated 'Granville Redmond 1920-' (on the reverse)

oil on canvas

8 x 10in

Painted in 1920.

\$12,000 - 18,000

Provenance

George Edwin Burnell (1863-1948), Arcadia, California, circa 1920.
Private collection, Southern California, by family descent.

George Edwin Burnell (1863-1948) was a successful real estate developer, but he is perhaps best-known today as a religious educator and the founder of an eponymous organization for metaphysical teachings. Burnell completed his education at the University of Minnesota and attended theological school in Chicago before moving with his family to Arcadia, California in 1901.

In Southern California, Burnell became an active member of the community, joining such organizations as The Jonathan Club. His ministry, conducted out of his home, grew in popularity and eventually overshadowed his business endeavors. Dr. Nichols and the artist

Archie Angelo Gilhousen (1876-1969) were among Burnell's many friends and adherents. Burnell was a contemporary of Granville Redmond and an admirer of his work. Several works in the present collection were gifted to Burnell by Nichols and Gilhousen, as indicated by inscriptions on the reverse. The works have remained in the family's collection for almost a century and are being offered at auction for the first time.

102

GRANVILLE REDMOND (1871-1935)

Belvedere

signed 'Granville Redmond-' (lower left), signed again, inscribed and titled 'Granville Redmond / Dr Nichols' (on the reverse)

oil on canvasboard

7 x 10in

\$7,000 - 10,000

Provenance

The artist.

Dr. Nichols, probably from the above.

George Edwin Burnell (1863-1948), gift from the above, *circa* 1920.

Private collection, Southern California, by family descent.



103

GRANVILLE REDMOND (1871-1935)

Catalina Beach with Rock

signed 'Granville Redmond-' (lower left), signed again and dated 'Granville Redmond- 1920-' (on the reverse)

oil on canvasboard

8 x 10in

\$8,000 - 12,000

Provenance

George Edwin Burnell (1863-1948), Arcadia, California, *circa* 1920.

Private collection, Southern California, by family descent.





104

GRANVILLE REDMOND (1871-1935)

Arboretum Site

signed 'Granville Redmond' (lower right), signed again 'Granville Redmond' (on the stretcher bar)

oil on canvas

8 x 10in

\$6,000 - 8,000

Provenance

George Edwin Burnell (1863-1948), Arcadia, California, *circa* 1920.

Private collection, Southern California, by family descent.



105

GRANVILLE REDMOND (1871-1935)

Misty Lakeside

signed 'Granville Redmond-' (lower left), signed twice 'Granville Redmond' (on the stretcher bar)

oil on canvas

11 x 14in

\$6,000 - 8,000

Provenance

George Edwin Burnell (1863-1948), Arcadia, California, *circa* 1920.

Private collection, Southern California, by family descent.



106

GRANVILLE REDMOND (1871-1935)

Catalina Harbor

signed 'Granville Redmond-' (lower left)

oil on canvas

14 x 11in

\$10,000 - 15,000

Provenance

The artist.

Archie Angelo Gilhousen (1876-1969), Arcadia, California, probably from the above.

George Edwin Burnell (1863-1948), Arcadia, California, gift from the above, *circa* 1920.

Private collection, Southern California, by family descent.



107

THOMAS HILL (1829-1908)

Vernal Falls, Yosemite Valley

signed 'T. Hill' (lower right)

oil on canvas

36 x 22in

\$12,000 - 16,000

Provenance

Private collection, Fresno, California.



108

WILLIAM KEITH (1838-1911)

Pack Train in the Sierras
signed 'W. Keith' (lower left)
oil on canvas
24 x 40in

\$15,000 - 25,000

Provenance

Private collection, Fresno, California.

Exhibited

Fresno, Fresno Arts Center, *Fresno Collects: The First 100 Years*, June 8 - August 11, 1985.



109

THADDEUS WELCH (1844-1919)

Road to Bolinas

signed and dated 'T. Welch 1900' (lower right)

oil on canvas affixed to board

20 x 36in

Painted in 1900.

\$5,000 - 7,000



110

THEODORE WORES (1859-1939)

The Golden Gate and Fort Point

signed 'Theodore Wores.' (lower left)

oil on board

9 x 12 1/4in

\$4,000 - 6,000



111

JULIAN RIX (1850-1903)

Indian Camp on the Merced River, California

signed 'Julian Rix' (lower left)

oil on canvas

22 x 26in

\$10,000 - 15,000

Provenance

with Kennedy Galleries Inc., New York, New York.

Private collection, Fresno, California.



112
PERCY GRAY (1869-1952)
Oak Tree by the Sea
signed 'Percy Gray' (lower left)
watercolor on paper
10 x 14in

\$8,000 - 12,000

Provenance
Private collection, Newport Beach, California.



113
PERCY GRAY (1869-1952)
A Ranch Amidst a Eucalyptus Grove
signed 'Percy Gray' (lower left)
watercolor on paper
16 x 20in

\$7,000 - 10,000

Provenance
Private collection, Chevy Chase, Maryland.



114

XAVIER MARTINEZ (1869-1943)

The San Francisco Bay at Sunset
signed with the artist's device 'XM' (lower left) and titled on a label
(on the reverse)

gouache on paperboard

20 x 20in

\$10,000 - 15,000

Provenance

The Bohemian Club, San Francisco, California.

115

GUY ROSE (1867-1925)

Carmel Dunes and Pebble Beach
signed 'Guy Rose' (lower right)
oil on canvas
24 x 29in
Painted in 1918.

\$100,000 - 150,000

Provenance

The artist.
Stendahl Gallery, Los Angeles, California.
Jessie Yarnell Kimball, Los Angeles, California.
Curtis Yarnell Kimball, Los Angeles, California, by descent from the above.
Marian Kimball, Los Angeles, California, by descent from the above.
Cecilia Wictor, Los Angeles, California, by descent from the above.
Thence to the current owner.

While living in Los Angeles, Guy Rose took advantage of his proximity to the sea and took excursions to the coast whenever possible. He sought the solitude of the ocean and its quaint sleepy seaside hamlets. Carmel-by-the-Sea and the surrounding Monterey Peninsula was a region of California that had become well-known throughout the art community as a stunning setting for plein air painting. The established art community was comprised of numerous artists that resettled in Carmel and Monterey following the 1906 San Francisco earthquake and fire. Additionally, Childe Hassam and William Merritt Chase, amongst others, had completed painting trips to the area and came away offering rave reviews. Rose found his true inspiration in these quaint seaside towns.

In hopes to explore the Carmel landscape sooner, Rose's first visit was not until the summer of 1918. Enthused by the landscape, Carmel became the focal point of his mature years as a painter. He and his wife, Ethel Rose, spent the next three summers there whereupon Rose produced many of his best-known works.

Rose completed a number of paintings specifically focusing on the sand dunes and shoreline of the region, often painting from what appears to be virtually the same vantage point at different times of the day. Will South writes in his 1995 book *Guy Rose, American Impressionist* that a comparison could be made in these works to

Claude Monet's focus on capturing the same scene in a variety of different lighting conditions. Guy Rose's association with the French master is well documented and one can detect many similarities in style and approach between the two artists. During his years in Giverny, Rose was sure to have many opportunities to study Monet's variations of Haystacks, Rouen Cathedral and London's Houses of Parliament. Writing on Rose's interest in different lighting conditions, Will South continues, "The ceaseless interplay between the appearance and dissolution of form, continued to fascinate Rose as it had his precursors in Impressionism".

In this painting *Carmel Dunes and Pebble Beach*, the artist is capturing the tonal subtleties of the classic foggy Carmel coastline and the beauty in seemingly simple sand dunes. Rose was clearly as fascinated with both the vibrant and sun-filled Carmel days as with the overcast ones. He saw beauty and the potential of worthy plein air easel paintings in both. He works primarily with purple and green to draw all the subtle colors out of a seemingly colorless day.

This scene looks towards what was to become the back nine of Pebble Beach Golf Club, which opened a year later in 1919.





116

PERCY GRAY (1869-1952)

Three Sentinels

signed 'Percy Gray' (lower right)

oil on canvas

16 1/4 x 20 1/4in

\$10,000 - 15,000

Provenance

Private collection, San Francisco, California.



117

ARTHUR FRANK MATHEWS (1860-1945)

Afterglow at the Seashore

unsigned

oil on panel

9 3/4 x 11 in

\$25,000 - 35,000

Provenance

The artist.

Hope Mathews Johnson, from the above.

Private collection, by family descent from the above.

William A. Karges Fine Art, Carmel, California.

Private collection, Beverly Hills, California.

This painting retains its original carved and painted wood frame from the Mathews workshop.



118
CHARLES ROLLO PETERS (1862-1928)
Moonlit House
signed 'Charles Rollo Peters' (lower right)
oil on canvas
16 x 24in

\$6,000 - 8,000



119
HERMANN HERZOG (1832-1932)
Late Afternoon in the Mountains
signed 'H. Herzog' (lower right)
oil on canvas
20 x 16in

\$6,000 - 8,000

Provenance
Newman Galleries, Philadelphia, Pennsylvania.

120

ANNA ALTHEA HILLS (1882-1930)

Laguna Coastline

signed and dated 'A.A. Hills - 1919-' (lower right)

oil on board

12 x 16in

Painted in 1919.

\$5,000 - 7,000



121

WILLIAM LOUIS OTTE (1871-1957)

Sand shadows, Carmel

signed 'William Louis Otte' (lower left)

oil on board

8 x 10in

Painted in 1933.

\$3,000 - 5,000

The remnants of the artist's label and title are affixed to the reverse.



E. CHARLTON FORTUNE (1885-1969)**Drying Sails I**

signed 'Fortune' (lower right), signed again, inscribed and titled
'Charlton Fortune / Monterey / Drying Sails' (on the reverse)
oil on canvasboard
12 1/2 x 16in

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

Collection of the artist.
By descent through the artist's family.
Collection of James R. Fortune, Monterey, California.
Private collection, Carmel, California.
Sale, Bonhams, California and Western Paintings and Sculpture,
August 9, 2011, lot 38.
Private collection, Beverly Hills, California.

Exhibited

Monterey, Monterey Peninsula Museum of Art; Oakland, The Oakland Museum, *Colors & Impressions: The Early Work of E. Charlton Fortune*, September 23, 1989 - October 15, 1990.
Carmel, Carmel Art Association, *E. Charlton Fortune 1885 - 1969*, August 2 - September 5, 2001, no. 34, full page illustration.
Pasadena, Pasadena Museum of California Art, *E. Charlton Fortune The Colorful Spirit*, August 20, 2017 - January 7, 2018.
Sacramento, Crocker Art Museum, *E. Charlton Fortune The Colorful Spirit*, January 28 - April 22, 2018.
Monterey, Monterey Museum of Art, *E. Charlton Fortune The Colorful Spirit*, May 24 - August 27, 2018.

Literature

Carmel Art Association, *E. Charlton Fortune 1885 - 1969*, Burnaby, British Columbia, 2001, pp. 71, 117, no. 40, full page color illustration.
Scott A. Shields, PhD, *E. Charlton Fortune The Colorful Spirit*, Portland, 2017, p. 128, color illustration.

E. Charlton Fortune did not get the chance to spend as much time at sea as her contemporary in Monterey, Armin Hansen, but the two did share a fascination with the water and the bountiful world that thrived along the Monterey, English and European coastlines. In 1921, Effie traveled to the quaint little fishing village of St. Ives, Cornwall, at the extreme southwest tip of England. Here she became enthralled with the daily life along the protected harbor, observing the fishing boats as they ebbed out to sea in the early hours and returned in the afternoons with the day's catch.

In 1922 she wrote from St. Ives to her close friend and fellow painter from California Ethel McAllister Grubb: "I have spent almost a year here, studying the harbor and the people on the quays, not as studies in psychology, although there is material for twenty books here, but as colour and movement. It is too amazing the effects of light and movement. First of all the harbor, when the tide is in, is generally a sheet of melted silver, and all these figures of fishermen, girls, dogs, children and rows of washing (are) all in silhouette against the silver back-ground...Sometimes in the night (the fishermen) return with their catch, and if the tide is out, and the harbor empty, you get down to the sands about nine o'clock and the beauty of it all simply knocks you flat. Hundreds of little carts pulled by little Exmoor ponies run back and forth to the boats."

She continues "The colour of it all is too amazing for words. When we first came here it spoke of the grayness of St. Ives. It is like a Claude Monet but never gray. The ponies are red mostly, and occasionally black and very shaggy, the carts have rose-madder wheels. The fishermen wear oilskins and after they have been working in the barking sheds on their sails they are pure terra cotta and venetian red. Along the quay hundreds of girls in blue, red and mauve are packing the herrings in rock salt, all screaming to each other at the tops of their voices, which are coarse and loud and make the (Italian fishermen) at Monterey sound like Orpheus!"

Fortune's paintings from her time in St. Ives reveal an artist truly invigorated and inspired by the world around her. They show real energy and life. They are not just staged bucolic scenes, but reveal an artist at her full poetic capacity. It is no wonder that her paintings have grown in recent years to become some of the most sought-after of all the plein air painters of her time.

Euphemia Charlton Fortune and her mother left England and traveled to St. Tropez in the Spring of 1924, where they would live for two years. Painters like Henri Matisse and Paul Signac favored St. Tropez. Dunoyer de Segonzac is one of many famous painters that lived there at this same time. *Drying Sails I* shows Fortune at the height of her artistic abilities. A larger version of the same subject hangs in the Monterey Peninsula Museum of Art. This painting is primarily a horizontally oriented composition, focusing on layers created by form and color. The drying sails are a series of white layers above and below it. Interestingly, perhaps we see the artist herself standing at an easel and canvas in the center left of the painting. Fortune described St. Tropez as "alive with color and movement and flapping sails...a constant range of color in and out of sunlight and shadow". Her bold use of reds and blues and thick brushwork in *Drying Sails I* create a dynamic and signature painting with constant movement and energy. One can almost feel the wind blowing the sails in the late afternoon light.





123

CLARENCE HINKLE (1880-1960)

Profile of a Woman
estate stamped 'hinkle' (lower left)
oil on canvas
18 x 22in

\$4,000 - 6,000

Provenance

Private collection, Southern California.



124

E. CHARLTON FORTUNE (1885-1969)

Portrait of Orville C. Pratt IV
signed and dated 'E. Charlton Fortune 1917' (lower right)
pencil and colored pencil on paper
24 x 20 1/2in
Drawn in 1917.

\$2,000 - 4,000

Provenance

By descent within the family of the sitter.
Private collection, Northern California.



125

MATTEO SANDONA (1881-1964)

Woman by a Mirror

signed 'Sandona' (lower right)

oil on canvas

41 x 30 1/4in

\$10,000 - 15,000

Provenance

The Estate of Michael Johnson, Fallbrook, California.

Property from The Collection of The Kelton Foundation



We are honored to be offering the following twenty paintings from The Kelton Foundation of Santa Monica, California. Richard Kelton (1929-2019) spent over forty years collecting nautical paintings by a variety of artists worldwide. These artists included a large collection of works by the California Impressionist painter Duncan Gleason, a favorite painter of Mr. Kelton's.

In 1982, Mr. Kelton established The Kelton Foundation. The Foundation's primary activities involved ethnographic, scientific and artistic investigations of human culture and the sea. Since its inception, The Kelton Foundation sponsored over 30 expeditions to remote places in the world in support of scientific research and exploration. In addition, The Kelton Foundation promoted the stewardship, enhancement and understanding of maritime history through its collections of maritime art, navigational instruments, China Trade goods, and Pacific tribal ethnographic materials. The Foundation used its collections to mount exhibits, extend objects and art on loan to other institutions, and assist scholars in active research regarding topics pertinent to the collection themes. The Foundation also has a virtual web museum called The Blue World Web Museum at www.BlueWorldWebMuseum.org.



126

ALEXANDER THEODORE LETHEN (1869-1949)

Avalon, Catalina Island

signed 'Alex T. Lethen' (lower right)

gouache on photograph mounted to board

18 1/2 x 27 3/4in

Painted *circa* 1925.

\$7,000 - 10,000

Provenance

Vallejo Gallery, Newport Beach, California.

This 1920's view of Avalon from Mount Ada on Southern California's Santa Catalina Island shows the red roofed Holly Hill House to the right and the Greek amphitheater band stands below. At the steamer dock is SS Catalina with SS Avalon approaching in the harbor. Sugar Loaf rock and the original casino building are shown upper right.



127

WILLIAM EDGAR (1870-CIRCA 1925)

The California Schooner H.D. Bendixen off Point Bonita signed 'W. Edgar' (lower right)
oil on canvas
20 x 30in

\$6,000 - 8,000

Provenance

Rod Cordoza, West Sea Company, San Diego, California.

H.D. Bendixen is shown entering the Golden Gate with the Point Bonita lighthouse off her port bow. This 4-masted schooner was home ported in San Francisco and was engaged in the trans-Pacific trade. She was named after her designer and builder, Hans Ditlev Bendixen (1842-1902), a Dane who emigrated to California in 1863 to establish himself as one of the West's most significant shipbuilders. The vessel was so named at the insistence of Bendixen's partners, to commemorate her as the 100th vessel designed and built by the master shipwright. During his career, Bendixen built 113 deep water sailing vessels and scores of smaller craft. This schooner was the largest of only eleven four-masters built by Bendixen, two of which, *C.A. Thayer and Wawona*, are still afloat today as the only surviving examples of wooden constructed West Coast merchant sailing vessels. Her first voyage commenced on April 14, 1898, only a week after her launching. She was chartered, prior to launch, for \$15,000 to carry a cargo of flour from Puget Sound to Nicolaefski, Siberia and to return with a cargo of phosphate. After a 22 year career in which she sailed throughout the Pacific from her home port in San Francisco, *H.D. Bendixen* was sold, renamed *Arctic*, and ended her days when she became trapped in the ice and was wrecked off Point Barrow, Alaska on August 10, 1924.



128

HERMAN R. DIETZ (1860-1923)

Ella Rhollfs Steaming off San Francisco signed, inscribed and dated 'H.R. Dietz / S. Francisco, 1895' (lower left)
oil on canvas
28 x 40in
Painted in 1895.

\$3,000 - 5,000

In this painting, the steam schooner *Ella Rhollfs* is shown inbound at the entrance to San Francisco Bay. The perspective is somewhat deceiving in relation to the sun, but the view seems to be from a location off Point Lobos, the southern promontory of the Bay entrance, looking northeast at the Point Bonita light station. The original lighthouse is shown somewhat higher on the hill and to the right of the newer facility. There is an elevated catwalk visible atop the mesa that runs to the cliff edge and descends to the Lighthouse Service's landing precariously perched at the water's edge in Bonita Cove. This structure was used for the transfer of construction materials and supplies for the light station.

The 58 ton San Francisco Bar Pilot Schooner #9, *Lady Mine*, built at Port Ludlow, Washington in 1880 is shown under sail off *Ella Rhollfs'* stern, most likely tacking out to her duty station off the Farallon Islands. The wind is fairly brisk determined by the smoke streaming sharply forward from the steam schooner's stack.

129

WILLIAM ALEXANDER COULTER (1849-1936)

Shipping in a Dutch Harbor
signed 'W.A. Coulter' (lower right)
oil on canvas
16 x 20in

\$4,000 - 6,000



130

GIDEON JACQUES DENNY (1830-1886)

San Francisco Pilot Schooner #9 *Lady Mine*
signed 'G. J. Denny' (lower right)
oil on canvas
20 x 36in

\$3,000 - 5,000

Provenance

Property from the Estate of Mary Beth and Mellon C. 'Bud' Baird, sold to benefit the Monterey Museum of Art Exhibition Program. Sale, Bonhams & Butterfields, *Californian & American Sculptures & Paintings*, June 8, 2004, lot 4225 (as 'A Sailboat with Larger Vessels in the Distance').





131

DAVID THIMGAN (1955-2003)

Baron Aberdare, Vallejo Street Wharf, San Francisco, circa 1880

signed and dated '© 1998 D. Thimgan F[ellow]/ASMA' (lower right), signed again, titled and dated (on the stretcher bar)

oil on canvas

20 x 36in

Painted in 1998.

\$5,000 - 7,000

Provenance

Vallejo Gallery, Newport Beach, California.

The British windjammer *Baron Aberdare* was built in 1874 by Watson at Sunderland for James MacCunn and the Baronial line. Considered fast but 'unlucky', *Baron Aberdare* once broke loose from her moorings and capsized in the Thames River. It blocked all traffic to Victoria and Albert Docks for more than a week. Usually making voyages to Australia, New Zealand and the Far East, the ship is shown here visiting San Francisco in the 1880's, tied bow-in at the end of the Vallejo Street Wharf. Telegraph Hill is visible in the misty background. The clipper-rigged *Baron Aberdare* has most of its sails unfurled and drying while a small west coast lumber schooner makes its way into the stream after unloading a cargo of Northern California timber.



132

CHARLES ROBERT PATTERSON (1878-1958)

Downeaster *Jabez Howes* in Golden Gate Straits signed 'Charles Robert Patterson' (lower left)

oil on canvas

32 x 40in

\$4,000 - 6,000

Provenance

Mariners' Museum, Newport News, Virginia, 1958.

Peter A. Juley & Son Collection, New York, New York.

Smithsonian American Art Museum, Washington D.C.

Born to a family of English shipbuilders and seafarers, Charles Robert Patterson studied for a time in San Francisco with William Alexander Coulter circa 1896. The artist was documented as having entered the Golden Gate in 1896 aboard the four-masted bark *Hawaiian Isles* where he witnessed the full-rigged ship *Blairmore* capsize in Mission Bay. Patterson returned to New York City by 1920, after having voyaged on to the Pacific Northwest and Australia.



133

WILLIAM ALEXANDER COULTER (1849-1936)

San Francisco Bay with the 1915 Pan Pacific Exposition Beyond signed and dated 'W.A. Coulter 1915' (lower right) and inscribed and dated 'W.A. Coulter Golden Gate 1915' (on the reverse)

oil on canvas

33 1/2 x 49 3/4in

\$50,000 - 70,000

Provenance

The artist.

William J. Edwards, San Francisco, California, President of Norton, Lilly & Co.

Nikki Noce, Aptos, California, granddaughter of the above, by descent. Private collection, from the above.

The work depicts the Panama-Pacific International Exposition, which was the 1915 World's Fair. San Francisco was chosen for the site, barely edging out New Orleans. Taking over three years to construct, the fair was a great economic benefit for the city that had been substantially destroyed by the great earthquake and fire of 1906. The exposition was a celebration of the completion of the Panama Canal and also commemorated the 400th anniversary of the discovery of the Pacific Ocean by Balboa. The Exposition was initially planned for Golden Gate Park, but it was later decided to fill the mud flats at the northern end of the city in the location currently known as the Marina District. The 635-acre fair was located between Van Ness Avenue and the Presidio. Its southern border was Chestnut Street and its northern edge bordered the bay. Visible in this view to the far left is the Tower of Jewels, a 43-story tall building that was covered with more than

a hundred thousand colored glass 'jewels' that dangled individually to shimmer and reflect light as the Pacific breezes moved them. Also visible is the dome of the Palace of Fine Arts, the only structure that was not torn down with the rest of the buildings. It survived to be completely reconstructed in the 1960's.

The exposition ran from February 20th to December 4th, 1915 and was considered a great success. By this time in his career, Coulter was a well-recognized marine artist. He had executed a commission to paint four major murals on panels for the Merchant's Exchange Building from 1909 to 1911, and was active in painting commissions and having one-man shows at 18-month intervals with between 40 to 110 paintings offered. In 1923, the U.S. postage stamp 'Golden Gate' (a 20 cent Carmine Rose) was issued based on a Coulter painting of a similar subject.

San Francisco Bay with the 1915 Pan Pacific Exposition Beyond exemplifies William Alexander Coulter's mature style. A biplane is maneuvering in the sky over the Exposition. In the center of the painting, arriving in the late afternoon light, is a three-masted ship with crew aloft on the fore top gallant and royal yards. She appears to wear the house flag of Norton, Lilly & Co. shipping agent which coincides with the painting's **provenance**. A steam tugboat is approaching to pick up the ship and tow her in. Fort Winfield Scott is shown in the distance. Other vessels portrayed include a small yawl-rigged yacht, an early Monterey Trawler and one of the Bay's trademark feluccas, the small lateen fishing boats first brought to the Bay by Italian immigrants. A major warship is also shown anchored off the exposition.



134

JOE DUNCAN GLEASON (1881-1959)

Lover's Cove, Pleasure Isle, Catalina

signed 'Duncan Gleason' (lower right), titled on the artist's label (on the reverse)

oil on canvas

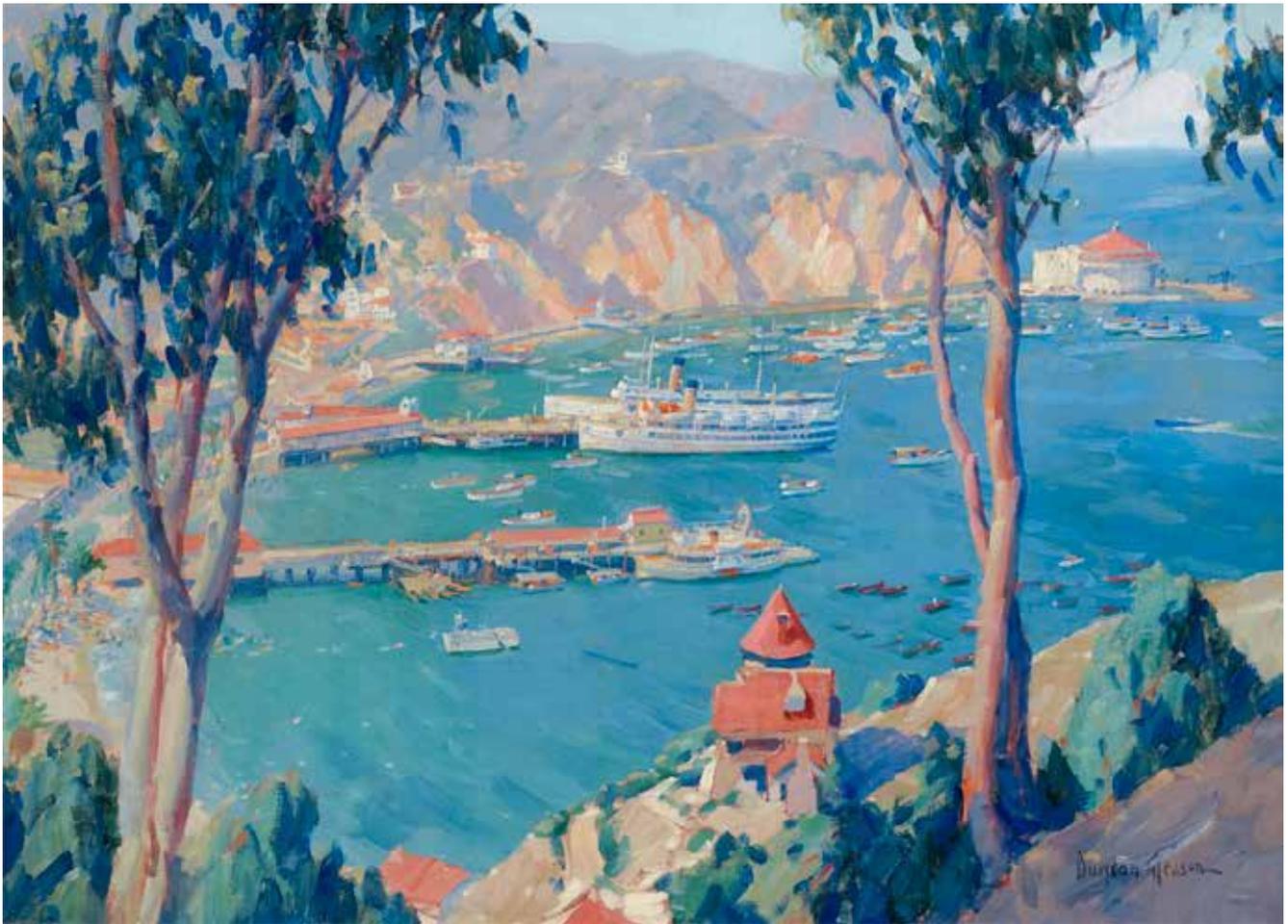
25 x 30in

\$30,000 - 50,000

Provenance

Vallejo Gallery, Newport Beach, California.

This view shows an anchored fleet of pleasure boats at Abalone Point on Catalina Island. This promontory marks the southeast end of Avalon Bay and creates an idyllic spot called Lover's Cove. As depicted here, the cove was once a popular anchorage but today is restricted as one of the primary sites for the fleet of glass bottom excursion boats. Moving into the cove from upper left is what appears to be the early glass bottom boat *Phoenix*. Identified by her unique side wheel paddle boxes, *Phoenix* was launched in 1931 and, as of 2005, was still afloat and chartering in Newport Harbor. The close proximity of the pleasure craft shown here could signify a cruising flotilla from one of the local Southern California yacht clubs, possibly Gleason's own California Yacht Club.



135

JOE DUNCAN GLEASON (1881-1959)

Avalon Bay (Catalina from Mount Ada)

signed 'Duncan Gleason' (lower right), titled on the artist's label
(on the reverse)

oil on canvas

16 x 20in

\$30,000 - 50,000

Provenance

The Gleason Studios, Los Angeles, California.

Vallejo Gallery, Newport Beach, California.

This view from just above the Holly Hill House, visible in the central foreground, shows Avalon still with both the excursion pier, now gone, and the steamer pier with both *S.S. Catalina* and *S.S. Avalon* at their berths. Sugar Loaf Rock on what is now Casino Point is gone and the Grand Casino, the second to stand on this site, is evident on the upper right. The still popular landmarks of the Tuna Club and Yacht Club are shown near the center of the composition. An interesting detail is the (now) classic runabout motor launch approaching the anchorage in the far right of the painting.



136

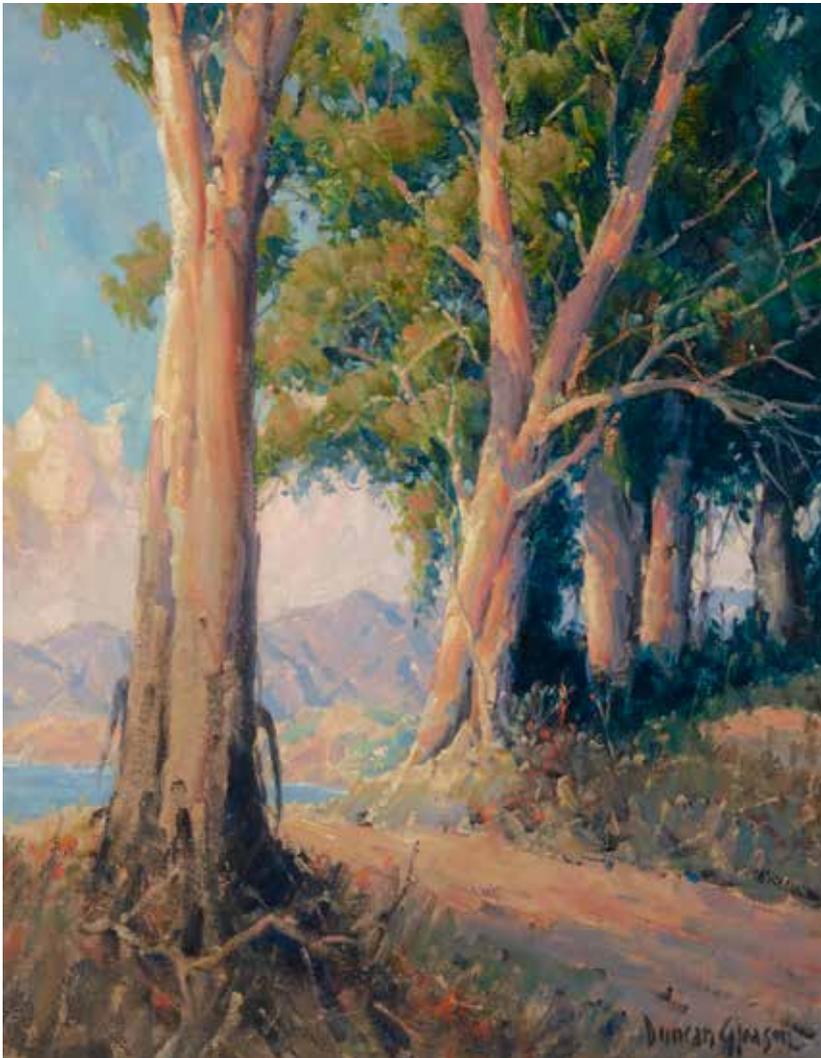
JOE DUNCAN GLEASON (1881-1959)

Laguna Coast, Southern California
signed 'Duncan Gleason' (lower right)
oil on canvas
20 x 24in

\$6,000 - 8,000

Provenance

Christopher Queen Galleries, Duncan Mills,
California.
Edenhurst Gallery, Palm Desert, California.



137

JOE DUNCAN GLEASON (1881-1959)

Santa Barbara Pastoral
signed 'Duncan Gleason' (lower right), titled on the
artist's label (on the reverse)
oil on canvas
20 x 16in

\$4,000 - 6,000

Provenance

The Gleason Studios, Los Angeles.
Edenhurst Gallery, Palm Desert, California.



138

JOE DUNCAN GLEASON (1881-1959)

The Schooner Race, *Endymion* versus *Amorilla*, off Catalina Island signed 'Duncan Gleason' (lower right) and titled on the artist's label (on the reverse)

oil on canvas

25 x 30in

\$15,000 - 20,000

Exhibited

Municipal Art Commission City of Los Angeles, Sanity in Art Group, January 1941.

This painting depicts three schooner yachts racing in close proximity. The foreground vessel, shown from aft of the mainmast, is identified by the square cabin house windows as the 1930 Nicolas Potter-designed *Endymion*, owned by aircraft builder Donald Douglas. The cockpit detail includes two female guests, the helmsman (likely Don Douglas), and four crew members. One crewman appears to be trimming the jib, while three others wrestle to add tension to the starboard running back-stay.

The yacht name *Amaryllis* is likely in error as a search of *Lloyd's Register of American Yachts* between 1930 and 1940 could locate no yachts, of any rig, by that name. The vessel depicted is most likely the 83' John Alden schooner, *Amorilla* (later better known as *Serena*), built in 1916 and owned by A. N. Kemp. These two evenly matched racing schooners were perpetual rivals, racing each other on numerous occasions. In a well-publicized match in 1935, Douglas and Kemp, at the time both members of the California Yacht Club, agreed that the losing yacht would convert to a single-masted rig. This led to *Endymion* being converted to an "M" Class cutter later that same year (1935) and enjoying a successful racing career in that class. *Endymion's* schooner rig in this painting helps date it to pre-1935. As *Serena*, the schooner *Amorilla* continued a prestigious West Coast racing career well into the 1980's. She was a Transpac winner and the *Serena* Trophy in the Newport to Ensenada Race race is named after her.



139

JOE DUNCAN GLEASON (1881-1959)

Three-master Under Full Canvas, Off a California Headland
signed 'Duncan Gleason' (lower right)
oil on canvas
26 1/4 x 30in

\$6,000 - 8,000

Provenance

Robert Atkinson, Northern California.
Private collection, by family descent.
Donald Merrill, Palm Springs, California.

This painting retains its original Gleason carved and gilt redwood frame.



140

DAVID THINGAN (1955-2003)

Star of Holland, Inside Passage, Alaska
signed 'David Thingan ASMA ©' (lower left)
oil on canvas
24 x 36in

\$5,000 - 7,000



141

CHRISTOPHER BLOSSOM (BORN 1956)

Clipper ship *Archer* entering San Francisco, circa 1853
signed 'Christopher Blossom' (lower right)

oil on canvas
15 x 33in

\$8,000 - 12,000

Provenance

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

This view shows *Archer* entering San Francisco Bay through the Golden Gate in late afternoon. Fort Winfield Scott on Fort Point is shown on the left of the composition with a coastal schooner off the fort working to windward on port tack as she departs the Bay. In the central background, off Point Bonita, a ship is being towed out to sea against the prevailing wind by a side wheeled tug. Arch Rock and the Marin Headlands are to the right with an outbound sidewheel paddle steamer passing off *Archer's* port quarter. The detail of activity on *Archer's* deck includes crewmen on the bow lowering the flying jib as the clipper shortens sail. The main course and spanker have been furled as the ship runs dead downwind into the Bay.

At 905 tons, *Archer* was considered small by comparison to other clippers of her day. On her second run between New York and San Francisco in 1854, the 176' *Archer* was overtaken off Cape Horn by the much larger 235' clipper *Flying Cloud* on her record setting voyage of 89 days 8 hours. On this voyage *Flying Cloud* was commanded by Josiah P. Cressey who eight years later would be captain of the *Archer*. Sailing 2 degrees further west,

Archer experienced light wind and calms while *Flying Cloud* was favored by strong trades. *Archer* arrived 17 days after *Flying Cloud* with an unimpressive run of 106 days. Actually considered a fast sailer for her size, *Archer* experienced numerous mishaps and bad luck on many of her voyages including several dismastings, groundings, knockdowns, severe flooding and was once struck by lightning. Her fastest passages are all offset by extremely slow ones, so her average does not reflect her best sailing qualities.

Between 1853 and 1872, *Archer* made eleven passages between either New York or Boston and San Francisco with an unremarkable average of 118 days. However, her fastest run was a respectable 99 days. Her average suffers with considerably slower voyages of 144 and 146 days. Sailing from San Francisco to Hong Kong and Singapore on six voyages, her average was 54 days, with the fastest being 42 days. In 1865 she made the run from Foo Chow to New York in only 106 days. The end came on February 12, 1880, when *Archer*, then bark-rigged, foundered at sea while on a passage from New York to Havre, France. Her crew were rescued by the steamer *Naworth Castle* and put ashore at Sunderland.

Christopher Blossom is an East Coast artist considered one of the most gifted marine painters working today. He studied at the Parsons School of Design, New York, and later worked as an independent designer. He is an active sailor and a Fellow of the American Society of Marine Artists. This painting is part of a series he painted in 1990 while visiting the West Coast.



142

DAVID THIMGAN (1955-2003)

Donna Francisca, Columbia River, Oregon
signed 'D. Thimgan F[ellow]/ASMA' (lower left)
oil on canvas
16 x 23in

\$3,000 - 5,000

Provenance

Acquired from the artist.

This painting shows the British bark *Donna Francisca* towing down the Columbia River. As was common practice, she is made fast to a river steamer for the trip down to Astoria. She has loaded wheat in Portland, Oregon and is homeward bound for the British Isles. *Donna Francisca* is fairly typical of the big British four masted barks that dominated the grain trade on the West Coast from the 1890's to the end of the age of sail. *Donna Francisca* was sold to German owners in 1910 and re-named Herbert. She was sold again in 1922 and renamed *Lemkehafen* before her shipwreck in 1924.



143

CHRISTOPHER BLOSSOM (BORN 1956)

Smuggling off San Diego, the Brig *Betsy*, September 1800
signed 'Christopher Blossom' (lower left)
oil on canvas
16 x 26in

\$3,000 - 5,000

Provenance

Vallejo Gallery, Newport Beach, California.

This vessel was built as *Zeminder* for Thos. & Jno. Brocklebank of Whitehaven, England by Harland and Wolff of Bedford, Ireland in 1885. She was a steel ship of 2353 tons. When the Brocklebank brothers sold off their sailing ship fleet and went to sea, she was bought by German owners and renamed *Otto Gildemeister*. She was dismantled in the Pacific in 1900 and had to be towed into San Francisco. In those days, laws enacted to promote American shipbuilding made it difficult for American owners to buy foreign-built vessels, but such vessels could become American-owned if sufficient repairs to them were first made in America shipyards. This was the case with *Otto Gildemeister* and she was bought by Hind Rolph & Co. and renamed *Homeward Bound*. Much later, she was bought by the Alaskan Packers Association and renamed *Star of Holland*. Alaskan Packers vessels were based at Oakland, California and made annual voyages to the fishing grounds on Bristol Bay in Alaska. They would sail north with cannery workers, fishermen and tin plate. They anchored off canneries which were in place on the shoreline. The fishermen would catch salmon, then it would be canned, and the ships would return to Oakland with holds filled with canned salmon. This was one of the last trades in the world to use sailing vessels, the fleet making their annual voyages until the late 1920's.



144

MARK RICHARD MYERS (BORN 1945)

The *Hancock* off Lahaina, Maui, 1791

signed 'Mark Myers' (lower left)

watercolor on paper

21 x 24in

\$4,000 - 6,000

Provenance

Rick Kirsten, Kirsten Gallery, Seattle, Washington.

The Boston brigantine *Hancock* is shown surrounded by native craft as she comes to anchor at the island of Maui in Hawaii on her voyage to the Pacific Northwest in 1791. The view shows the ship off West Maui near Lahaina with the island of Kahoolawe in the right background. Based on the topography of the West Maui Mountains and the perspective of Kahoolawe, the area depicted is near Olowalu, an anchorage just slightly east of Lahaina.



145

CALEB WHITBECK (1930-2015)

Santiago at Trinidad Bay, Northern California, 1775

signed and dated 'Caleb Whitbeck ASMA © 2013'

(lower left)

oil on canvas

24 x 36in

Painted in 2013.

\$3,000 - 5,000

Provenance

Acquired directly from the artist.

The view depicted is looking North across Trinidad Bay in late afternoon, just before dusk. There is a very light NW breeze, veering from the SW to NW after a storm and a slight ocean swell running from the NW. The two ships are swinging on their anchors, reacting to the incoming tide more than the light breeze. The large land mass on the left is Trinidad Head, while the large rock to the right of the vessels is Little Trinidad Head. The rock between the ships is Prisoner Rock and the mainland is on the right. Two days after anchoring in Trinidad Bay, June 11, Trinity Sunday, Trinidad Head was claimed for Spain in the name of Charles III by Brigadier General Bruno de Heceta y Fontecha, his men, and two Franciscan friars who erected a cross on its summit.

146

SELDEN CONNOR GILE (1877-1947)

Fall's Beginning

signed and dated 'S.C. Gile 27' (lower right), titled (on the stretcher bar)

oil on canvas

30 1/4 x 36in

Painted in 1927.

\$150,000 - 250,000

Provenance

Private collection, Florida.

Denenberg Fine Arts, Los Angeles, California.

Collection of Robert H. Aichele, Sacramento, California.

At the core of an appreciation of Selden Gile's work is an understanding of the remarkable amalgamation of painting styles and influences that the Society of Six facilitated. Modeled in part off the Group of Seven in Canada, the Society of Six would spend over a decade in close contact and even longer sporadically. The gregarious Gile was the driving force behind the Society of Six. He set the aesthetic standards that espoused color and guided the group with the strength of his personality, physical energy, and warm hospitality. 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 (like August Gay) and held dinners in a raucous atmosphere. Liberally seasoned with garlic and lubricated with home-brewed beer and red wine, the group critiqued each other's work with a remarkable focus.

Stylistically the 1915 Panama-Pacific International Exposition (PPIE) had a transformative influence on the Six. For Gile there is a palpable shift in style from the early teens through his mature pictures. In *The Society of Six: California Colorists*, Nancy Boas explains that this shift was in part a reaction to seeing the PPIE works: 'After [the exhibition], the Six began applying loose, expressive brushstrokes of varying sizes, using the stroke as an element in its own right...Thus they abandoned the careful finish encouraged in academic work and attempted to reveal their own individuality and spontaneity in the paint surface itself. Combined with heavy impasto in some places and with unpainted areas of the canvas showing through in others, these brushstrokes create a purposeful sketchiness. Now sketchiness became a means of capturing a fleeting moment.'

While they gathered informally for years, they began exhibiting together in 1923. In Clapp's 1923 manifesto for the Society of Six exhibition he concludes in part: 'In other words, we are not trying to illustrate a thought or write a catalogue, but to produce a joy through the use of the eyes. ... we have felt, and desire that others may also feel.' Clapp, the theorist of the group, would come in for some reproach from

his rough and tumble friends, as recounted by Siegfried in a 1972 interview: 'What the hell you writing all this crap down for... Get to painting and quite friggin' around.' Despite their criticisms, Clapp was speaking truthfully about an underlying goal of the Six.

Terry St. John observed in his 1972 book *Society of Six* that the turning point for Gile (and Bernard Von Eichman) was 1926 when they shifted away from the more geometric works to a more broadly Fauvist influenced painting style. Gile's work would continue to evolve not just over long spans of time but from picture to picture as Gile's vision of the subject demanded. His palette was very flexible, and the very surface of his paintings differ radically over his career. He was conversant with both the palette knife and the brush for the paint application.

Richard Diebenkorn in a letter dated July 31, 1972 wrote: 'Gile's vision was direct, unsentimental, and perhaps existential in its attitude. The freshness of his painting beyond that which is perceived in its physical presence derives from a rare unencumbrance with the endless attachments to art. Gile wanted his paintings to be pure (with a small p) and pure it is for simply being in terms of itself.'

Gile seems to have been quite enamored with the subject for this work, as at least three paintings are known by the same title. The other examples are variations on the same theme but this work proclaims a passion for color unmatched. The blues, reds and yellows are Gile at his boldest. The textures vary from small dabs of Pointillist overlay of blues in the hills and in the sky to broader Fauvist strokes in the trees. The cows nestled in the shade of the stand of trees blend into the composition. Gile's commitment to the exploration of Fall's palette is so deep there are passages on the verge of abstraction. Indeed, his mastery of color allows him to contrast primary tones almost kaleidoscopically while still depicting the California landscape he so lovingly painted.





147

ARTHUR DOMINIQUE ROZAIRE (1879-1922)

Beach Scene with Figures and Tents
signed and dated 'Rozaire 10' (lower right)

oil on canvas

29 x 34in

Painted in 1910.

\$7,000 - 10,000

Provenance

Estate of the artist.

with George Stern Fine Art, West Hollywood, California.

Private collection, Southern California.



148

SELDEN CONNOR GILE (1877-1947)

Clamming, Belvedere Beach

unsigned and titled on a label (on the reverse)

oil on canvas

15 x 18in

\$20,000 - 30,000

Provenance

Private collection, Berkeley, California.

Exhibited

Belvedere, Belvedere-Tiburon Landmarks Society Gallery, *Selden C.*

Gile: California Colorist, April 1 - May 22, 1993, no. 28.



149

EDGAR PAYNE (1883-1947)

Valley Sycamores

signed 'Edgar Payne' and titled (on the reverse)

oil on canvas

16 x 20in

\$8,000 - 12,000

Provenance

Stendahl Galleries, Los Angeles, California.

Private collection, North Carolina.



150

WILLIAM WENDT (1865-1946)

The Soil
 signed 'William Wendt' (lower right) and titled (on the stretcher bar)
 oil on canvas
 30 x 36in

\$60,000 - 80,000

Provenance

Stendahl Galleries, Los Angeles, California.
 A Southern California Museum.
 Private collection, Beverly Hills, California.

Exhibited

Los Angeles, Stendahl Galleries, *William Wendt And His Work*, 1926,
 p. 38, ill. p. 38, number 16.

Literature

Los Angeles, Los Angeles Evening Express, April 20, 1926.
 J.A. Walker, *Documents on the Life and Art of William Wendt, 1865-1946: California's Painter Laureate of the Paysage moralisé*, Big Pine, 1992, p. 186, no. 628.
 W. South, *In Nature's Temple: The Life and Art of William Wendt*, Irvine, 2008, p. 109, illustrated.

In his 1926 exhibition catalogue on the artist's work, Earl Stendahl writes colorfully of this painting "The Spring verdure on the sheer hill that focuses the eye of the beholder carries evanescent blue shadows. The smiling foreground valley shows the verdure as that which gives such keen loveliness to the hill. The soil along the banks of the winding stream is a dull gold in color, and the lower lands show maroon and lavender. The opulent peace of California breathes through the picture".

In the mid 1920's, Wendt painted a group of oils in and around the Nine Sisters, or the Morros. These are a chain of nine volcanic mountains and hills in western San Luis Obispo County. They run between Morro Bay and San Luis Obispo. *The Soil* depicts one of those volcanic formations. His most famous oil from this group of paintings is *Where Nature's God Hath Wrought*. In Will South's book *In Nature's Temple: The Life and Art of William Wendt* he remarks of this work that 'It is at once the mountain we struggle to climb, a symbol of life and work. It is again nature as God's formidable handiwork, looming above us and pointing, literally, heavenward.' South adds, 'It thus evokes time and endurance, God and man, and the earth itself that we would dare manipulate. This painting, in essence, was [for] William Wendt, the closest thing he would make to a self-portrait, a deliberate and very formal paean to everything in which he believed.' The same may be said of *The Soil* equally. It reveals what a significant impact these scenes had on the artist's life.



151

WILLIAM WENDT (1865-1946)

Rolling Hills and Wildflowers
signed 'William Wendt' (lower right)

oil on canvas
11 x 14in

\$10,000 - 15,000

Provenance

Property from the Tigner and Gibson Collection, Palm Springs,
California.



152

ANNA ALTHEA HILLS (1882-1930)

Spring in the Desert - Palm Springs, California - March
signed 'A.A. Hills' (lower right), inscribed and signed 'Anna A. Hills'
(on the reverse)
oil on canvasboard
24 x 20in

\$30,000 - 50,000

Exhibited

Laguna Beach, Laguna Art Museum, *Miss Hills of Laguna Beach*,
October 16, 2016 – January 15, 2017.

A note written on the reverse in the artist's hand reads: *For traveling
exhibition Laguna Beach Art Exhibition - Fall 1929.*

153

FRANZ ARTHUR BISCHOFF (1864-1929)

Pink Sun-dappled Roses

signed 'Franz A. Bischoff' (lower right)

oil on canvas

36 1/4 x 20 1/4in

\$100,000 - 150,000

Provenance

Studio of Franz Bischoff, Pasadena, California.

Mrs. Franz Bischoff (née Bertha Bischoff), Pasadena, California.

Private collection Atlanta, Georgia, purchased from the above.

Private collection, Los Angeles, California.

In 1906, having successfully established a strong reputation as a china painter in Michigan and New York, Bischoff moved to Los Angeles. He first set up a temporary studio in the Blanchard Building, while he began construction on his dream home and studio. Eventually it was completed in 1908 - a large and impressive building in an Italian Renaissance style located along the Arroyo Seco in Pasadena. Besides living quarters, it included a large gallery for public exhibitions, a complete ceramic workshop and a painting studio with a superb view of the wooded canyon and distant mountains. This natural setting was the subject of a majority of his early landscape paintings and floral studies.

Although best known in his later years as a landscape painter, Bischoff never strayed from his love of flowers. His early years as a china painter served him well, as today his floral works are some of his most sought-after compositions. *Pink Sun-dappled Roses* exemplifies the artist's eye for composition, as he fills the entire large canvas with flowers. Nothing else seems to matter in the scene but the menagerie of sun-dappled colors and swirls of different shaped roses and stems. Bischoff's critics often noted his strengths as a superb colorist, often credited to his china painting background. He came to be a distinguished and highly successful artisan who raised china painting to a fine art form in the gentle climate and scenic environment of California, a plein air painter who left a rich legacy of expressive works which reflect enchantment with an amicable frontier. Jean Stern, who organized the first, extensive modern day exhibition of Bischoff's works in the early 1980s at Petersen Galleries in Beverly Hills, observed, "Many of his later works...suggest a slight flirtation with Expressionism, with a bold juxtaposition of colors reminiscent of the Fauves' aim to 'liberate color from its role in nature,' and explore the psychological power of color."





154

JOSEPH RAPHAEL (1869-1950)

Piet (Pianist)

signed 'Jos Raphael' (lower right)

oil on canvas

29 3/4 x 24in

\$50,000 - 70,000

Provenance

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

Pieter (Piet) Nicholaas Raphael was born January 18, 1912. He was Joseph and Johanna Raphael's first child and only son.



155

JOSEPH RAPHAEL (1869-1950)

Mr. Wiggin's Fish Pond

signed 'JOE RAPHAEL' (lower right) and titled (on the reverse)

oil on canvas

26 1/2 x 37 1/2 in

\$60,000 - 80,000

Provenance

The artist.

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

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

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

Exhibited

Oakland, Mills College Art Gallery, *Impressionist Paintings in California*, November 18 - December 9, 1973.

San Jose, The San Jose Museum of Art, *The United States and the Impressionist Era*, November 17, 1979 - January 9, 1980.

Literature

P.J. Karlstrom, *The United States and the Impressionist Era* [exh. cat.], San Jose, The San Jose Museum of Art, 1979.

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



The Collection of Ruth Lilly Westphal

We are pleased to be offering the following eighteen paintings from the collection of Ruth Lilly Westphal, who sadly passed away in June. Ruth was instrumental in the growth of the market for California plein air paintings. She was both a teacher as well as a successful business woman. A self-described gallery hopper and art enthusiast, Ruth felt that little information was available in the late 1970s and early 1980s on early California Impressionist artists. So in 1982 she self-published a book on the top plein air painters in Southern California. Titled *Plein Air Painters of California: The Southland*, it was straightforward, with well-written and informative biographies on each artist and color illustrations of some of their best works. Four years later she published a second book promoting the artists from Northern California, this book titled *Plein Air Painters of California: The North*. These books helped bring this virtually unknown group of painters to a much wider audience. As a result, by 1986 the market for California painters had taken off, and it has been on a substantial rise in demand and popularity ever since.

There is no better example of how Ruth's books on plein air painting influenced an entire art market than when Bonhams sold the painting reproduced on the dust jacket cover for *Plein Air Painters of California: The Southland*, William Wendt's painting *Old Coast Road*. It was offered in April of 2015 with a presale auction estimate of \$400,000 to \$600,000. Up until that time, comparable works had sold at auction in the \$250,000 range. *Old Coast Road*, however, had become one of the most famous California Impressionist paintings, and it sold well beyond its estimate for \$1,565,000. Quite a testament to the significance of Ruth's influence. In 1991, with Janet Blake Dominik, Ruth published her third book, the equally influential *American Scene Painting: California, 1930s and 1940s*.

Ruth once said "I love the loose brush of the California Impressionists. The attention to light, the unusual high horizons and the simple strokes — it took me back to scenes I had seen throughout my childhood on this coast. And it has been very rewarding to find that my love for it has helped people better understand it, even to this day."

Janet Blake, curator of historical art at Laguna Art Museum and a longtime associate and friend of Ruth, who also contributed to the books, recalled: "In May 1981, I met the art collector Gene Crain—a meeting that pretty much changed the direction of my life. During one of our initial discussions, he told me that there was someone I should meet. That someone was Ruth. Gene was working as an attorney for her company Concept Media, and they had become fast friends. At the time—aside from running her business—Ruth was working on a book about California Impressionist artists. Just a minorsideline project, done completely unselfishly out of her love of their paintings. No one was underwriting the book. She did it all herself." In 2012, Laguna Art Museum honored Ruth as the first recipient of their California Art Award, which is given to individuals who have made outstanding contributions to the study and public awareness of California art.



Ruth Westphal with Malcolm Warner, Executive Director of the Laguna Art Museum, June 30, 2012.

156

JOSEPH KLEITSCH (1882-1931)

California

signed, inscribed and dated 'JOSEPH KLEITSCH / CALIFORNIA / 1930' (lower right), stamped 'Kleitsch' and inscribed 'Mrs. Kleitsch' (on the reverse)

oil on canvas

30 1/4 x 40 1/4in

Painted in 1930.

\$200,000 - 300,000

Provenance

The Estate of Ruth Westphal, Newport Beach, California.

Literature

P. Trenton, *Joseph Kleitsch: A Kaleidoscope of Color*, Irvine, 2007, p. 24, full page color illustration.

Joseph Kleitsch's restless nature, perceptive eye, and an appetite for color were fulfilled by the countless opportunities to paint and record. In 1922 he signed an exclusive contract for Southern California with Stendahl Galleries, insuring regular exhibitions and giving him ample and favorable local press. 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.

In 1926, Joseph Kleitsch felt a need to broaden his talents by traveling to Europe to seek inspiration from the traditions of the masters and their surroundings. He painted throughout Europe for two years. Upon his return in 1928, he moved to the thriving artistic community of Laguna Beach. Even then a campaign was on to preserve the village of Laguna Beach, in hopes that it would continue to retain its idyllic character. Los Angeles was growing rapidly and towns that used to be separate hamlets, such as Alhambra, Fullerton, Whittier and Montebello were becoming part of one large metropolitan expanse. It was under this atmosphere that Kleitsch chose to capture street scenes in and around the village and hills of Laguna. By exemplifying the beauty of his surroundings, the hope was to instill a broader effort to save the area's serenity. In the process we have an accurate history of what the village looked like in the 1920's, as he first painted the area as early as 1922.

Through the years Kleitsch spent painting in Laguna Beach, his brushwork becomes noticeably more expressionistic. His earlier works generally focus more on the village and the surrounding hills and coast. They are typically devoid of figures. As the years go on, Kleitsch's brush becomes looser. He is suddenly free to create more broad, colorful and passionate-filled strokes. Additionally he adds more figures to his street scenes, many with a black outline and movement to their step, the latter achieved by a quickness to the brush. The artist experiments more with a combination of quick impasto and quick strokes in some areas, interspersed with area of fine detail and Pointillist-like color combinations in others. In *California*, the foreground trees are reminiscent of the artist's figurative work at this time. Perhaps he meant them to stand watch over the pristine cluster of local cottages behind them, while also protecting the pedestrians as they stroll down the sidewalk. Kleitsch uses an extraordinary range of colors in this composition. Shadows stand alongside a brightly lit hillside. This painting exemplifies an artist at the peak of his artistic wisdom, where it is not enough to simply recreate a landscape, but rather create an entire kaleidoscope of both colors and stylistic techniques. The painting is both a slice of village life as well as a symbolic tale deriving from a lifetime of rich and varied artistic experience.





157

ALFRED R. MITCHELL (1888-1972)

Through the Trees

signed 'Alfred R. Mitchell' (lower right), signed again, titles and inscribed 'San Diego, Cal.' (on the reverse)

oil on board

16 x 20in

\$6,000 - 8,000

Provenance

The Estate of Ruth Westphal, Newport Beach, California.



158

PAUL LAURITZ (1889-1975)

Through the Golden Fields

signed 'Paul Lauritz' (lower left)

oil on canvas

24 x 30in

\$4,000 - 6,000

Provenance

The Estate of Ruth Westphal, Newport Beach, California.

Exhibited

Oakland, The Oakland Museum, *Impressionism: California View, 1890-1930*, September 1981 - May 1982, traveling exhibition to The Oakland Museum, Laguna Beach Art Museum and Crocker Art Museum.



159

WILLIAM WENDT (1865-1946)

End of the Road

signed 'William Wendt' (lower left) and titled (on the stretcher bar)

oil on canvas

30 x 36in

\$40,000 - 60,000

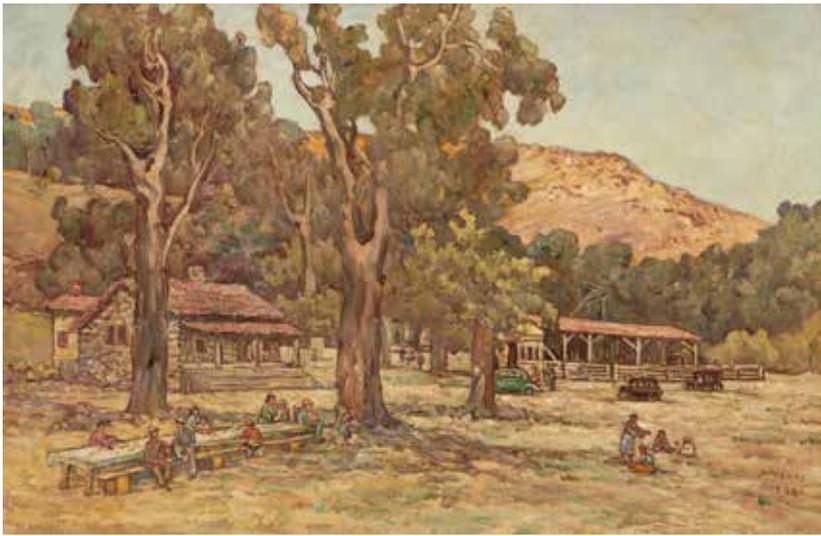
Provenance

Mrs. Robert Pargee, Santa Ana, California.

The Estate of Ruth Westphal, Newport Beach, California.

Literature

J. A. Walker, *Documents on the Life and Art of William Wendt 1865-1946, California's Painter Laureate of the Paysage moralise*, Big Pine, 1992, p. 143, no. 182.



160

CHARLES A. FRIES (1854-1940)

A Family Reunion
signed and dated 'C.A. Fries 1936' (lower right) and
titled and numbered '1658' (on the reverse)
oil on canvas
28 x 40in
Painted in 1936.

\$6,000 - 8,000

Provenance

The Estate of Ruth Westphal, Newport Beach,
California.

Exhibited

Laguna Beach, Laguna Art Museum, *Historical
Collections from the Business Community, California
Historical Exhibition*, April 17 - May 31, 1987.

Literature

B. F. Dixon, ed., *Too Late: The Picture and the Artist,
A Tribute to the Dean, From the Archives of Artist
Charles A. Fries and author Addie Davis Fries, His
Wife*, San Diego, Don Diego's Libreria, 1969, p. 105.
R. Westphal, *Plein Air Painters of California, The
Southland*, Irvine, 1983, p. 197, illustrated.



161

CHARLES A. FRIES (1854-1940)

Trees on a Hillside
unsigned
pastel on paper affixed to board
30 x 20in

\$2,000 - 3,000

Provenance

The Estate of Ruth Westphal, Newport Beach,
California.



162

ALSON SKINNER CLARK (1876-1949)

After the Storm

signed 'Alson Clark' (lower left)

oil on canvas

31 x 45in

Painted in 1923.

\$30,000 - 50,000

Provenance

Petersen Galleries, Beverly Hills, California.

The Estate of Ruth Westphal, Newport Beach, California.

Literature

J. Stern, *Alson S. Clark*, Petersen Galleries, Beverly Hills, 1983, p. 106, no. 95, illustrated.

A smaller version of this painting is titled *Road to Cortes, Cuernavaca, 1923*.



163

EDGAR PAYNE (1883-1947)

Stockhorn Mountain and Town
signed 'Edgar Payne' (lower left) and titled (on the reverse)

oil on canvas affixed to board

13 x 16in

\$7,000 - 9,000

Provenance

Elsie Palmer Payne, Los Angeles, California.

Paul Fort Collection.

William Garland O'Barr Collection, Anaheim, California.

The Estate of Ruth Westphal, Newport Beach, California.

The Stockhorn is a mountain in the Bernese Alps in Switzerland. It overlooks the region of Lake Thun in the Bernese Oberland.



164

ELANOR COLBURN (1866-1939)

Pierot

signed and dated 'Elanor Colburn 1912' (lower right)
oil on canvas

34 x 20in

Painted in 1912.

\$10,000 - 15,000

Provenance

David Dike Fine Art, Dallas, Texas.

The Estate of Ruth Westphal, Newport Beach, California.



165

ELMER WACHTEL (1864-1929)

Sunset

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

oil on canvas

24 x 32in

\$25,000 - 35,000

Provenance

The Estate of Ruth Westphal, Newport Beach, California.

Exhibited

Laguna Beach, Laguna Art Museum, *Early Artists in Laguna Beach: The Impressionists*, September 23 - November 5, 1986.

Literature

R. Westphal, *Plein Air Painters of California, The Southland*, Irvine, 1983, p. 114, illustrated.

J. B. Dominik, *Early Artists in Laguna Beach: The Impressionists*, Laguna Beach, 1986, p. 71, no. 83, illustrated.



166

ALSON SKINNER CLARK (1876-1949)

Catalina Bay

signed 'Alson Clark' (lower left), titled and dated (on the reverse)

oil on board

7 1/2 x 9 1/2in

Painted in 1920.

\$4,000 - 6,000

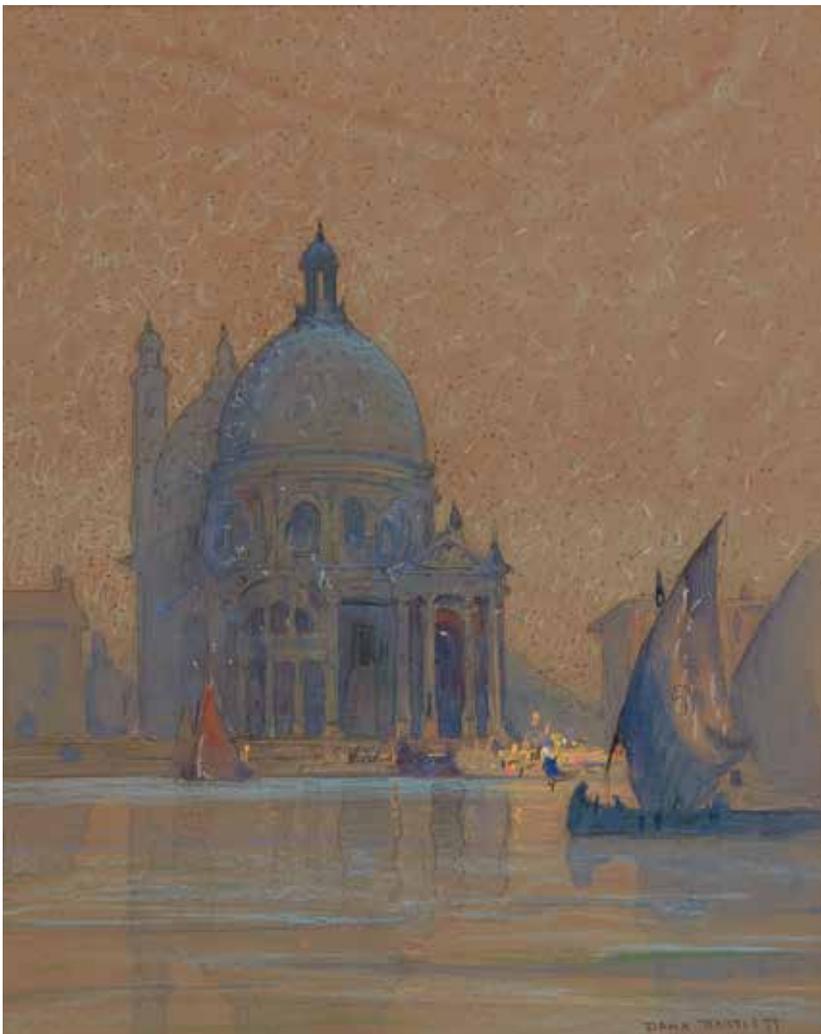
Provenance

Petersen Galleries, Beverly Hills, California.

The Estate of Ruth Westphal, Newport Beach, California.

Literature

J. Stern, *Alson S. Clark*, Beverly Hills, 1983, p. 107, no. 96, illustrated.



167

DANA BARTLETT (1882-1957)

Venetian Fete (Maria della Salute)

signed 'Dana Bartlett' (lower right)

watercolor, gouache and pencil on paper

20 x 16in

\$1,000 - 1,500

Provenance

The Estate of Ruth Westphal, Newport Beach, California.

Exhibited

Los Angeles, *California Water Color Society Exhibition*, April 12, 1926.

Los Angeles, Los Angeles County Fair, *Seventh Annual Art Exhibition*, 1928.

Laguna Beach, Laguna Beach Museum of Art, *Laguna Legacy*, April 3 - May 25, 1981.

Literature

R. Westphal, *Plein Air Painters of California, The Southland*, Irvine, 1983, p. 34, illustrated.

168

SAM HYDE HARRIS (1889-1977)

Fog Fantasy

signed 'Sam Hyde Harris' (lower right) and titled (on the reverse)

oil on board

12 x 16in

\$4,000 - 6,000

Provenance

The Estate of Ruth Westphal, Newport Beach, California.

Literature

J. Stern, ed. The Paintings of Sam Hyde Harris (1889-1977): A Retrospective Exhibition, Los Angeles, Petersen Galleries, 1980, p. 61, no. 50.

This painting is stamped with a note, signed by Mrs. Sam Hyde Harris, confirming the work's authenticity.



169

JOHN COSBY (BORN 1955)

Dog Day in Newport

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

oil on canvas

20 x 24in

\$4,000 - 6,000

Provenance

Redfern Galleries, Laguna Beach, California.
The Estate of Ruth Westphal, Newport Beach, California.





170

KEVIN MACPHERSON (BORN 1956)

The Basilica Courtyard (San Diego de Alcalá Mission)

signed 'Kevin Macpherson' (lower right), signed again and titled (on the reverse)

oil on canvas

30 x 40in

\$3,000 - 5,000

Provenance

Redfern Galleries, Laguna Beach, California.

The Estate of Ruth Westphal, Newport Beach, California.



171

LEON FOSTER JONES (1871-1940)

A House in the Woods

unsigned

oil on canvas

28 x 22in

\$2,000 - 3,000

Provenance

Frank Leonard Gallery, Los Angeles, California.

The Estate of Ruth Westphal, Newport Beach, California.

172

GEORGE KENNEDY BRANDRIFF (1890-1936)

Wave Street, Laguna Beach (Two Figures by the Coast)

signed 'Brandriff' (lower right) and titled on a label (on the reverse)

oil on board

14 x 18in

\$5,000 - 7,000

Provenance

The Estate of Ruth Westphal, Newport Beach, California.



173

MARY DENEALE MORGAN (1868-1948)

Carmel Valley Ranch

signed 'M. DeNeale Morgan' (lower right)

oil on board

12 x 12in

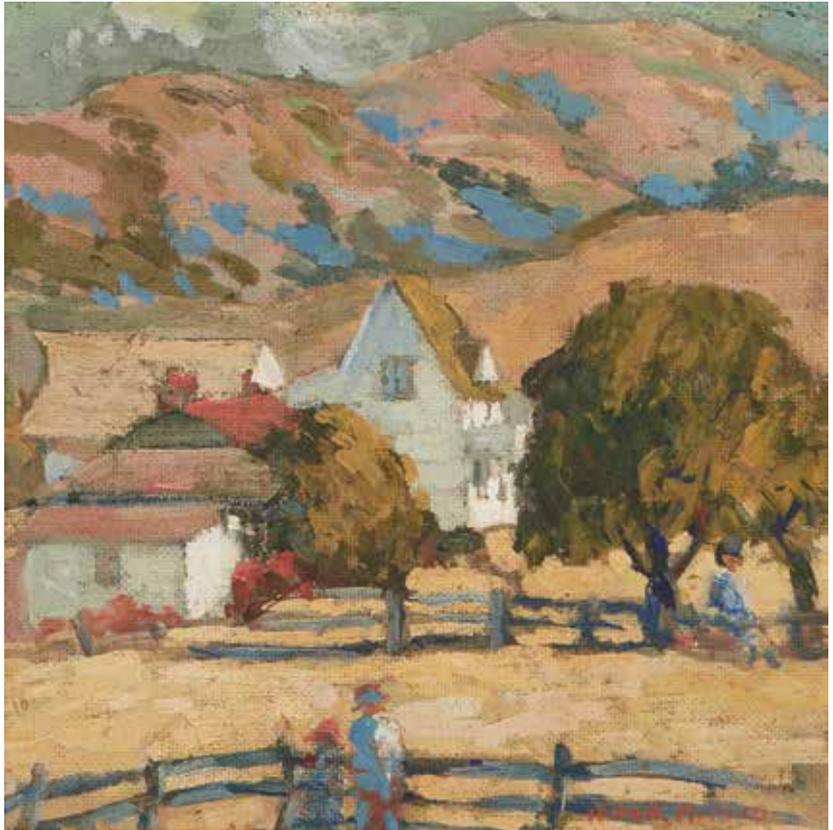
\$2,000 - 4,000

Provenance

The Estate of Ruth Westphal, Newport Beach, California.

Literature

R. Westphal, *Plein Air Painters of California, The North*, Irvine, 1986, p. 123, illustrated.





174

JACK WILKINSON SMITH (1873-1949)

Colorful Coastal Charm

signed 'Jack Wilkinson Smith' (lower right)

oil on canvas

24 x 30 1/4in

\$15,000 - 20,000

The remnants of a label from Stendahl Galleries, Los Angeles, California is affixed to the reverse.



175

FRANZ ARTHUR BISCHOFF (1864-1929)

Trees Along the Carmel Coast

signed 'F.A. Bischoff' (lower left)

oil on canvas

22 x 30in

\$30,000 - 50,000



176

EDGAR PAYNE (1883-1947)

Along the Canal, Chioggia, Italy
signed 'Edgar Payne' (lower left) and titled (on the reverse)

oil on board
8 1/2 x 9in

\$6,000 - 8,000

Provenance

Private collection, Southern California.



177

EDGAR PAYNE (1883-1947)

Unloading the Catch
signed 'Edgar Payne' (lower left) and titled on the artist's label (on the reverse)

oil on canvas affixed to board
8 x 10in

\$5,000 - 7,000

Provenance

Mr. and Mrs. A. Jackson Marshall, South Laguna, California.
Laguna Beach Art Association Art Gallery.
Private collection, Southern California.



178

EDGAR PAYNE (1883-1947)

Italian Boats

signed 'EDGAR PAYNE' (lower right) and titled (on the reverse)

oil on canvas

24 x 28in

\$30,000 - 50,000

Provenance

Private collection, Southern California.

Edgar and Evelyn Payne visited Venice in 1923 as part of their extensive tour of Europe. Finding the city crowded with fellow artists they quickly moved to Chioggia, a nearby fishing and boat-building island. The old traditional fishing boats, built and designed in the same way for centuries, became a popular subject for Edgar to paint. Art critic Fred Hogue once observed that Edgar found in these scenes "the fleets of Nineveh, Tyre, and of the Palestine of King Solomon". He was attracted to this timeless way of life that harked back thousands of years. These flat bottom boats were perfectly suited for the shallow waters of the lagoons in and around Chioggia and its surroundings.

179

GRANVILLE REDMOND (1871-1935)

Lakeside Wildflowers

signed 'Granville Redmond-' (lower left)

oil on canvas

20 x 30in

\$150,000 - 250,000

Provenance

Private collection, Burbank, California.

Thence to the current owner.

Exhibited

Kanst Art Gallery, Los Angeles, California, n.d., no. 21.

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

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

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

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

Lakeside Wildflowers is a classic example of Redmond's quintessential style and bold use of color and atmosphere. Drawing on the contours of the California hills, Redmond fills the canvas with Pointillist dabs of bright color throughout the composition. The result is an iconic example of the best in plein air painting. This speaks to why Granville Redmond stands as one of the top artists in this arena.





180

EDGAR PAYNE (1883-1947)

Across the Arroyo (Pasadena Sunset)
signed 'Edgar Payne' (lower left) and titled and dated '1918' on a label
(on the reverse)
oil on canvas
24 x 28in
Painted in 1918.

\$12,000 - 18,000

Provenance

Private collection, Northern California.



181

MAURICE BRAUN (1877-1941)

Mountain Vista, Southern California

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

oil on canvas

25 x 30in

\$20,000 - 30,000

Exhibited

Findlay Galleries, Chicago, Illinois, *circa* 1931.



182

DENNIS M. DOHENY (BORN 1956)

Rock Creek Lake

signed and dated 'Dennis M. Doheny 2004' (lower left), signed again,
dated and titled (on the reverse)

oil on canvas

24 x 30in

Painted in 2004.

\$8,000 - 12,000

Provenance

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

Private collection, Malibu, California.



183

WILLIAM WENDT (1865-1946)

Summer Thaw

signed and dated '· WILLIAM WENDT · 1913 ·' (lower right)

oil on canvas

24 1/4 x 30in

Painted in 1913.

\$30,000 - 50,000

Provenance

Private collection, Southern California.

Literature

(possibly) J.A. Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralisé*, Big Pine, 1992, p. 206, no. 823.

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

184

EDGAR PAYNE (1883-1947)

Mountain Vista

signed 'EDGAR PAYNE' (lower right)

oil on canvas

40 x 50in

\$100,000 - 150,000

Provenance

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

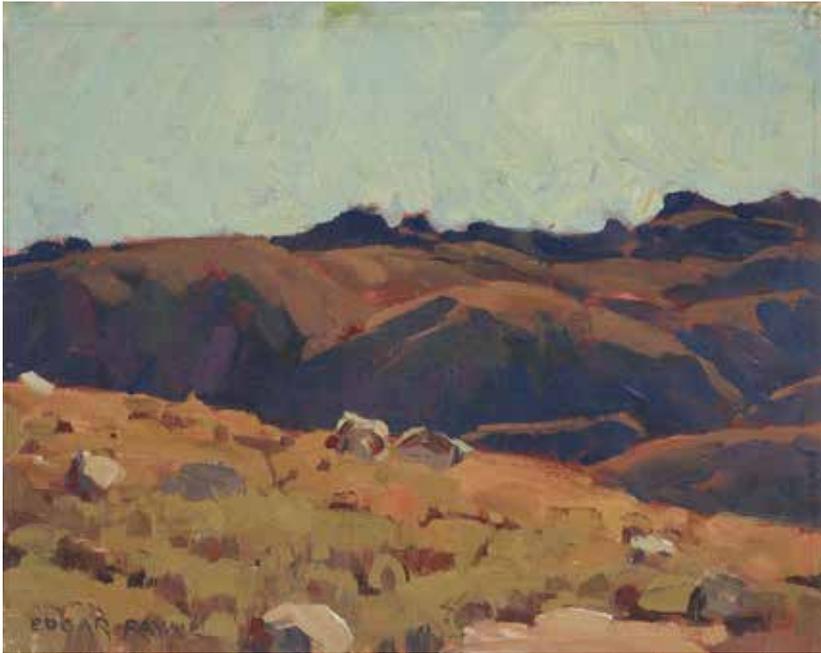
Private collection, Northern California.

Edgar Payne was fully enthralled by the solitude and grandeur of majestic 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 traveled 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 and the Canadian Rockies. Over a period of twenty years, Payne repeatedly found inspiration in the tranquil forests and awe-inspiring peaks. Anyone that has spent time in the mountains knows firsthand the enormity and magnificence of these pristine locations. 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 *Mountain Vista*, 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 lake with a brilliant turquoise unique to the high country. Although Payne painted numerous mountains, from multiple points of view, each painting manages to hold its own unique perspective of this grand locale. The sheer scale of the composition makes one feel that they could virtually step in to the scene, as if standing by a window to nature.





185

EDGAR PAYNE (1883-1947)

Deep Shadows

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

oil on canvas affixed to board

11 3/4 x 14 1/2in

\$5,000 - 7,000

Provenance

Private collection, Henderson, Nevada.



186

MARION KAVANAGH WACHTEL (1870-1954)

Sycamore and Eucalyptus Landscape at Dusk

signed 'Marion Kavanagh Wachtel' (lower left)

oil on canvasboard

10 x 12in

\$3,000 - 5,000

Provenance

The Collection of Robert Winter, Pasadena, California.

187

ALFRED R. MITCHELL (1888-1972)

Trinidad Coast (Northern California)
signed 'Alfred R. Mitchell' (lower left), signed again
and titled (on the reverse)
oil on board
16 x 20in

\$6,000 - 8,000

Exhibited

San Diego, San Diego Historical Society, *Sunlight
and Shadow: The Art of Alfred R. Mitchell 1888-
1972*, June 18 - July 31, 1988 (label verso).



188

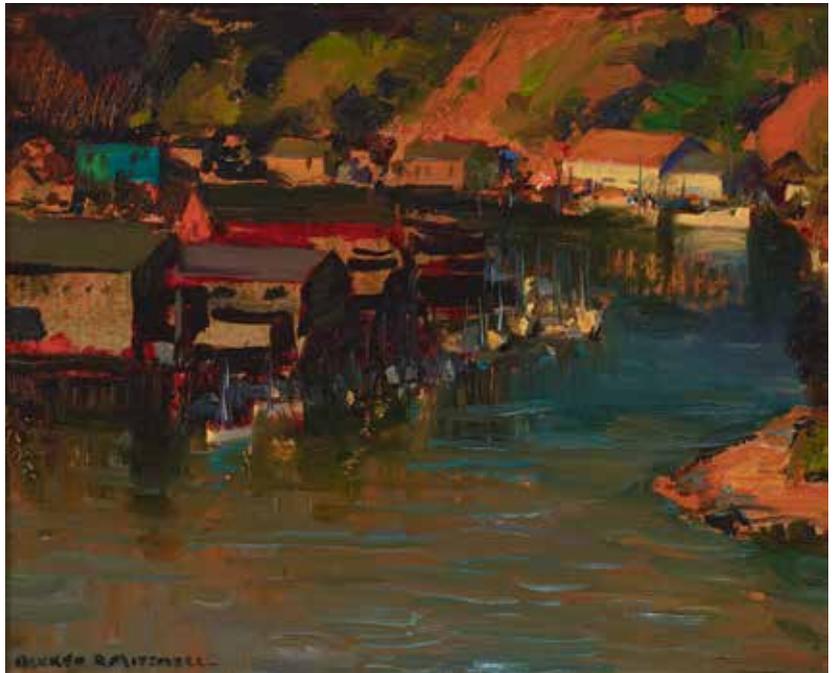
ALFRED R. MITCHELL (1888-1972)

Boats at Noyo
signed 'Alfred R. Mitchell' (lower left), titled and
dated '1955' (on the reverse)
oil on board
8 x 10in
Painted in 1955.

\$3,000 - 5,000

Provenance

Private collection, Southern California.



189

EDGAR PAYNE (1883-1947)

French Fishing Boats Off the Coast
signed 'EDGAR PAYNE' (lower right)
oil on canvas
34 1/4 X 44 1/4in

\$80,000 - 120,000

Provenance

Private collection, Boston, Massachusetts.

Edgar Payne painted and exhibited in Los Angeles and Laguna until 1922, when he and his wife Elsie began a two-year painting tour of Europe. Both artists were enamored with France, and traveled and painted extensively through the country. Edgar's love of both the Normandy and Mediterranean coasts is evident by the large number of seascapes he produced during these visits. The colorfully painted fishing boats, especially on a sunny day, must have been quite a sight, and Edgar took full advantage by capturing these local scenes; some with few boats and some with many; some up close and some from afar. He even photographed these scenes of daily life along the harbors in order to help compile notes and compositional ideas for future paintings. His paintings were impressive enough to the French critics to award him an honorable mention in the Paris Salon of 1923.





190

JANE PETERSON (1876-1965)

Five Tulips in Vase

signed 'JANE PETERSON' (lower right) and titled on a period label (on the reverse)

oil on canvas

30 x 24in

\$3,000 - 5,000



191

FRANZ ARTHUR BISCHOFF (1864-1929)

Pink Roses

signed and dated 'Franz A. Bischoff 1905' (lower right)

hand painted ceramic plate

11 1/2in diameter

Executed in 1905.

\$3,000 - 5,000

192

FRANK COBURN (1862-1938)

Still Life - Ceramics and Oranges
signed 'Frank Coburn' (lower right)
oil on canvas
30 x 24in

\$5,000 - 7,000

Provenance

Private collection, Southern California.

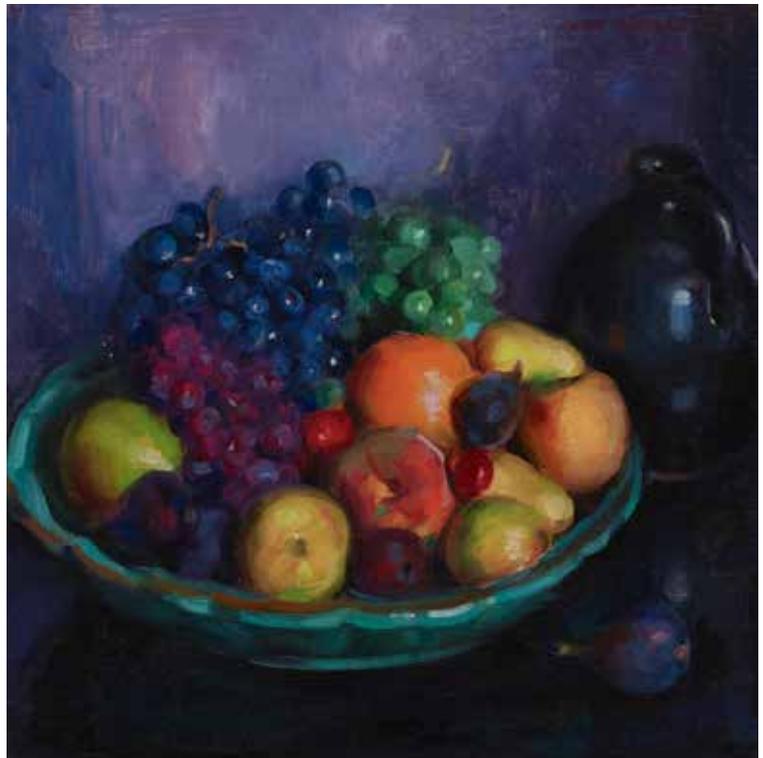


193

JOHN HUBBARD RICH (1876-1954)

A Bowl of Fruit on a Table
signed and dated 'John Hubbard Rich 1919' (upper
right)
oil on canvas
20 x 20in
Painted in 1919.

\$5,000 - 7,000





194

JESSIE ARMS BOTKE (1883-1971)

A Garden by the Sea

signed 'Jessie Arms Botke' (lower right) and titled on a partial label (on the reverse)

oil on canvas

24 x 20in

\$10,000 - 15,000



195

WALTER UFER (1876-1936)

Portrait of Mrs. Walter Wardrop

signed 'W. Ufer' (lower right)

oil on canvas

47 x 37in

Painted in 1918.

\$30,000 - 50,000

Provenance

Private collection, San Francisco, California.

Mrs. Walter Wardrop (Harriet Sullivan Wardrop) was born in Chicago in 1872 to Irish immigrants. In 1895 she married Walter Wardrop, who began his career in the bicycle industry and eventually became a publisher and authority on commercial vehicles in the early days of motoring. After her husband's death in 1925, Mrs. Wardrop moved to California and settled in Santa Monica. She died in 1951 and is buried in Colma, California.

This painting is the second portrait of Mrs. Wardrop by Ufer and was completed in 1918, for a fee of \$250. The first portrait of Mrs. Wardrop was done two years earlier and was shown at the 1916 Exhibition of the Palette & Chisel Club at the Art Institute of Chicago.



196

EDGAR PAYNE (1883-1947)

Boats in a Harbor
signed 'Edgar Payne' (lower right)
gouache and pencil on paper
18 x 22in

\$6,000 - 8,000

Provenance

Private collection, Henderson, Nevada.



197

EDGAR PAYNE (1883-1947)

Calm Sea and Full Sails (a group of two)
each signed 'Edgar Payne' (lower right) and titled
(on the reverse)
each gouache on paper
Calm 8 x 9in; Sails 7 x 7in

\$3,000 - 5,000

Provenance

Private collection, Henderson, Nevada.





198

FRANK WILLIAM CUPRIEN (1871-1948)

End of a Perfect Day

signed 'F.W. Cuprien -' (lower right), signed with the artist's device and titled (on the reverse)

oil on canvas

24 x 32in

\$20,000 - 30,000

Provenance

Private collection, Laguna Niguel, California.



199

WALTER FARNDON (1876-1964)

Boats in a Cove

signed 'Walter Farndon N.A.' (lower right)

oil on canvas

35 x 42in

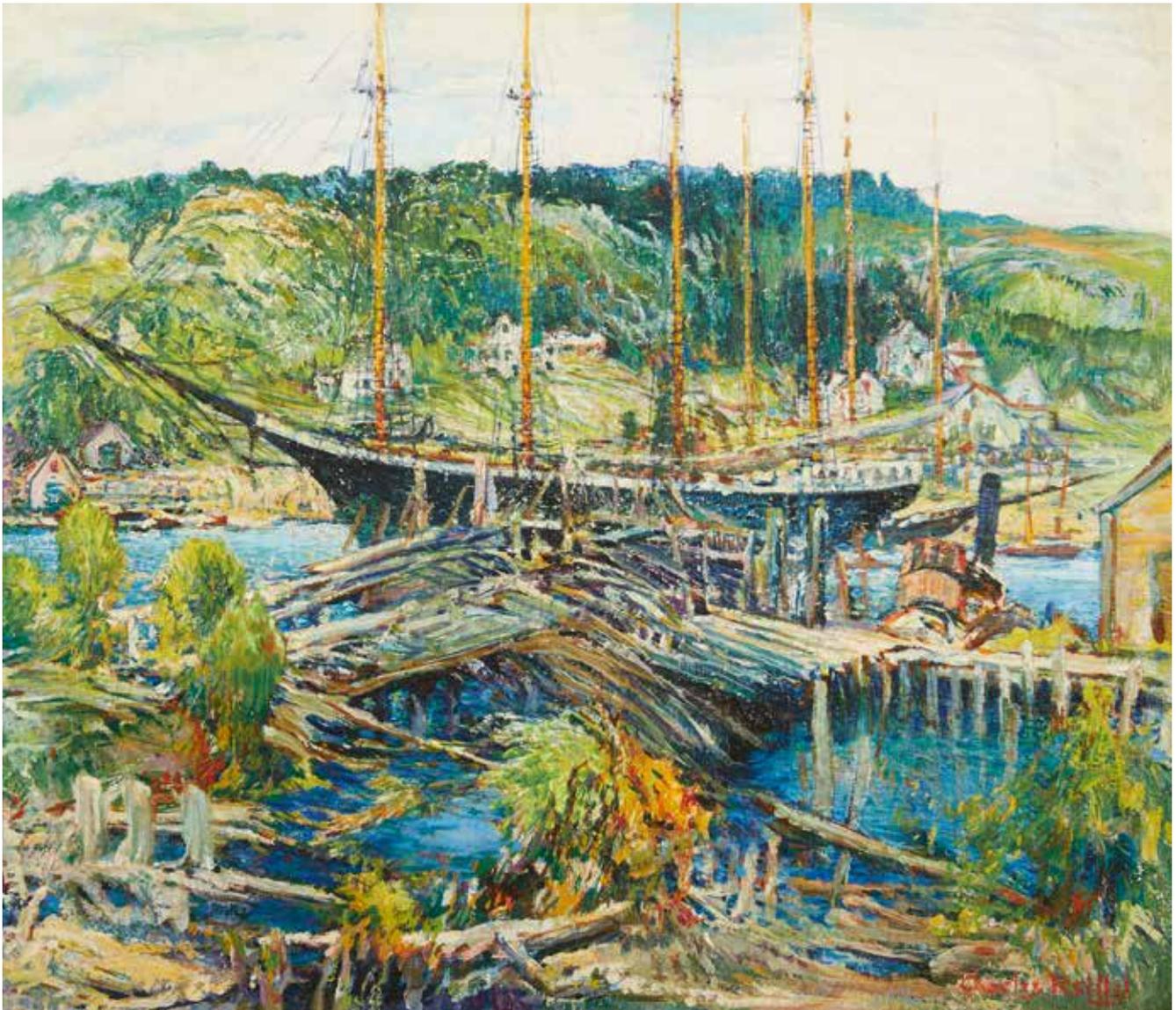
\$20,000 - 30,000

Provenance

Estate of Herbert Coope, Douglaston, Long Island, New York.

Ann Coope, Oakland, California, by family descent from the above.

Thence to the present owner.



200

CHARLES REIFFEL (1862-1942)

The Four Master

signed 'Charles Reiffel' (lower right), signed again and titled (on the reverse)

oil on board

24 x 28in

\$20,000 - 30,000

Provenance

Private collection, Fairfield, Connecticut.



201

MARION KAVANAGH WACHTEL (1870-1954)

Street Life in Taxco, Mexico
signed 'Marion Kavanagh Wachtel' (lower right)
oil on canvas affixed to board
16 x 20in

\$5,000 - 7,000

Provenance

Private collection, Northern California.



202

DONNA SCHUSTER (1883-1953)

Tending the Garden
signed 'Donna Schuster' (lower left)
oil on canvas
17 1/4 x 17 1/4in

\$4,000 - 6,000

Provenance

with George Stern Fine Art, West Hollywood,
California.
Private collection, Southern California.



203

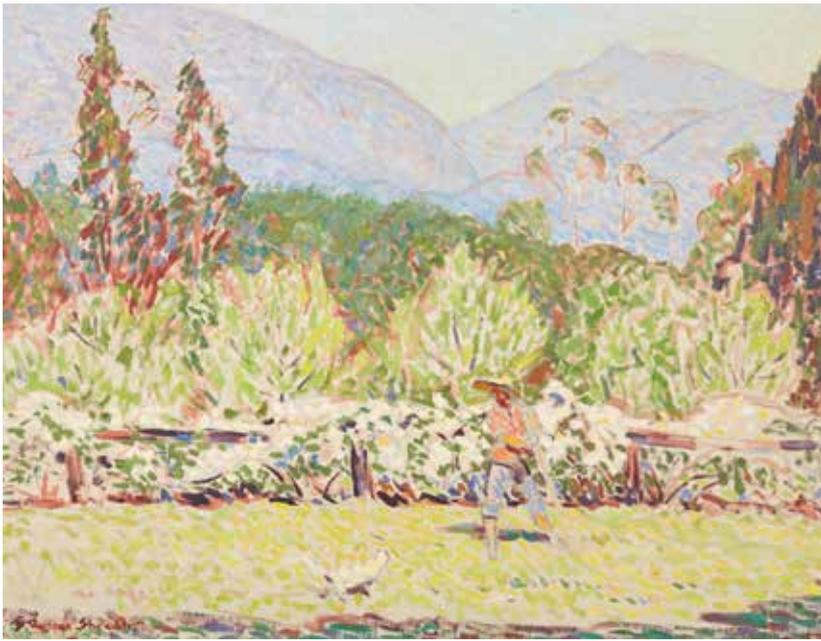
JOSEPH RAPHAEL (1869-1950)

Summer Linkebeek
signed 'Joe Raphael.' (lower left)
oil on canvas
26 3/4 x 31 1/2in

\$20,000 - 40,000

Provenance

Sale, Butterfields, San Francisco, American and European Paintings,
June 9, 1983, lot 2487.
Property from the Collection of Nicole and William M. Keck II.



204

EDWIN ROSCOE SHRADER (1878-1960)

View from Studio Window
signed 'E. Roscoe Shrader' (lower left) and titled (on
the stretcher bar)
oil on canvas
28 x 36in

\$7,000 - 10,000

Provenance

Private collection, Southern California.

Exhibited

Laguna Beach, Laguna Art Museum, *E. Roscoe
Shrader*, October 31, 2010 - January 23, 2011.



205

MARION KAVANAGH WACHTEL (1870-1954)

Sycamores near the San Gabriel Mountains
signed 'Marion Kavanagh Wachtel' (lower left)
watercolor on paper
20 x 29 1/2in

\$8,000 - 12,000



206

MAURICE BRAUN (1877-1941)

Stream Through the Wooded Glade

signed 'Maurice Braun' (lower right)

oil on canvas

20 x 24in

\$12,000 - 16,000

The remnants of a label from Stendahl Galleries, Los Angeles, California is affixed to the reverse.



207

DAVID CHAPPLE (BORN 1947)

Santa Barbara Back Country
signed 'David Chapple' (lower left) and titled (on the reverse)

oil on canvas affixed to board

30 x 40in

\$5,000 - 7,000



208

BENJAMIN CHAMBERS BROWN (1865-1942)

Near Elsinore- Dark Canyon

signed 'Benjamin C. Brown' (lower right) and titled
(on the reverse)

oil on canvasboard

12 x 15 3/4in

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.



209

WILLIAM WENDT (1865-1946)

A California Landscape

signed and dated 'William Wendt 1937' (lower left)

oil on canvas

30 x 40in

Painted in 1937.

\$20,000 - 40,000

Provenance

Sale, Butterfield's, San Francisco, American Pictures Including Paintings, Photographs and European and American Prints, January 21, 1981, lot 252 (as 'San Diego Valley').

Property from the Collection of Nicole and William M. Keck II.

Literature

J.A. Walker, *Documents on the Life and Art of William Wendt, California's Painter Laureate of the Paysage moralisé*, Big Pine, 1992, p. 182, no. 581 (as 'San Diego Valley').



210
PAUL GRIMM (1891-1974)
Colorful Dunes
signed 'Paul Grimm' (lower left)
oil on board
28 x 36in

\$5,000 - 7,000



211
PAUL GRIMM (1891-1974)
Smoke Trees and San Jacinto
signed 'PAUL GRIMM' (lower right), signed again
and titled (on the reverse)
oil on canvasboard
20 x 24in

\$4,000 - 6,000



212

MAURICE BRAUN (1877-1941)

Sunlit Hills

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

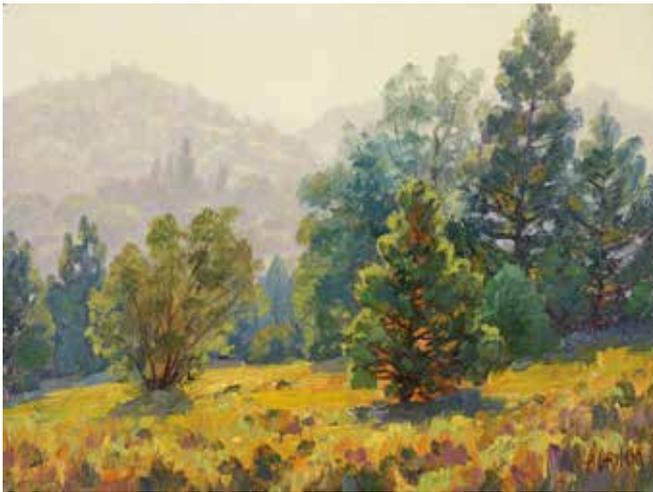
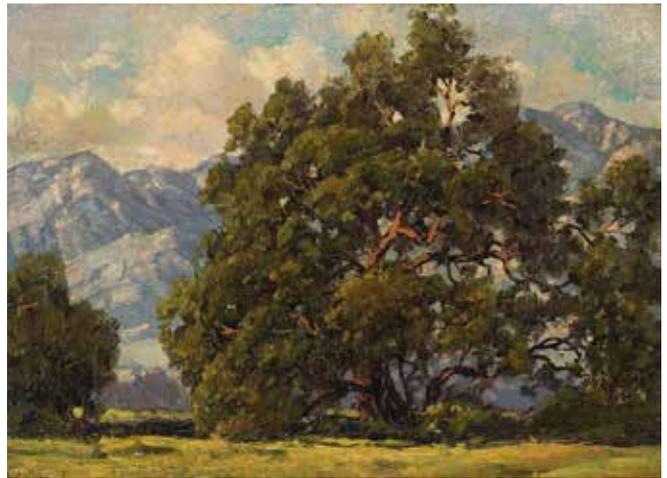
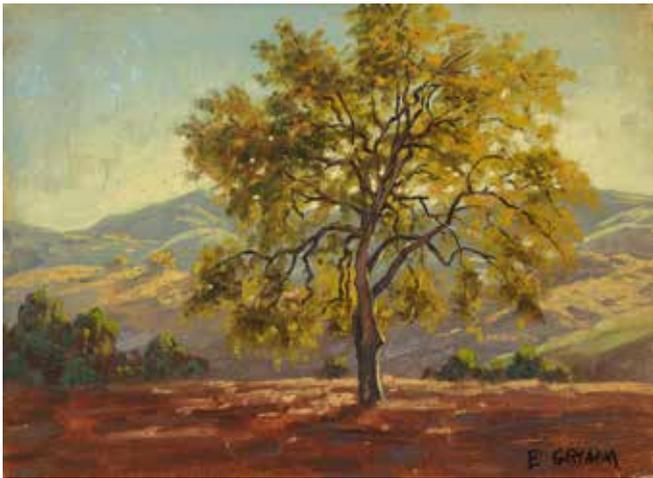
oil on canvas

16 x 20in

\$10,000 - 15,000

Provenance

Private collection, Los Angeles, California.



213

PAUL GRIMM (1891-1974)

Landscapes with Sycamores, Eucalyptus, Pines, and Oaks (a group of four)

three signed 'P. Grimm' (lower right); one signed 'Paul Grimm' (lower left)

oil on artist board

each 9 x 12in

unframed

\$4,000 - 6,000

214

PAUL GRIMM (1891-1974)

Sunny Eucalyptus
signed 'PAUL GRIMM' (lower right), signed again
and titled (on the reverse)
oil on canvas
24 x 30in

\$4,000 - 6,000



215

CLARENCE HINKLE (1880-1960)

Still Life with Cactus
signed 'Hinkle' (lower right)
oil on canvas
24 x 20in

\$3,000 - 5,000

Provenance

Private collection, Southern California.





216

ALSON SKINNER CLARK (1876-1949)

Death Valley

signed 'Alson Clark' (lower left) and titled on the

artist's label (affixed to the stretcher bar)

oil on canvas

30 x 32in

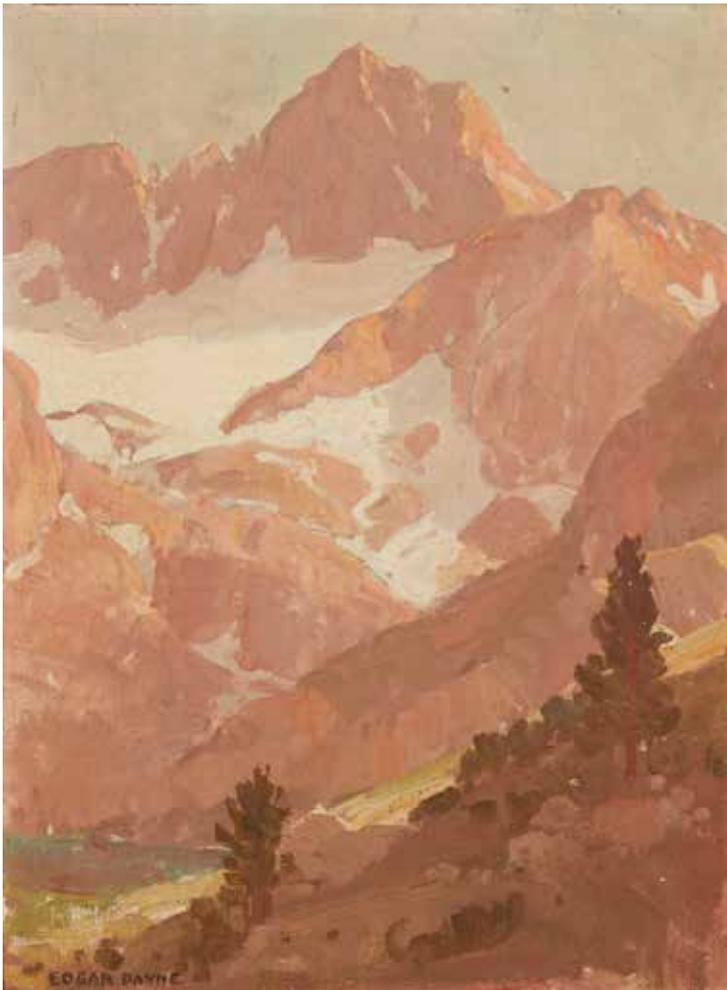
\$5,000 - 7,000

Provenance

Private collection, Southern California.

Exhibited

Pasadena, Pasadena Art Institute, *Fourth Annual Exhibition of California Artists*, n.d.



217

EDGAR PAYNE (1883-1947)

Glaciers and Mountains in the Sierras

signed 'Edgar Payne' (lower left)

oil on canvas affixed to board

16 x 12in

\$4,000 - 6,000

Provenance

Private collection, Northern California.



218

HENRIETTA SHORE (1880-1963)

Floral Still Life

signed 'H. Shore' (lower left)

oil on board

12 x 16in

\$20,000 - 30,000

Provenance

with William Karges Fine Art, Los Angeles, California.

with Spencer Jon Helfen Fine Arts, Beverly Hills, California.

The Estate of Michael Johnson, Fallbrook, California.



219
REX BRANDT (1914-2000)
Summer at Balboa
signed and titled 'Rex Brandt' (lower left)
watercolor and pencil on paper
13 x 19in

\$8,000 - 12,000



220
FILASTRO MOTTOLA (1915-2008)
A Good Day to Read
signed 'Mottola' (lower left) and signed (on the reverse)
oil on board
10 x 12in

\$4,000 - 6,000

Provenance
Estate of the artist.

Literature
David O'Hoy, *The Art and Life of Fil Mottola*, Dana Point, 2015, p. 77, illustrated.

221

REX BRANDT (1914-2000)

Two Mile Mud Pie (Cajalco Dike)
inscribed and signed 'Fortune Magazine Original
Rex Brandt' (lower center)
watercolor on paper
13 x 19 1/2in

\$7,000 - 10,000

Literature

Fortune Magazine, "The \$220,000,000 Metropolitan
Aqueduct," April 1937, vol. 15, no. 4, pp. 91-94.

The present work is one of a seven commissioned
illustrations for an article in *Fortune Magazine*
published April 1937 on the construction of the
Colorado River Aqueduct (1932 to 1941). The
Aqueduct is significant for being was one of the
biggest public works projects in the country during
the Depression, and one of the longest water-
conveyance facilities in the world. It was built to
pump water from the Colorado River 'through, over,
and across mountains and desert in a 242-mile-long
march to the coastal plain of Southern California.'¹



222

FRANK HARMON MYERS (1899-1956)

Ranch, Santa Fe
signed 'Myers' (lower right), signed again, titled, and
inscribed in the artist's hand (on the reverse)
oil on canvasboard
20 x 30in
Painted in 1932-1933.

\$5,000 - 7,000

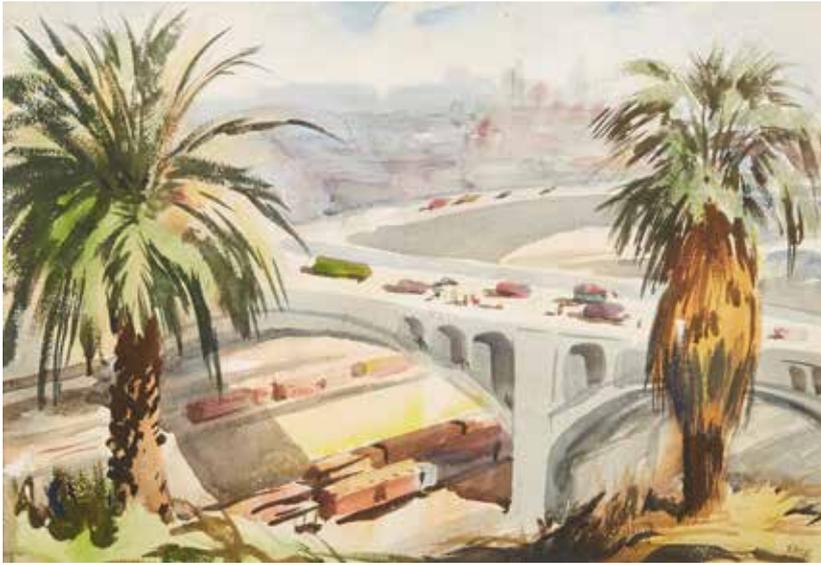
Provenance

The artist.
The Olivers' Art Store, Monterey, California.

Exhibited

(probably) Closson's Art Gallery, Cincinnati, Ohio,
1933.
Monterey Peninsula College, Spring 1961.
Rosicrucian Museum, San Jose, California, Spring
1962.
Museum of New Mexico, Santa Fe, New Mexico,
October 1962.
University of New Mexico, Albuquerque, New
Mexico, November 1962.
Ferguson Art Gallery, La Jolla, California, 1963.
Frank Myers's Retrospective, Closson's Art Gallery,
Cincinnati, Ohio, Spring 1972.





223

CHARLES KECK (1875-1951)

Pasadena Freeway Bridge
signed 'Keck' (lower right)
watercolor on paper
15 x 23in
Painted circa 1940.

\$4,000 - 6,000

Literature

California Art Gallery, *Charles F. Keck, Paintings from the 1940s and 1950s*, Los Angeles, Fine Arts Printing, 2005, cover illustration.



224

CHARLES KECK (1875-1951)

Full Service
signed 'Keck' (lower right)
watercolor on paper
15 x 23in
Painted circa 1940.

\$4,000 - 6,000

Exhibited

Long Beach, Long Beach Museum of Art, *California Seen: Landscapes of a Changing California, 1930-1970*, September 26, 2008 - April 5, 2009.

Literature

California Art Gallery, *Charles F. Keck, Paintings from the 1940s and 1950s*, Los Angeles, Fine Arts Printing, 2005, p. 7, illustrated.



227

JADE FON (1911-1983)

The Other Side of the Tracks
signed 'Jade Fon' (lower right)
watercolor on paper
15 x 22in

\$7,000 - 9,000

Exhibited

Pasadena, Pasadena Museum of California Art,
California Style Watercolors 1930-1970, April 3 -
August 28, 2005.
Orange, Hilbert Museum, *Bay Area Scene Paintings*,
October 27, 2018 - April 27, 2019.



228

BEN MESSICK (1901-1981)

Street Preacher
estate blindstamp (lower right)
pencil, colored pencil and white highlight on paper
32 x 35in

\$4,000 - 6,000

Provenance

Estate of the artist.
The Eclectic Framer, Redlands, California.
The Estate of Michael Johnson, Fallbrook, California.

229

EDGAR PAYNE (1883-1947)

Navajos on Horseback
signed 'Edgar Payne' (lower left)
watercolor and pencil on paper
8 x 10 1/2in

\$4,000 - 6,000

Provenance

Private collection, Henderson, Nevada.



230

EDGAR PAYNE (1883-1947)

Canyon de Chelly
signed 'Edgar Payne' (lower right) and titled on the
artist's label (on the reverse)
charcoal and graphite on paper
13 3/4 x 16 1/2in

\$4,000 - 6,000

Provenance

Private collection, Southern California.





231

LAVERNE NELSON BLACK (1887-1938)

Indian Rider

signed 'LaVerne Nelson Black' (lower right)

oil on paper

10 x 8in

\$6,000 - 8,000

Provenance

with Gerald P. Peters, Santa Fe, New Mexico.

with Nedra Matteucci Gallery, Santa Fe, New Mexico.

Private collection, Southern California.



232

OSCAR EDMUND BERNINGHAUS (1874-1952)

Tesuque Village Indian, New Mexico

signed and inscribed 'Berninghaus Tesuque Village N.M. Indian' (lower right), inscribed faintly

'Herrera Tesuque' (lower center)

watercolor, colored pencil and pastel on paper

15 1/2 x 9 1/2in

\$5,000 - 7,000

Provenance

Barney Goldberg, Los Angeles, California.

Biltmore Galleries, Los Angeles, California.

Private collection, Southern California.

Two gallery labels on the reverse title this work as C. Herrera-Tesuque, N.M.

233

JAMES SWINNERTON (1875-1974)

Corner of Batakan (Indian) Ruins
signed 'Swinerton -' (lower left) and titled (on the
reverse)
oil on canvas affixed to board
20 x 20in

\$4,000 - 6,000

Provenance

Property from the Tigner and Gibson Collection,
Palm Springs, California.



234

CONRAD BUFF (1886-1975)

Sunrise in New Mexico
estate stamped 'Conrad Buff' (lower right) and
stamped and signed by Mary Elizabeth Buff (on the
reverse)
oil on board
24 x 32in

\$4,000 - 6,000

Provenance

Estate of the artist.
Private collection, Southern California.





235

EDITH ANNE HAMLIN (1902-1992)

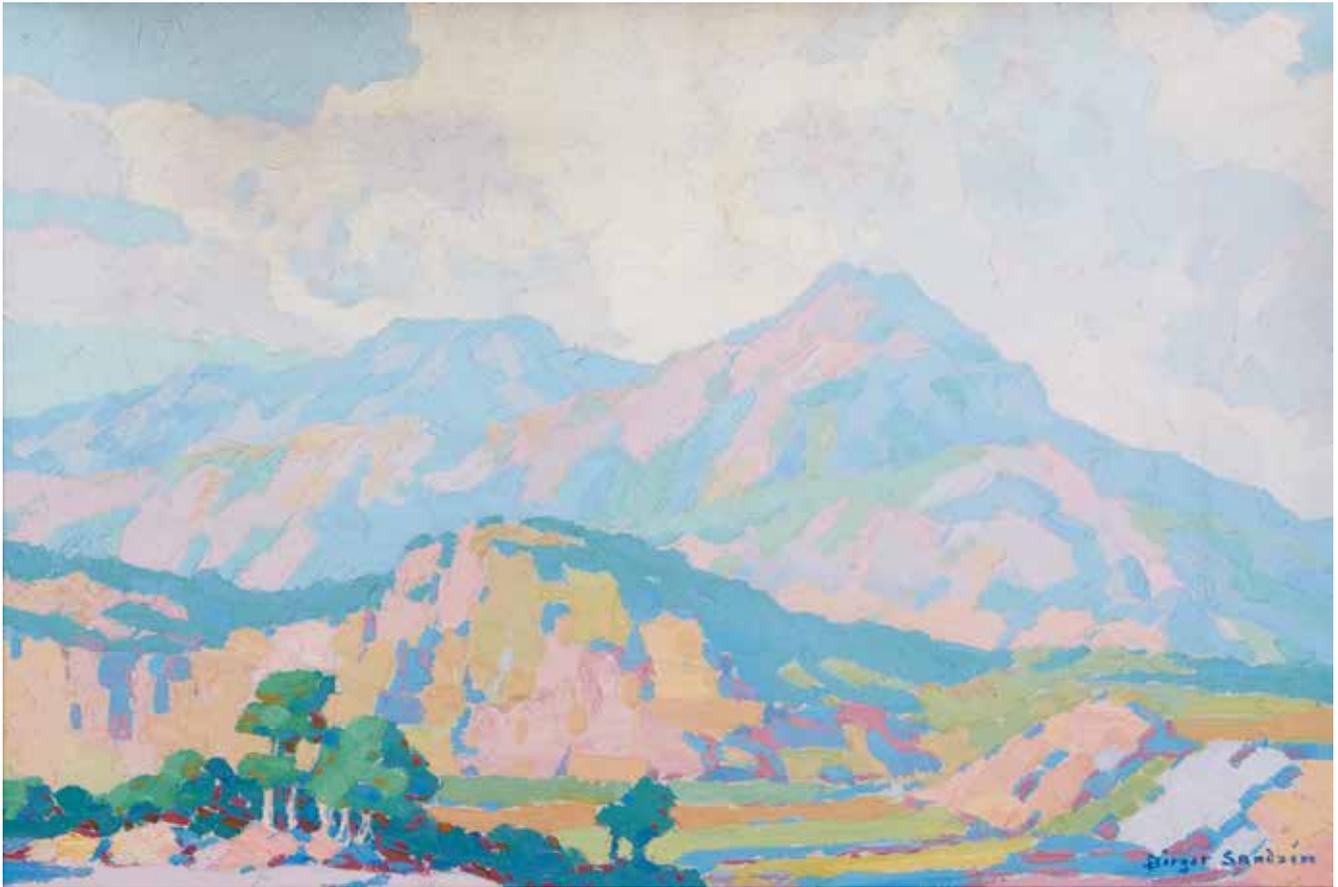
Mesas - Southwest

signed 'Edith Hamlin' (lower left) and titled (on the reverse)

oil on canvas

25 x 48in

\$15,000 - 25,000



236

BIRGER SANDZÉN (1871-1954)

Colorado Foothills

signed 'Birger Sandzén' (lower right)

oil on canvas

12 x 18in

\$20,000 - 30,000



237

CARL CLEMENS MORITZ RUNGIUS (1869-1959)

Lake O'Hara, Yoho National Park, British Columbia
signed 'CRungius' (lower right), signed again and
titled in the artist's hand (on the stretcher bar)
oil on canvas
16 x 20in

\$5,000 - 7,000

Provenance

Property from a prominent Maryland collection.

Although Carl Rungius called New York his home, he built a home in the Canadian Rockies in 1922 and spent most of his summers painting the surrounding area. Nicknamed the "The Paintbox", Theodore Roosevelt became a great admirer and collector of his work. Rungius became synonymous with wildlife art and art of the Canadian Rockies.



238

FRED GRAYSON SAYRE (1879-1939)

Prospector with Pack Mules
signed 'F. Grayson Sayre' (lower right)
oil on canvas
24 x 30in

\$4,000 - 6,000

Provenance

Private collection, Southern California.

239

PORFIRIO SALINAS (1910-1973)

Landscape with Texas Bluebonnets
signed 'Porfirio Salinas' (lower left)
oil on canvas
12 x 16in

\$6,000 - 8,000

Provenance

Private collection, Texas.



240

WILLIAM A. SLAUGHTER (1923-2003)

Bluebonnets in the Texas Hill Country
signed 'W.A. Slaughter' (lower right)
oil on canvas
24 x 36in

\$4,000 - 6,000

Provenance

Private collection, Southern California.





241

CHARLES PARTRIDGE ADAMS (1858-1942)

The Maroon Bells (We went from the mountains westward)

signed 'Charles Partridge Adams' (lower left)

oil on canvas

40 x 60in

\$25,000 - 35,000

Provenance

Private collection, Massachusetts.

Exhibited

Universal Exposition, Saint Louis, 1904, group 9, no. 2 (as 'San Juan Mountains in the Autumn').

Literature

Official Catalogue of Exhibitors, Universal Exposition, Louisiana Purchase Exposition Company, St. Louis, 1904, p. 23 (as 'San Juan Mountains in the Autumn').



242

WILSON HURLEY (1924-2008)

Thunderstorm Building in the Sandias

signed 'Wilson Hurley' (lower left)

oil on canvas affixed to honeycomb fiberglass

48 x 48in

Painted in 1998.

\$25,000 - 35,000

Provenance

Fenn Galleries, Ltd., Santa Fe, New Mexico.

Private collection, Carmel, California and Houston, Texas.

We wish to thank Rosalyn Hurley, author of the forthcoming monograph on the artist and archivist for the Wilson Hurley online catalogue raisonné, for her kind assistance with cataloging the lot. The work is recorded as no. 98-01 in the Wilson Hurley online catalogue raisonné.

243

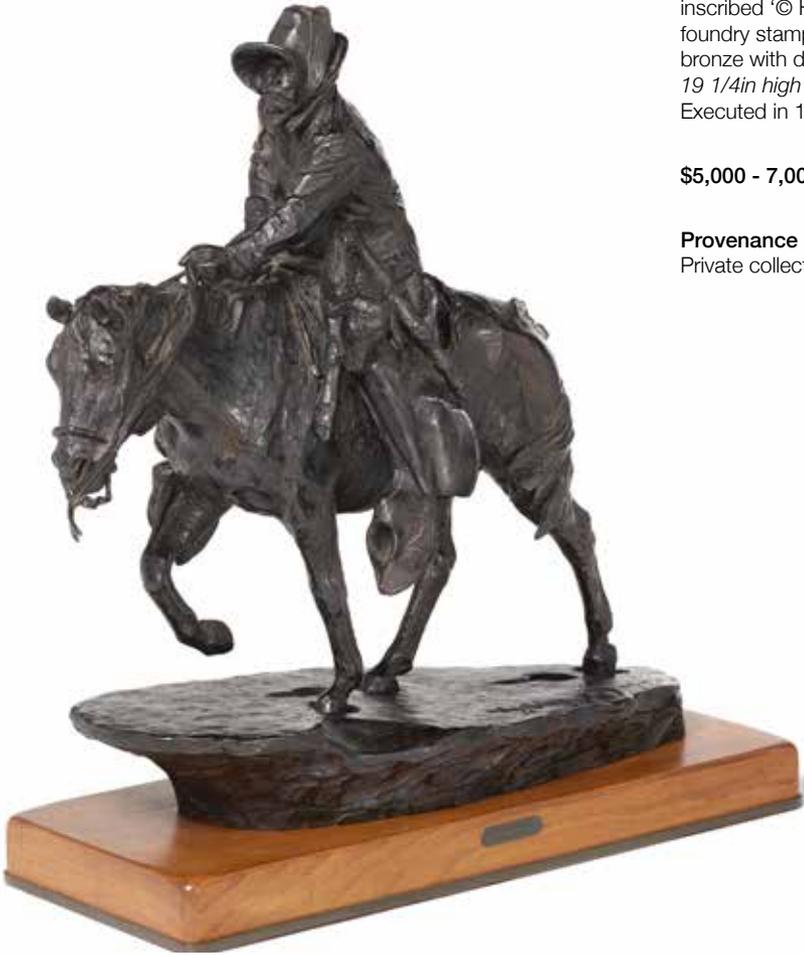
HARRY JACKSON (1924-2011)

Safe and Sound
inscribed '© Harry Jackson 1982 SAS 46' along with thumb print and
foundry stamp 'WFS ITALIA' (lower right base)
bronze with dark brown patina on a wooden base
19 1/4in high
Executed in 1982.

\$5,000 - 7,000

Provenance

Private collection, Los Angeles, California.



244

ALEXANDER PHIMISTER PROCTOR (1862-1950)

Pony Express
inscribed '© A. PHIMISTER PROCTOR SC' (lower center)
bronze with dark brown patina
17in diameter

\$4,000 - 6,000

Provenance

Private collection.

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



245

JAMES EARLE FRASER (1876-1953)

Theodore Roosevelt as a Rough Rider
inscribed 'Fraser / Copyright 1910' with foundry
mark 'ROMAN BRONZE WORKS N-Y.'
(along the base)
bronze with brown patina
9 1/2in high

\$5,000 - 7,000

Provenance

Private collection, Connecticut.
Steve Newman Fine Arts, Stamford, Connecticut.
Graham Gallery, New York, New York,
Private collection, New Jersey, acquired from above.

In 1906 Fraser received a commission for a marble bust of Theodore Roosevelt as a Rough Rider, to be displayed in the US Senate. But the Senate required a formal portrait that would "harmonize with the others in the chamber". Fraser passed on the project, but a few years later he found the opportunity to depict Roosevelt as a Rough Rider, for a memorial on San Juan Hill at Santiago de Cuba. This sculpture was copyrighted in 1910, but was sold in two sizes to the public in the 1920s.



246

COWBOY ARTISTS OF AMERICA

Complete collection of limited edition Cowboy Artists of America annual exhibition catalogues published by the Northland Press, 1971-2000. 30 volumes, each one of 100 or one of 150 copies, signed by the artists involved, most with slip cases. With 37 additional softcover Cowboy Artists of America annual exhibition catalogues, 1966-2000.

\$3,000 - 5,000





247

LLOYD SEXTON, JR. (1912-1990)

Shoreline with Coconuts (Puako)

signed 'L. Sexton' (lower right)

oil on canvas

16 x 26in

\$6,000 - 8,000

Provenance

Private collection, Miami, Florida.

Private collection, Georgia.

The title of this painting comes from a handwritten letter by the artist, dated October 11, 1975.

According to the artist, this scene was painted from the beach at Puako. Puako is on the northwest side of the big island of Hawaii. A copy of the letter accompanies the lot.



248

EMIL JEAN KOSA, JR. (1903-1968)

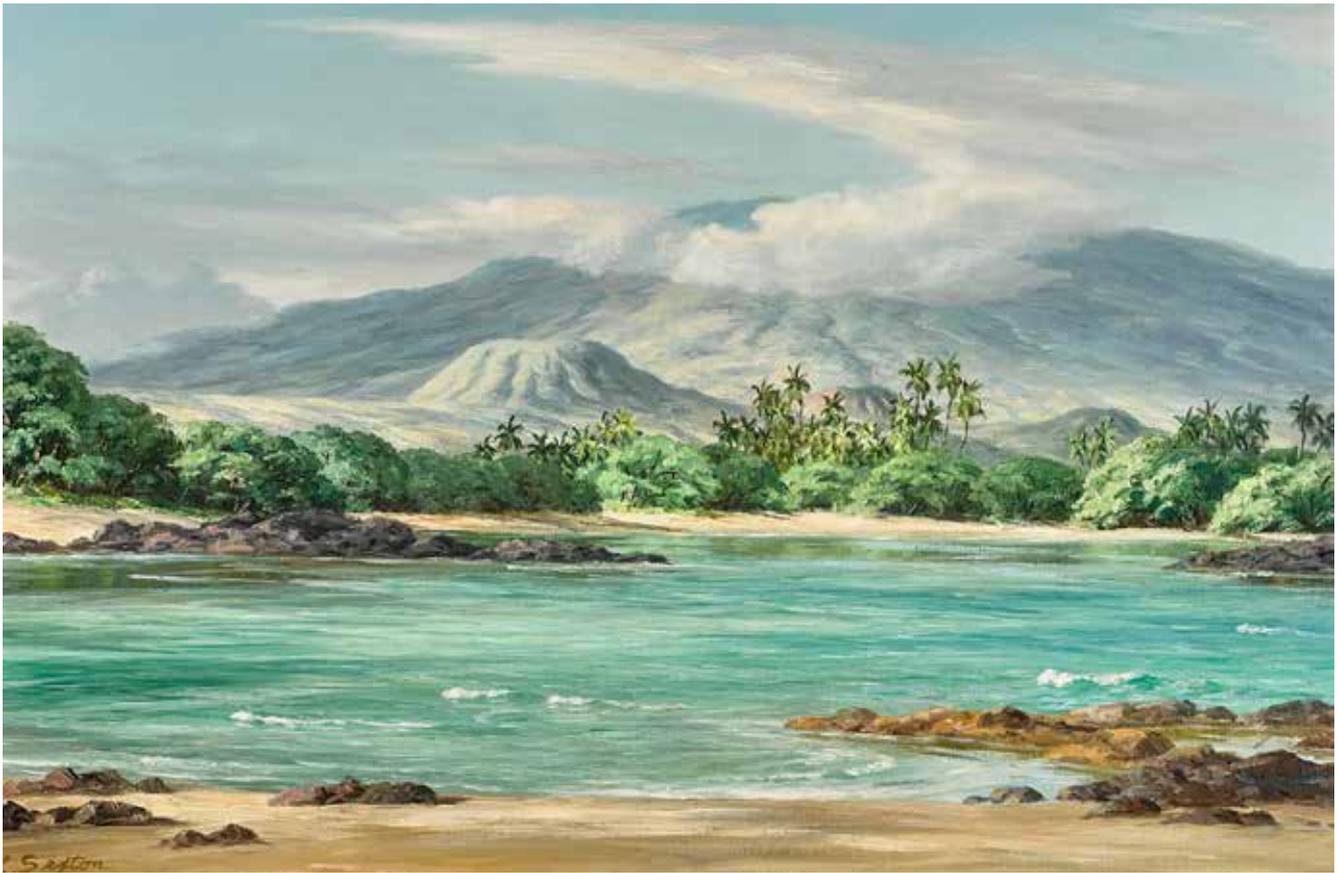
House in Puako, Hawaii

signed 'Emil Kosa' (lower right)

watercolor on paper

22 x 30in

\$5,000 - 7,000



249

LLOYD SEXTON, JR. (1912-1990)

Showing the Mountain (Hualālai)

signed 'L. Sexton' (lower left)

oil on canvas

16 x 24in

\$10,000 - 15,000

Provenance

Private collection, Miami, Florida.

Private collection, Georgia.

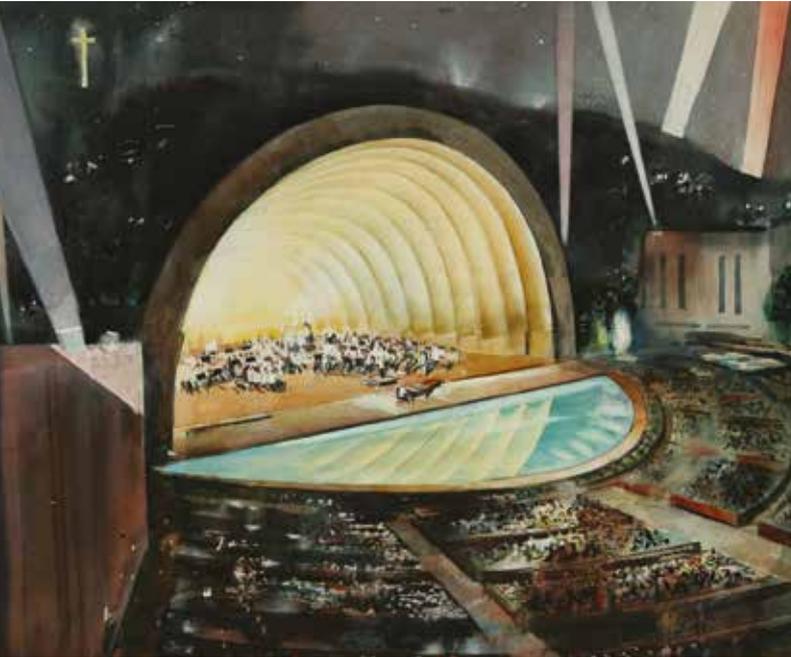
The title of this painting comes from a handwritten letter by the artist, dated October 11, 1975. According to the artist, this scene was painted from the beach at Puako, looking towards Hualālai volcano. Puako is on the northwest side of the big island of Hawaii. A copy of the letter accompanies the lot.

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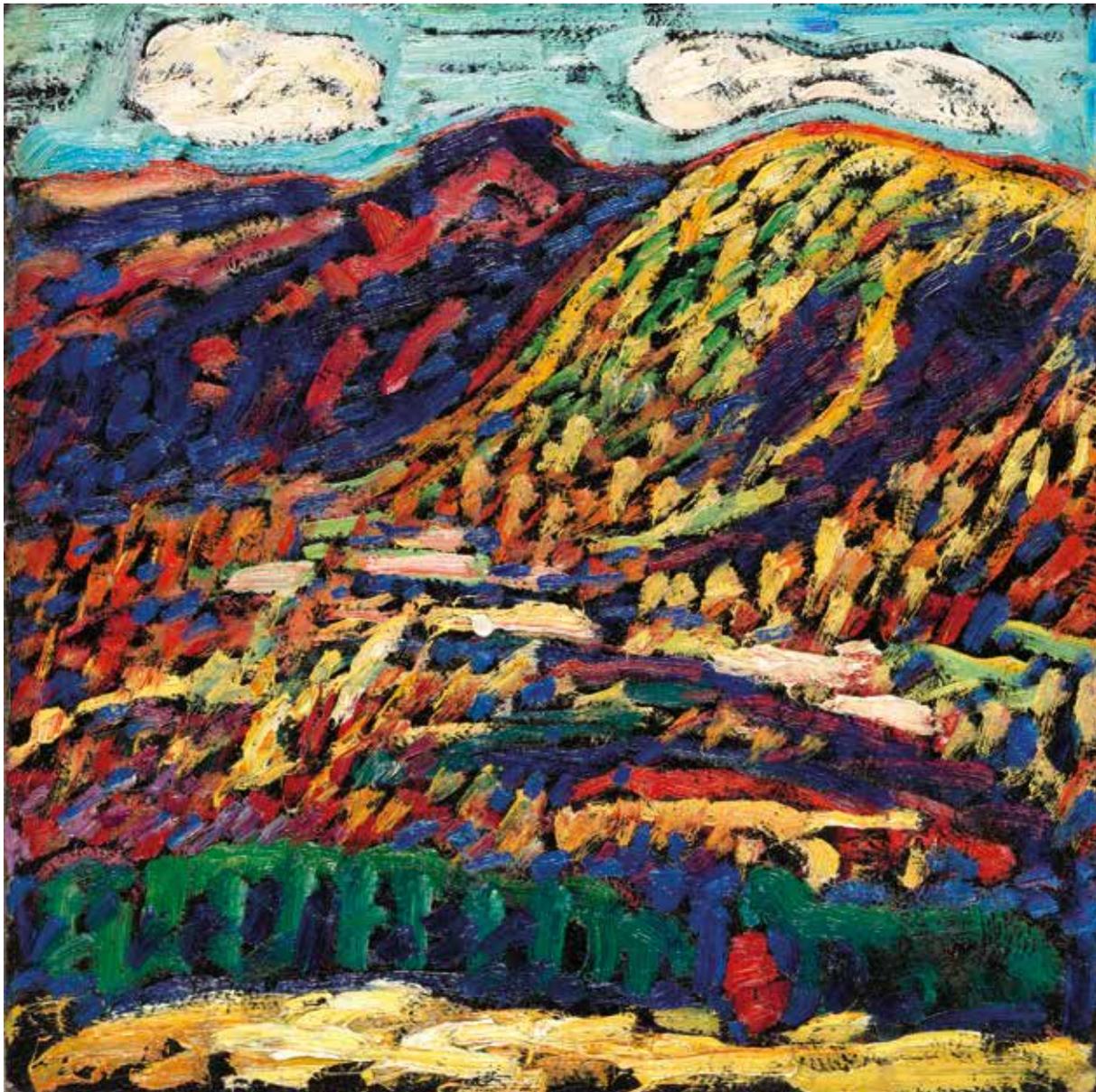
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November 15 – 18

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Property from The Museum of Modern Art, New York,
Sold to Benefit the Acquisitions Fund

MARSDEN HARTLEY (1877-1943)

Birch Grove, Autumn, 1910

oil on board, 12 1/8 x 12 1/8 in (30.6 x 30.6cm)

\$300,000 - 500,000

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AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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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 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% 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 Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/25298 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

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

Shipping & Removal

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

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

Simultaneous sale property collection notice:

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

Auction Results

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

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

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

If successful

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

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

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



Sale title: California and Western Art		Sale date: November 25, 2019,6pm	
Sale no. 25298		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

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

Bonhams Specialist Departments

19th Century Paintings

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

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