

The Redfern Gallery

SPECIALIZING IN AMERICAN PAINTINGS
CONCENTRATING ON THE CALIFORNIA SCHOOL

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Front Jacket: William Wendt, *Laguna Beach*

Rear Jacket: Grandville Redmond, *California Poppies*

a Montage of Masterworks
by
The California Impressionists

 The Redfern Gallery

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Foreword

Dear Collector,

The Redfern Gallery is proud to celebrate thirty-one years in the art business. After my first ten years in a gallery in Encino, I moved to Laguna Beach and have been here in the same charming building for the past twenty-one years. After all, Laguna was the favored painting destination and home to many of the early historical artists in which I specialize, so it is quite appropriate that The Redfern Gallery is here as well. It is the same glorious environment that is depicted in many of the paintings I display. I am fortunate to live in Laguna Beach and it still gives me great joy and a sense of accomplishment to come to work and encounter more great paintings from this phenomenal art period.

Four years ago, I opened a second gallery location in the beautiful Montage Resort and Spa. The Montage's ambiance of early twentieth century California Bungalow architecture is a perfect fit for our historical American paintings and especially for our important California Impressionist works. In addition to what is in our Montage gallery, many of our paintings and sculptures are displayed in the main lobby and lounge areas throughout the resort.

The market for California historical works continues to expand. Once just a regional business, over the past decade it has become a truly national market. The supply of museum-quality works is extremely small. The finer pieces are rare and difficult to obtain. Thanks to our expertise, long-time presence and sound reputation in the highly competitive art business, we are still able to acquire museum-quality paintings and place them with our clients. A case in point is a painting that we just purchased by William Wendt, entitled Laguna Coast. (cover illustration) It is one of the finest and most historically important works to be discovered and come to market in the thirty-one years that we have been in business. Once again The Redfern Gallery set a purchase price record for a masterwork by one of California's most respected artists.

We will maintain our active role in the California historical art market with meaningful exhibitions planned for the next five years. Our area of specialty is experiencing a robust period of growth, a trend that will surely continue. Artists such as Benjamin Brown, Franz Bischoff, William Wendt and Joseph Kleitsch all have scholarly publications and museum shows on the schedule. This will only increase public awareness and push demand for quality paintings to a new level.

As always, we will continue to share our expertise with our clients and offer them the most exceptional examples of American Impressionism and California Plein Air available. The Redfern Gallery is at your service, whether you are selling, buying or researching that special painting.

Ray Redfern

Plates

Mary Herrick Ross (1856–1935)

1. **My Studio Garden**

Oil on canvas
Signed lower left
Dated 1920
26 x 30 inches
35 x 39 framed

Provenance:

Private collection, Laguna Beach, California

Illustrated in *California Impressionism*, by William H. Gerdtts and Will South, 1998 page 171

Mary Paxton Herrick was born in San Francisco, California on September 29, 1856, the daughter of William F. and Lucy (Kendall) Herrick. From a young age Mary showed artistic talent and was taught drawing by her father. She was the first pupil to enroll in the newly opened San Francisco School of Design in 1874 where she studied under Virgil Williams (1830–1886). The first director of the school, Williams brought his extensive training in New York and Italy to the students and was a major influence on early California painting. Under Williams' leadership the California School of Design provided its students, including Mary Herrick, Guy Rose (1867–1925) and many other great artists, with sound basic academic art training by a faculty of some of the best painters of the West.

Mary Herrick and her husband Colin Ross lived in San Francisco until 1914 at which time they moved to a home across the bay in Piedmont. There she lived and worked until her death on October 31, 1935. She was primarily a painter of floral still lifes; her works are very rare, and as such, they are cherished by her collectors. Her works were exhibited at the World's Colombian Exposition in Chicago, 1893; Mary Hopkins Institute of Art, San Francisco, 1897; and in various exhibitions throughout the 1920's and 1930's.

Painted in 1920, *My Studio Garden* is a visual feast that arrests the viewer's attention, a composition of profound beauty. By filling the canvas with flowers, the artist has invited the viewer into her garden, as if one were sitting in the garden not simply viewing it from afar. In doing this, she has fully captured the experience of the garden. It is unconfined, expansive; it seems to go on forever, delighting us with the sheer exuberance of the flowers. It speaks of vitality and the warm sweetness of a garden in full bloom.

Exhibited: San Francisco Women's Department, World's Columbian Exposition, Chicago, 1893; California Midwinter International Exhibition, 1894; Mark Hopkins Institute, 1897; Golden Gate Park Museum, 1916; San Francisco Art Association, 1917; San Francisco Art Institute, 1919; San Francisco Shriner's Convention, 1923.



William Wendt (1865–1946)

2. Laguna Coast

Oil on canvas
Signed lower left
Dated 1930
30 x 36 inches
42 x 48 framed

Provenance:

William Wendt to Sigurd L. Odegard, November, 1930
Descended in Family until September, 2007

*L*aguna Coast is a masterwork by historically important artist William Wendt. Dated 1930, this glorious painting was first started by Wendt in 1929 and completed in the winter of 1930. He was paid seven hundred dollars for this painting, a great amount of money at a time when the Great Depression was in full force. By 1930, Laguna Beach was firmly established as one of the nation's most significant art colonies and much to the credit for this goes to William Wendt. The town was growing into the tourist center it has become, but its charm and raw beauty still abounded.

Wendt did not have to travel far to find enticing subject matter, he only had to step out of his front door on Arch Street, set up his easel and begin painting. In this marvelous composition, Wendt subtly, yet with definite purpose, carries the viewer's eye down the slope, up the gravel road and out to Abalone Point in the distance. *Laguna Coast* is painted with such a natural flow that it elicits a moment of tranquility and splendor. Along the way, the homes are tucked away with no human presence in view. There are so many areas of interest and intrigue that invite the viewer to stop and pause, to ponder what may be just out of sight. *Laguna Coast* is presented as a calm inviting place away from the hurried life of the cities. Wendt presents the essence of Laguna Beach, a place that many considered the Eden of the West.

William Wendt is one of the finest and most successful artists to emerge from the California Impressionist school. In November of 2008, the Laguna Art Museum and The Irvine Museum in a joint effort will present a major book and exhibition to honor this multitalented historical artist.

Works Held: Union Club, Seattle; Herron Art Institute, Indianapolis; Cliff Dwellers Club, Chicago; Art Institute of Chicago; Cincinnati Art Museum; Laguna Art Museum; Los Angeles County Museum of Art; Pasadena Art Institute; Pasadena Art Museum; Springville Museum, Utah; The Irvine Museum; The Fleischer Collection, Arizona; The Jonathan Club, Los Angeles, California.



William Wendt (1865–1946)

3. November Days

Oil on canvas
Signed lower right
Dated 1935
20 x 24 inches
29 x 33 framed

Provenance:

William Wendt to Lucia Edwards, by descent in the family.

William Wendt is an icon of the early California painters. Often referred to as the “Dean of the Southern California Artists,” Wendt is one of the best known and most respected artists of this era.

Wendt was born in Germany and came to the United States at the age of fifteen to Chicago. There he studied briefly at The Art Institute of Chicago and by 1893 was able to become a full time easel painter. Wendt settled in Southern California first in Los Angeles in 1906 and in 1912, Wendt built a studio home in Laguna Beach. This was the same year that he was elected as an Associate Member to the prestigious National Academy of Design. Wendt was co-founder and president of The California Art Club from 1911 through 1917. The California Art Club, centered in Los Angeles, was the largest and most influential art organization of its time.

Wendt’s artistic style evolved into the confident, and powerful brushwork seen in *November Days*. It is inscribed “to my friend Lucia Edwards” on the lower right above to his signature. Lucia Edwards and her husband Guy Edwards were close friends of William Wendt and there are many letters from the artist to the Edwards family. One of Wendt’s most dynamic paintings, *November Days* shows use of both color and form to create a bold composition. Wendt enjoyed this time of year in California. He was drawn to the lush green hills as contrasted by the bright oranges of the autumn leaves. In the center of the painting Wendt uses strong diagonal lines and energetic brushwork, both of which are hallmarks of what art critics called his masculine style.

The reputation of William Wendt continues to soar. A new book about the life and art of William Wendt, by renowned art historian Dr. Will South is soon to be released. The accompanying museum exhibition at the Laguna Art Museum is scheduled for November, 2008.

Works Held: Union Club, Seattle; Herron Art Institute, Indianapolis; Cliff Dwellers Club, Chicago; Art Institute of Chicago; Cincinnati Art Museum; Laguna Art Museum; Los Angeles County Museum of Art; Pasadena Art Institute; Pasadena Art Museum; Springville Museum, Utah; The Irvine Museum; The Fleischer Collection, Arizona; The Jonathan Club, Los Angeles, California.



Granville Redmond (1871–1935)

4. Patch of Poppies

Oil on canvas
Signed lower left
Dated 1912
26 x 36 inches
35 x 45 framed

Granville Redmond was a remarkable man in every way. His admirable reputation as a superb artist during his lifetime is indisputable. It is even more so today. His paintings are highly prized by museums and collectors. He was a man of depth and many diverse interests whose charismatic personality attracted many celebrated friends. Unrestrained by his inability to hear and speak, Redmond maintained a busy career with little difficulty.

At the age of two, Redmond became hearing impaired after a serious near fatal bout of scarlet fever. He was encouraged to pursue his artistic talents by deaf artist Theophilus Hope d'Estrella (1851–1929) who taught Redmond painting, drawing, and pantomime at the Berkeley School for the Deaf from 1879 to 1890. He then attended the San Francisco School of Design and was awarded a scholarship to study at the Académie Julian in Paris. While in Paris, Redmond shared apartments with the fellow California artists Gottardo Piazzoni (1872–1945) and Douglas Tilden (1860–1935). In 1917 he met Charlie Chaplin when he was auditioned as an actor. The two became great friends and through Chaplin, Redmond met such national celebrities as the writer Jack London; national folk hero, Buffalo Bill; and the composer, Ignacy Jan Paderewski.

Patch of Poppies depicts the glorious red and orange poppies of California, intermingled with luscious lupine in their delicate shades of blue. The brilliant flowers are gracefully carpeted across gently rolling hills in this masterful work. Low lying clouds sweep across a sky of graduating hues of soft beryl, turquoise and blue, casting beautiful shadows upon the hills. The viewer can sense the motion and fluidity of natural light captured in the painting. The expert use of light, shadow, color and form as well as the genius of Redmond's a uniquely creative spirit fill this canvas, exquisitely and joyfully.

Works Held: Bancroft Library, UC Berkeley, California School for the Deaf, Fremont; Laguna Art Museum, Los Angeles County Museum of Art; New York City Museum; Mills College Art Gallery; Oakland Museum; Stanford University Museum; Springville (Utah) Museum Art; National Center of Deafness; California State University, Northridge; de Young Museum; The Irvine Museum, CA..



Granville Redmond (1871–1935)

5. California Poppies

Oil on canvas
Signed lower left
12 x 16 inches
19 x 23 framed

Granville Redmond spent the years from 1910 to 1917 in Northern California where he painted somber tonalist scenes as well as brightly colored impressionistic work. *California Poppies* includes some of the muted color qualities of Tonalism, but is rendered mainly in the brighter impressionistic color pallet. The artist combines delicate shades of tan and brown to highlight the bright orange of the California poppy and make them the focal point. Redmond defines the gentle line of the hills, the solid forms of oak trees and the rich tones of the golden grasses. The drama of clouds moving across the soft blue sky suggests a passing rain. Redmond is rarely equalled in his ability to express his deep love and sensitivity to the California landscape.

After 1917, Redmond had a studio on Charlie Chaplin's Hollywood set and had small parts in six of Chaplin's Silent movies. Through Chaplin, he gained a large coterie of clients and his paintings became extremely popular among Hollywood society.

The California poppy was seen in glorious profusion across the rolling hills during the late 19th and early 20th century. The poppy itself had become an important decorative element in the Arts and Crafts movement and became a trademark by Arthur F. Mathews (1860–1945). One of Redmond's teachers at the Mark Hopkins Institute personally Redmond much preferred to paint moody and somber tonal works, but the popular demand for his brilliantly colored poppy scenes compelled him to oblige, albeit reluctantly.

Works Held: Bancroft Library, UC Berkeley, California School for the Deaf, Fremont; Laguna Museum, Los Angeles County Museum of Art; New York City Museum; Mills College Art Gallery; Oakland Museum; Stanford University Museum; Springville (Utah) Museum Art; National Center of Deafness; California State University, Northridge; de Young Museum; Jonathan Club, Los Angeles.



Granville Redmond (1871–1935)

6. Pond at Twilight, 1912

Oil on canvas
Signed lower right
24 x 30 inches
33 x 39 framed

Acclaim came early for Redmond when, as a struggling art student in Paris his painting *Matin d'Hiver* (Winter Morning) was accepted into the Paris Salon in 1895. Back home the *San Francisco Daily Morning Call* printed a glowing article about his success. When Redmond returned from Paris he spent time painting both in Northern and Southern California. Always involved with light effects, his paintings are a pure and direct interpretation of nature. In 1904 he was called “the foremost artist of Southern California” by the reviewers.

By 1910 Redmond had moved to Menlo Park, just twenty miles south of San Francisco. He completed several commissioned paintings for well-known patrons including, the Nichols family to add to their already remarkable art collection. Nichols eventually acquired sixty of Redmond's paintings. Along with artistic success, Redmond was accepted as a member of the prestigious Bohemian Club in San Francisco in the year 1912. His good friends Douglas Tilden (1860–1935) and Gottardo Piazzoni (1872–1935) were also members and together the three friends took active roles in the famed Bohemian Club art exhibitions.

Pond at Twilight, painted in 1912, is a monochromatic, Tonalist subject that Redmond preferred. The moments after sundown with little light left and nightfall soon approaching brought new artistic challenges. The glorious remaining oranges and yellows of sunset are reflected in the pond. The close harmony of color in the surrounding trees and marshes are also depicted in the water. The subtle gradations of the dominant brown low key hue demonstrate Redmond's exceptional assured mastery of color.

Granville Redmond's talents, education, and enthusiasm contributed to his remarkable success during his lifetime. Today he is one of the most highly recognized artists of the California Impressionists.

Works Held: Bancroft Library, UC Berkeley, California School for the Deaf, Fremont; Laguna Museum, Los Angeles County Museum of Art; New York City Museum; Mills College Art Gallery; Oakland Museum; Stanford University Museum; Springville (Utah) Museum Art; National Center of Deafness; California State University, Northridge; de Young Museum; Jonathan Club, Los Angeles.



Guy Rose (1867–1925)

7. **Dunes and Hill, Carmel**

Oil on canvas
Signed lower right
15 x 18 inches
22 x 25 Framed

Provenance:

Private collection, San Diego, California

Guy Rose was a member of the California Art Club and the Laguna Beach Art Association. Three one-man exhibitions were held for him at the Los Angeles Museum in 1916, 1918, and 1919. He was represented in Los Angeles by Stendahl Galleries and in New York by William Macbeth. Among his numerous awards were a Bronze Medal, Pan-American Exposition, Buffalo, 1901; a Silver Medal, Panama-Pacific International Exposition, San Francisco, 1915; and the William Preston Harrison Prize, California Art Club, 1921.

Although Rose had heard about the natural beauty of Carmel, it was not until the summer of 1918 that he first visited there. Captivated by the scenery, Carmel by the Sea became the primary focus of what were to be his last years of painting. He and his wife Ethel spent the summers of 1918, 1919 and 1920 at Carmel and from there produced many important paintings.

Dunes and Hill, Carmel is a wonderful plein-air painting created on location. It is such a spontaneous painting that there are actual grains of sand imbedded in the paint. One can just imagine Rose standing on the beach painting the fleeting effects of the atmospheric conditions. The delicate brushwork and refined palette are essential qualities that elevate this painting. Rose masterfully captured the constantly changing light effects on the sand through use of soft pinks, blues and grays.

In 1922, the Los Angeles County Museum of Art purchased a similar painting titled Carmel Coast for their permanent collection. It is understandable that Guy Rose is considered the most important painter of California Impressionism.

Works Held: Bowers Museum, Santa Ana; Cleveland Museum; Los Angeles County Museum of Art; Oakland Museum; San Diego Museum; The Fleischer Collection, Arizona; The Irvine Museum; The Rose Collection, California; Terra Museum, Giverny, France.



Guy Rose (1867–1925)

8. **On the Honfleur Jetty**

Oil on Canvas
Signed lower right
23 _ x 28 _ inches
34 x 39 framed

need size correction.

Provenance:

Stendahl Galleries 1922

Private collection, Southern California

A native Californian, Guy Rose was born in a prominent family in San Gabriel on March 3, 1867. He attended Los Angeles High School and later moved to San Francisco to begin his art training at the School of Design under Virgil Williams (1830–1886) and Emil Carlsen (1853–1932). In 1888, Rose further studied in Paris under Constant, Lefebvre and Doucet at Académie Julian. In 1894 he received an Honorable Mention at the Paris Salon, the first Californian to receive an award from this prestigious institution.

Beginning in 1890, Rose frequently visited Giverny and associated with fellow American Impressionists Theodore Robinson (1852–1896) who was close to Claude Monet, and Theodore Butler (1861–1936) who was Monet's son-in-law. In 1904 Rose acquired an old stone house at the opposite end of the village from Monet, where he and his wife Ethel resided until 1912. In 1910 he became part of the "Giverny Group", an elite group of American Impressionists made up of Frederick Frieseke (1874–1939), Richard Miller (1875–1943), Alson Clark (1876–1949) and Lawton Parker (1868–1954).

Rose's painting excursions took him to the picturesque village of Honfleur, Normandy. This charming port was often called "the city of painters and the cradle of Impressionism." The Honfleur Jetty has been the subject for numerous famous painters such as; Georges Seurat (1859–1891), Eugene Louis Boudin (1824–1898), and Raoul Dufy (1877–1953).

On the Honfleur Jetty is a notable painting that is illustrated in the book, *Guy Rose, Paintings of France and America*, by Earl L. Stendahl, 1922. Stendahl describes *On the Honfleur Jetty*: "The rain has left the jetty and sails of the fishermen's boats saturated, and the passing storm is still evident near the horizon. A low atmospheric pressure is noticeable by the downward curling smoke of the jetty master's cabin at the left. A gray harmonious color symphony prevails over the whole canvas."

Works Held: Bowers Museum, Santa Ana; Cleveland Museum; Los Angeles County Museum of Art; Oakland Museum; San Diego Museum; The Fleischer Collection, Arizona; The Irvine Museum; The Rose Collection, California; Terra Museum, Giverny, France



Marion Kavanagh Wachtel (1876–1954)

9. The Quiet Pool

Oil on canvas
Signed lower right
18 x 22 inches
24 x 28 framed

10. In The Valley

Oil on canvas
Signed lower left
16 x 20 inches
23 x 27 framed

Provenance:

Descended in the Wachtel Family

Marion Kavanagh Wachtel, was one of the many talented women artists of the California Impressionist School. A versatile painter, she had the unique ability to brilliantly express her vision in the medium of oil as well as watercolor. As a member of a gifted family of artists, (her mother was an artist and her great-grandfather a Royal Academician in London), Marion continued this artistic tradition throughout her lifetime. Born in Milwaukee, Wisconsin in 1876, she studied at the Art Institute of Chicago, in New York with William Merritt Chase (1849–1916) and in San Francisco with William Keith (1838–1911). She lived and painted in a historically significant time for the arts of California, and was committed to a lifetime of artistic expression, with Nature as her greatest inspiration.

Nowhere is her dedication more evident than in the exquisitely painted *In The Valley*. Here we find an enchanting work of art; a virtuosi rendering of a scene of compelling beauty that truly reflects her love of the California landscape. The painting has a refined elegance, its richness in depth and color affirm it as a finely executed composition.

In *The Quiet Pool*, she offers the viewer an enchanting scene that is truly a valley in paradise. The warm green and cool blue of a mountain pool reflecting luxurious green trees forming nature's embracing canopy over this still and inviting body of water, which she so invitingly brought before the viewer. The noble background of majestic mountains are lightly touched by the white clouds that we can sense are slowly moving across a brilliant cerulean blue sky. The painting radiates a sense of well being and contentment, a lovely moment of reverie.

Works Held: Laguna Art Museum; The Irvine Museum; Fleischer Collection, Arizona; California State Building, Los Angeles, California; Women's Club, Hollywood, California; Cedar Rapids Museum, Iowa; Fremont High School, Los Angeles, California; Gardens California High School; Friday Morning Club, Los Angeles, California.



Marion Wachtel (1876–1954)

11. *Eucalyptus and Cherry Trees*

Watercolor on paper
Signed lower left
18 x 24 inches
26 x 32 framed

Marion Wachtel had regular exhibitions with both the California and New York Watercolor Societies making her work popular on both coasts. Her exhibits at the Los Angeles Museum of Art earned her many awards and, she also received prizes at the Pasadena Society of Artists. She was the only woman artist included in The Ten Painters Club of California, established in 1919 as the “Foremost Painters of the West”. Other artists in the club included her husband Elmer Wachtel (1864–1929), Guy Rose (1867–1925), William Wendt (1865–1946), Hanson Puthuff (1875–1972) and others. Her extensive artistic training, study and teaching, along with her refined sense of the use of color, line, space and light, resulted in a magnificent body of work treasured by connoisseurs of California Impressionism.

Eucalyptus and Cherry Trees is a poetic rendering of a glorious spring day unique to Southern California. She shows tender pink blossoms in the foreground and, a gentle stream meandering down from snow capped mountains standing majestically in the background, all under a pure blue sky. Her sensitive brushwork, often found in the work of this dedicated artist, is the crowning glory in this most compelling landscape.

“Mrs. Wachtel paints with a masterly skill, and with a breadth of brushwork and a freedom of expression that places her at once among the world’s greatest exponents of the art of the modern aquarellist.”

Antony Anderson, Los Angeles Times 1912

Works Held: Laguna Art Museum; The Irvine Museum; Fleischer Collection, Arizona; California State Building, Los Angeles, California; Women’s Club, Hollywood, California; Cedar Rapids Museum, Iowa; Fremont High School, Los Angeles, California; Gardens California High School; Friday Morning Club, Los Angeles, California.



Elmer Wachtel (1864–1929)

12. **By the Stream**

Oil on canvas
Signed lower left
18 x 30 inches
27 x 39 framed

Elmer Wachtel was a man of many talents; painter, musician, and craftsman. Together with his gifted wife Marion Wachtel (1876–1954), they formed one of the great artistic couples in California art. Trained and established before the advent of American Impressionism, Elmer Wachtel was nevertheless honored and respected by the younger generation of California Impressionist painters. In 1914 he was noted as “the first exponent of the landscape of California” and his paintings reflect the idyllicism to which many California artists aspired. He was active in local art circles and was one of the founders of the Los Angeles Art Association in the late 1880s. Solo exhibitions were held for him at the Los Angeles Museum of History, Science and Art in 1915 and 1918 and he received numerous awards in his lifetime. Wachtel died on August 31, 1929, during a painting trip to Guadalajara, Mexico. He is today considered one of Southern California’s most important painters.

By The Stream is an eloquent painting, a poetic interpretation of the landscape he so loved. It is a painting of ineffable beauty, one that surely belongs in the collection of any connoisseur of American Impressionism. Here the artist has masterfully used a symphony of colors in the sumptuous composition. Viewing this delightful painting is at once a calming and exciting experience for the viewer. As golden leaves gently fall from the sycamore trees, a stately oak tree beautifully sculpted by nature’s hand graces the shore. A gentle stream of turquoise blue reflects all of the melodious colors of this landscape. The painting reminds us of Elmer Wachtel’s abiding love for and relationship with the wondrous land of Southern California.

“Lyric ecstasy is the high and delicate note in many of Elmer Wachtel’s pictures. The artist sings in paint as a poet might sing in words.”

Antony Anderson, “Elmer Wachtel” 1930

Works Held: Laguna Museum of Art, The Irvine Museum, Irvine, California.; Oakland Museum of California, Oakland, California; Smithsonian American Art Museum, Washington, D.C.



Hanson Puthuff (1875–1972)

13. Mother Mountain

Oil on canvas
Signed lower left
24 x 30 inches
34 x 40 framed

Provenance:

Private collection, San Juan Capistrano, California

From humble beginnings, Hanson Puthuff rose to become one of the finest painters of the California School. He proved through dedication and hard work that he was a versatile and talented artist. Born Hanson Duvall, he adopted the name Puthuff from his foster mother who cared for him after his mother's death. It was she who encouraged and assisted him in his education and guided him to a career in art. Puthuff studied at the Art Institute of Chicago and the University of Denver Art School before coming to California in 1903.

Hanson Puthuff revered the mountains of Southern California. During his life he lived in Eagle Rock, La Crescenta, La Canada and Corona del Mar, all providing ample subjects for his easel paintings. *Mother Mountain* exhibits the finest qualities in Puthuff's wide array of techniques. Puthuff's brush is filled with paint and applied with confidence in layers that laminate the entire painting. The subtle atmospheric quality so prevalent in Puthuff's work is seen in the receding mountains. His painterly style is similar to that of Edgar Payne (1883–1947) who often accompanied Puthuff on painting excursions into the magnificent local mountains.

By 1926, Puthuff gave up illustration and devoted himself full time to easel painting. Throughout his career, his style and quality of his work remained consistent. Describing Hanson Puthuff's sixty-seven year career art critic Howard Burke said in *The Los Angeles Examiner*, "Lyrically painted, his pictures combine masterful, broad brushwork and singing little tones. They have poetry and light, dark masses against an atmospheric quality..."

Living to the age of ninety-seven, Puthuff had a long and successful life His accomplishments go beyond the glorious paintings he produced. He also played an integral part in the formation of the two most important artists' organizations of the period, the California Art Club and the Art Students League of Los Angeles. The art of Hanson Puthuff was recently celebrated with an exhibition at the Pasadena Museum of California Art accompanied by a book about his life and work.

Works Held: Hackley Museum, Muskegon, Michigan; Municipal Collection, Denver, Colorado; Springville Museum of Art, Utah; Los Angeles County Museum of Art; Laguna Art Museum; Municipal Art Gallery, Phoenix, Arizona; Los Angeles Public Schools; The Irvine Museum; Fleischer Collection, Arizona.



Agnes Pelton (1881–1961)

14. **Wild Farm Madison, Connecticut**

Oil on canvasboard
Signed lower right
30 x 23 inches
37 x 30 framed

Provenance:

Private collection, Connecticut

Agnes Pelton was born of American parents in Stuttgart, Germany, and grew to adulthood in Brooklyn, New York. She was an introspective young woman who became an accomplished pianist after studying at her mother's school of music. She studied painting with Arthur Wesley Dow (1857–1922) at the Pratt Institute from 1885 to 1900 and later with Hamilton Easter Field (1871–1922) at his summer school in Maine. The year 1907 was spent at the famous art colony of Old Lyme, Connecticut, studying outdoor painting with William L. Lathrop (1859–1938). She recounted that during this time she “made many studies from memory of the natural effects and the significance of light”. Pelton also went on to study life drawing at the British Academy in Rome. The groundbreaking International Exhibition of Modern Art in New York, in 1913, known as The Armory Show, included Pelton's art. Her paintings were part of the founding collection of the Santa Barbara Museum of Art. In 1934, twenty-five of her works were shown at the San Diego Museum and in 1939, at the Laguna Art Museum.

Agnes Pelton has been celebrated for her artistic achievements and is considered one of America's most imaginative artists. She was interested in the mysteries of nature, a theme that occupied her, from her early imaginative paintings to her transcendental abstractions. Over time, she developed personal images that expressed her own deep spiritual feelings. She was a member of her Transcendental Painting Group in Taos, New Mexico whose goal was a process of refining integrity, skill, knowledge and experience into an artistic statement. Pelton's art has been referred to as visual poems, and her aim was to reveal the beauty and mystery of nature.

Wild Farm Madison, Connecticut painted circa 1917, is a gentle and touching image of a young girl reaching into the unknown. Light was always an important element in Pelton's work and here we see the inquisitive young girl, seemingly mesmerized by the glimmering lights floating in the air. All is set in front of the deeply rich blue and green foliage that appears to go on endlessly. The viewer's imagination is drawn into the depths of this mysterious and wondrous background.

Works Held: Honolulu Academy of Arts; Johnson Gallery of University of New Mexico, Albuquerque, NM.; Oakland Museum of California; Palm Springs Art Museum; Print Club of Albany, Albany, N.Y.; San Diego Museum of Art; Santa Barbara Museum of Art; The Parrish Art Museum, Southampton, NY.



Paul Lauritz (1889–1975)

15. Golden Grove

Oil on canvas
Signed lower left
20 x 24 inches
25 x 29 framed

Provenance:

Private collection, Santa Barbara, California

Paul Lauritz's passion for painting began as a very young man. He was born in Larvik, a picturesque village in Norway that was a gathering place for artists. It was here that he began his artistic career, working as an assistant to the visiting artists. He studied at the Larvik Art School before leaving at the age of sixteen for Vancouver and then onto Portland, Oregon. There he worked at commercial art projects and also began to paint portraits and landscapes. The meager existence in commercial artwork led him to Alaska with the Yukon Gold Rush. While there, he formed a relationship with Alaska's most distinguished artist Sidney Laurence (1865–1940) and together they painted the unique landscape of Alaska. In 1919, Lauritz left Alaska and became a full-time painter. He moved to Los Angeles where he taught at the Chouinard School of Art and the Otis Art Institute. Keeping active in the Los Angeles art community, Lauritz served as president of the California Art Club for two years and was a member of the Painters and Sculptures Club, the Los Angeles Municipal Art Commission, the Laguna Beach Art Association, the Royal Society of Art in England and the Salmagundi Club in New York. Throughout his career he earned numerous awards for his work from museums, exhibitions and clubs.

The title *Golden Grove* reflects the brilliance of this painting with its scintillating light effects filtering through and radiating from the golden trees. Their shadows reach across the floor of the valley, bathed in radiant afternoon light. The foreground of this painting seems to glow with sumptuous green shrubbery and pastel shaded ground cover. Even the rocks seem to shimmer in the light. In the background we are treated to atmospheric amethyst and blue mountains filling the canvas. Lauritz's early paintings, before the Depression, were finer, more colorful and more detailed as we see here. He was at the peak of his career when "Golden Grove" was painted.

Works Held: Ebell Club, Los Angeles, California; Fleischer Collection, Arizona. Hollywood Athletic Club; Laguna Art Museum; Pasadena Art Institute; Santa Cruz Art Gallery; Springville, Utah Museum of Art; San Diego Museum; Santa Paula Chamber of Commerce, California; The Irvine Museum, Irvine, California; University of Chicago



Paul Lauritz (1889–1975)

16. Passing Showers

Oil on canvas
Signed lower right
30 x 39 inches
40 x 49 framed

Provenance;

Private collection, San Clemente, California

Painted in 1918 by Paul Lauritz, *Passing Showers*, is a strong work of art from an intensely creative and important period of the artist's career. This painting is an expression of his affection for the American landscape, most likely executed as he traveled from Alaska to Southern California. *Passing Showers* is a light filled utopian landscape with incredible depth and primitive beauty. Here the viewer witnesses one of nature's phenomenons as cumuliform clouds, saturated in color and moisture, release a nurturing shower. It is a scene of incomparable beauty: the valley floor reflects deep pastel colors while the mountains are glowing in a multitude of blues, purples and greens. In the foreground a pristine, still lake reflects the glow of trees and mountains. Lauritz has filled the canvas with wholeness, harmony and radiance, presenting the viewer with a masterful work of art, an enchanted moment in time.

In 1925, the King of Norway commissioned Lauritz to create a large painting for the Royal Palace. Upon its completion, the artist returned to California where he continued to paint until his death in 1975, at the age of eighty-six. His paintings are known for their crisp brushwork and brilliant use of color. He was a highly articulate artist, one of the original artists in the first gallery in Laguna Beach and was close friends with many of the early artists, including Edgar Payne (1883–1947) and Carl Oscar Borg (1879–1947).

Works Held: Ebell Club, Los Angeles, California; Fleischer Collection, Arizona. Hollywood Athletic Club; Laguna Art Museum; Pasadena Art Institute; Santa Cruz Art Gallery; Springville, Utah Museum of Art; San Diego Museum; Santa Paula Chamber of Commerce, California; The Irvine Museum, Irvine, California; University of Chicago.



Edgar Payne (1883–1947)

17. **Desert Skies**

Oil on canvas
Signed lower right
28 x 34 inches
40 x 46 framed

Provenance:

Private collection, Sacramento, California
John Moran, Pasadena, California

Edgar Payne was passionate about becoming a painter from the age of fourteen. He left his home in the Ozarks of Missouri to travel through the South and into Mexico before going to the Midwest. There he studied briefly at the Chicago Art Institute. Dissatisfied with the teaching methods, he left Chicago and continued his travels throughout the United States. Payne was basically a self-taught artist that persevered in mastering his craft and soon became one of California's most revered painters.

Desert Skies exemplifies Edgar Payne's significance as a Western painter. This skilled artist brings the drama of the West to life and carefully crafts each element of the painting. The Western landscapes depicting the Arizona mesas with Native American riders are among the most desirable subject matter that Payne created. The riders emerge from the strong diagonal shadow in the foreground toward the brilliant desert floor and onward to the grand mesa rising in the distance. The dramatic cloud filled sky leaves no question about the vast expanse of both land and sky.

In 1917, The Santa Fe railroad offered him passage out West in exchange for some of the paintings he produced on the trip. They were to be used as advertising for the railroad to entice travel to the Western states. *Desert Skies* is an elegant work that was inspired from this trip. Payne was immediately drawn to the grandeur of the Southwest. He spent four months painting Canyon de Chelly, and continued to revisit the Southwest where he painted throughout his career. Payne left a heritage of Western paintings that are rightfully recognized throughout the world.

Works Held: Chicago Art Museum; John Herron Art Institute of Indianapolis; Laguna Art Museum; Los Angeles County Museum of Art; The Irvine Museum; National Academy of Design Collection, New York; National Collection of Fine Arts, Senate Building, Washington, D.C.; Pasadena Art Institute; Pasadena Art Museum; Southwest Museum of Los Angeles; Springville Museum of Art, Utah; University of Nebraska Galleries; The Fleischer Collection, Arizona.



Edgar Payne (1883–1947)

18. **Mt. Alice, California Sierra**

Oil on canvas
Signed lower left
25 x 30 inches
34 x 39 framed

Provenance:

Private collection, Laguna Beach, California

Edgar Payne was a strong individualist whose powerful influence on art in California is still being felt today. His work is found in many major Western, American and European art collections. Today he is revered as a painter, a teacher and a leader who established the Laguna Beach Art Association in 1918.

Edgar Payne was called the “God of the Mountains”. This lofty title is surely due to his strong paintings of the High Sierra like *Mt. Alice, California Sierra*. Payne first began painting the sierra Nevada in 1916, following a visit to Santa Barbara. His love of the mountains was so great that he would make a base camp, often near the Big Pine area, for weeks at a time. There he would concentrate on his paintings almost to the exclusion of anything else.

Mt. Alice, California Sierra was completed soon after Edgar’s return from his first trip to Europe in 1922–1924. Payne uses a highly impressionistic style with dabbled brushwork and dramatic contrast of light and shadow. Most interesting is the way the canvas shows through becoming part of the painting. It is a technique often used by the French Impressionists and clearly seen in *Mt. Alice, California Sierra*. This style was used successfully in one of Edgar Payne’s most important paintings, *Les Hauts Sierras*, (The High Sierras) that was shown at the Paris Salon in 1923. It was exhibited with *The Great White Peak*, a view of Mont Blanc, which won Honorable Mention. These works established Edgar Payne as an international artist.

As one of the best known artists of his time, the demand for Edgar Payne’s work, particularly those with horses and riders, remains very strong. These compositions expose the human scale compared to the grandeur of nature. The ruggedness of the men is an important aspect of the painting, as if the paint itself reflects the harsh conditions the riders faced. In *Mt. Alice, California Sierra* the riders are heading upward perhaps seeking even greater vistas. Payne strove for perfection in his paintings and he left a remarkable legacy for us to enjoy.

Works Held: Chicago Art Museum; John Herron Art Institute of Indianapolis; Laguna Art Museum; Los Angeles County Museum of Art; The Irvine Museum; National Academy of Design Collection, New York; National Collection of Fine Arts, Senate Building, Washington, D.C.; Pasadena Art Institute; Pasadena Art Museum; Southwest Museum of Los Angeles; Springville Museum of Art, Springville, Utah; University of Nebraska Galleries; The Fleischer Collection, Arizona.



Edgar Payne (1883–1947)

19. **Mountain Retreat**

Oil on canvas
Signed lower right
24 x 28 inches
34 x 38 framed

Provenance:

Private collection, Minneapolis, Minnesota

The mountains are where Edgar Payne was most at home, whether in the High Sierra of California, the Alps of Europe or the Canadian Rocky Mountains. The powerful imagery and grandeur of the mountains comes through in his paintings. Bold Brushwork and decisive compositions are hallmarks of Payne's work. *Mountain Retreat* displays the magnificence Payne felt about nature. The scene is somewhat idyllic with the glimmering red roof of the cabin barely suggesting the presence of man partaking in the encompassing splendor.

Although he was a man who preferred the solitude of nature to business and social gatherings, Payne accomplished much throughout his stellar career. Payne's strength and determination were the driving force in the creation of the Laguna Beach Art Association. He was the driving force in establishing an art gallery that opened July 27, 1918 where twenty-five artists exhibited over one hundred paintings. The exhibition drew two thousand people to the gallery. The following year attendance soared to fifteen thousand. This was truly a remarkable feat when the population of the town of Laguna Beach was a mere two hundred and twenty-five people. In addition, Payne wrote a book, *Composition of Outdoor Painting*, that continues to be revered by artists today.

Payne was an artist whose passion for art never ended. His drive to achieve greater works and his persistence in expressing his vision in painting has left the world with a tremendous body of work that will be enjoyed for generations to come.

Works Held: Chicago Art Museum; John Herron Art Institute of Indianapolis; Laguna Art Museum; Los Angeles County Museum of Art; The Irvine Museum; National Academy of Design Collection, New York; National Collection of Fine Arts, Senate Building, Washington, D.C.; Pasadena Art Institute; Pasadena Art Museum; Southwest Museum of Los Angeles; Springville Museum of Art, Springville, Utah;



Edgar Payne (1883–1947)

20. **In the Harbor**

Oil on canvas
13 x 16 inches
19 x 22 framed

In the Harbor was created during Payne's first trip to Europe from 1922 to 1924. The quick broken strokes of paint are applied in a characteristically Impressionist style. The fresh quality of this scene has the spontaneity of being painted on location. The juxtaposition of opposite colors creates a visual vibrancy of form and color. Immediately the eye is drawn to the orange colored jackets of the men surrounded by the sea of blue. The activity of the men working becomes the focal point while the shapes and subtle blends of soft hues unify the painting. Payne wisely leaves the details to our imagination as we view the shapes and subtle blends of soft hues unify the painting.

In the Harbor was painted along the coast of Brittany, France. Payne was to make a subsequent trip to this location, painting mostly in the fishing ports of Concarneau and Douarnenez. The fishing boats are a recurring theme in his oeuvre. He was similarly drawn to the fishing villages of the Italian coast.

Whatever the subject matter, the deserts, the mountains or Europe, Edgar Payne created a style that is uniquely his own and has come to be recognized as a model for plein-air painting.

Works Held: Chicago Art Museum; John Herron Art Institute of Indianapolis; Laguna Art Museum; Los Angeles County Museum of Art; The Irvine Museum; National Academy of Design Collection, New York; National Collection of Fine Arts, Senate Building, Washington, D.C.; Pasadena Art Institute; Pasadena Art Museum; Southwest Museum of Los Angeles; Springville Museum of Art, Springville, Utah; University of Nebraska Galleries; The Fleischer Collection, Arizona.



Edgar Payne (1883–1947)

21. **Mountain Slopes, Independence**

Oil on canvas
Signed lower right
20 x 16 inches
27 x 23 framed

Provenance:

Private collection, Omaha, Nebraska

High in the California Sierra, in Humphrey's Basin, there is a lake named in the artist's honor, Payne Lake. As early as 1916, Payne was traveling to this area of the Sierra to paint and he continued to do so throughout his career. His love of the mountains is clearly evident in his powerful body of work.

Mountain Slopes, Independence was completed in the late 1920s. His European experience was still fresh in his mind and yet Payne had begun to develop a more broadly brushed, boldly formed style, using a wider brush with confidence. In *Mountain Slopes, Independence*, he creates a mosaic of patterns that build the mountain slope. The patterns are woven together into an intricate tapestry that is best viewed from a distance where the imagery becomes crystal clear.

Payne's paintings demonstrate his closeness to nature. In Payne's own words, "Though the painter may have the greatest possible talent, excellent training and most noble ideas or concepts, he is dependent to a great extent upon Nature. To her he must always go for ideas to be translated."

Works Held: Chicago Art Museum; John Herron Art Institute of Indianapolis; Laguna Art Museum; Los Angeles County Museum of Art; The Irvine Museum; National Academy of Design Collection, New York; National Collection of Fine Arts, Senate Building, Washington, D.C.; Pasadena Art Institute; Pasadena Art Museum; Southwest Museum of Los Angeles; Springville Museum of Art, Springville, Utah; University of Nebraska Galleries; The Fleischer Collection, Arizona.



Jack Wilkinson Smith (1873–1949)

22. Enchanted Coastline, Santa Barbara

Oil on canvas
Signed lower left
33 x 42 inches
46 x 55 framed

Provenance:

Private collection, Seal Beach, California

Jack Wilkinson Smith was an enthusiastic painter and a major force in the art community of Los Angeles. He was a charismatic, handsome man who led an interesting life and whose charm contributed to his many accomplishments. Born in New Jersey as the son of a painter, young Jack went to the Chicago Art Institute and worked in a shop that mass-produced decorative paintings. In the same shop, he met William Wendt (1865–1946) and George Gardner Symons (1861–1930). None of these three promising artists signed their real names on what they painted there.

Drawn by the grandeur of the California landscape, Smith moved to Los Angeles in 1906. His friendly and gregarious personality resulted in a large network of artist friends. Consequently, he matured into a powerful leader in the art community. Smith was a founding member of three important clubs: The California Art Club, the Sketch Club, and The Laguna Beach Art Association. In 1923, Smith and his friends established the Biltmore Salon in the majestic Biltmore Hotel as a non-profit organization exhibiting the works of local painters, including Wendt, Puthuff, Frank Tenney Johnson (1874–1939) and Victor Clyde Forsythe (1885–1962). The Biltmore Salon soon became an important gallery for major Southern California artists.

Smith's studio in "Artist's Alley" located on Champion Place in Alhambra was a gathering place for artists and people in the movie industry. One of his close colleagues was his neighbor Frank Tenney Johnson. In addition sculptor Eli Harvey (1860–1957) and not-yet-famous Norman Rockwell (1894–1978) maintained studios in "Artist's Alley".

Jack Wilkinson Smith was a versatile artist devoted to pursuing new vistas. His travels led him from the High Sierra to the vast California coastline. *Enchanted Coastline*, expresses Smith's passion for dramatic scenery. Here the coast unfolds from the wet misty fog. The turbulent white water culminates with a great wave crashing on a distant rock. The swirling ruddy clouds in the sky suggest the possibility of a storm coming. The composition is so dynamic that it heightens the viewer's senses. This eloquent painting is one of the artists finest in his cache of many powerful seascapes.

Works held: Phoenix Municipal Collection, Arizona; Laguna Art Museum; Springville Museum of Art, Utah; The Irvine Museum; The Jonathan Club, Los Angeles, California.



Jack Wilkinson Smith (1873–1949)

23. Lifting Fog

Oil on canvas
Signed lower left
25 x 30 inches
34 x 39 Framed

Provenance:

Private collection, Seal Beach, California

Jack Wilkinson Smith was a powerful marine artist as well as a masterful interpreter of the California landscape. Upon his arrival to California, Smith discovered the abundant scenery and temperate climate. In his own words, he describes the state as, “nature’s own paradise of scenic splendor and variety.” *Lifting Fog* is a wonderful expression of the warm sunlight filtering through the coastal haze as it dissipates along the coast. The soft atmospheric presence is expertly achieved by Smith’s skillful combination of various hues of blue, gray and white. The genius of Smith’s painting, *Lifting Fog*, is its quiet strength. His balance of color and energetic rhythm of contours are seamlessly woven together to create a masterwork.

Several monumental seascapes by Jack Wilkinson Smith are found in private collections and historic clubs throughout Los Angeles. He devoted his life to indulging in the splendor of this paradise by interpreting all of nature’s nuances. His tireless work in the art community and the magnificent paintings that he created have left a legacy that we are privileged to enjoy.

Works held: Phoenix Municipal Collection, Arizona; Laguna Art Museum; Springville Museum of Art, Utah; The Irvine Museum; The Jonathan Club, Los Angeles, California.



Dedrick Stuber (1878–1954)

24. *Jeweled Waters*

Oil on board
Signed lower right
16 x 20 inches
22 x 26 framed

25. *Indian Summer*

Oil on board
Signed lower right
16 x 20 inches
22 x 26 framed

Provenance:

Private collection, Minneapolis, Minnesota

Dedrick Stuber was born in New York on May 4, 1878. He studied at the Art Students League with Julian Onderdonk (1882–1922) and Clinton Peters (1865–1948). He received criticism from the American Barbizon painter Henry Ward Ranger (1858–1916) and greatly admired and was influenced by Camille Corot (1796–1875). His paintings were exhibited at the National Academy of Design in 1911 and 1912. Settling in Los Angeles in 1920, he became an active member of the art community. He was well known for his pastoral subjects, cityscapes, seascapes, and night scenes, and would often paint from late evening until early morning to catch the light effects that intrigued him. He was a member of the Painters and Sculptors of Los Angeles and the Laguna Beach Art Association.

Stuber was known for his California landscape paintings, from San Diego to Monterey, where he often used diffused color and expressive brushwork to create a very dramatic sky effect as we see here in *Jeweled Waters*. The stimulating night sky illuminated by the full moon creates a rich, intoxicating background, while the still water is ablaze with the glittering reflection of sky and shoreline creating an intensely bejeweled surface. A graceful tree in the foreground adds an elegant and poetic sense of scale in this delightful composition.

Works Held: Smithsonian American Art Museum, Washington, D.C.; The Irvine Museum, California; The Pasadena Art Museum, California.



Robert Wood (1889–1979)

26. Desert Garden

Oil on canvas
Signed lower right
20 x 30 inches
27 x 37 framed

Provenance:

Private collection, Denver, Colorado

Robert Wood was a prominent painter who acquired a widespread reputation during his lifetime. Today his works are widely appreciated for their innate beauty and remarkable technical achievement. Born in Sandgate, England, his father recognized his extraordinary talent and enrolled him in art school at the age of twelve, where he set records for awards won. He lived a most interesting and artistic lifestyle and was rewarded with the enviable conclusion of great success within his own lifetime. He came to America in 1910 and spent years as an itinerant traveler, painting his way throughout the country. Around 1941, he relocated to Laguna Beach and painted exquisite seascapes and landscapes. Wood had his own vision of the grandeur of his adopted country which he eloquently translated through his moving artwork

Desert Garden, painted circa 1940, is one of the artist's earlier works, painted during a very strong period in his career. It is truly a garden of delights, an exuberant painting, celebrating the desert in all of its abounding, springtime glory. Succulent desert foliage blooms in spectacular colors. Brilliant hues of pinks, yellows and greens saturate the foreground while atmospheric violet, blue and gray foothills serenely fill the background. This is a lustrous landscape blanketed by a broad blue sky awash with billowing white clouds.

“One should not conflict actualities in nature with artistic representation; it is the essence of the thing more than the thing itself.”

Robert Wood

Works Held: Addison Gallery of American Art, Andover, Ma; Burchfield-Penney Art Center, Buffalo, New York; Butler Institute of American Art, Youngstown, Oh; Lucy Hill Patterson Memorial Library, Rockdale, TX; San Antonio Museum of Art; Stark Museum of Art, Orange, TX; Witte Museum, San Antonio, TX.



Robert Wood (1889–1979)

27. After a Shower

Oil on canvas
Signed lower right
25 x 30 inches
34 x 39 framed

Provenance:

Private collection, Laguna Beach, California

Robert Wood's paintings are widely appreciated for their innate beauty and remarkable technical achievement. His early works show influences of English landscapes but eventually he was committed to painting the American landscape in the honest and straightforward manner in which he experienced it. There is a great degree of detail in his paintings as well as delicacy and subtlety. Wood was known to have a passion for storms, even going for walks during the storm and immersing himself in this experience of nature. His early life on the Kent Coast of Southern England where rain and storm gales were frequent surely inspired this desire, which in turn inspired him to capture the effects in his paintings.

After A Shower invites the viewer to stroll down the path he has painted so deliciously while gazing upon the beauty of a spectacular red oak tree; its explosion of glistening leaves all donning nature's most luscious colors. One can almost smell the freshly cleansed air and feel the life giving presence of moisture still lingering in the atmosphere, pure and stimulating. In the background we are treated to a sky of receding storm clouds filled with a myriad of softly glowing colors. Brilliantly lit from within and beautifully detailed, this is an accomplished painting.

"Warm glowing colors were his trademark in those years, with a delicate, refined subtlety of development in line and almost musical virtuosity in his brush strokes."

"The Last Mountain, The Life of Robert Wood",
Violet Sigoloff Flume

Works Held: Addison Gallery of American Art, Andover, Massachusetts.; Burchfield-Penny Art Center, Buffalo, New York; Butler Institute of American Art, Youngstown, Ohio; Lucy Hill Patterson Memorial Library, Rockdale, Texas; San Antonio Museum of Art; Stark Museum of Art, Orange, Texas; Witte Museum, San Antonio, Texas.



William Ritschel (1864–1949)

28. Yankee Point, Carmel

Oil on canvas
Signed lower left
30 x 40 inches
39 x 49 framed

William Ritschel's love of the sea began as a young man when he worked as a sailor and sketched marine subjects. Ritschel attended the Royal Academy in Munich, Germany before immigrating to NYC in 1895. Early in his career he established himself as an award winning New York painter. Relocating to Northern California in the Carmel Highlands in 1909, Ritschel maintained strong ties to the East. He also exhibited throughout the United States and in Europe. By 1910, he was elected associate to the prestigious National Academy of Design and in 1913 he received the academy's coveted Carnegie Prize. The next year he won their gold medal and was elected as a National Academician.

Ritschel, whose life work is recognized throughout the world merited the title, "Dean of American Marine Painters". His love of the ocean was his primary motivation for painting. His early European paintings often depict horse-drawn wagons on the beaches of Holland or fishing boats off the Brittany Coast of France. Later his travels extended to the South Seas and a trip around the world.

Yankee Point, Carmel was painted near Carmel Highlands where, in 1918, Ritschel built a castle-like home overlooking the ocean. It is a powerful painting with strong brushwork and heavy impasto that provides the viewer a sense of standing at the turbulent ocean's edge. The painting is much like Ritschel himself, strong and colorful. He was often seen painting on the hillsides outside his Carmel home, a dashing figure in his flowing robes.

Much like many of Ritschel's paintings, *Yankee Point, Carmel* is filled with an intriguing use of color. The sea is never only shades of blue and white. A closer look reveals a multitude of color with greens and dashes of red. The complexity and depth in each of William Ritschel's paintings show us an enduring quality that deepens our perceptions of the ocean. Through his work we are able to share the infatuation and love of the sea that Ritschel provided to the world.

Works Held: Bowers Museum Foundation, Santa Ana, California; Crocker Art Museum, Sacramento; The Fleischer Collection; The Irvine Museum; Los Angeles County Museum of Art; Minneapolis Art Museum; Monterey Peninsula Museum of Art; National Museum of American Art; The Oakland Museum; St. Louis Art Museum.



Arthur G. Rider (1886–1975)

29. **Hilltop Villa**

Oil on canvas
Signed lower right
32 x 39 inches
42 x 49 framed

Provenance:

Descended in Rider Family

Arthur Grover Rider was born in Chicago, Illinois and studied at the Academy of Fine Arts in Chicago. He furthered his education at two of the most popular Parisian Académies, La Grande Chaumière and Colarossi. In Paris he, exhibited at the Gallery George Petit, while in Spain, Rider's works were exhibited at the Valencienes Court and he was honored at the Circulo des Bellas Artes.

Arthur Grover Rider painted Spain for nine summers. He met the Spanish Impressionist master Joaquín Sorolla (1863–1923) and the two of them remained great friends. Like his mentor, Rider is known as a supreme colorist with an extraordinary ability to illuminate his canvases. Rider lived in Laguna Beach from 1928 to 1931, and thereafter lived in Los Angeles. He continued with easel painting and was a leading scenic artist for MGM and Fox Studios. Over the years, Rider often visited and painted in Laguna Beach.

Throughout his career Arthur Rider was highly regarded. He was awarded numerous prizes such as, the Municipal Art League Prize, 1917, from the Art Institute of Chicago and the First Prize at the California Art Club in 1940. He was an active member of many significant art clubs including the Palette & Chisel Club, Chicago; Academy of Western Painters; Painters and Sculptors of Los Angeles; California Art Club, and the Laguna Beach Art Association.

Hilltop Villa is an intricate painting filled with many pleasing shapes that Rider combines to create a unified composition. The Spanish-style villa winds its way around the hillside offset by the brightly colored greens of the palm fronds in the foreground. The path circles up a staircase and behind the shadows. The entire composition is linked together by a multitude of patterns and scintillating colors.



Maurice Braun (1877–1941)

30. *Sycamores*

Oil on canvas
Signed lower right
20 x 24 inches
28 x 32 framed

Maurice Braun is a distinguished American Impressionist with a career spanning both the East and West Coasts. Braun maintained studios in New York, Silvermine, and Old Lyme, Connecticut and Point Loma, California. He was the foremost early California painter in San Diego. The strength of Braun's work is based on the extensive academic training he received, starting with a three-year study at the prestigious National Academy of Design in New York City. This was followed by a one-year study with the prominent American artist William Merritt Chase (1849–1916). He then furthered his education with a one-year study in Europe from 1902–1903. Returning to New York, he became a notable portrait painter by 1909.

With his great artistic knowledge and his success as a New York artist, Braun decided to move to California in 1910. San Diego remained Braun's primary residence for the rest of his life. Braun was captivated by the beauty of Southern California and turned his attention to landscape painting. The spectacular views from his Point Loma home and frequent trips to the countryside provided unlimited inspiration for his paintings.

Braun's painting, *Sycamores*, is a masterful work, richly colored with deep harmonious tones. His thoughtful interpretations of the inland landscapes near his San Diego home are composed with a sense of organization and familiar themes. The lively brush in the foreground leads to the golden grassy plane and on to the beautifully defined, multi-hued hills in the distance. A splendid sycamore tree graces the foreground and blends in perfect balance with the graduating hills. In this painting we sense the artist's deep appreciation of the natural beauty that is uniquely expressed in his work.

Works Held: Art Association, Bloomington, Illinois; Art Association, Wichita, Kansas; Houston Museum, Texas; Los Angeles Museum, California; Los Angeles Women's Athletic Club; Municipal Collection, Phoenix, Arizona; Public Collection of Riverside and San Bernardino, CA.; San Diego Museum of Art, CA.; The Fleischer Collection, Arizona; The Irvine Museum, CA.



Maurice Braun (1877–1941)

31. Simply Majestic

Oil on canvas
Signed lower right
16 x 20 inches
23 x 27 framed

Provenance:

Private collection, San Diego, California

32. Indian Summer

Oil on canvas
Signed lower right
14 x 18 inches
21 x 25 framed

Provenance:

Cooley Gallery, Old Lyme, Connecticut

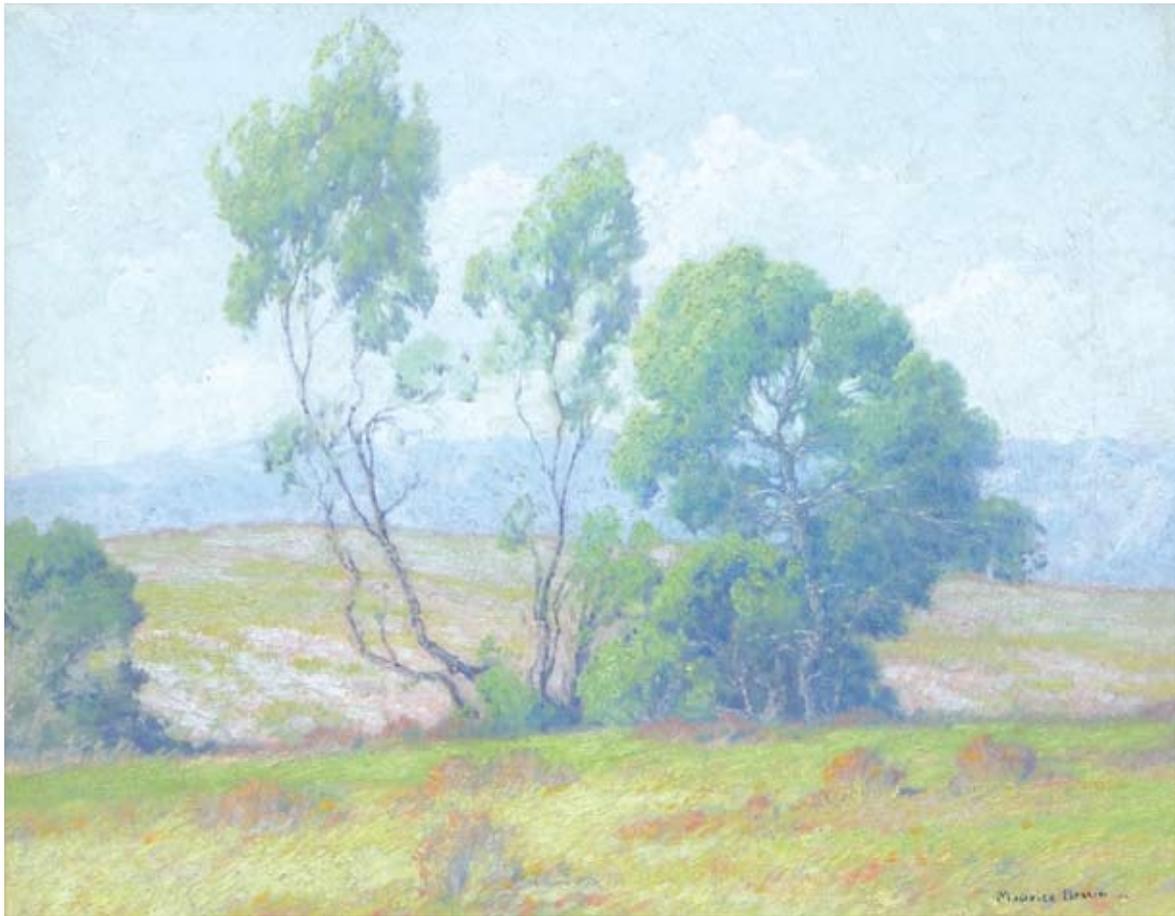
The importance of Braun's influence in California Art cannot be understated. He established the San Diego Academy of Art in 1912 with fellow Eastern artists, Charles Fries (1854–1940), Charles Reiffel (1862–1942), and Elliot Torrey (1859–1921), and was its director for many years. Many of his students went on to become important artists, including Alfred Mitchell (1888–1972) who is ranked second only to Braun in famous San Diego painter. Braun's work is featured in eleven museums throughout the country and he earned numerous prestigious awards.

Simply Majestic is an outstanding work, revealing a conscientious composition, refined brushwork and magnificent use of color. The interplay of light and color, the central trees so delicate and painterly standing before the resplendent blue mountains in the background; all under a cloud filled sky painted in a myriad of nature's most soft and enchanting colors.

Indian Summer is also a distinctive painting by this accomplished artist. In it the sophisticated blend of blues and violet in the sky create a warmth and richness unique to Braun's style. The fresh greens of the foreground with the trees changing to orange in the distance reflect the light bringing the warmth of an Indian Summer to the entire painting. This masterwork is a superb example of a significant painting in Braun's epic career.

Maurice Braun's accomplishments are enviable. He was a thoughtful man who had a leading role in the plein-air movement of Southern California. His influence is felt today by artists, experts and collectors of historic American paintings.

Works Held: Art Association, Bloomington, Illinois; Art Association, Wichita, Kansas; Houston Museum, Texas; Los Angeles Museum, California; Los Angeles Women's Athletic Club; Municipal Collection, Phoenix, Arizona; Public Collection of Riverside and San Bernardino, CA.; San Diego Museum of Art, CA.; The Fleischer Collection, Arizona; The Irvine Museum, CA.



Benjamin C. Brown (1865–1942)

33. Poppies with Mount Baldy in the Distance

Oil on canvas
Signed lower right
10 x 14 inches
17 x 21 framed

Benjamin Brown is generally called as the first Impressionist artist to arrive in California when he moved to Pasadena in 1896. The endless brightly colored poppy fields were a beloved subject for the artist. It was a painting of a field of poppies from Altadena to Eaton Canyon completed in 1900 that marked the beginning of his successful painting career. Coincidentally, during this time the California poppy was selected as the state flower by the California State Floral Society.

Widely renowned for these brilliant paintings, Brown sent them to dealers in the East who were astounded by the intense colors. One of his dealers suggested that Brown open a studio in New York so that they could hide the fact that he was from California and thus boost his sales. Brown was infuriated and thereafter always put the word California with his signature. *Poppies with Mt. Baldy in the Distance*, is one of Brown's exceptional paintings that is proudly inscribed with the word, "California," below his signature.

In *Poppies with Mt. Baldy in the Distance*, the brightly colored flowers are prominently featured on the steep hillside. Beyond, the valley is nestled in the foothills of the San Gabriel Mountains with Mt. Baldy rising more than nine thousand feet in the distance. Brown is known for his poetic style and well-composed canvases exemplified in this painting. His uses of Impressionist techniques are superior with regard to color and light. The spontaneous brushwork is done with greater impasto than was used by most of his fellow artists thereby giving the work an intense painterly quality.

Brown successfully exhibited in both Northern and Southern California. He showed works at the Del Monte Art Gallery before 1914 and had numerous solo exhibitions at the Los Angeles County Museum of Art 1915, 1917 and, 1918. Brown also exhibited in the first show of the Laguna Beach Art Association, July 27, 1918.

Works Held: British Museum; Boise Library, Idaho; California State Library, Sacramento; Cleveland Museum of Art; Fleischer Collection, Arizona; The Irvine Museum; Kellogg Library, Emporia, Kansas; Laguna Art Museum; Los Angeles County Museum of Art; The Oakland Museum; Pasadena Library; Southwest Museum; Library of Congress, Washington DC.



Benjamin C. Brown (1865–1942)

34. San Gabriel Valley

Oil on canvas
Signed lower right
20 x 30 inches
29 x 39 framed

Benjamin Chambers Brown was born in Arkansas and trained as a photographer. In his teens he began his formal art training at the St. Louis School of Fine Arts. Furthering his education he went to France and studied at the Académie Julian. Brown first visited California in 1885 and discovered a painter's paradise. The snow-capped mountains, endless fields of wildflowers, the sea air and temperate climate beckoned his return. However, it was not until 1896, after Brown completed his studies in Europe, that he arrived in Southern California.

Benjamin Brown's influence is deeply rooted in the foundation of a community of artists who observed and recorded the abounding beauty and life in this diverse state. He first exhibited his work at the Hotel Green in Pasadena. Success followed and he exhibited paintings in many galleries in Pasadena and Los Angeles.

In the painting, *San Gabriel Valley*, Benjamin Brown carefully weaves a tapestry of colors and shapes into a lyrical scene that elicits the blissfulness of the moment. His spontaneous painterly brushwork and fresh colors accentuate the bucolic mood. This tranquil historical vision of the San Gabriel Valley is almost incomprehensible when compared to the present day panorama of busy urban life.

Works Held: British Museum; Boise Library, Idaho; California State Library, Sacramento; Cleveland Museum of Art; Fleischer Collection, Arizona; The Irvine Museum; Kellogg Library, Emporia, Kansas; Laguna Art Museum; Los Angeles County Museum of Art; The Oakland Museum; Pasadena Library; Southwest Museum; Library of Congress, Washington DC



Alson Skinner Clark (1876–1949)

35. *Arroyo Seco from the Studio*

Oil on canvas
Signed lower left
Dated 1921
35 x 46 inches
43 x 54 framed

Provenance:

Private collection, Vail, Colorado

Illustrated in *An American Impressionist, The Art and Life of Alson Skinner Clark*, Pasadena Museum of California Art, 2006, page 142.

Alson Skinner Clark was born in Chicago and began his art career at the age of fourteen by attending the Art Institute of Chicago. The young Clark left the Institute and continued at the Art Students' League of New York. He and a small group of students became the nucleus for the new Chase School under the great painter and teacher, William Merritt Chase (1849–1916). After four years of study, Chase encouraged Clark to go to Paris, which he did in 1899. There he studied in several private art schools under the instruction of many artists that were successful at the Salon shows. Seeking further education he enrolled in the short-lived James Abbott MacNeil Whistler School. In 1910, Clark's work, *The Violinist*, was accepted by the Salon des Beaux Arts. Spending the next few years between the United States and Europe his career soared. William Merritt Chase paid Clark the highest compliment by purchasing one of Clark's paintings for his own collection.

Alson Skinner Clark was an accomplished artist who was recognized world wide by the time he arrived in California in 1919. The Clarks purchased a home site on the Arroyo Seco in Pasadena. On January 1, 1920, after traveling across the United States, they moved into their new home at 1149 Wotkyns Drive. It was an inspirational location for Clark who painted the San Gabriel Mountains and the Arroyo Seco from his backyard. His glorious painting, *Arroyo Seco from the Studio*, was completed in 1921.

The year 1921 was a significant year for the artist in many ways. First, he accepted a position on the faculty of the Stickney School of Fine Arts through the request of his friend Guy Rose (1867–1925) who was directing the school at the time. When Rose died, Clark served as a devoted Director of the school for many years. Second, his career was soaring. Clark's paintings were on exhibition at the Corcoran Gallery in Washington, D.C., and the Art Institute of Chicago. That year, the prestigious Stendahl Gallery hosted the first solo exhibition of Clark's work in Southern California.

These synergistic events undoubtedly contributed to the energy exuded by *Arroyo Seco from the Studio*. The substantial size of the painting reflects the impressive surrounding vistas. Clark creates drama in the swift moving clouds and lavender shadows crossing the hills. The artist carefully selected shapes and hues in a blend of color notes that sing of visual harmony.

Works Held: Art Institute of Chicago; Fleischer Collection, Arizona; Los Angeles County Museum of Art; Muskegon, Michigan, Art Gallery; San Diego Museum of Art, California;



Alson Skinner Clark (1876–1949)

36. **The Harbor at Zara**

Oil on canvas
Signed lower left
Dated 1912
15 x 18 inches
22 x 25 framed

Provenance:

Private collection, Santa Barbara, California

Alson Clark was one of the most highly educated and well-traveled artists of his time. The solid artistic foundation that Clark received from the American Master, William Merritt Chase (1849–1916) during his four years of study at The Chase School of Art greatly shaped his paintings. Chase’s profound influence can be seen in Clark’s use of color and his approach to composition. In addition, Chase emphasized the quickness required to create an impressionist painting. This ability to capture the effects of fleeting light made a lasting impression on young Clark.

With the strong recommendation of William Merritt Chase, Clark continued his studies in Paris. Following his education in Paris, Clark began to travel. His wanderlust took him to Quebec, Canada, in 1906, Spain in 1909, Prague and Dalmatia in 1912, Panama in 1913 and Clark back to France in 1914. Later that year, Clark and his wife hurriedly left Europe as World War I was declared.

The Harbor at Zara was painted in Dalmatia and in a letter from the artist dated June 30, 1913, Clark describes the setting, “The town of Zara, the capital of Dalmatia, was once encircled by a wall, and the little harbor nestles beneath it. One part of the wall is now converted into a public garden, and from this garden I worked.” “...the boats in the picture, come from the adjacent islands, with their produce, and as each boat has its capacity in human freight, the scene as you may imagine is very animated.”

Zara is a particularly busy port with more than one thousand islands offshore. Clark worked quickly to complete The Harbor at Zara, with its hustle of activity and rapidly changing light. He was drawn to the complex pattern of masts encircling the dock and the complicated network of diagonal lines that generate a sense of spontaneous lively activity. The intense sun-filled light of Dalmatia evoked a rich luminosity that carried into Clark’s later work in California.

In January of 1913 Clark sailed to New York where at O’Brien Gallery, he had a very successful exhibition of his Dalmatian paintings. Alson Clark continued his illustrious career, traveling, painting and exhibiting his work for the remainder of his life and is remembered as one of the finest American Impressionist painters.

Works Held: Art Institute of Chicago; Fleischer Collection, Arizona; Los Angeles County Museum of Art; Muskegon, Michigan, Art Gallery; San Diego Museum of Art, California; The Irvine Museum, California; Southwest Museum; Victoria and Albert Museum, London; Watertown, New York, Public Library.



Paul Dougherty (1877–1947)

37. **Crashing Waves**

Oil on canvas
Signed lower left
26 x 36 inches
33 x 43 framed

Provenance:

Private collection
Vose Gallery, Boston, Massachusetts

Paul Dougherty was born into a prominent New York family, his father was a lawyer and this was his expected destiny as well. He studied law and passed his bar exams; however, his innate talent and passion for art drove him to pursue a career as an artist; to the delight of his collectors and forty seven museums, including the Metropolitan Museum of Art. He painted constantly from a young age and by eighteen he had one of his paintings accepted into the National Academy. He went on to study in London, Paris, Munich, Venice and Florence from 1900 to 1905. Ultimately his passion for the ocean and all of its wondrous aspects led him to paint in Cornwall, England; Brittany, France; Maine, and eventually in California. He worked on location to capture the sea in all of its moods and splendors.

In the 1915 Panama-Pacific International Exposition in San Francisco, Dougherty was awarded a Gold Medal. By the year 1931 he was part of the first Carmel Art Association and was one of the four National Academicians whose exhibitions were responsible for establishing Carmel as another of California's artistic centers.

Crashing Waves painted in 1916, is an impressive example of the artist's one on one experience with the sea and makes one understand why he was, at times, compared to Winslow Homer (1836–1910). Dougherty's perception of nature's strength is evident in the boldly constructed coastline of this dramatic and refined seascape. Here we see the ocean as a natural element of potentially overwhelming power and grandeur. Translucent, turbulent waves in all of their dynamic resplendence, colliding with the solid masses of the earth. Land, sea and sky are joined at a juncture of elemental opposites.

"Sketches are but notes to unlock memory. The ocean changes quickly; its moods, the light, rhythms within one's self that one wants to sketch, catch hastily, what has been seen."

Paul Dougherty

Works Held: Art Institute of Chicago; Carnegie Institute, Pittsburgh, Pennsylvania; Fort Worth Art Museum; Malden Public Library, Malden, Massachusetts; Metropolitan Museum of Art, New York; Minneapolis Institute of Art; Montclair Art Museum, New Jersey; Monterey Peninsula Museum of Art; Museum of Modern Art, New York; National Collection of Fine Arts, Washington, D.C.; National Gallery of Canada; St. Louis Museum; Toledo Museum of Art.



Colin Campbell Cooper (1856–1937)

38. **French Village Scene**

Oil on canvas
Signed lower right
25 x 30 inches
35 x 40 framed

Provenance:

Trotter Gallery, Carmel, California
Private collection, Newport Beach, California

Colin Campbell Cooper's extensive body of work is receiving acclaim this year with a major museum exhibition and an accompanying book, titled East Coast/West Coast and Beyond. This in-depth study of the artist reveals a long and successful career that highlights the unique subject matter and virtuosity of the artist.

Cooper was born into a well to do family that supported his early interest in art. He received the finest training beginning with study under the Early American Master, Thomas Eakins (1844–1916) at the Pennsylvania Academy of the Fine Arts. Having the means to travel widely, he left for the Netherlands and then continued his training in France at the Académie Julian. Returning to New York in 1897, he was greatly influenced by the artist Child Hassam (1859–1935).

Throughout Cooper's career, architecture captured his imagination. He taught architectural rendering at the Drexel Institute in Philadelphia from 1895–1898. His travels took him to exotic locations where no building was too complex for him to recreate on canvas, including the *Taj Mahal*, India, *The Palace of Fine Arts*, San Francisco, the *Shwe Dagon Pagoda*, Burma, and many of the cathedrals of France.

Cooper's list of accomplishments is astounding starting with his first showing in the Paris Salon in 1890. In 1908 he was elected an associate member of the National Academy of Design and elevated to full status as an Academician in 1912.

Cooper mastered the impressionistic style with decisive force. *French Village Scene* is an eloquent vision, a blend of multiple textures and rich color. It delights the senses with the azure river and the charm of the village itself. It is through this type of masterwork that we understand Cooper's acclaim. These tremendous paintings that were honored during his lifetime are treasured today and will delight future generations.

Works Held: Cincinnati Museum of Art; Crocker Art Museum, Sacramento; Dallas, Art Association; The Irvine Museum; Luxembourg Collection, France; National Arts Club; The Oakland Museum; Pennsylvania Academy of Fine Arts; Reading Public Museum; Pennsylvania; Saint Louis Museum of Art; San Diego Museum of Art; The Fleischer Collection, Arizona.



Frank Cuprien (1871–1946)

39. The Evening Tide, Laguna Beach

Oil on canvas
Signed lower right
20 x 26 inches
29 x 35 framed

Provenance:

Private collection, Vail, Colorado

Franks Cuprien was born in Brooklyn, New York, on August 23, 1871. At a young age he was drawn to the arts, both music and painting, and especially to the seascapes of William Trost Richards (1833–1905) who he eventually studied with in Philadelphia. He also studied at the Art Students League and the Cooper Union Art School in New York. He went on to study both music and art in Munich with Karl Raupp (1837–1918), in Paris at the Académie Julian and in Leipzig in 1905. Returning to the United States, he taught for five years at Baylor University in Texas before the lure of the sea brought him to Southern California in 1912. He lived briefly on Catalina Island and eventually settled in Laguna Beach where he remained an integral and popular member of the community for three decades. On a bluff overlooking the ocean, he built a home and studio which he named “The Viking”. Here he entertained gatherings with piano recitals and art exhibitions. His estate was bequeathed to the Laguna Beach Art Association of which he was a founding member.

The Evening Tide, Laguna Beach is a painting whose virtuosity has the power to enthrall the viewer at first glance and to go on doing so. Here the artist has captured the experience of an enchanting evening by the sea. It is truly a distinguished seascape, capturing so eloquently the opalescent glow of sunset on the surf. With a symphony of gem like colors saturating the sea and sky, the cresting waves are glowing with emerald and aquamarine life filled waters. Swirling around the colorful rocks in the foreground, the sea reflects the amethyst, blues, yellows and rose colors of a perfect sunset. On the high horizon, Catalina Island rests quietly in the splendor of this peaceful and eloquent evening sky.

In 1938, Cuprien was chosen to present one of his paintings to President Franklin Roosevelt, who made a brief stop in Laguna Beach. A city street and a gallery at the museum were named for Cuprien and the site of his Viking Studio is commemorated with a sculpture of an idealized ship.

Works Held: Bowers Museum, Santa Ana, CA.; Chamber of Commerce, Laguna Beach, Ca.; del Vecchio Gallery, Leipzig; Laguna Beach Museum of Art; Los Angeles County Museum of Art; Springville Museum of Art, Utah; The Irvine Museum, California.



Jesse Arms Botke (1883–1971)

40. Manchurian Pheasants

Oil on board
Signed lower left
26 x 32 inches
35 x 41 framed

Provenance:

Private collection, Santa Barbara, California

Jessie Arms Botke was a woman of strong character whose bold decorative images of exotic birds became her trademark. Although she associated with famous impressionist painters of the West such as Edgar Payne (1883–1947) and William Wendt (1865–1946) her work is in the Art Deco style, quite different from the plein air paintings of her peers.

Her fame as a decorative painter of birds began in New York in 1911. There she was employed by Herter Looms to paint a white peacock for one of their patterns. That had begun her passion for birds of all types. The fine craftsmanship of her work led to major mural commissions. Botke studied birds in zoos throughout America and Europe. Her work was very successful and sold in art galleries in New York, Chicago, Los Angeles and San Francisco. Jesse Arms married artist Cornelis Botke in 1915. They moved to San Francisco in 1918 and to Santa Paula in 1929, where they built a home and she eventually built her own aviary.

Manchurian Pheasants was originally a commissioned work, to be given as a gift from the patron to his wife. Manchurian pheasants are rare birds found in the forested Kokonor and Kanser Mountains of China up to 11,500 feet. The ornate plumage of this exotic bird extols the glories of the pheasant family. Botke eloquently applied the goldleaf as a background adding a jewel-like, regal quality to the painting.

Works Held: Art Institute of Chicago; Nebraska Art Association; Santa Paula, Bakersfield and Gardenia California High Schools; Mills College, California; Swope Gallery of Art; Norton Gallery of Art, Florida; Los Angeles County College; University of Chicago; Woodrow Wilson High School, Oxnard, CA; The Irvine Museum; Fleischer Collection, Arizona.



George Demont Otis (1879–1962)

41. Lemon Eucalyptus

Oil on canvas
Signed lower right
30 x 36 inches
37 x 43 framed

George Demont Otis was a highly educated and talented painter, which was only one aspect of his many gifts and talents. He was orphaned at age six and went on to become a professional baseball player, an artist whose works hung in museums throughout the country, including the White House, an active conservationist, dedicated teacher and lecturer, as well as a gifted craftsman. His talents were recognized at a young age and he was therefore sponsored for a scholarship to the Chicago Art Institute at fourteen. He went to study in New York at the Art Students League, the Cooper Union, and the National Academy as well as the Pennsylvania Academy of Fine Arts. In addition, he studied privately with John Carlson (1875–1945), William Merritt Chase (1849–1916), Ezra Winter (1886–1949), Wellington Reynolds (1865–1949) and Robert Henri (1865–1929).

He enhanced his extensive education with considerable travel throughout the West, which led him to become an active conservationist, culminating in his recognition as the “artistic father of Point Reyes National Seashore and the Golden Gate National Recreation area”. His studio-home was open to all: art students, writers and actors, and many other talented and visionary people of that era.

There is an enchanting atmosphere in *Lemon Eucalyptus*, which is perfectly captured in the compelling greens of the gently rolling hills and the delicately purpled foothills, that are enfolded in soft lustrous clouds of palest blue and white. The majestic eucalyptus trees arrest the attention of the viewer with a myriad of colors in their glowing trunks and rustling leaves, which creates an animated presence. Warm and inviting, aglow with nature’s alluring beauty, this painting speaks to the fact that Otis dedicated his life to documenting the natural beauty of California.

“George Demont Otis is one of those American painters who remind us what landscape painting is all about: the re-envisioning of the familiar, the spiritualization of the ordinary, the discovery of pattern and poetry in the natural environment”

Dr. Kevin Starr, State Librarian of California

“The California Collection: George Demont Otis, American Impressionist” 1998

Works Held: Oakland Museum of California; Smithsonian American Art Museum, Washington, D.C.; The Irvine Museum, California.



Joseph Kleitsch (1882–1931)

42. Diver's Cove

Oil on canvasboard
Signed lower right
9 x 10 1/2 inches
15 x 16 1/2 framed

Provenance:

Private collection, Laguna Beach, California

Hungarian born, Joseph Kleitsch was a prodigious artist from a very early age. At the age of seven and again at twelve, he won scholarships for his paintings. He went on to receive formal training in Budapest, Munich and Paris. Early in his career Kleitsch became famous for figural studies and at the age of seventeen painted a portrait of Franz Joseph of Austria. In his twenties he painted portraits for President Madero of Mexico. It was a portrait commission of the daughter of C. S. Strauss from the Ambassador Hotel that brought Kleitsch to Southern California in 1920. Laguna Beach then became his home for the next decade.

Glorious sunshine and local scenery inspired Kleitsch and he quickly turned to plein-air painting. Kleitsch co-founded the Painter's and Sculptor's Club and opened the Kleitsch Academy. He showed his works at the Stendahl and Hatfield galleries. His natural talent combined with his formidable academic foundation created a new vision in his work with an impressionist style. His free, unrestricted application of paint and color resulted in a spirited, compelling and masterful collection of California works.

Diver's Cove has the magical qualities of a painting created spontaneously on location. Here Kleitsch exhibits his painterly style with layering of colors and thick textural qualities of the paint. In *Diver's Cove* he captures the bright midday sun of Southern California with a wide array of hues. This location continues to be a popular recreational dive spot and beach for children. Today, the cliffs are a favorite location for plein-air painters.

Joseph Kleitsch was a highly accomplished artist who will be remembered for his exceptional early academic works and the many desirable resplendent impressionist paintings in and around Laguna Beach. Antony Anderson said "Kleitsch has discovered more varieties of loveliness in Laguna Beach than any other artist." Kleitsch is being recognized in a soon to be released comprehensive book published by The Irvine Museum, *Joseph Kleitsch A Kaleidoscope of Color*.



Jean Mannheim (1863–1945)

43. Sierra Madre, Early Morning

Oil on board
Signed lower left
20 x 24 inches
24 x 28 framed

Provenance:

Private collection, Newport Beach, California

Born in Bad Kreuznach, Germany to a German father and a French mother, Mannheim left Germany to begin his art training in Paris. Studying at the Académies Julian, Colarossi and Delecluse, under the direction of Bouguereau (1825–1905), Fernand Cormon (1845–1924) and others, he developed a strong traditional background from which he eventually based his own unique artistic style. He became one of Southern California's eminent early artists, was admired and respected by his contemporaries as an artist and teacher.

Mannheim spent some years teaching at the prestigious Frank Brangwyn London School, the Denver Art School and was the founder of the Stickney Memorial School of Fine Arts in Pasadena in 1913. He was one of the first artists to build a home on the rim of the Arroyo Seco of Pasadena and one of the few painters to continue painting figures as well as impressionistic landscapes.

Sierra Madre, Early Morning is a beautiful and historical painting depicting the splendor and brilliance of morning sunlight glistening on the red rooftops of the quaint village of Sierra Madre, nestled in the valley near Pasadena. Above the town the mountainside is aglow in purples, blues, and soft blushing pinks. The viewer is drawn into this spectacular scene along a pathway where lush eucalyptus trees drape their dark green boughs across the path. The painting has an overall pastoral mood with highlights of brilliant coloration.

Jean Mannheim won the gold and silver medals at the Panama-California Exposition, San Diego, 1915, the gold medal, Seattle Exposition, 1909 and first prize at the London School of Art.

Works Held: Denver Museum, Colorado; Fleischer Collection, Arizona; Irvine Museum, California; Laguna Museum of Art, California; Long Beach Museum of Art, California; Springville Museum of Art, Utah.



Millard Sheets (1907–1989)

44. **Distant Peak**

Oil on canvas
Signed lower left
14 x 16 inches
21 x 23 framed

Provenance:

Millard Sheets to private collection, Amarillo, Texas

Often referred to as a man who was deeply committed to the ideal of sharing one's talents, Sheets taught at Scripps College and the Claremont Graduate School and was Director of the Otis Art Institute. In this manner he inspired many fellow artists to serve society with their aesthetic awareness. He lived his goal of positively affecting his environment. The life and accomplishments of Millard Sheets are those of a genius; of talent, dedication and achieving heights of accomplishment in a variety of fields.

By accentuating the structure and rhythms of the land and rendering them in their most naturalistic coloration and poignancy, he has created a powerful landscape in an eloquently simplistic manner. In *Distant Peak* the lone tree seems almost fragile in front of the massive solidity of the peak. The whiteness of the clouds filling the cerulean blue sky are glowing, as does the entire painting in its high keyed colorism. This painting is idyllic in tone and composition. The vibrations of light form exquisite colors throughout the landscape, adding depth and radiance to the painting.

“Vision is important to Millard Sheets—not the simple anatomical ability to perceive objects within a field of sight, but the unique inner talent to see with the heart, to capture subtle underlying voice and structure.”

“One Man Renaissance” 1984

Janice Lovoos and Edmund F. Penney

Works Held: Art Institute of Chicago; Brooklyn Museum; Carnegie Institute, Pittsburgh; Cleveland Museum; de Young Museum, San Francisco; High Museum, Atlanta; Los Angeles County Museum of Art; Los Angeles Public Library; Metropolitan Museum, New York; Museum of Modern Art, New York; National Museum of Art, Washington, DC; Pasadena Junior High School; San Diego Museum; San Francisco Museum of Art; San Jose Airport (mural), California; Scripps College; Seattle Art Museum; Smithsonian Institute; White House, Washington, DC; Whitney Museum, New York.



Millard Sheets (1907–1989)

45. **A Mountain Stream**

Oil on canvas
Signed lower right
18 x 22 inches
26 x 30 framed

Provenance:

Millard Sheets to private collection, Amarillo, Texas

Sheets grew up on a ranch in Pomona, California with his grandfather who nurtured him with love and strength, taught him the ways of the land, and supported him in his artistic career from a young age. His first painting lesson was at age seven, for which he paid with his own quarters. He went on to become one of California's finest regional painters.

A Mountain Stream is an exceptional and truly inspired landscape where the artist has defined the rhythm and shapes with bold vibrant colors. The viewer stands at the edge of a clear mountain stream nestled within California mountains in their most magnificent and vivid coloration. The crisp clear water reflects the mountains, whose every nuance in shape is highlighted with yet another spirited color, as well as the variegated foliage surrounding the stream. This is the natural, voluptuous beauty that California was blessed with and which artists found irresistible.

"The outstanding qualities of Sheets's art are its joyful and buoyant response to the picturesque aspects of California that appeal to him...an ever-present faculty that sometimes makes a picture out of the slightest elements with what would seem to be native talent...beautiful, luminous color already gives distinction to his pictures."

Arthur Millier, Los Angeles Times

Works Held: Art Institute of Chicago; Brooklyn Museum; Carnegie Institute, Pittsburgh; Cleveland Museum; de Young Museum, San Francisco; High Museum, Atlanta; Los Angeles County Museum of Art; Los Angeles Public Library; Metropolitan Museum, New York; Museum of Modern Art, New York; National Museum of Art, Washington, DC; Pasadena Junior High School; Seattle Art Museum; San Diego Museum; San Francisco Museum of Art; San Jose Airport (mural), CA; Scripps College; Smithsonian Institute; White House, Washington, DC; Whitney Museum, New York.



Alfred Mitchell (1888–1972)

46. **El Capitan Dam**

Oil on board
Signed lower left
16 x 20 inches
23 x 27 framed

Provenance:

Private collection, Santa Fe, New Mexico

47. **Sweetwater Lake, San Diego, California**

Oil on canvas on board
Signed lower left
16 x 20 inches
23 x 27 framed

Provenance:

Private collection, Los Angeles, California

Alfred Mitchell was a talented man who made his mark as one of San Diego's most prominent artists. Nationally recognized, his works are composed in Impressionist and Post Impressionist styles. Mitchell was born in York, Pennsylvania and first came to California in 1909. There he studied with Maurice Braun (1877–1941). Always pursuing more knowledge, Mitchell returned to Pennsylvania to further his studies at the Pennsylvania Academy of the Fine Arts where he admired the great American master, Thomas Eakins (1844–1916) and the realist tradition.

Interested in historical subjects, Mitchell chose *El Capitan Dam*. The dam was a great engineering feat that was completed in 1934 and located approximately thirty miles northeast of the City of San Diego. Mitchell delights in defining the dam as a man made intruder to the otherwise pristine scenery. He emphasizes the forms and shapes of the dam and mountains and employs careful layering of deep colors with fascinating variations. *El Capitan Dam*, is a mature work that reflects great complexity and remarkable intensity.

Also located in the San Diego backcountry, *Sweetwater Lake*, is full of the brilliant jewel tones of Mitchell's palette. The painting sparkles with color donning a dramatic effect of the mountains surrounding the lake. A critic described Mitchell's work, "Alfred Mitchell paints drama too, but in a different way. He paints not nature's moods but her portrait in jewel-like brilliance way. Delighting in strong color, he paints dramatic color rather than subtleties." The rich colors and bold compositions in both paintings are the hallmark of Mitchell's paintings.

Works Held: The Fleischer Collection, Arizona; The Irvine Museum; University of Oregon Medical School; Van Nuys High School; San Diego Public Library; San Diego Fine Arts Society; University Club, San Diego; San Diego Museum of Man; Blanden Memorial Art Museum, Ft. Dodge, Iowa; Ohio Wesleyan University; Hahnemann Medical College, Philadelphia, Pennsylvania; University of West Virginia.



Howard R. Butler (1856–1934)

48. Moonrise, Miramar, California

Oil on canvas
Signed lower right
Dated 1921
40 x 50 inches
50 x 60 framed

Provenance:

St. Louis Art Museum

An accomplished and multitalented man, in his lifetime Butler had been a professor of physics, a patent lawyer, an arts administrator as well as a gifted artist. He studied with Fredrick Edwin Church (1826–1900) at the Art Students League in New York, and in Paris where he became active in the American Artist Colony. He painted in the French countryside, focusing on the Impressionistic use of color and light. One of his painting companions was John Singer Sargent (1856–1925). In 1886, he received an Honorable Mention at the Paris Salon. He was the first president and founder of the American Fine Arts Society and was elected to the National Academy of Design in 1902.

Although he was born in New York City, his fascination with the west began in 1877 when his father's graduation gift was a train trip west to California. There he visited with John Muir while on an excursion to Yosemite. A later visit to Yellowstone included a pack-trip with his family. He returned to live in Pasadena from 1905 to 1907, and in Santa Barbara from 1921 to 1926, during which time he painted glorious scenes of the California coastline.

Butler was invited to join a US Naval Observatory expedition to chronicle the solar eclipse in Oregon in 1918. This painting graced the rotunda of the Hayden Planetarium. He went on to paint the 1923 solar eclipse at Lompoc, California and in 1925 he painted another eclipse at Middletown, Connecticut. He was known to have created a "shorthand system" for recording transient effects to capture color values. He became famous for his landscapes, solar eclipses and thirteen portraits of Andrew Carnegie, who commissioned him to design a mansion on Fifth Avenue, create an artificial lake at Princeton University, and to run the recently built Carnegie Hall.

The artist's gift for painting celestial images is evident in *Moonrise, Miramar, California*; a painting whose subject matter is light itself. In this spectacular work of art, he has captured the magnificence of natural phenomena, when colors glow in a sublime atmosphere of moonlight and the world seems a magical place.

Works Held: Metropolitan Museum of Art, New York; Museum of Fine Arts, Springfield, Ma.; National Portrait Gallery, Washington, D.C.; New Jersey State Museum, Trenton, NJ; The Cummer Museum of Art and Gardens, Jacksonville, FL.; The Mattatuck Museum of The Mattatuck Historical Society, Waterbury, CT.; Parrish Art Museum, Southampton, N.Y.



George Brandriff (1890–1936)

49. Table Rock, Laguna Beach

Oil on canvas
Signed lower right
20 x 30 inches
30 x 40 framed

Provenance:

Private collection, San Clemente, California

George Brandriff's impressive artistic style earned him a stellar reputation as a painter. Moving to California from his birthplace in Millville, New Jersey at the age of twenty-three, Brandriff settled in the small town of Orange, California. From 1918 until 1928, Brandriff maintained a successful dental practice and devoted his spare time to painting. During this time, Brandriff received art instruction from Anna Hills (1882–1930) and Carl Oscar Borg (1879–1947). Both artists appreciated Brandriff's natural ability and, along with artist Jack Wilkinson Smith (1873–1949), encouraged his plein-air painting. Brandriff's work attracted critical attention and he was subsequently invited to exhibit at the Biltmore Salon and the Kanst Gallery in Los Angeles.

His lifelong passion for painting was the driving force that motivated him to abandon his flourishing dental practice for an art career at the age of thirty-nine. In 1928, when he closed his dental office, he received a commission to paint two murals for the high school auditorium in Venice, California. This commission enabled Brandriff to travel to the Brittany coast of France in 1929. There he developed an interest in old sailing ships. His infatuation was one that he shared with Edgar Payne (1883–1947), with whom he subsequently painted. As other close associations with noted artists developed, he traveled throughout the Southwest. His painting companions included; Anna Hills (1882–1930), Hanson Puthuff (1875–1972) and Sam Hyde Harris (1889–1977).

Brandriff was drawn to Laguna Beach and opened a studio there. He served as president of the Laguna Beach Art Association where his knowledge of business helped the association become more financially secure. He quickly became a highly popular teacher. The noted artist, Orrin White (1883–1969), was one of his students.

Table Rock, Laguna Beach is a very fine painting by this accomplished artist. Brandriff's straightforward interpretation of this local landmark is unmistakable. The multitude of colors in the surf and rocks are expressed in a painterly style with unmatched assuredness. Brandriff's ocean and harbor scenes are regarded as some of his finest achievements that he produced during his successful career.

Works Held: Laguna Art Museum; Los Angeles County Museum of Art; Mt. Vernon Junior High School, California; Phoenix Municipal Collection, Arizona; Springville Museum of Art, Utah; University of Southern California; Murals, Venice High School, California, The Jonathan Club, Los Angeles, California; The Irvine Museum; The Fleischer Collection.



Gregory Hull (1950)

50. **Over the Pass**

Oil on canvas
Signed lower right
36 x 48 inches
46 x 58 framed

Provenance:

The Artist, 2007

National recognition of Gregory Hull's artistic talents is not surprising. Hull is a versatile artist who is an adept painter of realism, figurals, portraits and impressionist landscape paintings. A lifetime filled with art began as a youth. He earned a Bachelor of Fine Arts Degree and a Master of Fine Arts Degree from the University of Utah. There he met Alvin Givins, Academy-trained portraitist whose approach deeply influenced Hull.

Jean Stern, director of The Irvine Museum and long-time friend of Gregory Hull's expressed: "Today Gregory Hull is one of a small number of eminent plein-air painters of national renown. When I met him in 1978, he was just out of art school, yet it was evident that he was gifted with great abilities and I became his friend and avid proponent. Over the years, I have acquired several of his paintings, works that I treasure highly. Greg exemplifies the best of the traditional painter, whether *it's en plein air* or in the studio; still life, figure, portrait or landscape, he is among the best in his field."

The painting, *Over the Pass*, is a culmination of these accomplished disciplines. In the words of Gregory Hull, "*Over the Pass*" came about from the lore of various pack trips into the high mountains in search of new and exciting scenery. There are the cowboys, wranglers, horses and mules and all the tack required to carry the supplies and passengers. The painting becomes a symbol of the vanishing West when the human element is added to the spectacular setting. With each passing year, it becomes more difficult to find these wild places. It has always been a goal of mine to find these scenes and record them for myself and posterity."

Hull's work is represented in several corporate collections throughout the United States. Prominently displayed at the Kierland Westin Hotel and Spa in Scottsdale, Arizona is a monumental achievement depicting the Grand Canyon. The Meadows Del Mar Country Club features a major painting by Hull as the resort's signature painting. The Montage Resort and Spa in Laguna Beach, prominently displays a stunning painting, *Owens Valley* in the lobby as part of their permanent collection.

Works Held: Nestle USA; Kierland Westin Hotel and Spa, Scottsdale, Arizona; Meadows Del Mar Golf Club, San Diego, California; Indian County, Pennsylvania; Montage Resort and Spa, Laguna Beach, California.



Kevin Macpherson (1956)

51. Autumn Burst

Oil on canvas
Signed lower right
36 x 40 inches
45 x 49 framed

Provenance:

The Artist, 2007

Steeped in American Impressionist traditions, Kevin Macpherson's paintings are distinguished by his masterful brushwork and classic use of color and layering. His work continues to reveal his creative and interpretive virtuosity. He is the consummate Impressionist, living his art, traveling extensively to find stimulating locations, and always keeping his highly trained eyes aware of the most subtle changes in light and atmosphere. Capturing the essence of a particular moment in time with resplendent artistic expertise, his work has a spirited expressive quality.

In *Autumn Burst*, Kevin has captured the ineffable beauty of nature's autumnal splendor. The canvas is aglow with golden foliage, as if it were lit from within. In the foreground, a shaded stream is a rich turquoise green with its banks covered in beds of fallen leaves of multitudinous colors; the thick rich ground cover of autumn. The radiance of the moment pervades this masterful work of art.

Born in New Jersey, Kevin received his Bachelor of Fine Arts degree from Northern Arizona University and continued his studies at the Scottsdale Artist School. He eventually settled in New Mexico where he created his masterful series "Reflections on a Pond" which was exhibited at the Pasadena Museum of California Art in 2006. With a solid education in art and numerous awards, he is recognized as one of the countries leading plein-air painters and was the past president of the Plein Air Painters of America. His works are held in important collections throughout the world, including the collection of Roy Rose who exhibits Kevin's paintings alongside those of his grand uncle, Guy Rose (1867–1925). He has authored several books and is held in high esteem as an artist, author and teacher.

Accomplishments: Thirty National Awards and countless Best of Show Awards, with over fifty featured articles in various publications. He has shown at the Gilcrease Museum, the Arizona State Capital, Albuquerque Museum and The Pasadena Museum.



Mark Rossi (1951)

52. Great Blue Heron

Bronze Sculpture
Signed lower base
43h x 35w inches

Provenance:

The Artist, 2007

Mark Rossi has worked solely as a sculptor for over half his life. While nature provides inspiration for the largest amount of his work, it is worth noting that he has also created a substantial number of human portraits in bronze. His work varies in scale from hand-held pieces to monumental casts. The focus of texture and intricacy of detail in his compositions captures the attention of many who admire his art. Mark's sculpture always presents a deepening sense of liveliness in his subjects. His involvement in the sculptural art form began at an early age in his father's studio and also with the artists, conservators and historians he met at the Gilcrease Museum of Art where his father was a director.

Rossi has done numerous installations in both public and private settings. Recent work includes a monumental pair of bobcats for the University of Arizona, where he had studied his art. He created a running wolf for the Minnesota Zoo, a twenty foot tall saguaro cactus with a hawk in flight for the Arizona Sonoran Desert Museum, a standing human figure for a school campus in Dallas, Texas and a private water fountain composition of herons and egrets measuring twelve feet by fourteen-foot long. Current work includes a large number of presentation pieces for the Defenders of Wildlife, a fourteen foot alligator and an imaginative variety of personal works in his studio.

The Great Blue Heron is an exquisite work in bronze sculpting. The grace, power and intricate beauty captured in this sculpture is extraordinary. With its elegant long legs and neck, and a seventy-inch wing span, The Great Blue Heron is the largest North American heron and a beautiful sight to behold on the shorelines of lakes and oceans.

The Redfern Gallery features over forty different animal sculptures created by Mark Rossi. Please contact us for information regarding personalized commissions.

Works Held: Arizona Sonoran Desert Museum; Chase Manhattan Bank, Tempe, Arizona; Dentsu Corporation, Tokyo, Japan; Hubbard Museum, New Mexico; The Irvine Museum, Newport Beach, CA.; Three Alleghenies Museum, Altoona, Pennsylvania; University of New Mexico; University of Southern California; Powell Library, Los Angeles, California.



Carol Alleman (1954)

53. Woodland Queens

Bronze Sculpture
Signed
39h x 12w inches

Provenance:

The Artist, 2007

Carol Alleman is devoted to the visual arts, primarily sculpture and informal writing. Born in Pennsylvania, she obtained a degree in Art Education from Pennsylvania State University, continued her graduate studies at the Lancaster Theological Seminary and completed her studies at the Scottsdale Artist School in Arizona. She is a member of the National Sculpture Society (Associate) and American Women Artists.

Continually exploring the infinite dimensions of clay, Alleman experiments with slab, coil and a variety of hand-building techniques. She employs the *lost wax* process to create her bronze vessels. In this process, hand-coiled clay pieces are joined, carved, smoothed, dried and fired in a kiln. From the finished clay piece, a rubber mold is made to produce the wax castings of each piece. Ultimately, the wax is melted away and molten bronze is poured into the mold to create the final vessel.

Woodland Queens is an extraordinary creation in bronze. Here the artist honors the beauty, strength and the incredible tenacity of the lovely Aspen tree; known for the grace and beauty of the gray bark of its stem and its rustling, quaking leaves.

“The vessels all hold a common root system forming an unending circle as the foundation of the piece—a symbol of the infinite connection of all life. Each piece is authored with a mark resembling a very broad, cursive “Z”, found beside my signature. This mark is an expression of the Spirit (Wind) always moving within and around us. It is my personal reminder that I never create alone”

Carol Alleman

Works Held: Tubac Center for the Arts, Tubac, Arizona; Tuscon-Pima Arts Council, Arizona; Shemer Gallery and Museum, Scottsdale, Arizona; St. John’s International School, Brussels, Belgium; Columbine Gallery, Santa Fe, New Mexico.



Contents

<p>ALLEMAN CAROL (1954)..... 104-105 <i>Woodland Queens</i>104</p> <p>BRADRIFF, GEORGE (1890-1936)..... 96-97 <i>Table Rock, Laguna Beach</i> 96</p> <p>BRAUN, MAURICE (1877-1941)62-65 <i>Sycamores</i>.....62 <i>Simply Majestic</i>64 <i>Indian Summer</i>64</p> <p>BROWN, BENJAMIN C. (1865-1942)..... 66-69 <i>Poppies with Mount Baldy in the Distance</i>.....66 <i>San Gabriel Valley</i>.....68</p> <p>BOTKE, JESSE ARMS (1883-1971) 80-81 <i>Manchurian Pheasants</i>80</p> <p>BUTLER, HOWARD R. (1856-1934)..... 94-95 <i>Moonrise, Miramar, California</i>.....94</p> <p>COOPER, COLIN CAMPBELL (1856-1937)..... 76-77 <i>French Village Scene</i>76</p> <p>CLARK, ALSON SKINNER (1876-1949) 70-73 <i>Arroyo Seco from the Studio</i>70 <i>The Harbor at Zara</i>.....72</p> <p>CUPRIEN, FRANK (1871-1946)..... 78-79 <i>The Evening Tide, Laguna Beach</i>.....78</p> <p>DOUGHERTY, PAUL (1877-1947) 74-75 <i>Crashing Waves</i>74</p> <p>HULL, GREGORY (1950).....98-99 <i>Over the Pass</i>.....98</p> <p>KLEITSCH, JOSEPH (1882-1931)..... 84-85 <i>Diver's Cove</i>84</p> <p>LAURITZ, PAUL (1889-1975)..... 34-37 <i>Golden Grove</i>34 <i>Passing Showers</i>.....36</p> <p>MACPHERSON, KEVIN (1956) 100-101 <i>Autumn Burst</i>.....100</p> <p>MANNHEIM, JEAN (1863-1945)..... 86-87 <i>Sierra Madre, Early Morning</i>.....86</p> <p>MITCHELL, ALFRED (1888-1972) 92-93 <i>El Capitan Dam</i>92 <i>Sweetwater Lake, San Diego, California</i>92</p> <p>OTIS, GEORGE DEMONT (1879-1962)..... 82-83 <i>Lemon Eucalyptus</i>82</p> <p>PAYNE, EDGAR (1883-1947)..... 38-47 <i>Desert Skies</i>.....38 <i>Mt. Alice, California Sierra</i>40 <i>Mountain Retreat</i>42 <i>In the Harbor</i>44 <i>Mountain Slopes, Independence</i>46</p>	<p>PELTON, AGNES (1881-1961) 32-33 <i>Wild Farm Madison, Connecticut</i>32</p> <p>PUTHUFF, HANSON (1875-1972)..... 30-31 <i>Mother Mountain</i>30</p> <p>REDMOND, GRANVILLE (1871-1935)..... 14-19 <i>Patch of Poppies</i>14 <i>California Poppies</i>16 <i>Pond at Twilight, 1912</i>.....18</p> <p>RIDER, ARTHUR G. (1886-1975)..... 60-61 <i>Hilltop Villa</i>.....60</p> <p>RITSCHEL, WILLIAM (1864-1949)..... 58-59 <i>Yankee Point, Carmel</i>58</p> <p>ROSE, GUY (1867-1925) 20-23 <i>Dunes and Hills, Carmel</i>.....20 <i>On the Honfluer Jetty</i>.....22</p> <p>ROSS, MARY HERRICK (1856-1935) 8-9 <i>My Studio Garden</i>8</p> <p>ROSSI, MARK (1951)..... 102-103 <i>Great Blue Heron</i>102</p> <p>SHEETS, MILLARD (1907-1989) 88-91 <i>Distant Peak</i>88 <i>A Mountain Stream</i>90</p> <p>SMITH, JACK WILKINSON (1873-1949)..... 48-51 <i>Enchanted Coastline, Santa Barbara</i>.....48 <i>Lifting Fog</i>50</p> <p>STUBER, DEDRICK (1878-1954) 52-53 <i>Jeweled Waters</i>52 <i>Indian Summer</i>54</p> <p>WACHTEL, ELMER (1864-1929)..... 28-29 <i>By the Stream</i>28</p> <p>WACHTEL, MARION K. (1876-1954)..... 24-27 <i>The Quiet Pool</i>.....24 <i>In The Valley</i>24 <i>Eucalyptus and Cherry Trees</i>26</p> <p>WENDT, WILLIAM (1865-1946) 10-13 <i>Laguna Coast</i>10 <i>November Days</i>12</p> <p>WOOD, ROBERT (1889-1979) 54-57 <i>Desert Garden</i>.....54 <i>After a Shower</i>.....56</p>
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