

A painting of a mountain landscape. The scene is dominated by rugged, rocky mountains in shades of blue, brown, and white. A large, light-colored area, possibly a snowfield or a dry lake bed, is visible in the middle ground. In the foreground, a calm lake reflects the sky, with several evergreen trees framing the view. The overall style is impressionistic, with visible brushstrokes and a rich color palette.

Bonhams

California Art

Los Angeles | August 3, 2021







California Art

Los Angeles | Tuesday August 3, 2021 at 1pm

BONHAMS

7601 W. Sunset Boulevard
Los Angeles CA 90046

601 California St #150,
San Francisco, CA 94108
bonhams.com

SALE NUMBER

26858
Lots 1 - 138

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

CATALOG: \$45

ILLUSTRATIONS

Front cover: Lot 55
Inside front cover: Lot 136
Opposite title page: Lot 57
Opposite specialist page: Lot 52
Inside back cover: Lot 5
Back cover: Lot 20

PREVIEW

SAN FRANCISCO

Friday July 23, 12 to 5pm
Saturday July 24, 12 to 5pm
Sunday July 25, 12 to 5pm

LOS ANGELES

Friday July 30, 10 to 5pm
Saturday July 31, 12 to 5pm
Sunday August 1, 12 to 5pm
Monday August 2, 10 to 5pm

INQUIRIES

Los Angeles

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

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

Katherine Halligan
Specialist, Western Art
+1 (323) 436 5474
katherine.halligan@bonhams.com

Sergio Torres
Administrator, Fine Arts
sergio.torres@bonhams.com

Julia Calaway
Administrator, Fine Arts
julia.calaway@bonhams.com

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

Photography
Tom Fajemisin

BIDS

Bid online/APP

Register to bid online by visiting
www.bonhams.com/26858



**Bid through the
app. Download now
for android and iOS**

Alternatively, contact our Client
Services department at:
bids.us@bonhams.com
+1 (323) 850 7500

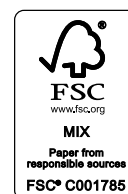
IMPORTANT NOTICES

Please note that all customers,
irrespective of any previous activity
with Bonhams, are required to have
proof of identity when submitting bids.
Failure to do this may result in your bid
not being processed.

For absentee and telephone bids
we require a completed Bidder
Registration Form in advance of the
sale. The form can be found at the
back of every catalogue and on our
website at www.bonhams.com
and should be returned by email to
the specialist department or to the
Client Services department at bids.us@bonhams.com. Please note we
cannot guarantee bids within 24 hours
of the sale.

PROPERTY COLLECTION NOTICE

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





MADE IN JAPAN

Specialists

Los Angeles

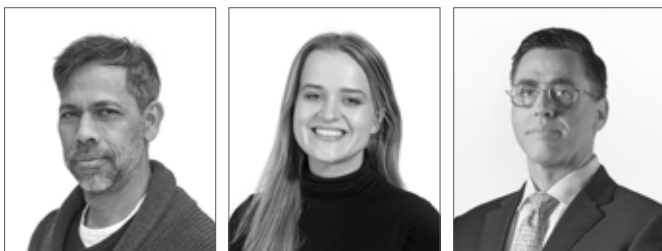


Scot Levitt
Vice President, Director
California and Western Art

Kathy Wong
Specialist
California and Western Art

Katherine Halligan
Specialist
California and Western Art

San Francisco



Sergio Torres
Administrator
Fine Arts

Julia Calaway
Administrator
Fine Arts

Aaron Bastian
Director
California and Western Art

New York



Morgan Martin
Specialist
New York

Aaron Anderson
Specialist
New York



1

FRANCIS JOHN MCCOMAS (1875-1938)

City by the Sea

signed and dated 'FMcComas 98' (lower left) and

titled on labels (on the backing)

gouache, watercolor and graphite on paper

10 1/2 x 16 1/2in

framed 19 1/4 x 25in

Painted in 1898.

\$4,000 - 6,000

Provenance

Vickery, Atkins & Torrey, San Francisco, California.

Trotter Galleries, Pacific Grove, California.

Private collection, California.

1



2

PERCY GRAY (1869-1952)

Trees in a Clearing

signed and dated 'Percy Gray 1930' (lower right)

watercolor on paper

11 1/4 x 15in

framed 15 x 19in

Painted in 1930.

\$4,000 - 6,000

Provenance

Private collection, Los Altos, California.

2



3

JOSEPH LEE (1827-1880)

Alameda Shore, alternatively titled, *Bird Point, Alameda*
signed 'Joseph Lee' (lower right) and titled on labels (on the backing)
oil on canvas
26 5/8 x 47 3/4in
framed 32 x 52in
Painted circa 1868.

\$10,000 - 15,000

Provenance

M.H. De Young Memorial Museum, San Francisco, California, gift of the M. H. de Young Endowment Fund, 1945.
Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco.

Exhibited

Jacksonville, Florida, Cummer Gallery of Art, *American Paintings of Ports and Harbors, 1774-1968* [traveling exhibition] February 4 - March 16, 1969; Norfolk, Virginia, Norfolk Museum of Arts and Sciences, April 5 - May 11, 1969.
San Francisco, California Historical Society, n.d.

This scene depicts Alameda Terminal, also known as Alameda Wharf, which was a railroad station and ferry wharf at the intersection of present-day Pacific Avenue and Main Street in Alameda. It briefly provided ferry service to San Francisco. It was built in 1864 and was operated by the San Francisco and Alameda Railroad. In 1869, it served as the original west coast terminus of the U.S. First Transcontinental Railroad until the opening of Oakland Pier two months later. The western terminus was inaugurated September 6, 1869, when the first Western Pacific through-train from Sacramento reached the shores of San Francisco Bay at Alameda Terminal, thus completing the first transcontinental railroad to the Pacific coast.



4

THOMAS HILL (1829-1908)

The Muir Glacier (Alaska)

signed 'T. Hill.' (lower right) and titled in a later hand (on the backing)
oil on card mounted to board

16 x 22in

framed 25 x 31in

Painted prior to 1888.

\$30,000 - 50,000

Provenance

Property from a Massachusetts Family.

Literature

John Muir, ed., *Picturesque California: the Rocky Mountains and the Pacific slope; California, Oregon, Nevada, Washington, Alaska, Montana, Idaho, Arizona, Colorado, Utah, Wyoming, etc.*, Vol. 5, New York: J. Dewing Pub. Co., 1888, no. XLIX, p. 192, illustrated.

The present work depicts the Muir Glacier, discovered by the naturalist and explorer John Muir. In the early 1870s, Muir pioneered the scientific study of glaciers — glaciology — in California's Eastern Sierras. During a five year period, he discovered 65 'living glaciers' in the Sierras. His hypothesis — that the Sierra Nevada mountain range was carved by glacial movement — is now widely accepted, but in his day, it was derided by geologists in favor of fault movement.

Muir first visited Alaska's Glacier Bay in 1879 to test his hypothesis on glacial movement. He explored this rugged terrain with the help of Tlingit guides. His observations on glacial formations not only contributed to the scientific literature but also captured the public imagination. His travelogue was first published as a serial in the San Francisco Bulletin, and later as a book, *Travels in Alaska*, after his death.

In *Picturesque California*, Muir described Glacier Bay as the 'iciest portion of the Alaskan Alps.'¹ Containing five great glaciers, Muir Glacier is its largest 'at the head of a fiord with lofty, massive granite walls...When first observed at a distance of eight or ten miles, the ice-wall appears as an abrupt, sharply defined barrier about fifty feet high, stretching across from side to side of the fiord, a distance of several miles. Its height above the water is probably three or four hundred feet, but far from the greater portion is below the water and terminal moraine. If the water and the rock-detritus of the bottom were drained and cleared away, this magnificent wall of pale blue ice would probably be found to be not less than a thousand feet in height. Though in general views it seems massive and regular in form, it is by no means smooth. Deep rifts and hollows alternate with broad, plain bastions, while it is roughened along the top with innumerable spires and pyramids, and sharp jagged blades leaning and toppling; and when the slanting sunbeams are pouring through the midst of all this angular cut-glass of ice, the effect is a perfect glory of rainbow colors.'²

¹ John Muir, ed., *Picturesque California: the Rocky Mountains and the Pacific slope; California, Oregon, Nevada, Washington, Alaska, Montana, Idaho, Arizona, Colorado, Utah, Wyoming, etc.*, Vol. 5, New York: J. Dewing Pub. Co., 1888, p. 217.

² Ibid.



5

THOMAS HILL (1829-1908)

Fisherman along the Merced River, Yosemite Valley

signed and dated 'T. Hill. 1895' (lower right)

oil on canvas

31 x 40in

framed 37 x 47in

Painted in 1895.

\$60,000 - 80,000

Provenance

Montgomery Gallery, San Francisco, California.

Private collection, Minnesota.



6

6

HENRY CHAPMAN FORD (1828-1894)

A View Through the Trees

signed and dated 'H.C. Ford 1876' (lower right)

oil on canvas

30 x 50in

framed 42 x 61in

Painted in 1876.

\$6,000 - 8,000

Provenance

Private collection, Sonoma, California.



7

7

CHARLES CHRISTIAN NAHL (1818-1878)

Visit to Grandpa

signed, inscribed and dated 'Charles Nahl Brooklyn near New York [sic] 1850. (lower left)

oil on canvas

30 x 25 1/4in

framed 47 x 38 1/2in

Painted in 1850.

\$3,000 - 5,000

Provenance

John Bell Graham, Brooklyn, New York, 1850.

J. H. Bell, New York, 1853.

Brooklyn Museum, 1898.

Mrs. George Heiser.

The Fine Arts Museums of San Francisco, purchased from the above by Henry Knapp Skelding Williams (1859-1944) for the Mildred Anna William Collection, 1942.

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

Exhibited

Sacramento, Oakland and San Diego, *Charles Christian Nahl: Artist of the Gold Rush, 1818-1878*, July 10 - August 29, 1976, September 14 - October 31, 1976, and November 20, 1976 - January 2, 1977, no. 9.

Literature

M.L. Stevens, *Charles Christian Nahl: Artist of the Gold Rush, 1818-1878*, Sacramento, E.B. Crocker Art Gallery, 1976, pp. 29, 110.

The present work is significant as it is believed to be the first genre painting Charles Christian Nahl completed after moving to America. The painting 'demonstrates the finish prized by the [German] academic school.' Over time, work from his American period shows the influence of his Paris training with a lighter palette.



8

THOMAS HILL (1829-1908)

Vernal Falls with Half Dome
signed and dated 'T. Hill 1884' (lower left)

oil on canvas

30 x 20in

framed 37 x 27in

Painted in 1884.

\$12,000 - 18,000



9

ARTHUR FRANK MATHEWS (1860-1945)

Sea Centaur and Mermaid

unsigned

oil on canvas

22 x 26in

framed 31 x 35in

\$6,000 - 8,000

Provenance

Arthur and Lucia Mathews, San Francisco, California.

Harold Joseph Wagner (executor of the Arthur Mathews estate),
San Francisco, California.

The Estate of Michael di Cosola, San Francisco, California.

Private collection, San Francisco, California, by descent from
the above.

According to scholar Harvey L. Jones, Arthur F. Mathews' most inventive compositions involve the sea. Indeed, *Sea Centaur and Mermaid* combines two of his most prized motifs: a stunning, coastal seascape and mythological allegory.

His nascent interest in allegory most likely formed through exposure to Symbolist art during his studies in Paris in the 1880s. He discovered the art of the French Symbolist painter and muralist Puvis de Chavannes (1824-1898) and Swiss Symbolist painter Arnold Böcklin (1827-1901), both of whom cast a lasting influence on Mathews' work.

Mathews' mythologies were primarily imaginary, with the specific event or tale remaining vague or unknown. *Sea Centaur and Mermaid* depicts a sea-centaur, also called a Triton in Greek mythology, who bears the torso of a man, the body of a bull, and the tail of a fish. While Tritons are usually depicted as gentle, the present work displays a triton exhibiting the virile, savage, and lascivious attributes of a centaur, embodying his role as a demigod of the sea.



10

ARTHUR FRANK MATHEWS (1860-1945)

Study of a Lady in Ochre Seated with Green Dress

signed 'Arthur F. Mathews' (lower right)

oil on canvas

32 x 26in

framed 38 x 32in

Painted *circa* 1890.

\$10,000 - 15,000

Provenance

Arthur and Lucia Mathews, San Francisco, California.

Harold Joseph Wagner (executor of the Arthur Mathews estate), San Francisco, California.

The Estate of Michael di Cosola, San Francisco, California.

Private collection, San Francisco, California, by descent from the above.



11

11

CHARLES DORMON ROBINSON (1847-1933)

A View of Mt. Diablo
signed 'CD Robinson' (lower left), inscribed 'Mt.
Diablo' (on the reverse)
oil on board
5 5/8 x 8 1/4in
framed 9 x 11 3/8in

\$2,000 - 3,000

Provenance

Property of Dr. and Mrs. Arnold Werschky, Colorado.



12

12

WILLIAM KEITH (1838-1911)

Mountain Peak, Thought to be Mt. Shasta
signed 'W. Keith' (lower left)
oil on canvas
20 x 28in
framed 26 7/8 x 34 3/4in

\$2,000 - 4,000

Provenance

Flury and Company, Seattle, Washington, 1986.
Property from the Estate of George R. Bobbitt Jr.,
San Francisco, California.

13

NORTON BUSH (1834-1894)

Tropical Scene

signed with initials and dated 'N.C.B. 1877'

(lower left)

oil on canvas

10 x 16in

framed 15 x 21in

Painted in 1877.

\$3,000 - 5,000

Provenance

Worstman Rowe Galleries, San Francisco, California.

Private collection, San Francisco, California.

Exhibited

Oakland, The Oakland Museum, n.d.



13

14

NORTON BUSH (1834-1894)

Mountain Landscape with Church

signed 'NBush' (lower left)

oil on canvas

10 x 14in

framed 15 1/2 x 19 1/2in

\$2,000 - 4,000

Provenance

The North Point Gallery, San Francisco, California.

Private collection, San Francisco, California.



14



15

15

FRANCIS AUGUSTUS TODHUNTER (1884-1963)

Ignacio Ranch

signed 'Francis Todhunter' (lower right) and titled on the artist's label (on the reverse)

oil on canvas

24 x 30in

unframed

\$3,000 - 5,000

Provenance

Estate of the artist.

Sale, Butterfield & Butterfield, San Francisco and Los Angeles, California Paintings, October 4, 1992, lot 53.



16

16

BERTHA STRINGER LEE (1869-1937)

Rhododendrons, Golden Gate Park

signed 'Bertha Stringer Lee' (lower right)

oil on board

36 x 32in

framed 41 x 37in

\$3,000 - 5,000

Provenance

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.



17

PERCY GRAY (1869-1952)

Eucalyptus Trees With Distant Waters

signed and dated 'Percy Gray 1926' (lower right)

watercolor on paper

16 x 19 3/4in

framed 23 x 27in

Painted in 1926.

\$10,000 - 15,000

Provenance

Private collection, Los Altos, California.



18

18

WILLIAM FRANKLIN JACKSON (1850-1936)

Poppy Field near Sacramento

signed 'W.F. Jackson' (lower right) and titled (on the reverse)

oil on board

9 x 12in

framed 15 x 18in

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.



19

19

CLARK HOBART (1868-1948)

Spring Clouds, Contra Costa County

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

oil on canvas

20 x 24in

framed 25 x 29in

\$3,000 - 5,000

Provenance

From the Estate of Ethel Morentz, Northern California.

The Collection of Margaret Jonsson Rogers

Margaret Jonsson Rogers was born in Dallas to Margaret Fonde and Texas Instruments Founder and Dallas Mayor J. Erik Jonsson. Following in her parents' footsteps, she went on to become a civic leader in her own right.

In the 1960s Margaret raised her three children with her husband George Volk Charlton and during this time she was a civic catalyst and generous philanthropist, supporting numerous nonprofit and political organizations. Margaret was the first woman to serve on a national US bank board and she also served on the Center for Strategic and International Studies Board in Washington, D.C. Margaret further supported both the National Gallery of Art and Dallas Museum of Art through her board participation. She was a leader in education, helping to found two K-12 schools in the Dallas region and serving as the Chairman of the Investment Committee on SMU's Board of Trustees. Organizations such as UCLA Comprehensive Cancer Center, UT Southwestern Medical School, and Charlton Methodist Hospital all benefited from Margaret's dedication.

As a young girl, Margaret was an accomplished ice skater who trained for two years with future US Olympic Team skaters and coaches in Colorado Springs. She also developed a talent for drawing and her experienced artistic eye led her to curate her own significant collection of California Impressionist, American, and Contemporary fine art. Margaret collected beautiful things throughout her life as she discovered them in her world travels and through her relationships with other collectors.

Bonhams is honored to offer a selection of works from Margaret's collection (lots 20–30) which reflect the most scenic of California landscapes and beyond.



GUY ROSE (1867-1925)*Foggy Morning, Veules (Normandy Coast)*signed 'Guy Rose' (lower left) and titled on a period label
(on the reverse)

oil on canvas

23 x 28 1/4in

framed 32 1/4 x 36 1/2in

Painted circa 1909.

\$200,000 - 300,000**Provenance**

Guy Chaffee Earl III and Paula Tye (née Turner) Earl, Newport Beach, California.

Guy Granville Earl and Virginia Alison (née Benvenuto) Earl, Murrieta, California, gift from the above.

Edenhurst Gallery, Palm Desert, California, 2007.

The Collection of Margaret Jonsson Rogers, Carmel, California and Dallas, Texas.

LiteratureE. Stendahl, Stendahl Art Galleries, *Guy Rose, Memorial Exhibition*, Los Angeles, 1926, No. 22, p. 55, illustrated.

The noted Los Angeles art critic Antony Anderson wrote a fitting introduction for the Stendahl Galleries 1922 exhibition catalog *Guy Rose, A biographical sketch and appreciation, Paintings of France and America*. In it he writes: 'It is good for the disquieted soul to meet a painter who is an artist by every instinct in this nature, who is a thoroughly trained craftsman in his work, and who is modern without wild vagaries. A frank disciple of Monet and his school – in fact, he has lived and worked in Giverny, the home of Monet – Guy Rose shows in his canvases the tonic influence of these sincere students of plein-air. Like them, he paints the out-of-doors, its colors broken into beauty by brooding sunlight, caressing airs, and moving winds. Needless to say that he paints much in the "high key", which is the key of nature'.¹

Working in France in the first two early decades of the 20th century, Guy Rose seems spiritually closer to 19th century American artists such as George Inness, Alexander Wyant and Homer Dodge Martin for whom the painting functioned as a mediating device between nature and a near-pantheistic perception of nature. These artists, themselves influenced by the French Barbizon painters, hoped to wrest from earth and sky an eloquent grandeur in sufficient quantity to invest their own canvases with life-enriching experience. The attitude toward nature – poetic, humble and subservient – lay beneath the carefully crafted visions of Guy Rose.²

Foggy Morning, Veules is a good example of this attention to nature's sublime subtleties. Painted along the coast of northern France, Guy Rose takes a potentially colorless and featureless morning fog and brings out all the colors and life that are hidden within the shoreline. *Foggy Morning, Veules* depicts a simple juxtaposition of sea and shore and dense atmosphere with an overall muted tone. With an almost abstract eye, Rose manages to create more with less, much like James McNeill Whistler was able to accomplish a few years earlier.

¹ A. Anderson, *Guy Rose*, Los Angeles, Stendahl Art Galleries, 1922, p. 9.

² W. South, W.H. Gerdtts, J. Stern, *Guy Rose: American Impressionist*, Irvine, The Irvine Museum, 1995, p. 50.



21

NO LOT

22

WILLIAM WENDT (1865-1946)

Spring Time

signed and dated 'WILLIAM WENDT. 1923.' (lower right) and titled (on the stretcher bar)

oil on canvas

25 x 30in

framed 32 x 37in

Painted in 1923.

\$40,000 - 60,000

Provenance

Stendahl Art Galleries, Los Angeles, California.

The Collection of Margaret Jonsson Rogers, Carmel, California and Dallas, Texas.

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. 188, no. 656.

William Wendt's adoption of an impressionistic style can be dated to 1896-97 when he and his close friend George Garnder Symons were painting together on the Malibu Rancho near Los Angeles. Both men were in the avant-garde of American painters at the time in that they were open to the Impressionist style that had begun in France in the mid-19th century. As it turns out, Southern California was to be a perfect location for translating the bright colors, atmospheric conditions, and shimmering light that were characteristic of the Impressionist style.

Before 1915, Wendt worked with rather tentative, feathery brushstrokes, but thereafter he developed a bold, self-confident and unique style which one critic termed masculine impressionism. It melded impressionism with a distinctly modernist flair. He produced landscapes with a distinct broader, bold brush. His clouds could be compared to white boulders. Eugen Neuhaus wrote of Wendt: He sings of spring in its rich greens and more often of the *joyful quality of summer in typical tawny browns*, in decorative broad terms.

Spring Time was painted in 1923, at the height Wendt's career. His characteristic greens and browns are fused into a zig zag effect through the center of the canvas as the viewer's eye is brought deep into the distance. The oak trees are balanced to and fro as the hills roll away from the painter's vantage point, the moon rising in the sky – a distinctly California landscape.

William Wendt, now considered a giant among American Artists, is often referred to as *The Dean of Southern California*. He painted exactly what he saw in nature with warm colors and outstanding effects of light and shadow. The tranquility, strength and sense of well-being of his work appealed to a wide audience. It had a sober sort of poetry about it, one critic wrote "like in fine, familiar hymns".





23

ANNA ALTHEA HILLS (1882-1930)

Troubled Waters, Monterey

signed 'A.A. Hills' (lower right), signed again, titled, and dated 'Feb. 1920' (on the reverse)

oil on board

14 x 17 3/4in

framed 21 x 25in

Painted in 1920.

\$12,000 - 16,000

Provenance

William A. Karges Fine Art, Carmel, California.

The Collection of Margaret Jonsson Rogers, Carmel, California and Dallas, Texas.



24

MARION KAVANAGH WACHTEL (1876-1954)

Sycamores

signed 'Marion Kavanagh Wachtel' (lower left)

oil on canvas

27 3/4 x 35 1/2in

framed 38 1/4 x 46 1/4in

\$30,000 - 50,000

Provenance

The Collection of Margaret Jonsson Rogers, Carmel, California and
Dallas, Texas.



25

MAURICE BRAUN (1877-1941)

Early Winter

signed 'Maurice Braun' (lower right)

oil on canvas

20 x 24in

framed 28 x 32in

\$10,000 - 15,000

Provenance

The Collection of Margaret Jonsson Rogers, Carmel, California and
Dallas, Texas.



26

EDWIN DEAKIN (1838-1923)

Vernal Falls

signed and dated 'Edwin Deakin 1874' (lower left)

oil on canvas

50 x 40in

framed 66 3/4 x 57in

Painted in 1874.

\$30,000 - 50,000

Provenance

Zaplin Lampert Gallery, Santa Fe, New Mexico.

William A. Karges Fine Art, Carmel, California.

The Collection of Margaret Jonsson Rogers, Carmel, California and
Dallas, Texas.



27

ROSS DICKINSON (1903-1977)

Fleischmann Polo Field (Santa Barbara)

signed 'Ross Dickinson' (lower right)

oil on canvas

24 x 36in

framed 34 x 47in

\$8,000 - 12,000

Provenance

The artist.

Norm and Mary Ann Dickinson, son and daughter-in-law of the artist,
by descent.

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

The Collection of Margaret Jonsson Rogers, Carmel, California and
Dallas, Texas

Exhibited

Springville, Utah, Springville Museum of Art, *Ross Dickinson,*
Retrospective, August 1 - 31, 1993.

Literature

D.E. Solon, Ross Dickinson: *The Early Works*, Carmel, William A.
Karges Fine Art, 1993, fig. 33, p. 40, illustrated.



28

SI CHEN YUAN (1911-1974)

Carmel Highlands

signed 'WELLINGTON S.C. YUAN' (lower left), titled on a label (on the reverse)

oil on canvas affixed to Masonite

26 1/2 x 64 1/4in

framed 27 3/4 x 65 5/8in

\$30,000 - 50,000

Provenance

Mr. and Mrs. William F. and Janet Schmied, Pebble Beach, California.
Trotter Galleries, Carmel, California.

The Collection of Margaret Jonsson Rogers, Carmel, California and
Dallas, Texas.

Exhibited

Carmel, S. C. Yuan: 1911 - 1974, Carmel Art Association, August 4 -
September 6, 1994.

Literature

D. Crispo, W. Georgis, H. Kono, D. Johnson, S. Wildschut, S. C. Yuan:
1911 - 1974, Carmel, Carmel Art Association, 1994, p. 178, pl. 68.



29

29

DENNIS M. DOHENY (BORN 1956)

Carmel Beach
signed and dated 'Dennis M. Doheny 1998'
(lower right)
oil on board
16 x 20in
framed 20 x 24in
Painted in 1998.

\$7,000 - 10,000

Provenance

William A. Karges Fine Art, Carmel, California.
The Collection of Margaret Jonsson Rogers, Carmel,
California and Dallas, Texas.



30

30

JEANETTE MAXFIELD LEWIS (1894-1982)

Water Carriers
signed 'J.M. Lewis' (lower right) and titled on the
artist's label (on the reverse)
oil on canvasboard
16 x 20in
framed 24 x 27 3/4in

\$3,000 - 5,000

Provenance

Trotter Galleries, Pacific Grove, California.
The Collection of Margaret Jonsson Rogers, Carmel,
California and Dallas, Texas.

Exhibited

(Probably) San Francisco, California, M.H. de Young
Memorial Museum, *Jeannette Maxfield Lewis*, circa
1949.

31

LILLIE MAY NICHOLSON (1884-1964)

Oak Trees, Pacific Grove

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

oil on board

12 x 16in

framed 14 1/2 x 18 1/2in

\$2,000 - 3,000

Provenance

Private estate, Pacific Grove, California.

Trotter Galleries, Pacific Grove, California, 1984.

Sale, Butterfield & Butterfield, San Francisco and Los Angeles, Selected California Paintings, February 17 - 18, 1988, lot 4328.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.

This work was examined by Dr. Walter Nelson-Rees on October 28, 1984, and assigned catalogue number 411.



31

32

LILLIE MAY NICHOLSON (1884-1964)

Monterey Bay from Under the Oak

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

oil on board

12 x 16in

framed 14 1/8 x 18in

\$2,000 - 4,000

Provenance

Private estate, Pacific Grove, California.

Trotter Galleries, Pacific Grove, California, 1984.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.

This work was examined by Dr. Walter Nelson-Rees on July 28, 1984, and assigned catalogue number 412.



32

33

ARMIN HANSEN (1886-1957)

On an Iceland Fishing Boat

signed 'A.C. Hansen' (lower right)

oil on board

15 3/4 x 19 1/2in

framed 23 x 27in

Painted *prior to* 1915.

\$70,000 - 90,000

Provenance

Sale, Butterfield & Butterfield, San Francisco and Los Angeles, California Paintings, February 12, 1992, lot 465.

Private collection, Southern California.

Exhibited

Los Angeles, Los Angeles Museum of History, Science and Art, *Paintings by Armin C. Hansen*, May 15 - 31, 1915, no. 13.

San Francisco, Helgesen Galleries, *Paintings by Armin C. Hansen*, October - November 1915.

New York, City Club of New York, *Landscapes and Marines by Lester Boronda and Armin Hansen*, December 7 - 22, 1915.

Oakland, Oakland Art Gallery, *Exhibition of Paintings by Armin C. Hansen*, January - March 1917.

Monterey, Monterey Museum of Art, *In and Out of California: Travels of American Impressionists*, June 15 - September 1, 2002.

Laguna Beach, Laguna Art Museum, *In and Out of California: Travels of American Impressionists*, November 2, 2002 - March 9, 2003.

Pasadena, Sacramento, and Monterey, *Armin Hansen: The Artful Voyage*, traveling exhibition, Pasadena Museum of California Art, January 25 - May 31, 2015; Crocker Art Museum, June 28 - October 11, 2015; Monterey Museum of Art, October 29, 2015 - March 7, 2016.

Literature

New York Tribune, 'Random Impressions of Art in Current Exhibitions,' December 19, 1915, section III-IV, p. 3.

F.N. Levy, ed., 'Museums and Societies; Grouped by States, New York,' *American Art Annual*, Vol. XIII, Washington, D.C., The American Federation of Arts, p. 188.

S. A. Shields, *Armin Hansen: The Artful Voyage*, Pasadena Museum of California Art, 2015, pp. 84, 86, 90, 231, 233, illustrated.

A sketch for a river scene with boat and storm clouds is on the reverse.





34

ARMIN HANSEN (1886-1957)

End of the Day

signed 'ARMIN HANSEN A.N.A.' (lower right)

oil on canvas laid to board

18 x 22in

framed 28 x 31in

\$40,000 - 60,000

Provenance

Collection of Penny Perlmutter, San Francisco, California, 1991.

Private collection, Kentucky and Florida.



35

FRANZ ARTHUR BISCHOFF (1864-1929)

Trees Along The Carmel Coast

signed 'F.A. Bischoff (lower left)

oil on canvas

22 x 30in

framed 30 x 38in

\$25,000 - 35,000



36
SI CHEN YUAN (1911-1974)
A Glimpse of the Carmel Coast
signed 'S.C. Yuan' (lower right)
oil on board
5 7/8 x 9in
framed 10 x 13in

\$2,000 - 3,000

36



37
SI CHEN YUAN (1911-1974)
The Silent Bay
signed 'S.C. Yuan' (lower right) and titled on a paper
label (on the reverse)
oil on board
5 7/8 x 9in
framed 10 x 13in

\$2,000 - 3,000

37



38

ARMIN HANSEN (1886-1957)

Springtime (Monterey Farmhouse)

signed 'ARMIN HANSEN A.N.A.' (lower left) and formerly signed and titled (on the original, previous frame)

oil on canvas affixed to board

15 3/4 x 19 1/2in

framed 24 x 28in

\$30,000 - 50,000

Provenance

Collection of the artist.

Thomas A. McGlynn, Pebble Beach, California, gift from the above.

Thence by family descent.

Exhibited

Carmel, California, Carmel Art Association, *Our First Five National Academicians*, August 3 - September 5, 1989, no. 91.

Pasadena, Sacramento, Monterey, California, *Armin Hansen: The Artful Voyage* [traveling exhibition], Pasadena Museum of California Art, January 25 - May 31, 2015; Crocker Art Museum, June 28 - October 11, 2015; Monterey Museum of Art, October 29 - March 7, 2016..

Literature

Carmel Art Association, *Our First Five National Academicians*, 1989, pl. 91, illustrated.

S.A. Shields, *Armin Hansen: The Artful Voyage*, Portland, Pomegranate Communications, Inc., 2015, p. 80, illustrated.



39

39

WILLIAM POSEY SILVA (1859-1948)

The Bridge in the Garden of Dreams

signed 'William P. Silva' (lower right), signed again, titled and dated
'1924' (on the reverse)

oil on canvas affixed to board

20 x 24in

framed 25 x 30in

Painted in 1924.

\$10,000 - 15,000

Provenance

Private collection, Portland, Oregon.



40

40

PERCY GRAY (1869-1952)

Clouds Gathering

signed and dated 'Percy Gray 1917' (lower left)

watercolor on paper

15 1/2 x 11 1/2in

framed 24 x 20in

Painted in 1917.

\$8,000 - 12,000

Exhibited

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

Irvine, The Irvine Museum, *Mastering the Medium: Works on Paper*, June 19 - September 19, 2013.



41

41

CHARLES ROLLO PETERS (1862-1928)

Nocturne, Casa Ortega

signed 'Charles Rollo Peters' (lower left)

oil on canvas

16 x 24in

framed 23 3/4 x 31 3/4in

\$8,000 - 12,000

Provenance

Private collection, Southern California.

Sale, Bonhams & Butterfields, San Francisco and Los Angeles, California and American Paintings and Sculpture, December 10, 2003, lot 6172.

Private collection, Los Angeles, California.

Sale, Bonhams & Butterfields, California and American Paintings and Sculpture, August 7, 2006, lot 1155.

The Diane and Sam Stewart Collection, from the above.



42

42

CHARLES ROLLO PETERS (1862-1928)

Adobe in Moonlight

signed 'Charles Rollo Peters' (lower right)

oil on burlap

17 1/2 x 23 1/2in

framed 24 x 32in

\$4,000 - 6,000



43

ARMIN HANSEN (1886-1957)

October Evening

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

oil on board

15 3/4 x 19 1/2in

Framed 24 x 27in

Painted prior to 1922.

\$15,000 - 25,000

Provenance

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

Exhibited

Monterey, Monterey Peninsula Industries and Arts Exposition,
September 1922.

San Francisco, Beaux Arts Galerie, February 1926.

Carmel, Carmel Art Association, February 1938.

Literature

S. A. Shields, *Armin Hansen: The Artful Voyage*, Portland,
Pomegranate Communications, Inc., 2015, pp. 237, 241, 252,
illustrated.



44

44

DONALD TEAGUE (1897-1991)

Fishing Boats in Monterey Harbor
signed 'Donald Teague N.A.' (lower left)
watercolor and gouache on paper
20 x 30in
framed 31 x 41in

\$6,000 - 8,000

Provenance

Private collection, Carmel, California.



45

45

EMIL JEAN KOSA, JR. (1903-1968)

Outbound (Boats in Los Angeles Harbor)
signed Emil Kosa' (lower right)
watercolor on paper
22 x 30in
framed 33 x 40in

\$4,000 - 6,000

Provenance

American Masters Gallery, Los Angeles, California.



46

PAUL DOUGHERTY (1877-1947)

Majestic Coast

signed and dated 'Paul Dougherty 1910' (lower left)

oil on canvas

34 x 36in

framed 45 1/2 x 47 1/2in

Painted in 1910.

\$30,000 - 50,000

Provenance

George Stern Fine Art, West Hollywood, California.

Private collection, Southern California.



47

47

RAYMOND S. BOYNTON (1883-1951)

Mine Station, Fort Winfield Scott (The Golden Gate)
signed and dated 'Ray Boynton 1932' (lower left), signed again, titled and dated '1932' (on the reverse)

oil on canvas

22 x 28in

framed 29 x 35in

Painted in 1932.

\$6,000 - 8,000

Exhibited

San Francisco, San Francisco Museum of Art, n.d. (label verso)

Oakland, Oakland Art Gallery, n.d. (partial label verso)

This cluster of former military buildings is around the bend from Ft. Point, below which the Golden Gate Bridge now stands. You can see the old lighthouse in Marin on the opposite shore, where the span would finish. In the Alfred Hitchcock film *Vertigo* it's the road where Jimmy Stewart travels as he follows Kim Novak. It is also the spot where she jumps into the Bay. The very same fencing can be seen in the film. Nearby Coit Tower is adorned with murals by noted WPA artists including Ray Boynton.



48

48

JOHN GARTH (1889-1971)

Study for Swing Shift

unsigned

oil on canvas affixed to board

22 x 52in

framed 22 3/4 x 52 7/8in

Painted circa 1939.

\$2,000 - 4,000

Provenance

Sale, Butterfield & Butterfield, San Francisco, American and European Paintings and Sculpture, October 8, 1980, lot 308 (as 'Iron Workers'). Property from the Estate of George R. Bobbitt Jr., San Francisco, California.

A note from Kathy (nee Garth) Shea, the artist's daughter, dated October 20, 1995, authenticating the work as by John Garth, accompanies the lot.

The present work depicting iron workers was an oil study for John Garth's mural *Swing Shift* created for the Mines, Minerals and Machinery Building at the Golden Gate International Exposition in 1939.



49

BRENTS CARLTON (1903-1962)

Untitled (Figure on Girder)

signed 'BRENTS CARLTON' within the composition (lower left)

carved wood bas-relief

58 1/8 x 31 1/4 in

Executed in 1943.

\$5,000 - 7,000

Provenance

The artist.

Dorothy W. Erskine (1896-1982), San Francisco, California, 1943,
commissioned of the above for her residence at 233 Chestnut Street,
Telegraph Hill.

Thence by descent to the present owner.

We wish to thank Carrie Carlton Helser, the daughter of the artist, for
her kind assistance with cataloging the lot.



50

CLARENCE HINKLE (1880-1960)

Chinese Boy

signed 'Hinkle' (lower center), signed again and inscribed 'SANTA BARBARA' (on the turnover edge)

oil on canvas

36 x 30in

framed 43 x 36in

Painted in 1938.

\$12,000 - 16,000

Provenance

Private collection, Southern California.

Exhibited

Oakland, Oakland Art Gallery, *Annual Exhibition of Oil Paintings*, March 6 - April 3, 1938, no. 41 (as 'Shelly Dong (Chinese)').

Los Angeles, Los Angeles Museum, California Art Club, *29th Annual Gold Medal Juried Exhibition*, November 18 - December 31, 1938, no. 29. Awarded first prize, probably for portraiture.

San Francisco, San Francisco Art Association, June 1939.

Los Angeles, Foundations of Western Art, *Second Annual Review of California Art*, June 1939.

Santa Barbara, Faulkner Memorial Art Gallery, *Ninth Annual Exhibition of Paintings, Santa Barbara Artists*, August 1939.

San Francisco, Golden Gate International Exposition, *California Art Today*, May 25 - September 29, 1940.

Laguna Beach, Laguna Art Museum, *Clarence Hinkle*, June 10 - October 7, 2012, no. 82.

Literature

'California Art Club Awards Announced, First Honor for Portraits,' *Los Angeles Examiner*, December 1, 1938, illustrated.

'Prize Paintings,' *Los Angeles Evening Herald and Express*, December 3, 1938, illustrated.

A. Millier, 'Brush Strokes,' *Los Angeles Times*, December 18, p. C7.

'California's Prize Art Goes on Display,' *Los Angeles Times*, June 11, 1939, p. C9.

A. Millier, 'Santa Barbara Artists Stage Good Annual,' *Los Angeles Times*, August 13, 1939, p. C7.

J. Blake and S. M. Anderson, *Clarence Hinkle*, Laguna Beach, Laguna Art Museum, 2012, pl. 82, pp. 43, 44, 70, 152, 168, illustrated.

The portrait depicts Clarence Hinkle's friend and student Shelly Dong.



51
JOSEPH KLEITSCH (1882-1931)

Portrait of M'lle 'E'
signed and inscribed 'JOSEPH KLEITSCH / FRANCE' (lower right)
oil on canvas
21 x 16 3/4in
framed 28 1/2 x 24 1/4in
Painted in 1926.

\$15,000 - 20,000

Provenance

Property from the Estate of Nancy M. Daly.
Sale, Bonhams & Butterfields, San Francisco and Los Angeles,
California and Western Paintings and Sculpture, April 20, 2010, lot 99.
Private collection, Southern California.

Literature

E. Stendahl, *Joseph Kleitsch*, Los Angeles, 1928, p. 11, illustrated.
P. Trenton, *Joseph Kleitsch: A Kaleidoscope of Color*, Irvine, 2007, p.
171, pl. 171, illustrated.

For Kleitsch, Paris of the 1920s was stimulating and provocative.
In addition to his outdoor studies, he painted several richly painted
figurative pictures in various poses. Kleitsch's French women remain
anonymous, since his titles specifically avoided naming them.

52

MAURICE LOGAN (1886-1977)

Portrait of a Japanese Woman in an Iris Garden
signed 'Maurice Logan' (lower left)
oil on canvas affixed to board
29 1/2 x 22 3/4in
framed 36 x 29in

\$40,000 - 60,000

Provenance

Senator Arthur Capper, Topeka, Kansas.
Private collection, 1957.
Thence to the present owner.

Literature

The Household Magazine, April, 1933, cover illustration.

By the late 1920s Logan had already established himself as a leading illustrator in San Francisco. His specialty was creating painted images on demand for advertising work. Someone else would then usually do the lettering and layout work. His expertise with the landscape and the figure made him very versatile. There were few ad agencies at that time. Logan was well liked and was able to make the rounds of customers and come back with jobs to do. Some of his clients were railroads such as Southern Pacific and Canadian Pacific which wanted landscape travel advertisements. In the 1920's and 30's Logan did a number of landscapes and figurative work, including several covers, for such publications as *Sunset Magazine* and *The Household Magazine* .

In 1935 Logan founded the commercial art business of Logan, Staniford, and Cox. Their accounts included such names as Dole, Lucky Lager Beer, and Ghirardelli Chocolate. Standard Oil of California was another major client. Logan had a distinctive style that served him well until he retired in 1957. Even after that he occasionally did watercolors on commission for special projects such as *Westways* magazine covers.

Senator Arthur Capper, the original owner of *Portrait of a Japanese Woman with Parasol*, was a two-term governor and five-term senator from Kansas. He also owned Capper publications, which included the *Daily Capital* (Topeka, KS), the *North Topeka Mail*, the *Kansas Breeze*, *Missouri Valley Farmer*, *Capper's Weekly*, *Nebraska Farm Journal*, *Missouri Ruralist*, *Oklahoma Farmer*, and *The Household Magazine*. This painting was part of Cappers personal art collection and was said to be his favorite painting, which might explain it's appearance on the cover of the April, 1933 edition of *The Household Magazine*.







53

JESSIE ARMS BOTKE (1883-1971)

Magnolia

signed 'JESSIE ARMS BOTKE' (lower center)

oil and gold leaf on canvas affixed to board

13 1/2 x 15 1/2in

framed 19 3/4 x 21 3/4in

\$4,000 - 6,000

Provenance

Grand Central Art Galleries, New York, New York.



54

JESSIE ARMS BOTKE (1883-1971)

White Peacocks and Iris

signed 'Jessie Arms Botke' (lower right), signed again and titled (on the reverse)

oil on Masonite

32 x 24in

framed 37 x 29in

\$25,000 - 35,000

EDGAR PAYNE (1883-1947)*The Sierra Divide*

signed and dated 'Edgar Payne 1921' (lower right)

oil on canvas

24 x 28in

framed 31 x 34in

Painted in 1921.

\$125,000 - 150,000**Provenance**

Petersen Galleries, Beverly Hills, California.

Collection of James and Linda Ries, Beverly Hills, California.

Private collection, Laguna Beach, California.

ExhibitedScottsdale, The Fleischer Museum, *Selections from the Irvine Museum*, March 1 - May 31, 1993.Irvine, The Irvine Museum, *Selections from the Irvine Museum*, July 10 - September 11, 1993.Oakland, The Oakland Museum, *Selections from the Irvine Museum*, November 13, 1993 - February 20, 1994.Irvine, The Irvine Museum, *California Impressionists: A presentation of the Atlanta Committee for the Olympic Games, organized by the Georgia Museum of Art and The Irvine Museum*, six city traveling exhibition, July 1996 - January 1998.Irvine, The Irvine Museum, *Majestic California: Prominent Artists of the Early 1900's*, September 9, 2006 - January 13, 2007.Irvine, The Irvine Museum, *All The Water That Will Ever Be, Is, Right Now*, September 13, 2008 - January 17, 2009.Irvine, The Irvine Museum, *Selections from The Irvine Museum*, October 6, 2009 - February 13, 2010.Irvine, The Irvine Museum, *California Impressionism: Selections from the Irvine Museum*, September 28, 2013 - January 9, 2014.Irvine, *The Irvine Museum, California: This Golden Land of Promise*, January 24 - May 21, 2015.Irvine, The Irvine Museum, *The Nature of Water, Our Most Precious Resource*, January 30 - June 16, 2016.**Literature**E. Payne, *Composition of Outdoor Painting*, Los Angeles, 1941, p. 1, illustrated.R. Westphal, *Plein Air Painters of California: The Southland*, Irvine, 1982, p. 160, illustrated.J. Stern, *Selections from the Irvine Museum*, Irvine, 1992, p. 57, illustrated.S. Landauer, *California Impressionists*, Irvine, 1996, p. 20, illustrated.W.H. Gerds, *All Things Bright & Beautiful*, Irvine, 1998, p. 25, illustrated.J.I. Smith, *California: This Golden Land of Promise*, Irvine, 2001, pp. 271, 347 (detail), illustrated.J. Stern, *Masters of Light: Plein-Air Painting in California 1890-1930*, Irvine, 2002, p. 34, illustrated.J.I. Smith, *A California Woman's Story*, Irvine, 2006, p. 272, illustrated.J. Stern, *Selections from the Irvine Museum*, Irvine, 2009, pp. 6, 179, illustrated.

In 1911, Edgar Payne first saw California at the age of 29 on a sketching trip. By the 1920's he had fallen in love with the solitude and grandeur of California's Eastern Sierra mountains. Californians by this time were 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 increase in population growth was rapidly encroaching on nature and a worry that these pristine areas were threatened. Many of Payne's early compositions are devoid of people, as he purposely strove to portray the solitude of nature and the absence of man's presence.

Along with his friend and painting companion Conrad Buff, Payne would often travel by Model T on dusty roads up to the Owens Valley. From there he would travel by horse or mule to remote locations in the high country. As these visits increased through the years, Payne chose to climb further and further into the mountains in order to seek out the most spectacular vantage points he and his party could find. Unlike many artists that only painted field sketches, with more finished paintings to be completed in their studio later, Payne dragged canvases of all sizes to the very spots at which these paintings were spontaneously sketched out and completed.

While many of his fellow artists back in Los Angeles and Laguna Beach chose to paint closer to home, Payne was exhilarated by the mountains and the scenery he found. In his book *California the Wonderful*, Edwin Markham summarized the California that Edgar Payne sought to discover when he wrote, 'I have been picturing the softer paths of California, 'with roses all the way'. But if, like Ulysses, you weary of lotus-land, where it seems always afternoon, you have only to dart out to the shores or fly into the Sierras to find nature still wild and elemental.'

Edgar Payne's depictions of glacier-clad mountains and emerald blue lakes became the artist's trademark and thrust him into the international spotlight as he chose to exhibit these works in major American and European art centers. The masculinity of these scenes, and the almost otherworldly views that most would never witness themselves filled viewers with endless wonder. As a self-taught artist, Payne's broad and confident brushwork became synonymous with plein air painting in Southern California and secured the artist's place in the pantheon of American Impressionism.

Edgar Payne's work from 1921 to 1923 are considered by many to be his best. Here in *The Sierra Divide* his brushwork shows a tight and precise kaleidoscope of primary colors. His perspectives are sharp, accurate, crisp and inviting. The light shines bright and clear, as it would if the viewer were standing in the very spot on which the work was painted. *The Sierra Divide* captures the Sierras as the artist intended, with grandeur and a sense of awe that seems to take ones breath away.

Edgar Payne's name became so closely associated with views of the California Sierras that he was referred to as the "God of the Mountains" by Fred S. Hogue (1872-1941), chief editorial writer for the Los Angeles Times, in a review of the artist's work at Stendahl Galleries in 1927. *The Sierra Divide* is perhaps the artist's best-known work in this genre, having been reproduced in many contemporary and recent art publications.

Antony Anderson, the noted Los Angeles Times art critic of the day, is quoted in Edgar Payne's well-known book *Composition of Outdoor Painting*. In it he writes: 'Mere industry and technical talent, however persistent, do not paint pictures that live. To these attributes must be joined the image-making faculty, the power to see with the soul as well as the eye. Edgar Payne has been endowed with this gift to a marked degree. His stupendous mountain forms are not imitations of nature, they are interpretations, and they assume the vitality of pictures through the passion of a painter who also happens to be a poet. They are created, nothing less, from the elements of Art, - how few these elements are, and yet how dynamic, how infinitely varied in their outward manifestations!'





56

EDGAR PAYNE (1883-1947)

French Fishing Boats Moored
signed 'EDGAR PAYNE' (lower left)

oil on canvas

25 x 30in

framed 36 x 41 1/2in

\$25,000 - 35,000

Provenance

Private collection, Puerto Rico.



57

GRANVILLE REDMOND (1871-1935)

A Day at the Beach
signed 'Granville Redmond-' (lower right)
oil on canvas affixed to board
12 x 16in
framed 17 x 21in

\$50,000 - 70,000

Provenance

Private collection, Los Angeles, California.



58
EMIL JEAN KOSA, JR. (1903-1968)
California Hills
signed 'Emil J. Kosa Jr.' (lower right)
oil on canvas
28 x 38in
framed 35 1/2 x 45 1/2in

\$6,000 - 8,000

Provenance

Private collection, circa 2001.
Sale, Christie's, Los Angeles, California, Western
and American Art, October 29, 2008, lot 65.
Private collection, Southern California.

58



59
JULES EUGENE PAGES (1867-1946)
On the Baldwin Ranch
signed 'Jules Pages -' (lower left)
oil on canvas
20 x 15in
framed 28 x 23in

\$7,000 - 10,000

Exhibited

Irvine, The Irvine Museum, *California Rhapsody: Early Artists of the Bohemian Club*, June 18 – November 3, 2011.
Irvine, The Irvine Museum, *Sunlight & Shadow, The Tradition of Plein Air Art Painting*, January 2 – September 24, 2015.
Irvine, The Irvine Museum Collection at the University of California, *Along El Camino Real*, January 28 – May 18, 2017.

59

60

BENJAMIN CHAMBERS BROWN (1865-1942)

Mountains and Sycamores

signed 'Benjamin C. Brown' (lower right)

oil on board

11 x 13 1/2in

framed 17 x 21in

\$4,000 - 6,000

Provenance

The Redfern Gallery, Laguna Beach, California.

Exhibited

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

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

Irvine, The Irvine Museum, *Sunlight & Shadow, The Tradition of Plein Air Art Painting*, January 2 – September 24, 2015.



60

61

PETER NIELSEN (1873-1965)

Eucalyptus Grove

signed 'Peter Nielsen' (lower right)

oil on canvas affixed to board

18 x 14in

framed 26 5/8 x 23in

\$3,000 - 5,000

Provenance

Sale, Bonhams & Butterfields, San Francisco and Los Angeles, California and Western Paintings and Sculpture, August 3, 2009, lot 91.

Private collection, Southern California.



61



62

MAURICE BRAUN (1877-1941)

A view along the coast
signed 'Maurice Braun' (lower left)

oil on canvas

22 x 30in

framed 29 x 37in

\$15,000 - 20,000

Provenance

Private collection, Los Angeles, California.



63

MAURICE BRAUN (1877-1941)

Point Loma

signed and dated 'Maurice Braun - 1914 -' (lower right)

oil on canvas

36 x 42 1/4in

framed 44 3/8 x 50 3/8in

Painted in 1914.

\$60,000 - 80,000

Provenance

Sale, Bonhams & Butterfields, San Francisco and Los Angeles, California and American Paintings & Sculpture, November 24, 2008, lot 2213.

Private collection, Southern California.



64

64

FRANK WILLIAM CUPRIEN (1871-1948)

The Playfulness of the Waves

signed 'F.W. CUPRIEN.' (lower right), signed again, titled and inscribed 'BY F-W- CUPRIEN - LAGUNA BEACH / CALIFORNIA-' (on the reverse)

oil on canvas

24 x 30in

framed 28 1/2 x 34 3/4in

Painted *prior to* 1923.

\$8,000 - 12,000

Provenance

Sale, Art, John Moran Auctioneers, June 21, 2005, lot 244.

Private collection, Puerto Rico.

Exhibited

The MacDowell Club of Allied Arts, Los Angeles, November 1923.

Laguna Beach Art Gallery, February - March, 1925.

Sacramento, California State Fair, Art Gallery, n.d.

Literature

'Eight Painters at The McDowell [sic] Club,' The Los Angeles Times, November 4, 1923, p. 58.

B.L. Stephens, 'New Pictures Displayed at Art Gallery,' Santa Ana Register, February 7, 1925, p. 17.



65

65

WILLIAM ALEXANDER GRIFFITH (1866-1940)

Low tide, Laguna Beach

signed and dated 'William A. Griffith. 1923' (lower left)

oil on canvas affixed to board

16 x 20in

framed 20 x 24in

Painted in 1923.

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.

66

FRANK WILLIAM CUPRIEN (1871-1948)

In Golden Mist

signed and dated 'F.W. Cuprien 1942' (lower right) and titled, signed and dated '1942' (on the reverse)

oil on board

20 x 26in

framed 26 x 32in

Painted in 1942.

\$7,000 - 10,000

Provenance

Barry L. Farrar, San Diego, California, by 1965.
Private collection, Northern California.

Exhibited

Laguna Beach Art Association, Laguna Beach,
February 23, 1965.



66

67

FRED GRAYSON SAYRE (1879-1939)

Laguna Beach

signed 'F Grayson Sayre' (lower left) and titled and signed (on the reverse)

oil on board

10 x 12in

framed 15 x 17in

\$2,000 - 4,000

Provenance

Private collection, Los Angeles, California.



67



68

MAURICE BRAUN (1877-1941)

Evening Trees

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

oil on canvas

25 x 30in

framed 31 x 35in

\$20,000 - 30,000

Provenance

Private collection, Los Angeles, California.



69

WILLIAM WENDT (1865-1946)

The Corral

signed 'WILLIAM WENDT' (lower left)

oil on canvas

30 x 30in

37 1/4 x 37 1/4in

Painted prior to 1940.

\$50,000 - 70,000

Provenance

Stendahl Galleries, Los Angeles, California.

Petersen Galleries, Beverly Hills, California.

The Redfern Gallery, Laguna Beach, California.

The Diane and Sam Stewart Collection.

Exhibited

Los Angeles, The Ebell of Los Angeles, *Salon of Art*, January 1940, no. 146.

Los Angeles, *Wendt Exhibition*, Stendahl Galleries, March 4 - 28, 1942, no. 58.

Literature

Antiques & Fine Art, December 1989, p. 11, illustrated.

J.A. Walker, *Documents on the Life and Art of William Wendt (1865-1946)*, *California's Painter Laureate of the Paysage Moralisé*, Big Pine, California, 1992, p. 140, no. 139.

The Redfern Gallery, Laguna Beach, *Important American Paintings*, 2003, p. 9, illustrated.

W. South, J. Stern, J. Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, The Irvine Museum, 2008, p. 291, illustrated.

70

ALSON SKINNER CLARK (1876-1949)

Shore by the St. Lawrence

signed and dated 'Alson Clark - 16' (lower right)

oil on board

35 x 46in

framed 44 x 55in

Painted in 1916.

\$100,000 - 150,000

Provenance

Estate of the artist.

Petersen Galleries, Beverly Hills, California (as 'October Bouquet').

with George Stern Fine Art, West Hollywood, California (as 'October Bouquet').

Sale, Heritage Auctions, Beverly Hills, California Art Signature Auction, March 20, 2012, lot 87023.

Private collection, Southern California.

Literature

J. Stern, *Alson S. Clark*, Beverly Hills, Petersen Galleries, 1983, p. 79, no. 33, illustrated.

Alson Clark remained steeped in the Impressionist tradition throughout his life. He appears to have been painfully aware of the ever-increasing mark that Modernism was leaving on the Western world's artistic landscape, but he remained an Impressionist at heart. What separated Clark from many of the painters of the day was his extensive training at the top art academies in New York, Chicago and Paris. James McNeill Whistler and William Merritt Chase were two artists that Clark was particularly enamored with. Additionally, he travelled extensively in his search for fresh and unique subject matter. Although he called California home in the latter years of his life, Clark painted extensively in New England, New York, South Carolina, Illinois, Canada, England, France, Spain, Italy, Czech Republic, Panama, Mexico and Croatia (formerly Dalmatia).

Considered by many to be one of Alson Clark's most iconic paintings, *Shore by the St. Lawrence* represents the artist at the pinnacle of his Impressionist talents. The palette is similar to another of Clark's best known paintings, *Thousand Islands, New York*, painted in 1911. Clark and his beloved wife Medora spent the Summer of 1916 relaxing in St. Lawrence, New York, having recently completed enough paintings to fill an entire exhibition room for the Panama Pacific International Exposition in San Francisco. The fresh air and rural surroundings were said to have invigorated the artist, and he set about producing several fine works in a bold palette of Fall-like colors. The top result of these efforts can be seen in *Shore by the St. Lawrence*. Here dabs of orange and yellow frame the scene with dizzying brilliance. The trees are alive with vivid color. They are full of movement as the cattle below graze aimlessly, unaware of the beauty around them. This is truly Impressionism at its finest. A fitting statement from one of our finest California plein-air painters.





71

GRANVILLE REDMOND (1871-1935)

The Mighty Deep

signed and dated 'Granville Redmond. / 1918' (lower right), signed again, titled and dated (on the stretcher bar)

oil on canvas

24 x 28in

framed 32 1/4 x 36 1/4in

Painted in 1918.

\$50,000 - 70,000

Provenance

Private collection, Los Angeles, California.

Sale, Bonhams, Los Angeles and San Francisco, California and Western Paintings, November 25, 2013, lot 97.

Private collection, Fort Worth, Texas.



72

GRANVILLE REDMOND (1871-1935)

Rocky Point, Laguna Beach

signed 'Granville Redmond' and dated indistinctly '1904-' (lower right)

oil on canvas

22 x 30in

framed 29 x 37in

Painted circa 1904.

\$60,000 - 80,000

Provenance

Collection of Marcel Vinh-Hansman Associates, Los Angeles, California, by 1988.

Joan Irvine Smith Fine Arts, Irvine, California.

Private collection, California.

Sale, Bonhams, California & Western Paintings & Sculpture, August 6, 2013, lot 117.

Private collection, Puerto Rico.

Exhibited

Oakland, The Oakland Museum, *Granville Redmond*, December 3, 1988 - January 29, 1989 (as 'Approach of Night at Laguna [Rocky Cove, Laguna])

Tulsa, The Gilcrease Museum, *A California Collage*, September 14, 1991 - September 14, 1992.

Santa Monica, The California Heritage Museum, *Behold, the Pacific!, California Coastal Views*, September 23, 2005 - February 26, 2006.

San Francisco, The Bohemian Club, *Four Bohemian Masters: Gray, Keith, Redmond, Ritschel*, March 1 - 11, 2011.

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

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



73

MARION KAVANAGH WACHTEL (1876-1954)

Ranch on a hill

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

oil on canvas

28 x 36in

framed 33 x 41in

\$25,000 - 35,000

Provenance

Private collection, Los Angeles, California.



74

WILLIAM WENDT (1865-1946)

Far from the Madding Crowd

signed and dated 'WILLIAM WENDT -1930-' (lower right) and titled (on the stretcher bar)

oil on canvas

28 x 36in

framed 36 3/4 x 44 1/2in

Painted in 1930.

\$60,000 - 80,000

Provenance

The artist.

Stendahl Art Galleries, Los Angeles, California.

Sale, Bonhams & Butterfields, San Francisco and Los Angeles, California and American Paintings & Sculpture, August 3, 2009, lot 100.

Private collection, Southern California.

Exhibited

Los Angeles, Stendahl Art Galleries, *Exhibition of Paintings by William Wendt, A.N.A.*, 1931, no. 24.

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, California, 1992, pp. 103, 145, no. 198.

W. South, J. Stern, J. Blake, *In Nature's Temple, The Life and Art of William Wendt*, Irvine, The Irvine Museum, 2008, pp. 283, 299, illustrated.

75

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

framed 35 x 45in

Painted in 1930.

\$100,000 - 150,000

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.





76

JACK WILKINSON SMITH (1873-1949)

Morning in the High Sierras

signed 'Jack Wilkinson Smith' (lower left)

oil on canvas

28 x 34in

framed 35 x 41in

\$15,000 - 25,000

Provenance

Private collection, Seattle, Washington.



77

EDGAR PAYNE (1883-1947)

Peaks of Tioga

signed and dated 'Edgar Payne 1921' (lower left), inscribed 'A39' and titled (on the reverse)

oil on canvas

24 x 28in

framed 32 x 35in

Painted in 1921.

\$80,000 - 120,000

Provenance

Stendahl Galleries, Los Angeles, California, by 1927.

Private collection.

Sale, Christie's, New York, American Art, February 26, 2014, lot 39.

Private collection, Southern California.

Literature

California Federation of Women's Clubs, *The Clubwoman*, vol. 17, no. 11, August 1927, p. 2, illustrated.



78

78
EDGAR PAYNE (1883-1947)
Adriatic Boats
signed 'EDGAR PAYNE' (lower right)
oil on canvas
12 x 12in
framed 18 1/2 x 18 1/2in

\$8,000 - 12,000

Provenance
Sale, John Moran Auctioneers, June 21, 2005, lot 116 (as 'Boats on Canal').
Private collection, Puerto Rico.



79

79
EDGAR PAYNE (1883-1947)
In Dry Dock, Brittany
signed 'EDGAR PAYNE' (lower left), identified on the artist's label (on the reverse)
oil on canvas affixed to board
10 1/2 x 13in
framed 16 x 19 1/4in

\$8,000 - 12,000

Provenance
Sale, John Moran Auctioneers, February 15, 2005, lot 147.
Private collection, Puerto Rico.



80

GRANVILLE REDMOND (1871-1935)

Summer Sea

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

oil on canvas

12 x 16in

framed 18 3/4 x 22 1/2in

Painted in 1920.

\$15,000 - 20,000

Provenance

Private collection, New York.

Exhibited

Oakland, Laguna Beach, Washington D.C. *Granville Redmond*, traveling exhibition, The Oakland Museum, December 3, 1988 – January 29, 1989; Laguna Art Museum, March 9 – April 30, 1989; Gallaudet University, July 9 - 14, 1989, no. 64.

Literature

H. Jones and M.J. Haley, *Granville Redmond*, Oakland, The Oakland Museum, 1988, no. 64, p. 82, illustrated.



81

EDGAR PAYNE (1883-1947)

Sierra Slopes and Lake
signed 'Edgar Payne' (lower right)
oil on board
12 x 16in
framed 17 x 21in

\$10,000 - 15,000

Provenance

Private collection, Los Altos, California.

The artist's original label is affixed to the reverse.



82

EDGAR PAYNE (1883-1947)

View Across Dragon Lake, Looking Southwest, Kings Canyon National Park

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

oil on canvas

25 x 30in

framed 34 x 39in

\$40,000 - 60,000

Provenance

Private collection, Southern California.

Sale, Bonhams, Los Angeles and San Francisco, California and Western Paintings and Sculpture, April 11, 2017, lot 96 (as 'Sierra Lake Beneath Glaciers')

Private collection, Ohio.



83

83

PAUL GRIMM (1891-1974)

Glacier Palisades

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

signed (on the reverse)

oil on canvas

20 x 24in

framed 27 x 31in

\$5,000 - 7,000



84

84

PAUL GRIMM (1891-1974)

Sierra Majesty

signed 'PAUL GRIMM' (lower right)

oil on canvas affixed to Masonite

30 x 40in

framed 36 x 45in

\$4,000 - 6,000

Provenance

Sale, Christie's East, New York, 19th and 20th
Century American Paintings, Drawings, Watercolors
and Sculpture, November 30, 1988, Lot 141.



85

PAUL GRIMM (1891-1974)

Clouds Gathering above Pasadena

signed 'P. Grimm' (lower left)

oil on canvas

40 x 30in

framed 51 x 41in

\$15,000 - 20,000

Provenance

Estate of the artist.

Thence to by descent to the present owner.

Exhibited

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

Irvine, The Irvine Museum, *Saving Paradise*, June 16 – October 26, 2010.

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

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

Irvine, The Irvine Museum Collection at the University of California, *Moods of California*, October 7, 2017 – February 8, 2018.



86

WILLIAM WENDT (1865-1946)

Stony Slope

signed 'WILLIAM WENDT' (lower left) and titled (on the stretcher bar)

oil on canvas

25 x 30in

framed 27 1/2 x 32 1/2in

\$20,000 - 30,000

Provenance

Private collection, Oregon.

Sale, Bonhams, Los Angeles, California and Western Paintings and Sculpture, August 7, 2018, lot 71.

Private collection, Ohio.

In the mid 1920's, Wendt painted in and around the Nine Sisters, or the Morros - a chain of nine volcanic mountains and hills in western San Luis Obispo County. The present work is thought to be from this region.



87

MAURICE BRAUN (1877-1941)

In the Eucalyptus Grove

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

oil on canvas

28 x 26in

framed 40 x 38in

\$15,000 - 20,000

Provenance

Private collection, Los Angeles, California.



88

PAUL GRIMM (1891-1974)

Celestial Architecture (Cumulus)

signed 'PAUL GRIMM' (lower left), signed again, titled, dedicated, and dated 'To Tillie- / Paul Grimm / 1932' (on the reverse prior to lining)

oil on canvas

28 x 36in

framed 34 1/2 x 42 1/2in

Painted in 1932.

\$10,000 - 15,000

Provenance

Estate of the artist.

Private collection, Southern California.



89

HANSON PUTHUFF (1875-1972)

Road to the Hills

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

oil on canvas

28 x 36in

framed 39 x 47in

\$20,000 - 30,000



90

90

FRANZ ARTHUR BISCHOFF (1864-1929)

Coastal Nocturne

signed 'Franz A Bischoff' (lower right)

oil on paperboard

12 7/8 x 18 5/8in

framed 14 3/8 x 20 1/8in

\$3,000 - 5,000

Provenance

Alder Creek Gallery, Folsom, California, 1983 (as 'California Coast').

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.



91

91

CARL VON HASSLER (1887-1962)

Sunset on Coast of Carmel (Cal)

signed 'Von Hassler' (lower left), signed again, titled, and dated '...by Von Hassler '44...'' (on the reverse)

oil on canvas

28 x 33 1/4in

framed 33 1/2 x 38 1/2in

Painted in 1944.

\$2,000 - 3,000

Provenance

Private collection, Northern California.

92

DUNCAN GLEASON (1881-1959)

Out of New Bedford (The Charles W. Morgan)

signed 'Duncan Gleason -' (lower right)
and titled on the artist's label (on the reverse)
oil on canvas

25 x 30in
framed 30 x 35in

\$5,000 - 7,000

Charles W. Morgan is an American whaling ship built in 1841 that was active during the 19th and early 20th centuries. Ships of this type were used to harvest the blubber of whales for whale oil which was commonly used in lamps. Charles W. Morgan has served as a museum ship since the 1940s and is now an exhibit at the Mystic Seaport museum in Mystic, Connecticut. She is the world's oldest surviving (non-wrecked) merchant vessel and the only surviving wooden whaling ship from the 19th century American merchant fleet (of an estimated 2,700 built). The Morgan was designated a National Historic Landmark in 1966.



92

93

ALFRED R. MITCHELL (1888-1972)

In the Harbor (Point Loma)

signed 'Alfred R. Mitchell' (lower left) and titled and signed (on the reverse)

oil on board
8 x 10in
framed 12 1/2 x 14 1/2 in

\$3,000 - 5,000



93



94

94

ARTHUR GROVER RIDER (1886-1975)

Figures outside Taxco Cathedral

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

oil on canvas

24 x 21in

framed 29 x 25in

\$5,000 - 7,000

Provenance

Private collection, Los Angeles, California.



95

95

WILLIAM LEES JUDSON (1842-1928)

Shepherd with Flock at San Juan Capistrano Mission

signed 'W. Judson' (lower left)

oil on canvas

18 x 30in

framed 24 x 25in

\$3,000 - 5,000

Exhibited

Irvine, The Irvine Museum Collection at the University of California, *Along El Camino Real*, January 28 – May 18, 2017.

96

ELMER WACHTEL (1864-1929)

Secluded Mission, Santa Barbara
signed 'Wachtel' with cipher (lower left)
oil on canvas affixed to board
17 1/2 x 13 1/2in
framed 25 x 21in

\$7,000 - 10,000

Exhibited

Irvine, The Irvine Museum, *Romance of the Bells*,
travelling exhibition, 2004-2005.
Irvine, The Irvine Museum, *Along El Camino Real*,
January 28 – May 18, 2017.

Literature

J. Stern, *Romance of the Bells, the California
Missions in Art*, Irvine, 1995, p. 84, illustrated.



96

97

CHARLES HENRY HARMON (1859-1936)

Mission San Luis Rey
signed 'Chas. H. Harmon' (lower right)
oil on canvas affixed to board
29 x 45in
framed 35 x 51in

\$3,000 - 5,000

Provenance

Atchison, Topeka and Santa Fe Railway Company,
Chicago, Illinois, painting no. 151.

Exhibited

Irvine, The Irvine Museum, *Romance of the Bells*,
travelling exhibition 2004-2005.

Literature

J. Stern, *Romance of the Bells, the California
Missions in Art*, Irvine, 1995, p. 72, illustrated.



97



98

98

ALFRED R. MITCHELL (1888-1972)

Morning Fog, San Diego

signed 'Alfred R. Mitchell' (lower left) and titled and signed (on the reverse)

oil on board

13 x 16in

framed 17 x 20in

\$4,000 - 6,000

Provenance

Private collection, Los Angeles, California.



99

99

ALFRED R. MITCHELL (1888-1972)

In the Canadian Rockies (The Bow River at Banff)

signed 'ALFRED R. MITCHELL.' (lower left), signed again and titled (on the reverse)

oil on board

13 x 16in

framed 17 x 20 1/4in

Painted in 1954.

\$3,000 - 5,000

Provenance

Bruce Kamerling, San Diego, California, 1983.

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.

100

MAURICE BRAUN (1877-1941)

Hillside (Dunes along the Water)

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

oil on canvas

12 x 18in

framed 18 x 24in

\$6,000 - 8,000

Provenance

Private collection, Los Angeles, California.



100

101

MAURICE BRAUN (1877-1941)

House on the Hill

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

oil on canvas

16 x 20in

framed 21 x 25in

\$6,000 - 8,000

Provenance

Private collection, Los Angeles, California.



101



102

ALFRED R. MITCHELL (1888-1972)

The Garden Porch (Dorothea on the Porch)

signed 'Alfred R. Mitchell' (lower right) and titled (on the reverse)

oil on board

16 x 20in

framed 21 x 25in

\$6,000 - 8,000

Provenance

Private collection, Los Angeles, California.



103

CHARLES REIFFEL (1862-1942)

In the Mountains

signed 'Charles Reiffel' (lower right),

signed again and titled (on the reverse)

oil on board

20 x 24in

framed 30 x 34in

\$15,000 - 25,000

Provenance

Mr. and Mrs. Leon D. Bonnet, San Diego, California.



104

104

CHARLES A. FRIES (1854-1940)

The Abandoned Road

signed 'C.A. Fries' (lower left), inscribed, titled, and dated 'A Mountain Road / #1472 / One Mile East of Muzzy Grade / May 1931' (on the reverse)

oil on canvas

20 x 24in

framed 29 x 33in

Painted in 1931.

\$4,000 - 6,000

Provenance

The artist.

Dorothy Adelaide King, granddaughter of the artist, gift from the above.

Literature

Benjamin F. Dixon, ed., *Too Late: The Picture and the Artist, A Tribute to the Dean, From the Archives of Artist Charles A. Fries and author Addie Davis Fries, His Wife*, San Diego, Don Diego's Libreria, 1969, no. 1472, p. 100.



105

105

CHARLES A. FRIES (1854-1940)

In Balboa Park

signed 'C.A. Fries' (lower right), inscribed and titled '#732' (on the reverse)

oil on board

20 x 16in

framed 26 x 22in

\$2,000 - 3,000

Provenance

The artist.

Clara Tibbals, San Diego, California, 1939, gift from the above.

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, no. 732, p. 79.

106

MAURICE BRAUN (1877-1941)

Evening Light

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

oil on canvas

20 x 24in

framed 26 x 31in

\$8,000 - 12,000

Provenance

Private collection, San Francisco, California.



106

107

MARION KAVANAGH WACHTEL (1876-1954)

California Ranch

estate signature with the artist's device 'Marion Kavanagh Wachtel' (lower right) and estate stamped (on the stretcher bar)

oil on canvas

14 x 18in

framed 19 1/8 x 23 5/8in

\$7,000 - 10,000

Provenance

Estate of the artist.

Kelley Gallery, Pasadena, California.

The Redfern Gallery, Laguna Beach, California.

The Diane and Sam Stewart Collection.



107



108

108

DAVID CHAPPLE (BORN 1947)

Coastal Bluffs

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

oil on canvas affixed to board

30 x 40in

framed 38 x 48in

\$4,000 - 6,000



109

109

FRANZ ARTHUR BISCHOFF (1864-1929)

Trees in the Hills with a Patch of Blooming Flowers

signed 'Franz A Bischoff' (lower right)

oil on canvas laid to board

15 x 19in

framed 20 1/4 x 24 1/2in

\$2,000 - 4,000

Provenance

Peabody's Antiques & Art Gallery, Sacramento, California, 1986 (as 'California Scene').

Property from the Estate of George R. Bobbitt Jr., San Francisco, California.

110

ELMER WACHTEL (1864-1929)

View of the Valley

estate signature 'Wachel' [sic] (lower right)

oil on canvas

12 x 16in

framed 18 1/2 x 22 1/2in

\$8,000 - 12,000

Provenance

Private collection, Orange County, California.

Sale, Bonhams & Butterfields, San Francisco and

Los Angeles, California and American Paintings & Sculpture, November 24, 2008, lot 2221.

Private collection, Southern California.



110

111

HANSON PUTHUFF (1875-1972)

Abandoned Road

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

oil on canvas affixed to board

12 x 16in

framed 18 x 22

\$4,000 - 6,000

Provenance

Private collection, Garden Grove, California.

Private collection, Los Angeles, California.

The present work is thought to depict the Lucky Baldwin Ranch in San Gabriel Valley.



111



112

112

PAUL GRIMM (1891-1974)

Stately Palms

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

titled (on the reverse)

oil on canvas

20 x 24in

framed 28 x 31in

\$7,000 - 9,000

Provenance

Estate of the Artist.



113

113

PAUL GRIMM (1891-1974)

Spring Bloom

signed 'Paul Grimm' (lower left)

oil on board

12 x 16in

framed 19 x 23in

\$3,000 - 5,000

Provenance

Estate of the artist.

114

JOHN MARSHALL GAMBLE (1863-1957)

Sunset Glow

signed 'John M. Gamble' (lower right)

oil on canvas

25 x 30in

framed 30 x 36in

\$6,000 - 8,000

Provenance

Private collection, Los Angeles, California.



114

115

PETER ELLENSHAW (1913-2007)

Desert Scene

signed 'Peter Ellenshaw' (lower left) and stamped '© PETER ELLENSHAW' (on the reverse)

oil on canvas

30 x 70 1/2in

framed 38 1/2 x 78 1/4in

\$4,000 - 6,000

Provenance

The artist.

Hammer Galleries, New York, New York, no. 21133.

Robert Meyzen, former restaurateur of La

Caravelle, New York, New York, from the above.

Private collection, Connecticut, by family descent.



115



116

116
FRANZ ARTHUR BISCHOFF (1864-1929)

House in Landscape
signed 'Franz A Bischoff' (lower right)
oil on board
13 x 19in
framed 18 x 24in

\$2,500 - 3,500

Provenance

Trotter Galleries, Pacific Grove, California, 1987.
Property from the Estate of George R. Bobbitt Jr.,
San Francisco, California.



117

117
FRANZ ARTHUR BISCHOFF (1864-1929)

Streambed
signed 'Franz A. Bischoff' (lower right)
oil on canvas
14 x 17 7/8in
framed 16 3/8 x 20 1/4in

\$2,000 - 4,000

Provenance

Peabody Antiques & Art Gallery, Sacramento,
California, 1987 (as 'California Landscape').
Property from the Estate of George R. Bobbitt Jr.,
San Francisco, California.

118

ALEXIS MATTHEW PODCHERNIKOFF (1886-1933)

Santa Ynez Lake

signed and dated 'A.M. Podchernikoff 1927' (lower left), signed again, titled, and dated (on the reverse)
oil on canvas

28 x 36in

framed 37 x 45in

Painted in 1927.

\$4,000 - 6,000



118

119

COLIN CAMPBELL COOPER (1856-1937)

Church Interior (Seville Cathedral)

signed and inscribed 'Cooper / Seville Cathedral' (lower right)

oil on canvas

18 x 15in

framed 21 5/8 x 18 5/8in

\$3,000 - 5,000

Provenance

Private collection, Los Angeles, California.



119



120

120

FILASTRO MOTTOLA (1915-2008)

Resting on Laguna Beach (California)

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

oil on Masonite

12 x 10in

framed 19 1/2 x 17 1/2in

\$4,000 - 6,000

Provenance

Estate of the artist.

Thence to the present owner.

A copy of the book *The Art & Life of Fil Mottola* by David O'Hoy, Laguna Beach, 2015, accompanies the lot.



121

121

MARIA DEL CARMEN CALVO (20TH/21ST CENTURY)

View from the Gazebo, Laguna Beach

signed 'Calvo ©' (lower left), signed again and dated '1989' (on the reverse)

oil on canvas

42 x 42in

framed 50 x 50in

\$4,000 - 6,000

Provenance

Sale, Butterfield & Butterfield, San Francisco and Los Angeles, American & California Paintings and Sculpture, June 15, 1995, lot 4356.

Private collection, Laguna Beach, California.

122

DONG KINGMAN (1911-2000)

View of Ferry Building with Bay Bridge in the Distance, San Francisco
signed 'Kingman' (lower right), dedicated and dated
'To Margo Best Wishes / from DONG KINGMAN
49-' (lower left)
watercolor on paper
sight 13 1/4 x 16 1/4in
framed 21 x 23in
Painted circa 1949.

\$3,000 - 5,000

Provenance

Private collection, Laguna Beach, California.
Sale, Bonhams & Butterfields, Los Angeles and
San Francisco, California and Western Paintings &
Sculpture, August 17, 2010, lot 133.
Private collection, New York, New York.



122

123

MAURICE LOGAN (1886-1977)

Sailing on San Francisco Bay
signed 'Maurice Logan' with artist's device (lower
right)
watercolor on paper
11 1/2 x 9 1/2in
framed 22 x 19in

\$3,000 - 5,000

Provenance

James J. Rieser Fine Art, Carmel, California.
Private collection, Seattle, Washington.



123



124

124

JULIA M. BRACKEN WENDT (1871-1942)

Music (a pair of bookends)

both inscribed 'JULIA BRACKEN WENDT'
(lower right)

both bronze with brown patina

both 8 3/4in high

\$3,000 - 5,000

Provenance

Private collection, New Mexico.



125

125

EDITH BARRETTO STEVENS PARSONS (1878-1956)

Turtle Baby

inscribed 'E.B. PARSONS COPYRIGHT 1919' and
foundry stamped with hallmark 'GORHAM CO.
FOUNDERS OBDU' (along the base)

bronze with verdigris

17in high

Modeled and cast in 1919.

\$2,000 - 4,000

The present work is from a series of smaller-format
fountain groups depicting toddlers including *Duck
Baby* and *Frog Baby*.

126

RICHARD MACDONALD (BORN 1946)

The Gymnast

inscribed 'R. MacDonald 2/10' (on the rear)

bronze with dark brown patina

24in high

Executed in 1984.

\$3,000 - 5,000

Provenance

Gallery Americana, Carmel, California, 1984.

Property from the Estate of George R. Bobbitt Jr.,

San Francisco, California.



126

127

AFTER JOHN TALBOTT DONOGHUE (1853-1903)

The Young Sophocles Leading the Chorus of Victory

After the Battle of Salamis with His Lyre

inscribed 'J DONOGHUE Sc.' and inscribed in

Greek twice on the base (lower left)

bronze with verdigris patina

45in high

Modeled in 1882.

\$2,000 - 3,000

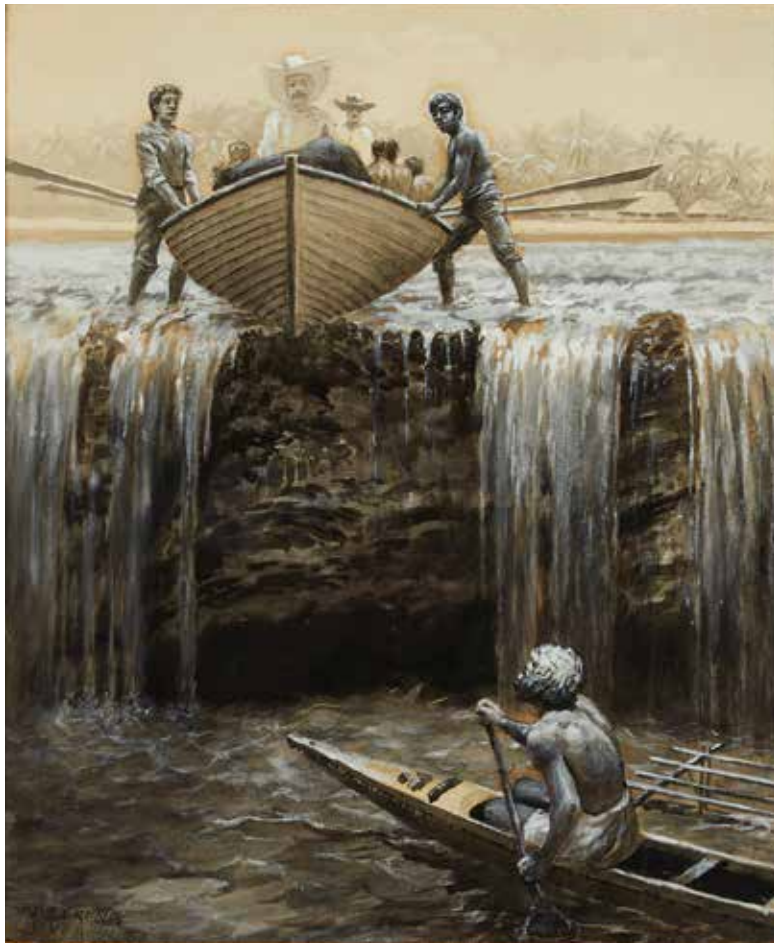
Provenance

Property from the Estate of George R. Bobbitt Jr.,

San Francisco, California.



127



128

JOSEPH DWIGHT STRONG (1852-1899)

The Waterfall

signed and inscribed 'J D STRONG / UVEA. W. I. [Wallis Island] (lower left)

ink, ink wash and whiting on paper laid down to card

14 x 12in

framed 18 3/4 x 16 3/4in

\$8,000 - 12,000

Provenance

Truesdale's Auctions, Sacramento, California, *circa* 1970s.

Private collection, Northern California, by family descent, since 2006.

The present work depicts a scene in French Polynesia, and is thought to depict a missionary or possibly the artist's father-in-law, Robert Louis Stevenson.



129

DAVID HOWARD HITCHCOCK (1861-1943)

Untitled (Burning Lake, Hawaii)

signed 'D. HOWARD HITCHCOCK 1891' (lower right)

oil on canvas

18 1/8 x 36 1/4 in

framed 31 1/4 x 49 3/8 in

Painted in 1891.

\$30,000 - 50,000

Provenance

Collection of Mr. and Mrs. Robert Paterson Rithet (nee Elizabeth Jane Hannay Munro), Victoria, British Columbia.

Present owner, gifted from the above, 1946.

David Howard Hitchcock was one of the best-known artists of the 'Volcano School' — a group who ventured to sketch and photograph active lava flows and eruptions directly with remarkable detail in the 19th Century.

Hitchcock was born and raised in Hilo, Hawaii. He was encouraged to become an artist by the bohemian volcano painter Jules Tavernier, whom he first met in Hilo in 1885 and accompanied to the Kīlauea caldera. Hitchcock quickly became Tavernier's protégé. On Tavernier's recommendation, Hitchcock attended the California School of Design in San Francisco from 1885 to 1886. He furthered his training in Paris in 1890 before returning to Hawaii in 1893 where he established a studio in Hilo and Honolulu. In 1894, Hitchcock founded the Kilohana Art League, Honolulu's first art association. By the 1900s, Hitchcock stood alone as Hawaii's outstanding resident professional artist.

Robert Paterson Rithet (1844-1919) was a Scottish businessman who apprenticed in the Liverpool mercantile trade as a young adult. He emigrated to Victoria, British Columbia in 1862, where he prospected for gold in the Cariboo Gold Rush. As a merchant, he frequently traveled between San Francisco and Victoria. Over the next few decades, Rithet diversified his investments, acquiring real estate managing commodities such as salmon, cattle, iron, and flour. By the late 1880s, Rithet operated the largest merchant firm in British Columbia and was active in Victoria's social and civic life, serving as a one-time mayor and legislator.

In the 1890s, Rithet began to travel to Hawaii to manage his business partner's sugar interests. The nativist McKinley Tariff of 1890 levied a significant import tax on sugar which devastated the Hawaiian economy. In 1897, capitalizing on Hawaiian sugar growers' support of American annexation (as a means to end the import tax) Rithet worked with individual planters to organize the California and Hawaiian Sugar Refining Company in Crockett, California, becoming its first president. The refinery was destroyed in the 1906 earthquake and rebuilt that same year as a cooperative in direct competition to The Spreckels Sugar Company monopoly.

The present work was received as a gift from a captain of a shipping line operating between San Francisco, Honolulu and Victoria at the turn of the century. It hung in the Rithet's home, *Hollybank*, until 1946.



130

JULES TAVERNIER (1844-1889)

Kilauea Volcano

unsigned

pastel on paper

5 1/4 x 10in

framed 14 3/4 x 19in

\$3,000 - 5,000

Provenance

Mr. and Mrs. Richard M. Duff, Jr., Kentfield, California, by 1991.

A. Holland, 1994.

Private collection, Hawaii.

A letter from Betty Hoag McGlynn dated October 25, 1992
accompanies the lot.



131

DAVID HOWARD HITCHCOCK (1861-1943)

Eruption at Kilauea

signed, inscribed and dated 'D. HOWARD HITCHCOCK H.I. /
HONOLULU 1919' (lower left)

oil on canvas laid to panel

12 x 16in

framed 19 1/4 x 23 1/4in

Painted in 1919.

\$18,000 - 25,000

Provenance

Private collection, Hawaii.

Sale, Bonhams & Butterfields, Los Angeles and San Francisco,
California and American Paintings & Sculpture, April 10, 2006, lot
1050.

Private collection, Hawaii.



132

132

HAJIME OKUDA (1906-1992)

Old Time Lahaina

signed and dated 'H. Okuda 71' (lower right), signed again, stamped, titled and inscribed 'Hajime Okuda' (on the reverse)

oil on canvas

24 x 36in

framed 32 1/2 x 44 1/4in

Painted in 1971.

\$3,000 - 5,000

Provenance

Private collection, California.



133

133

PETER HAYWARD (1905-1993)

The Peak Obscured by Clouds

signed 'Peter Hayward' (lower left) and inscribed 'Haiku' and "#17" (on the stretcher)

oil on canvas

16 x 20in

framed 23 1/4 x 27 1/4in

\$2,000 - 3,000

The inscription probably refers to the Ha'ikū area near the town of Kāne'ohe on the island of O'ahu, depicting the Ko'olau mountain range.



134

LLOYD SEXTON, JR. (1912-1990)

Farm in Hawaii

signed and dated 'Lloyd Sexton 69' (lower left)

oil on canvas

30 x 40in

framed 39 3/8 x 49 1/2in

Painted in 1969.

\$15,000 - 20,000

Provenance

Private collection, California.



135

LLOYD SEXTON, JR. (1912-1990)

Landscape with Haleakala Silversword
signed and dated 'Lloyd Sexton '75 ©' (lower left)

oil on canvas

22 x 18in

framed 22 x 18in

Painted in 1975.

\$5,000 - 7,000

Provenance

Private estate, Baltimore, Maryland.



136

LLOYD SEXTON, JR. (1912-1990)

Beach and Mountains, Haena, Kauai
signed and dated 'Lloyd Sexton '76 ©' (lower left)

oil on canvas

20 x 28in

framed 27 1/2 x 35 3/4in

Painted in 1976.

\$12,000 - 18,000

Provenance

Private estate, Baltimore, Maryland.



137

137

JOHN O'SHEA (1876-1956)

Tahitian (Youth)

signed 'John O'Shea' (lower left) and titled on a label
(on the reverse)

oil on canvas

30 x 25in

framed 34 x 29in

Painted circa 1928.

\$2,500 - 3,500

Provenance

Carmel Valley Art Gallery, Carmel Valley, California.
Sale, Butterfield & Butterfield, San Francisco and
Los Angeles, Butterfield West, July 20, 1992, lot
9426.

Property from the Estate of George R. Bobbitt Jr.,
San Francisco, California.

Literature

E. Winter, 'Poet and Painter Meet on the South
Seas,' *The Carmelite*, April 3, 1929, p. 3.

W. Nelson-Rees, *John O'Shea 1876-1956: The
Artist's Life As I Know It (With a Complete Catalogue
of the Artist's Known Works)*, WIM Publications,
1985, p. 73, no. 107, illustrated.



138

138

ROBERT ESKRIDGE (1891-1975)

An Old Time Hawaiian Dance (Hula Kahiko)

signed 'Robert Lee Eskridge' (lower right), signed
again, titled and dated '1932' (on the reverse)

watercolor and graphite on paper

sheet 15 x 19 1/2in

framed 26 x 29 1/2in

Painted in 1932.

\$2,000 - 3,000

Provenance

Estate of the artist.

Hula Master, Kumu Hula Kaha'i Topolinski, gifted
from the above.

Private collection, Hawaii, gifted from the above.

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793



American Art

New York | November 18, 2021



Download Bonhams app
for iOS & Android

VIEWING

San Francisco | July 23 - 25
Los Angeles | July 30 - August 3

INQUIRIES

+1 (646) 565 0475
morgan.martin@bonhams.com
[bonhams.com/americanart](https://www.bonhams.com/americanart)

ROBERT HENRI (1865-1929)

Chow Choy
oil on canvas
32 x 26 in. (81.3 x 66 cm.)
\$300,000 - 500,000

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 Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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 buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$12,500 UP TO AND INCLUDING \$600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$600,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, 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. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

Conditions of sale - Continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. 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. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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 the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - Continued

the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 UPPERCASE 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 UPPERCASE 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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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

BUYING AND BIDDING 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. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. 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. Except as expressly set forth in the Conditions of Sale, 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 low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, 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.

Reserve

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.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 for the first time, 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 auction price 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 auction online 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, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

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

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

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' auctions. 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

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. For payments sent by mail, please remit to Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

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 Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

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

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Index

B

Bischoff, Franz Arthur 35, 90, 109, 116, 117
Botke, Jessie Arms 53, 54
Boynton, Raymond S. 47
Braun, Maurice 25, 62, 63, 68, 87, 100,
101, 106
Brown, Benjamin Chambers 60
Bush, Norton 13, 14

C

Carlton, Brents 49
Chapple, David 108
Clark, Alson Skinner 70
Cooper, Colin Campbell 119
Cuprien, Frank William 64, 66

D

Deakin, Edwin 26
Del Carmen Calvo, Maria 121
Dickinson, Ross 27
Doheny, Dennis M. 29
Donoghue, After John Talbott 127
Dougherty, Paul 46

E

Ellenshaw, Peter 115
Eskridge, Robert 138

F

Ford, Henry Chapman 6
Fries, Charles A. 104, 105

G

Gamble, John Marshall 114
Garth, John 48
Gleason, Duncan 92
Gray, Percy 2, 17, 40
Griffith, William Alexander 65
Grimm, Paul 83, 84, 85, 88, 112, 113

H

Hansen, Armin 33, 34, 38, 40, 43
Harmon, Charles Henry 97
Hassler, Carl von 91
Hayward, Peter 133
Hill, Thomas 4, 5, 8
Hills, Anna Althea 23
Hinkle, Clarence 50
Hitchcock, David Howard 129, 131
Hobart, Clark 19

J

Jackson, William Franklin 18
Judson, William Lees 95

K

Keith, William 12
Kingman, Dong 122
Kleitsch, Joseph 51, 75
Kosa, Jr., Emil Jean 45, 58

L

Lee, Bertha Stringer 16
Lee, Joseph 3
Lewis, Jeanette Maxfield 30
Logan, Maurice 52, 123

M

MacDonald, Richard 126
Mathews, Arthur Frank 9, 10
McComas, Francis John 1
Mitchell, Alfred R. 93, 98, 99, 102
Mottola, Filastro 120

N

Nahl, Charles Christian 7
Nicholson, Lillie May 31, 32
Nielsen, Peter 61

O

O'Shea, John 137
Okuda, Hajime 132

P

Pages, Jules Eugene 59
Parsons, Edith Barretto Stevens 125
Payne, Edgar 55, 56, 77, 78, 79, 81, 82
Peters, Charles Rollo 41, 42
Podchernikoff, Alexis Matthew 118
Puthuff, Hanson 89, 111

R

Redmond, Granville 57, 72, 80
Reiffel, Charles 103
Rider, Arthur Grover 94
Robinson, Charles Dormon 11
Rose, Guy 20

S

Sayre, Fred Grayson 67
Sexton, Jr., Lloyd 134, 135, 136
Silva, William Posey 39
Smith, Jack Wilkinson 76
Strong, Joseph Dwight 128

T

Tavernier, Jules 130
Teague, Donald 44
Todhunter, Francis Augustus 15

W

Wachtel, Elmer 96, 110
Wachtel, Marion Kavanagh 24, 73
Wendt, Julia M. Bracken 124
Wendt, William 22, 74, 86

Y

Yuan, Si Chen 28, 36, 37

Collection Index

The Collection of Margaret Jonsson Rogers, Carmel, California and Dallas, Texas

20, 22, 23, 24, 25, 26, 27, 28, 29, 30

The Diane and Sam Stewart Collection

41, 69, 107

The Estate of Michael di Cosola, San Francisco, California

9, 10

The Estate of Ruth Westphal, Newport Beach, California

75

Property from the Estate of George R. Bobbitt Jr., San Francisco, California

12, 16, 31, 32, 48, 90, 99, 109, 116, 117, 126, 127, 137

Property of Dr. and Mrs. Arnold Werschky

11

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

3, 7

Glossary

TYPICAL HEADINGS USED IN THE CATALOG

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

AUTHORSHIP

(ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

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 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
bids.us@bonhams.com

Bonhams

Sale title: California Art		Sale date: August 3, 2021	
Sale no. 26858		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			
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

601 California Street, Suite 150
San Francisco, California 94108

7601 W. Sunset Boulevard
Los Angeles, California 90046

+1 323 850 7500
bonhams.com

AUCTIONEERS SINCE 1793