



The American Art Fair

Thomas Colville Fine Art

November 10-13, 2018
The Bohemian National Hall
321 East 73rd Street
New York City



PATRICK HENRY BRUCE
(American 1881-1936)
Still Life (Fruits and Vegetables), 1911
Oil on canvas
19 ½ x 24 inches
Signed *Bruce* lower right

Provenance:

The artist.

Mrs. Helen Kibbey Bruce, wife of the above.

William Kennedy, circa 1960.

Mr. and Mrs. Henry M. Reed, Montclair, New Jersey, circa 1970.

Private collection, Pittsburgh, Pennsylvania.

By descent to the present owner.

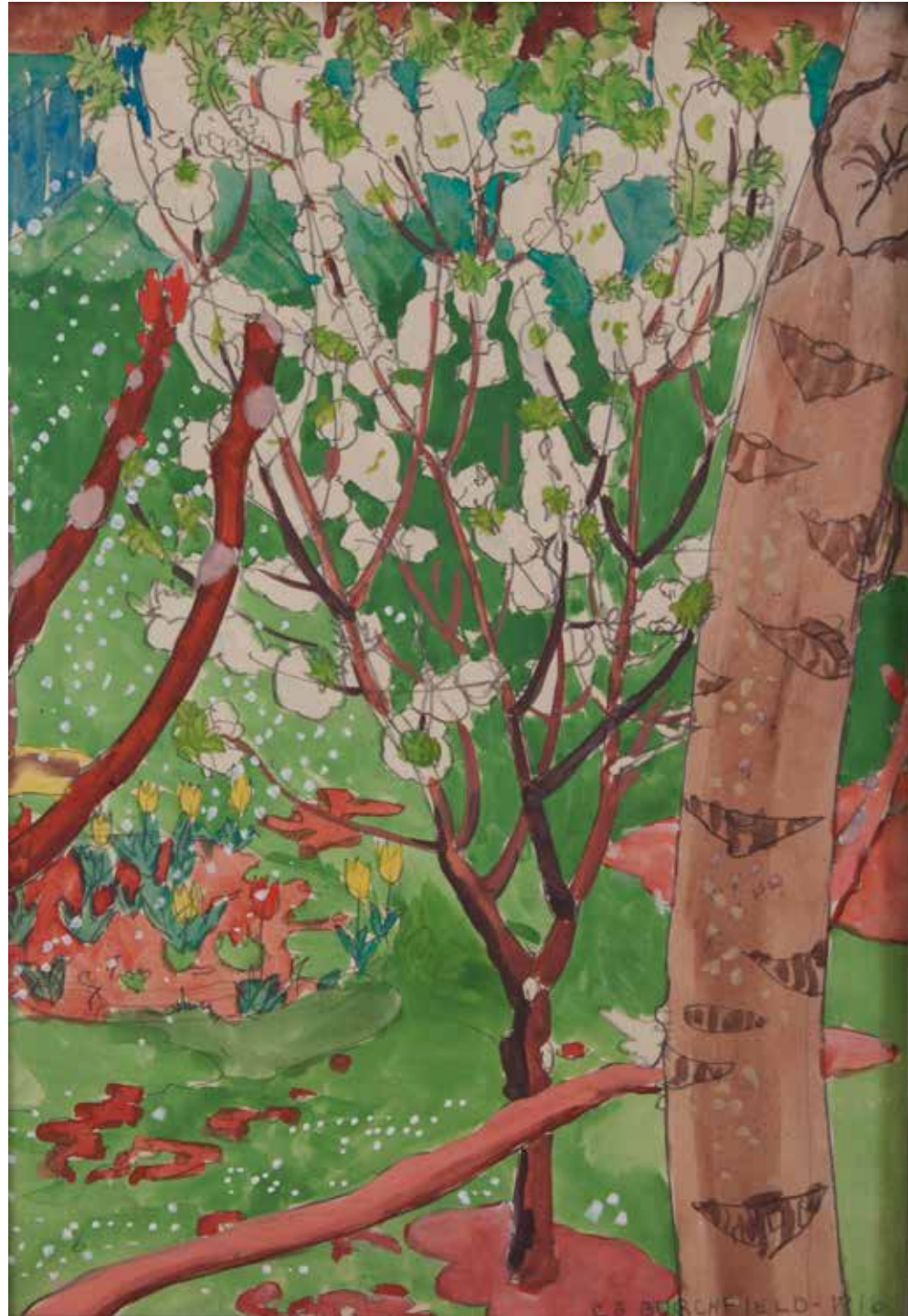
Literature:

H. Kramer, *Art; Sensual, Serene Sculpture*, New York Times, January 25, 1975, p. 23.

J. Tannenbaum, *Four Americans*, Arts Magazine, vol. 49, no. 7, March 1975, p. 10.

W.C. Agee, *Patrick Henry Bruce: A Major American Artist of Early Modernism*, Arts in Virginia, vol. 17, Spring 1977, pp. 15, 17, illustrated.

W.C. Agee, B. Rose, *Patrick Henry Bruce: American Modernist, A Catalogue Raisonné*, New York, 1979, p. 171, no. B43, illustrated.



CHARLES EPHRAIM BURCHFIELD

(American 1893-1967)

Cherry Tree in May, 1916

Watercolor over pencil on paper

14 x 10 inches

Signed and dated C. E. *Burchfield* 1916 lower right

Dated *May 1916* on the verso

Provenance:

Charles E. Burchfield Foundation

Kennedy Galleries, New York, 1986

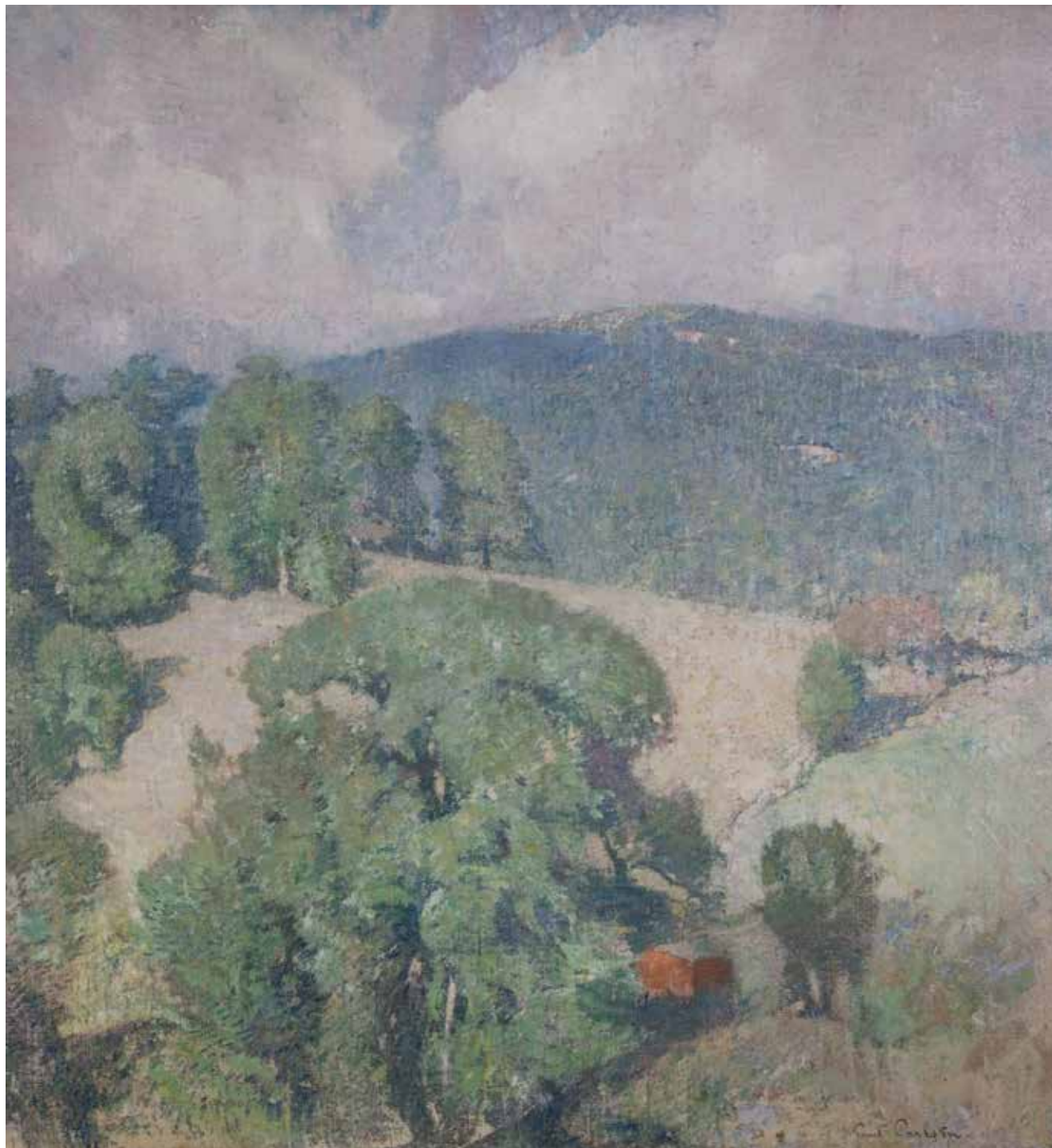
Acquired from the above by the present owner

Literature:

Joseph S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, no. 80, pg. 42.

Exhibited:

New York, Metropolitan Museum of Art, *Charles Burchfield*, 1984



SÖREN EMIL CARLSEN

(American 1853-1932)

***Connecticut Hillside*, circa 1920**

Oil on canvas

29 x 27 inches

Signed *Emil Carlsen* lower right

Provenance:

Macbeth Gallery, New York, 1921

Walter H. Schulze Memorial Collection

Acquired as a gift from the above, 1930

Art Institute of Chicago, 1930-2016

Literature:

“The Walter H. Schulze Memorial,” Bulletin of the Art Institute of Chicago 24, 1930, p. 79

“Emil Carlsen,” Bulletin of the Art Institute of Chicago 26, 1932, p. 35

Art Institute of Chicago, *Guide to the Paintings in the Permanent Collection*, 1932, p. 145

Art Institute of Chicago, *Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection*, 1961, p. 67

Donelson F. Hoopes, *The American Impressionists*, New York, 1972, pp. 7, 110–11, illustrated

Emil Carlsen (1853-1932) As Landscape Painter: A Chronological Introduction to Some of the Major Works and Their Critical Reception, 1997

Kim Lykke Jensen, *Soren Emil Carlsen: The Hammershoi of Manhattan*, Gylling, Denmark, 2008, fig. 55, p. 73, illustrated

Exhibited:

The Art Club of Philadelphia, *Exhibition of Oil Paintings by Lilian Westcott Hale, Emil Carlsen, and Charles H. Davis*, 1923, no. 11

New York, The Macbeth Gallery, *Recent Paintings by Emil Carlsen, N.A.*, 1921

Art Institute of Chicago, *Century of Progress: Exhibition of Paintings and Sculpture*, 1933, no. 436, p. 60, illustrated

Storrs, Connecticut, William Benton Museum of Art, *Connecticut and American Impressionism*, 1980, no. 6, pp. 56, 63, illustrated



SÖREN EMIL CARLSEN

(American 1853-1932)

***Hearthstone*, 1922**

Oil on panel

15 x 15 7/8 inches

Signed and dated *Emil. Carlsen. 1922* lower left

Provenance:

William Macbeth, Inc., New York

Private collection, Dallas, acquired from the above.



SÖREN EMIL CARLSEN
(American 1853-1932)
Roses and Oriental Porcelain, circa 1895
Oil on canvas
24 ⁷/₈ x 14 ³/₄ inches
Signed *Emil Carlsen* lower left

Provenance:
Mr. and Mrs. Louis C. Krueger, at least until 1983

Exhibited:
Evanston, Illinois, Terra Museum of American Art, *Two Hundred Years of American Painting from Private Chicago Collections*, 25 June – 2 September 1983, catalogue p. 20, no. 29 as *Still Life, Roses and Oriental Vases*



WILLIAM MERRITT CHASE

(American 1849-1916)

***Making her Toilet*, circa 1889**

Pastel on gesso-ed wood panel

19 x 9 5/8 inches

Literature:

The Art Amateur, "The Pastel Exhibition," June 1890, vol. 23 no. 1, referred to in the article as "the best of which was the study of a black-haired model, in a gray Japanese robe and holding a pink fan, contemplating herself in the mirror."

Ron Pisano, *William Merritt Chase: The Paintings in Pastel, Monotypes, Painted Tiles and Ceramic Plates, Watercolors, and Prints*, vol. 1, 2006, Pisano/Chase Catalogue Raisonné Project, pg. 28, no. P.66, illustrated, pg. 101, detail illustrated

Exhibited:

Chicago, *Interstate Industrial Exposition*, September 4-October 19, 1889, no. 75, documented in an installation photograph in the Chase Archives

St. Louis, *7th Annual Exhibition*, 1890, no. 164

Herman Wunderlich & Co., New York, *Society of Painters in Pastel 4th Annual Exhibition*, May 1-24, 1890, no. 5, as *At Her Toilet*

Parrish Art Museum, Southampton, New York, *William Merritt Chase, 1849-1916: Retrospective Exhibition*, June 30-July 27, 1957; Henry Art Gallery, University of Washington, Seattle, September 22, 1983; January, 1984; Metropolitan Museum of Art, March 9-June 3, 1984.

Berry Hill, *Chase Inside and Out: The Aesthetic Interiors of William Merritt Chase*, November 16, 2004 – January 29, 2005



WILLIAM MERRITT CHASE
(American 1849-1916)
Young Boy with White Ruffled Collar
Oil on canvas
10 x 8 inches
Signed *Wm M. Chase.* upper right

Provenance:

Esther Meyer Cohen and George S. Cohen, Houston, Texas, circa 1921.

Pauline Meyer Hecht, by descent, 1978.

By descent to the present owners, 2009.

Estate of Pauline Meyer Hecht, until 2012

Note:

The work is included in Ronald G. Pisano's *The Complete Catalogue of Known and Documented Work by William Merritt Chase (1849-1916)*, addendum file, No. OPAA.613 (Kellen Archives, Parsons New School, New York) and is accompanied with a letter from Mr. D. Frederick Baker.



GUY PENE DU BOIS

(American 1884-1958)

Sportswomen, France, 1926

Oil on panel

21 ¾ x 18 inches

Signed and dated *Guy Pene du Bois* '26 lower left

Provenance:

Estate of the Artist

Graham Galleries, New York

Owen Gallery, until 1994

Exhibited:

London, Arts Council of Great Britain, *Modern Spirit*, 1977, no. 113

New York, Graham Gallery, *Guy Pene du Bois: Painter, Draftsman and Critic*, March 27-May 12, 1979, no. 8



WILLIAM GLACKENS

(American 1870-1938)

***Washington Square – The Green Dress*, circa 1910**

Oil on canvas

13 1/8 x 16 1/4 inches

Signed *William Glackens* lower right

Provenance:

The artist

Estate of the above

Kraushaar Galleries, New York

Acquired by a Private collection, San Francisco, California, 1958

By descent to a Private collection, San Francisco, California

Gifted to the present owner, 2017

Exhibited:

(possibly) Omaha, Nebraska, Joslyn Art Museum, 1951.



JOHN WILLIAM HILL

(American 1812-1879)

Blackberries, 1875

Watercolor on paper

10 ³/₄ x 12 inches

Signed and dated *J. W. Hill 1875* lower left



JOHN WILLIAM HILL

(American 1812-1879)

The Hudson near World's End, West Point, circa 1865

Watercolor on paper

11 ¾ x 18 inches

Signed *J.W. Hill* lower left

Provenance:

The estate of former Pennsylvania Governor William W. Scranton and First Lady Mary L. Scranton.



GEORGE INNESS
(American 1825-1894)

Lake Nemi, 1874

Oil on canvas

20 ¼ x 30 ½ inches

Signed and dated *G. Inness 1874* lower right

Provenance:

Possibly Doll and Richards, Boston, 1876, no. 5 (incorrectly titled as *Lake Nemi, from Tivoli*)

Mr. Hugh McBirney Johnston

By descent to the Hugh Johnston Hubbard Trust, Lake Forest, Illinois

Note:

This work is accompanied by a letter of authenticity from the Inness authority, Mr. Michael Quick, dated July 10, 2008. A detailed compositional study is included in the catalogue raisonné at no. 470 and is in the collection of the Museum of Fine Arts, Boston.



GEORGE INNESS

(American 1825-1894)

Monte Lucia, Perugia, 1873

Oil on canvas

13 ¾ x 19 ¾ inches

Signed *G. Inness* lower right

Dated and titled on original label affixed to stretcher

Provenance:

Estate of the artist

Sale: Fifth Avenue Art Galleries, New York, *Executor's Sale of Paintings by the Late George Inness, N.A.*, 12-14 February 1895, lot 86

P. H. McMahon, Brooklyn, New York

William H. Cummings, Brooklyn, New York

Sale: Anderson Galleries, New York, *William H. Cummings Estate Sale*, April 29, 1921, lot 68

Albert R. Jones, Kansas City, Missouri

By descent to the daughter of the above, Virginia Jones Mullin

The Estate of Ralph E. Mullin (husband of the above)

Literature:

Montezuma, "The Inness Paintings," *The Art Amateur* 32, no. 3 (February 1895): 77

Ross E. Taggart, "George Inness," *The Nelson Gallery and Atkins Museum Bulletin* 1, no. 2 (December 1958): 20, listed as Perugia and the Valley

Leroy Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, Texas, 1965, p. 155-156, no. 636, illustrated

Michael Quick, *George Inness: A Catalogue Raisonné*, vol. I, New Brunswick, New Jersey, 2007, p. 446-447, no. 492, illustrated p. 18

Exhibited:

New York, American Fine Arts Society, *Exhibition of the Paintings Left by the Late George Inness*, December 27, 1894, p. 42, no. 161

Kansas City, Missouri, The Nelson Gallery and Atkins Museum, *George Inness (1825-1894); An Exhibition of Paintings from the Collection and in Memory of Mr. and Mrs. Albert R. Jones*, 1958, no. 6



GEORGE INNESS

(American 1825-1894)

Summer, Montclair, 1887

Oil on canvas

38 x 28 ½ inches

Signed and dated *G. Inness 1887* lower right

Provenance:

Mr. and Mrs. John J. Albright, Buffalo, New York, by 1907

George Bates Harrington, Chicago, Illinois, 1925-1960

By descent to Miss Mary Bates Harrington, Chicago, Illinois, until 1960

Estate of the above

Sold by the above at Christie's, New York, 25 May 2000, lot 43

Acquired by Edgar M. Bronfman, 2000-2013

Estate of Edgar M. Bronfman, 2013-2016

Exhibited:

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Loan Collection of Paintings Owned by Citizens of Buffalo*, October 10-24, 1907, no. 75, illustrated.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Seventh Annual Exhibition of Selected Paintings by American Artists*, May 21-September 2, 1912, pp. 23, 39, no. 79, illustrated.

St. Louis, Missouri, City Art Museum, *Seventh Annual Exhibition of Selected Paintings by American Artists*, September 1912, p. 48, no. 62 (as Summer).

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Paintings by the Late George Inness Owned by Buffalonians*, December 14, 1918-March 1919.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Exhibition of Paintings and Tapestries Collected by Mr. and Mrs. John J. Albright*, June 2-September 6, 1921, pp. 5, 15, no. 1, illustrated.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *George Inness Centennial Exhibition, 1825-1925*, October 30-November 30, 1925, no. 34.

Chicago, Illinois, Terra Museum of American Art, by 1995-2000, on loan.



EASTMAN JOHNSON

(American 1824-1906))

***Crossing a Stream (Pig-a-Back)*, 1866**

Oil on board

21 1/8 x 17 inches

Signed and dated *E. Johnson/66* lower right

Provenance:

The artist.

General Benjamin Rush Cowen, Washington, D.C., circa 1870s

Mrs. William Wyatt Breckinridge, granddaughter of the above, Montrose, Alabama, by descent, by 1954

Mrs. J.A. Barnard, New York

Kennedy Galleries, Inc., New York

Private collection, New York, acquired from the above, 1964

Babcock Galleries, New York

Private collection, Massachusetts, acquired from the above, 2000

By descent to a prominent New England Collector

Literature:

H.T. Tuckerman, *Book of the Artists*, New York, 1870, p. 471.

C.E. Clement and L. Hutton, *Artists of the Nineteenth Century and Their Works*, vol. 2, Boston, Massachusetts, 1889, p. 11.

P. Hills, *The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes*, New York, 1977, p. 135 (as Pig-a-Back).

Exhibited:

Philadelphia, Pennsylvania, *Artist's Fund Society*, February 1867, no. 71 (as *Crossing the Brook*).

New York, Kennedy Galleries, Inc., *American Masters: 18th and 19th Centuries*, March 14-April 7, 1973, p. 30, no. 27, illustrated (as *Crossing the Brook*).

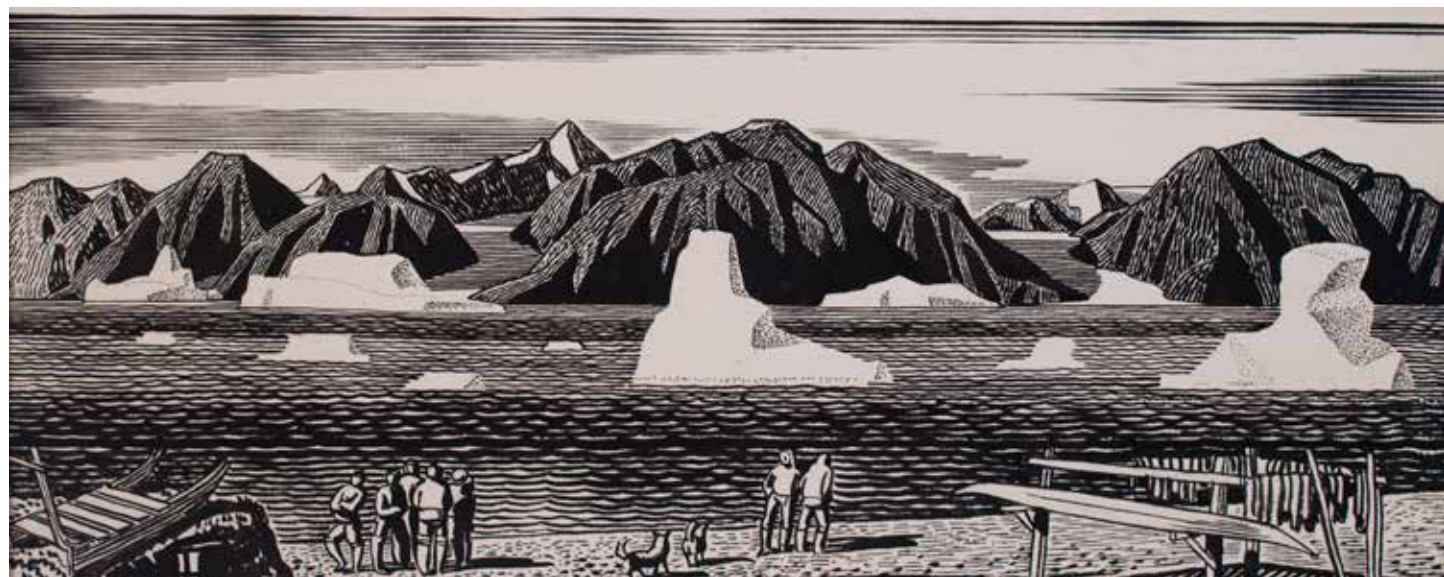
New York, Kennedy Galleries, Inc., *Art of America: Selected Painting and Sculpture 1770-1981*, November 11, 1981-January 15, 1982, no. 4, ill.

New York, Babcock Galleries, *From Light of Distant Skies: A Selection of 19th Century American Paintings*, April 8-August 11, 2010, no. 8

New York, Driscoll Babcock Galleries, *Refuge and Remembrance: Landscape Painting in the Civil War Era*, May 16-June 22, 2013.

Note:

This picture will be included in the forthcoming catalogue raisonne being compiled by Dr. Patricia Hills and is accompanied by a letter of authenticity.



ROCKWELL KENT
(American 1882-1971)

Greenland

Ink on paper

4 ½ x 11 ½ inches

Stamped on the reverse *For use as ... Original drawing the property of Rockwell Kent and to be returned to him at Au Sable Forks, New York*

Provenance:

The artist.



ROCKWELL KENT
(American 1882-1971)
Mount Equinox, Winter, 1921
Oil on panel
12 x 16 inches

Provenance:
The Artist
Kathleen W. Kent, the Artist's wife, until October 1990
Gifted to David Kent, the Artist's grandson, October 1990-2017



MAX KUEHNE

(American 1880-1968)

Rock Neck Hill, East Gloucester, 1925

Oil on canvas

20 x 24 inches

Signed and dated *Kuehne 25* lower right

Provenance:

Meredith Long & Co, Houston, Texas, until 1985

Purchased from the above by Mr. and Mrs. David R. Wintermann, estate thereafter, until 2007.



JOHN LA FARGE

(American 1835-1910)

***Water Lily with Green and Red Pads*, circa 1883**

Pencil, watercolor and gouache on heavy wove paper

Sight: 5 ½ x 9 ½ inches

Sheet: 11 ¾ x 15 ½ inches

Provenance:

The Artist

Gifted from the above to Moritz Bernard Philipp, 1884

James Graham Gallery, New York, by the early 1970's

Sold from the above to a private collection, New England, until 2014

Literature:

James Yarnall, *Nature Vivante: The Still Lifes of John La Farge*, New York, The Jordan-Volpe Gallery, Inc., 1995, pg. 142, no. 76, illustrated

Exhibited:

Society of American Artists, *Annual Exhibition*, 1884, no. 54

Moore's Art Gallery, *Catalogue of a Collection of Oil and Water Color Paintings, by John La Farge*, 26-27 March 1884, lot



GEORGE LUKS

(American 1867-1933)

Fishing Scene

Watercolor on paper laid down on paperboard

8 3/8 x 12 5/8 inches

Signed *George Luks* lower right

Provenance:

The estate of George B. Luks

Sale: Parke-Bernet Galleries, Inc., *Paintings, Watercolors, and Drawings by George B. Luks, Property of His Estate Sold by Order of William D. Luks, Executor*, New York, April 5, 1950, Lot 7

The collection of Carol J. Ferranti

The estate of Carol J. Ferranti



MARY FAIRCHILD MACMONNIES LOW

(American 1858-1946)

***The Garden*, 1896**

Oil on canvas

17 5/8 x 32 inches

Signed, dated and inscribed *MacMonnies 96 Giverny* upper right

Provenance:

Private collection, Connecticut

Exhibited:

Pennsylvania Academy of the Fine Art, *Sixty-Sixth Annual Exhibition*, 1896, no. 219

American Fine Arts Society, *Nineteenth Exhibition of the Society of American Artists*, March 28-May 1, 1897, no. 125



IVAN OLINSKY
(American 1888-1986)
The Book, circa 1912-1914
Oil on canvas
30 x 25 inches
Signed *Ivan G. Olinsky* upper right



DIEGO RIVERA

(Mexican/American 1886-1957)

Man in a Sombrero, 1936

24 x 18 inches

Watercolor on paper

Inscribed *To Mrs Richard Winter / Diego Rivera / 26 Aug 1936* lower left



ELLEN ROBBINS

(American 1828-1905)

Two Plein Air Compositions of Wildflowers and Grasses, 1876

Watercolor on paper

17 7/8 x 7 inches

Signed Ellen Robbins lower right

Other signed *Ellen Robbins/August 1876* lower right



FRANCIS HOPKINSON SMITH

(American 1838-1915)

Plaza with Fountain and Cafe

Gouache and watercolor on paper/board

18 7/8 x 27 3/8 inches

Signed *F. Hopkinson Smith* lower left



JOSEPH STELLA
(American 1877-1946)
Back of a Woman, Sleeping, circa 1908
Graphite Pencil on Paper
5 ½ x 8 ¼ inches
Signed Joseph Stella lower right

Provenance:

Rabin & Krueger Gallery, Newark, New Jersey
Property from the Collection of Mr. and Mrs. Raymond J. Horowitz, sold for
the benefit of the Bard Graduate Center

Literature:

Rabin & Krueger Gallery, *Drawings of Joseph Stella: from the collection of Rabin & Krueger*, 1962, illustrated at plate 59

Exhibited:

Joseph Stella, Whitney Museum of American Art, no. 75, illustrated on pg. 18
American Impressionist and Realist Paintings and Drawings from the Collection of Mr. and Mrs. Raymond J. Horowitz,
Metropolitan Museum of Art, April 19-June 3, 1973, no. 47 (pg. 154 in exhibition book).



JOSEPH STELLA

(American 1877-1946)

Painter's Row As It Stood in the Spring of 1908 (Pittsburgh), 1908

Charcoal on paper laid down on board

11 ¾ x 18 ½ inches

Signed *Stella* lower right and dated *1910* lower left

Provenance:

Rabin and Krueger Gallery, Newark, New Jersey.

Dr. Robert Gross, acquired from the above.

By descent to the present owner.

Literature:

F.E. Crowell, "Painter's Row: The United States Steel Corporation as a Pittsburgh Landlord," *Charities and The Commons: The Pittsburgh Survey II: The Place and Its Social Forces*, vol. 21, no. 19, February 6, 1909, opp. p. 899, illustrated.

F.E. Crowell, "Painter's Row," *The Pittsburgh Survey: Findings in Six Volumes*, New York, 1914, opp. p. 133, illustrated.

I.B. Jaffe, *Joseph Stella*, Cambridge, Massachusetts, 1970, pp. 21, 176, 217, no. 517, fig. 17, illustrated (as *Pittsburgh II: Painter's Row: Worker's Houses*).

J.I.H. Baur, *Joseph Stella*, New York, 1971, p. 26, pl. 20, illustrated (as *Pittsburgh, Workers' Houses*).

I.B. Jaffe, *Joseph Stella's Symbolism*, San Francisco, California, 1994, p. VIII, illustrated (as *Painter's Row: Workers' Houses*).

R. Younger, *Industry in Art: Pittsburgh, 1812 to 1920*, Pittsburgh, Pennsylvania, 2006, pp. 143-44, fig. 85, illustrated (as *Painter's Row: Workers' Houses*).

"The Next Page: Pittsburgh 150," *Pittsburgh Post-Gazette*, September 14, 2008, p. 68, illustrated (as *Painter's Row, Spring 1908*).

Exhibited:

New York, Whitney Museum of American Art, *Joseph Stella*, October 23-December 4, 1963, p. 51, no. 78 (as *Pittsburgh, Workers' Houses*).

New York, Whitney Museum of American Art, *Joseph Stella*, April 22-October 9, 1994, pp. 23, 261, 270, fig. 25, illustrated.



JOSEPH STELLA
(American 1877-1946)
Pittsburgh Steel Mill
Charcoal on paper
14 $\frac{3}{4}$ x 20 $\frac{3}{4}$ inches
Signed *J. Stella* lower left

Provenance:

Tibor de Nagy, New York

Acquired by Jeffrey M. Kaplan, Washington, D.C.

Literature:

Rabin & Krueger Gallery, *Drawings of Joseph Stella: from the collection of Rabin & Krueger*, 1962, illustrated at plate 59

Exhibited:

New York, Whitney Museum of Art, *Joseph Stella*, 1963, no. 67

Fort Worth, Amon Carter Museum, *Visual Poetry: The Drawings of Joseph Stella*, February 23– April 22, 1990



JULIUS LEBLANC STEWART

(American 1855-1919)

Twilight on the Terrace, Paris, 1877

Oil on panel

29 ¼ x 39 inches

Signed and dated *JL Stewart 1877* upper left

Provenance:

A Massachusetts estate.



NEWBOLD HOUGH TROTTER

(American 1827-1898)

Startled by the Iron Horse, 1860

Oil on canvas

22 x 40 inches

Signed & dated *N.H. Trotter Philadelphia 1860* lower left



DWIGHT WILLIAM TRYON

(American 1849-1925)

Salt Marshes, December, 1890

Oil on panel

24 x 36 inches

Signed and dated *D.W.Tryon 1890* lower left

Provenance:

Collection of the Smith College Museum of Art, 1898-1947

Sold by Kende Galleries at Gimbel Brother, catalogue 269, no. 267, New York, 1947

Exhibited:

Philadelphia, Pennsylvania Academy of the Fine Arts, *Sixty-Second Annual Exhibition*, January 21-March 5, 1892, no. 249

Chicago, *World's Columbian Exhibition*, May 1 – October 30, 1893, no. 788

New York, *Brooklyn Art Association*, March 1892, \$1,200

New York, *National Academy of Design*, 1891, no. 120, \$1,000

Boston, Boston Art Club, *Annual Exhibition*, December 5, 1896-January 9, 1897, no. 92

Literature:

Charles H. Caffin, *The Art of Dwight W. Tryon: An Appreciation*, New York, The Forest Press, 1909

Henry C. White, *The Life and Art of Dwight William Tryon*, Boston and New York, Houghton Mifflin Company, 1930, pg. 90, illustrated on pg. 92

Carolyn Kinder Carr & George Gurney, *Revisiting the White City: American Art at the 1893 World's Fair*, Hanover and London, The University Press of New England, 1993, pg. 330



MAX WEBER

(American 1881-1961)

Still Life of Fruit, Vase and Cup, 1910

Pastel on paper laid down on heavy card

11 ¼ x 9 inches

Signed *Max Weber* '10 lower right

Stamped *MW* by the artist on the reverse



JOHN WHORF
(American 1903-1959)
Berry Pickers (Cape Cod)
Watercolor on paper
14 x 22 inches
Signed *John Whorf* lower right
Numbered *18. Berry Pickers* on the reverse

Exhibited:
Milch Galleries, New York



JOHN WHORF
(American 1903-1959)
Dancers, circa 1950
Watercolor on paper
21 ¼ x 14 inches
Signed *John Whorf* lower right

Provenance:
Milch Galleries American Art, New York
Private Collection, New York



JOHN WHORF
(American 1903-1959)
Middle Eastern Scene
Watercolor on paper
12 x 14 inches
Signed *John Whorf* lower left



JOHN WHORF
(American 1903-1959)
Untitled, Docks
Watercolor on paper
14 7/8 x 21 3/4 inches
Signed *John Whorf* lower left in pencil
Signed *John Whorf* lower right

Provenance:
Private Collection, New York



GUY C. WIGGINS
(American 1883-1932)
Winter on the Avenue
Oil on canvasboard
11 ¾ x 9 inches
Signed *Guy Wiggins* lower left

Notes:
A letter of authentication from Guy A Wiggins, the artist's son, accompanies this picture.



IRVING RAMSEY WILES
(American 1861-1948)
Scallop Boats, Peconic Bay, circa 1915
Oil on panel
10 x 14 inches
Signed *Irving R. Wiles* lower left



IRVING RAMSEY WILES
(American 1861-1948)
The Beach, Peconic, Long Island, 1916
Oil on panel
10 x 14 inches
Signed *Irving R. Wiles* lower left
Signed and titled on reverse

Provenance:

Presented to Jewish Relief Organization, 1929

Private Collection, Dallas, Texas

Acquired from the above by a private collector, until 2008

Literature:

Geoffrey K. Fleming, with foreword by Dr. William H. Gerdtz, *Irving Ramsay Wiles, N.A., 1861-1948, Portraits and Pictures, 1899-1948*, Southold Historical Society, Southold, New York, in association with Hudson Hills Press, New York, 2010, p. 95 & 113, no. 138



ROBERT WYLIE
(American 1839-1877)
Breton Girl, 1871
Oil on canvas
32 x 26 inches
Signed R WYLIE / 1871 lower left