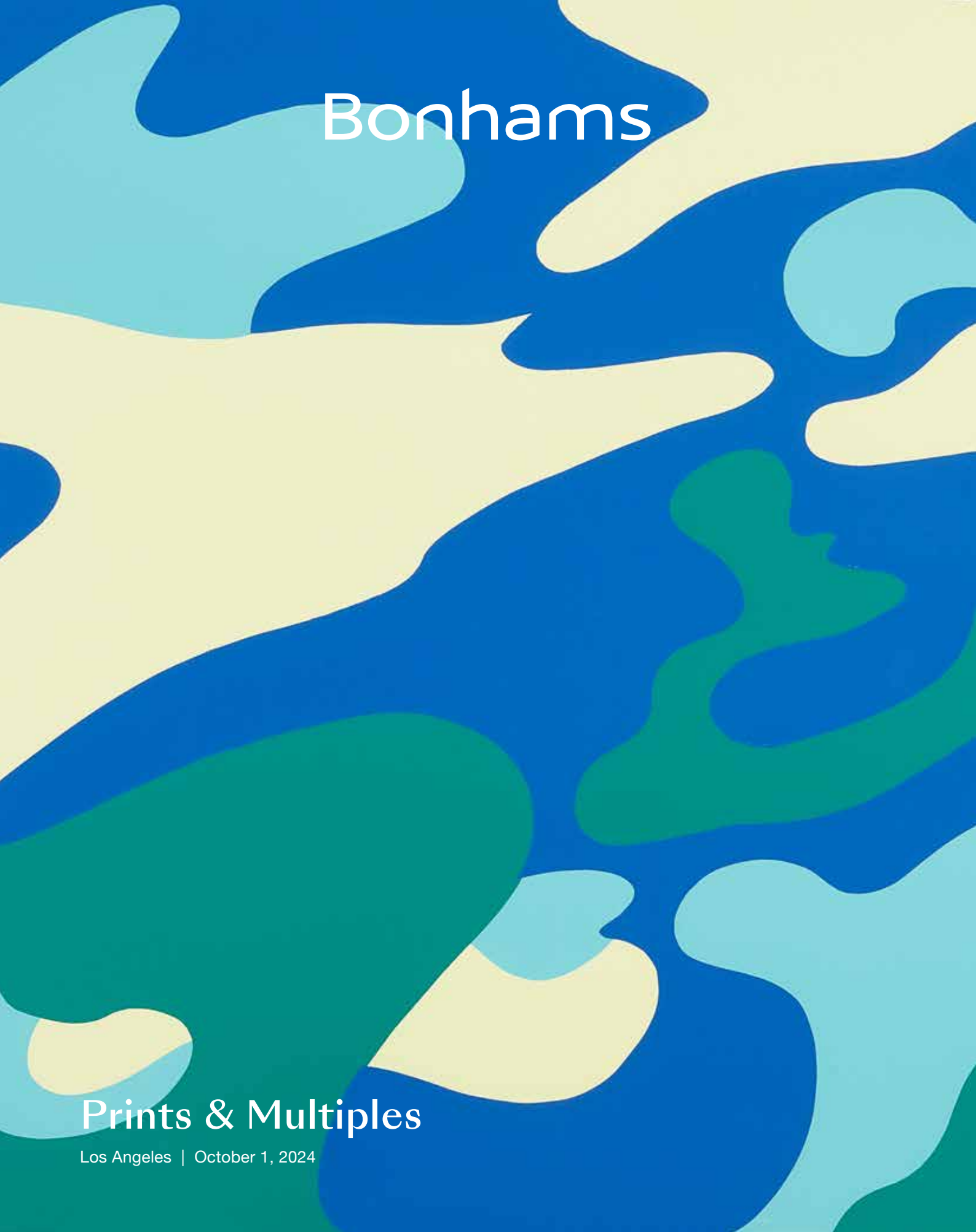




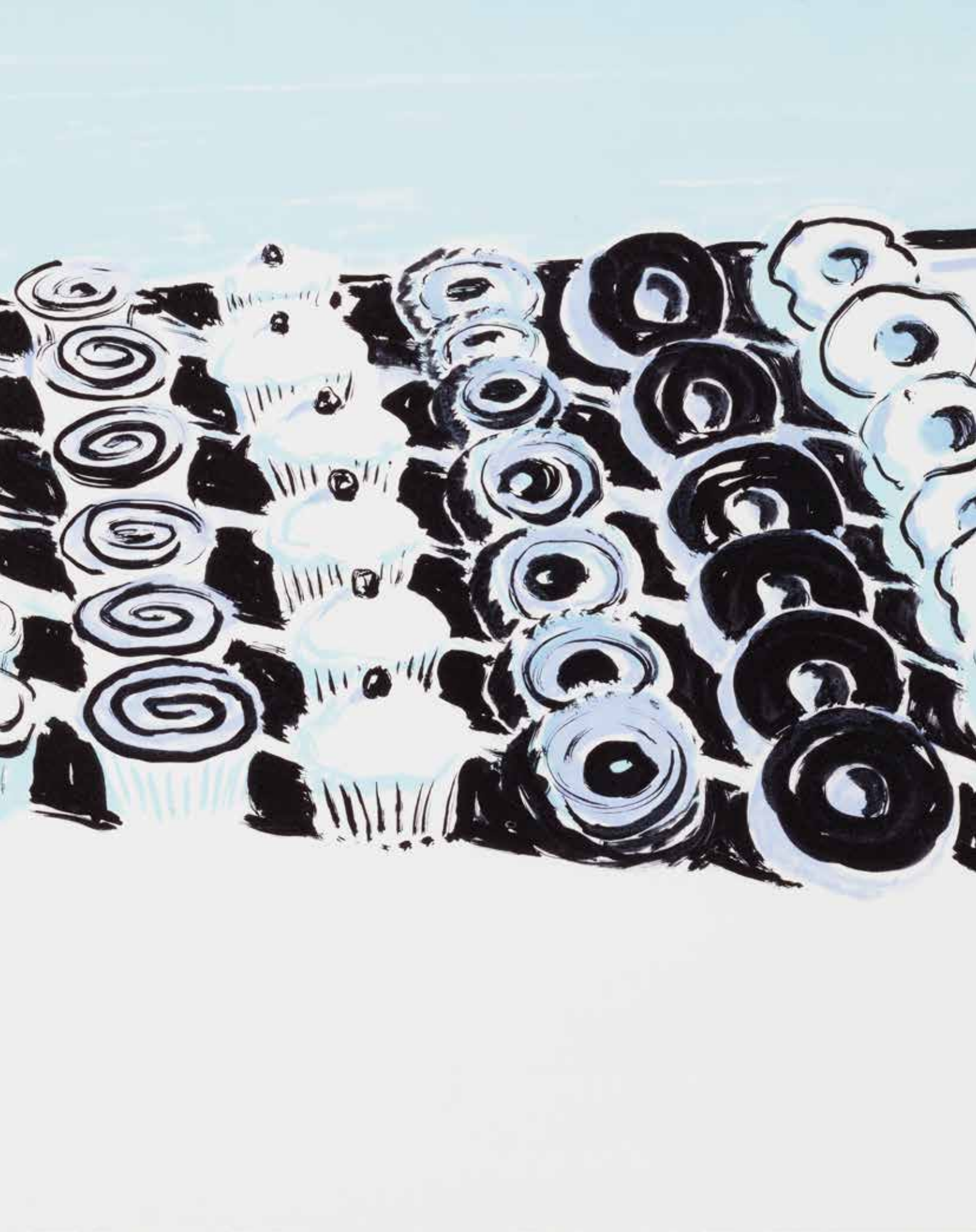
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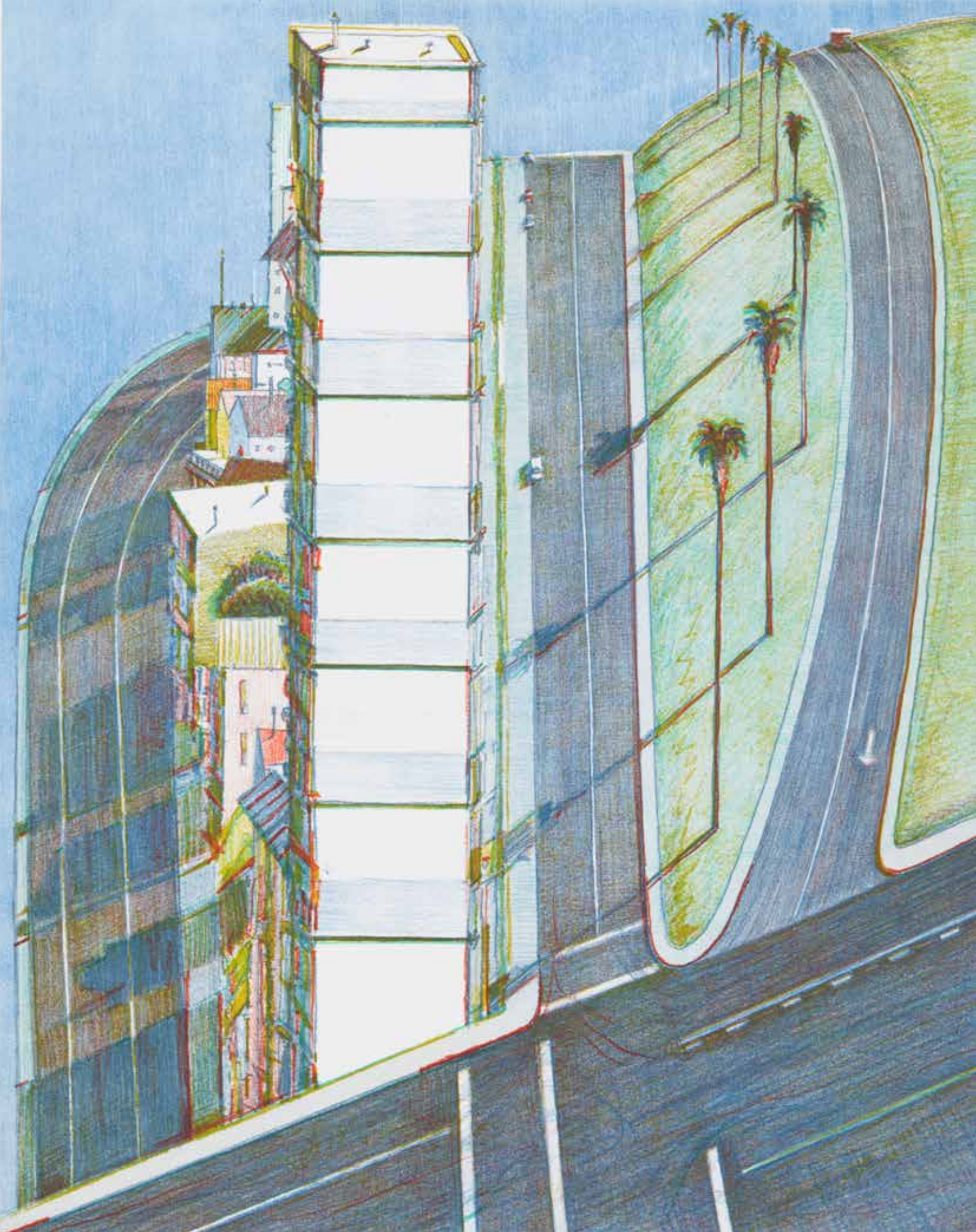
Los Angeles | October 1, 2024











Prints & Multiples

Los Angeles | Tuesday October 1, 2024 at 10am PST

BONHAMS

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SALE NUMBER

29509
Lots 1 - 215

AUCTION INFORMATION

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

PHOTOGRAPHY

Cara Snyder
Cate Hurst

ILLUSTRATIONS

Front Cover: Lot 212
Andy Warhol *One plate, from
Camouflage* (Feldman & Schellmann
II.411), 1987 (detail)
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Back Cover: Lot 150
Roy Lichtenstein
Reflections on a Soda Fountain,
from *Reflections, Series*
© Estate of Roy Lichtenstein

PREVIEW

Los Angeles

Friday, September 27, 10am-5pm
Saturday, September 28, 12-5pm
Sunday, September 29, 12-5pm
Monday, September 30, 10am-5pm

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BIDS

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Old Master Prints





1

1

ALBRECHT DÜRER (1471-1528)

The Holy Family with Three Hares (Bartsch 102, Meder, Hollstein 212, Schoch Mende Scherbaum 108), c. 1496

Woodcut on laid paper with Shield with the letters IHS watermark (Meder 306), Meder state f (of i), trimmed to the borderline, framed.
sheet 15 1/4 x 11 1/8in (38.7 x 28.3cm)

\$4,000 - 6,000



2

2

ALBRECHT DÜRER (1471-1528)

The Martyrdom of the Ten Thousand (Bartsch, Hollstein 117, Meder 218, Schoch Mende Scherbaum 104), c. 1496

Woodcut on laid paper without watermark, Meder's state b (of g), with the break in the contour of the mountain, trimmed to and within borderline, framed.

sheet 15 1/2 x 11 3/16in (39.4 x 28.4cm)

\$3,000 - 5,000

Provenance

Országos Képtár (Lugt 2000)

Szépművészeti Museum (Lugt 312b)

Butterfield & Butterfield, January 21, 1981, Sale 3132A Lot 33



3

3

ALBRECHT DÜRER (1471-1528)

The Flagellation, from *The Large Passion* (Bartsch 8, Meder, Hollstein 117, Schoch Mende Scherbaum 158), c. 1497-1500

Woodcut on laid paper with Crest of Augsburg with M watermark (Meder 178), after the 1511 text edition, from the Augsburg edition of 1675, Meder state d (of f), trimmed to the borderline, framed.
sheet 15 1/16 x 11in (38.3 x 27.9cm)

\$2,500 - 3,500



4

4

ALBRECHT DÜRER (1471-1528)

The Crucifixion from *The Large Passion* (Bartsch 11, Meder, Hollstein 120, Schoch Mende Scherbaum 53), 1498

Woodcut on laid paper with Crest of Augsburg with the Letter M watermark (Meder 178), after the 1511 edition with text, but before the Augsburg edition of 1675, Meder state d (of f), trimmed to the borderline, framed.
sheet 15 3/8 x 11in (39.1 x 27.9cm)

\$2,500 - 3,500



5

5

ALBRECHT DÜRER (1471-1528)

The Holy Family in Egypt, from *The Life of the Virgin* (Bartsch 90, Meder, Hollstein 202, Schoch Mende Scherbaum 180), c.1502 Woodcut on laid paper, from the Latin Text edition of 1511, with margins, framed.

11 7/8 x 8 5/16 in (30.2 x 21.1cm)
sheet 13 3/8 x 9 1/4 in (34 x 23.5cm)

\$6,000 - 8,000

Provenance

R.S. Johnson Fine Art, Chicago, Illinois



6

6

ALBRECHT DÜRER (1471-1528)

Christ in Limbo, from *The Large Passion* (Bartsch 14, Meder, Hollstein 121, Schoch Mende Scherbaum 164), 1510 Woodcut on laid paper with Crest of Ausburg with the Letter M watermark (Meder 178), after the text edition of 1511, Meder's state c (of d), trimmed to or just within the borderline, framed.

\$2,500 - 3,500



7

ALBRECHT DÜRER (1471-1528)

The Virgin and Child Seated by the Wall (Bartsch 40, Meder, Hollstein 36, Schoch Mende Scherbaum 73), 1514

Engraving on laid paper backed with tissue-thin Japan paper, Meder state Ia (of b), before the scratch between the tower and the wall and the scratch on the Virgin's knee, trimmed to or within the platemark, framed.

sheet 5 13/16 x 3 15/16 in (14.8 x 10 cm)

\$18,000 - 25,000

Provenance

Swann Galleries, New York, October 28, 2010, Sale 2227 Lot 162



8

ALBRECHT DÜRER (1471-1528)

The Holy Family with the Butterfly (Bartsch 44, Meder, Hollstein 42, Schoch Mende Scherbaum 2), c. 1495
Engraving on laid paper with partial Bull's Head watermark (Meder 62) backed with laid paper, Meder a (of k), trimmed to or just within the platemark, with expert restoration, framed.
sheet 9 1/4 x 7 1/4in (23.5 x 18.4cm)

\$20,000 - 30,000

Provenance

Swann Galleries, New York, October 28, 2010, Sale 2227 Lot 162

Albrecht Dürer's *The Holy Family with the Butterfly* is a masterful engraving from 1495 that exemplifies the artist's meticulous attention to detail and deep symbolic resonance. The composition, delicate yet powerful, features the Virgin Mary, Joseph, and the Christ Child, with a butterfly subtly included in the lower right corner of the scene. The butterfly, often a symbol of resurrection and transformation, adds a layer of spiritual significance to the intimate family portrait. Dürer's use of fine lines and shading creates a remarkable depth and texture, drawing viewers into the sacred moment. This work stands as a testament to Dürer's skill in merging intricate craftsmanship with profound religious symbolism.



9

9

JACQUES CALLOT (1592-1635)

The Large Apostles (Lieure 1297-1312), 1631

The complete set, comprising 16 etchings on laid paper some with partial watermarks, including frontispiece the only state, the others the second states (of two or three), framed together in two frames. (16) each sheet approx. 5 1/2 x 3 5/8in (14 x 90.2cm)

\$2,000 - 3,000



10

10

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Three Heads of Women: One Asleep (Bartsch, Hollstein 368, Hind 152, New Hollstein 161), 1637

Etching on laid paper without watermark, New Hollstein's first state (of 3), four corners trimmed to an oval and later expertly restored, framed.

sheet 5 5/8 x 4in (14.3 x 9.2cm)

\$5,000 - 8,000

Provenance

Bonhams, April 21, 2015, Sale 22259 Lot 2, San Francisco and Los Angeles



11

11

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Self-Portrait Etching at a Window (Bartsch, Hollstein 22, Hind 229, New Hollstein 240), 1648

Etching and drypoint on laid paper, New Hollstein's ninth (final) state, with margins, framed.

plate 6 1/4 x 5 1/8in (15.9 x 13cm)

sheet 6 3/4 x 5 11/16in (17.1 x 14.4cm)

\$2,500 - 3,500

12

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Christ and the Woman of Samaria: An Arched Print (Bartsch, Hollstein 70, Hind 294, New Hollstein 302), 1658

Etching and drypoint on laid paper with elaborate Arms of Amsterdam watermark (Ash/Fletcher 1), New Hollstein's third state (of 5) with horizontal line through tallest spire in background, with narrow margins, framed.

plate 5 x 6 5/16in (12.7 x 16cm)

sheet 5 1/16 x 6 7/16in (12.9 x 16.4cm)

\$4,000 - 6,000



12

13

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Woman Bathing Her Feet at a Brook (Bartsch, Hollstein 200, Hind 298, New Hollstein 309), 1658

Etching with drypoint on laid paper, New Hollstein's second (final) state, with diagonal scratch in upper center, with margins, framed.

plate 6 1/4 x 3 3/16in (15.9 x 8.1cm)

sheet 6 3/8 x 3 5/16in (16.2 x 8.4cm)

\$2,000 - 4,000



13

14

ADRIAEN VAN OSTADE (1610-1685)

A Group of Scenes from Dutch Country Life, c. 1642-82

A group of 8 etchings on laid paper, of various states, with varying margins, each framed. (8)

smallest plate 3 3/8 x 2 15/16in (8.6 x 7.5cm)

largest plate 7 x 6 1/4in (17.8 x 15.9cm)

\$4,000 - 6,000



14

19th Century & Modern Prints





15

AFTER JOHN JAMES AUDUBON (1785-1851)

Common American Swan, pl. CCCCXI, from *The Birds of America*, 1838
Engraving with aquatint and etching and hand-coloring on J.W. Whatman
1838 paper, from the Robert Havell edition, with margins.
sheet 26 1/16 x 38 5/8in (66.2 x 98.1cm)

\$20,000 - 30,000



16

16

THOMAS HART BENTON (1889-1975)

A Drink of Water (Fath 15), 1937

Lithograph on Rives paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with unevenly trimmed margins.

10 x 14 1/4in (25.4 x 36.2cm)

sheet 11 3/4 x 15 1/8in (29.8 x 38.4cm)

\$2,000 - 3,000



17

17

THOMAS HART BENTON (1889-1975)

Sunday Morning (Fath 26), 1939

Lithograph on Rives paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with full margins.

9 1/2 x 12 9/16in (24.1 x 31.9cm)

sheet 11 13/16 x 16in (30 x 40.6cm)

\$2,000 - 3,000



18

18

THOMAS HART BENTON (1889-1975)

Loading Corn (Fath 65), 1945

Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with margins.

9 1/2 x 12 11/16in (24.1 x 32.2cm)

sheet 11 13/16 x 15 11/16in (30 x 39.8cm)

\$2,000 - 3,000

19

ARMIN CARL HANSEN (1886-1957)

Sardine Barge (White 43), 1922

Etching on laid paper with Arches watermark, signed in pencil, titled and annotated 'imp.', from an edition of at least 26, with margins, framed.

plate 12 3/4 x 14 11/16in (32.4 x 37.3cm)

sheet 14 15/16 x 16 13/16in (37.9 x 42.7cm)

\$2,000 - 3,000

Provenance

Trotter Galleries, Carmel, California

Sandrine Cederwall Fine Art and Accessories, San Francisco



19

20

GRANT WOOD (1891-1942)

December Afternoon (Cole 16), 1940

Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with margins.

9 x 11 7/8in (22.9 x 30.2cm)

sheet 10 13/16 x 13 11/16in (27.5 x 34.8cm)

\$2,500 - 3,500



20

21

GRANT WOOD (1891-1942)

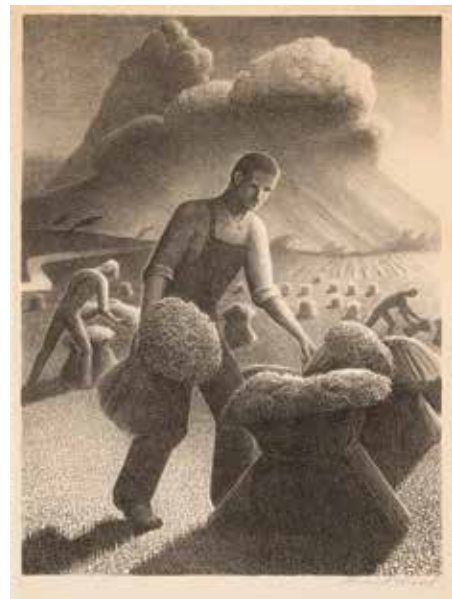
Approaching Storm (Cole 19), 1940

Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with full margins.

11 13/16 x 8 7/8in (30 x 22.5cm)

sheet 16 1/8 x 12 9/16in (41 x 31.9cm)

\$3,000 - 5,000



21



22



23

22

GEORGES BRAQUE (1882-1963)

L'oiseau et son ombre III (Vallier 158), 1961

Etching with aquatint in colors on Rives BFK paper, signed in pencil and numbered 52/75, published by Maeght, Paris, with full margins, framed.

plate 13 3/16 x 23 1/8in (33.5 x 58.7cm)

sheet 20 1/2 x 29 1/2in (52.1 x 74.9cm)

\$3,000 - 4,000

23

PAUL CÉZANNE (1839-1906)

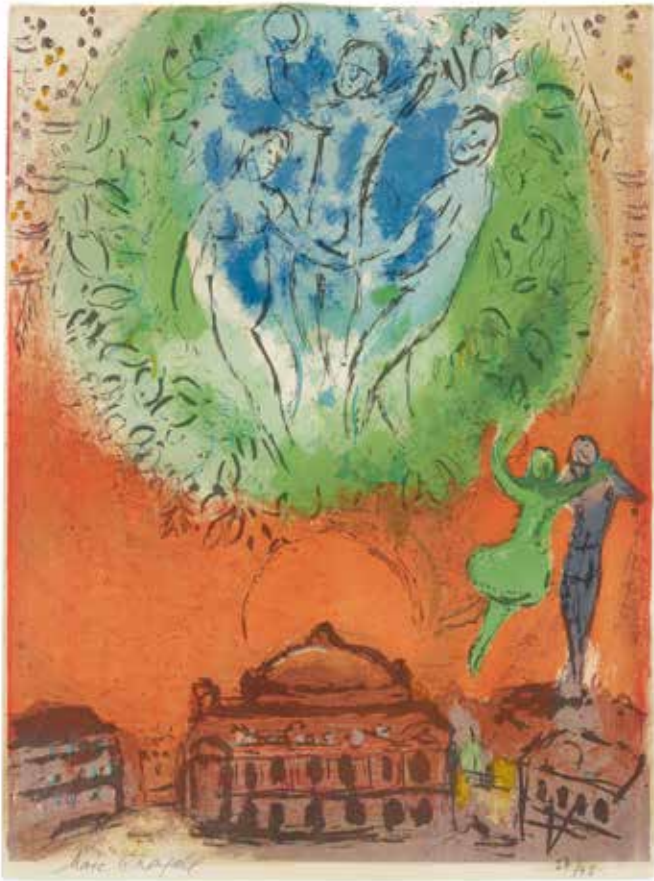
Les Baigneurs (Grande planche) (Druick 1, Cherpin 7, Venturi 1157), 1896-97

Lithograph on Arches Ingres laid paper with MBM watermark, Druick's first state (of 3), before the edition of 100 printed in colors, published/printed by Ambroise Vollard/Auguste Clot, Paris, with full margins, framed.

16 1/8 x 19 3/4in (41 x 50.2cm)

sheet 18 5/8 x 24 7/16in (47.3 x 62.1cm)

\$5,000 - 7,000



24

24

MARC CHAGALL (1887-1985)

L'Opera (Mourlot 102, Cramer bk. 24), 1954

Lithograph in colors on Arches paper, signed in pencil and numbered 57/75 (there was also an unsigned edition published in *Derrière le Miroir*), published by Maeght, Paris, printed to three sides (as issued), framed, with red attenuated.

sheet 15 3/16 x 11 1/4in (38.6 x 28.6cm)

\$4,000 - 6,000



25

25

MARC CHAGALL (1887-1985)

Frontispiece, from Daphnis and Chloé (Mourlot 308, Cramer bk. 46), 1961

Lithograph in colors on Arches paper, signed in pencil and numbered 22/60 (there was also an unsigned, unnumbered book edition of 250 without margins and 20 *hors-commerce* in Roman numerals), published/printed by Tériade/Mourlot, Paris, with full margins, framed.

16 3/4 x 12 3/4in (42.5 x 32.4cm)

sheet 21 1/4 x 15in (54 x 38.1cm)

\$8,000 - 12,000



26

26

MARC CHAGALL (1887-1985)

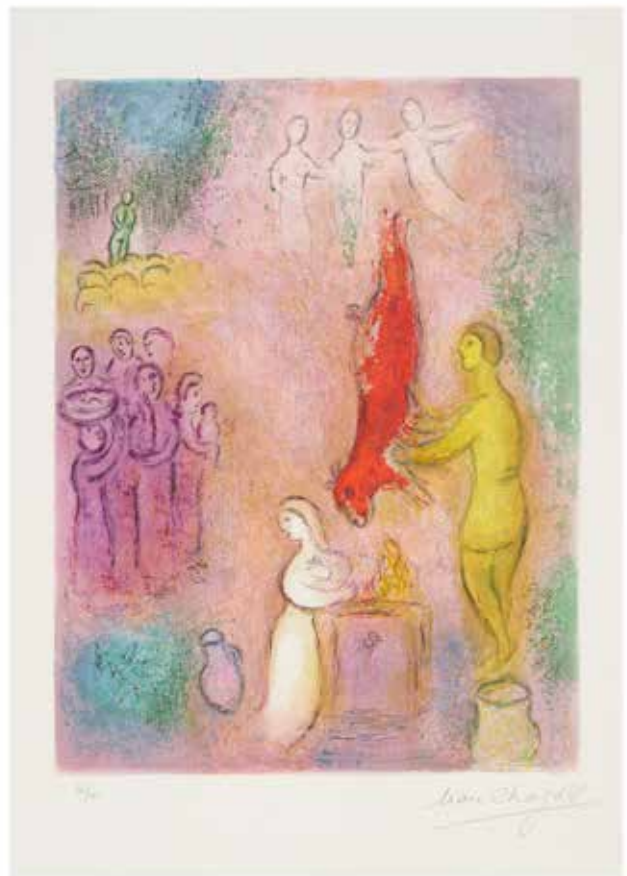
La Ruse de Dorcon, from *Daphnis et Chloé* (Mourlot 317, Cramer bk. 46), 1961

Lithograph in colors on wove paper, signed in pencil and numbered 59/60 (there was also an unsigned edition of 250 without margins plus 20 *hors-commerce* in Roman numerals), published/printed by Tériade/Mourlot, Paris, with margins.

16 5/8 x 12 5/8in (42.2 x 32.1cm)

sheet 21 1/8 x 14 7/8in (53.7 x 37.8cm)

\$8,000 - 12,000



27

27

MARC CHAGALL (1887-1985)

Sacrifice aux Nymphes, from *Daphnis et Chloé* (Mourlot 330, Cramer bk. 46), 1961

Lithograph in colors on Arches paper, signed in pencil and numbered 14/60 (there was also an unsigned edition of 250 without margins plus 20 *hors-commerce* in Roman numerals), published/printed by Tériade/Mourlot, Paris, with margins.

16 9/16 x 12 9/16in (42.1 x 31.9cm)

sheet 21 3/16 x 14 7/8in (53.8 x 37.8cm)

\$8,000 - 12,000



28



29

28

MARC CHAGALL (1887-1985)

Daphnis et Lycénion, from *Daphnis and Chloé* (Mourlot 336, Cramer bk. 46), 1961

Lithograph in colors on Arches paper, signed in pencil and numbered 14/60 (there was also an unsigned edition of 250 without margins plus 20 *hors-commerce* in Roman numerals), published/printed by Tériade/Mourlot, Paris, with full margins, framed.

16 3/4 x 12 3/4in (42.5 x 32.4cm)
sheet 21 1/4 x 15in (54 x 38.1cm)

\$8,000 - 12,000

29

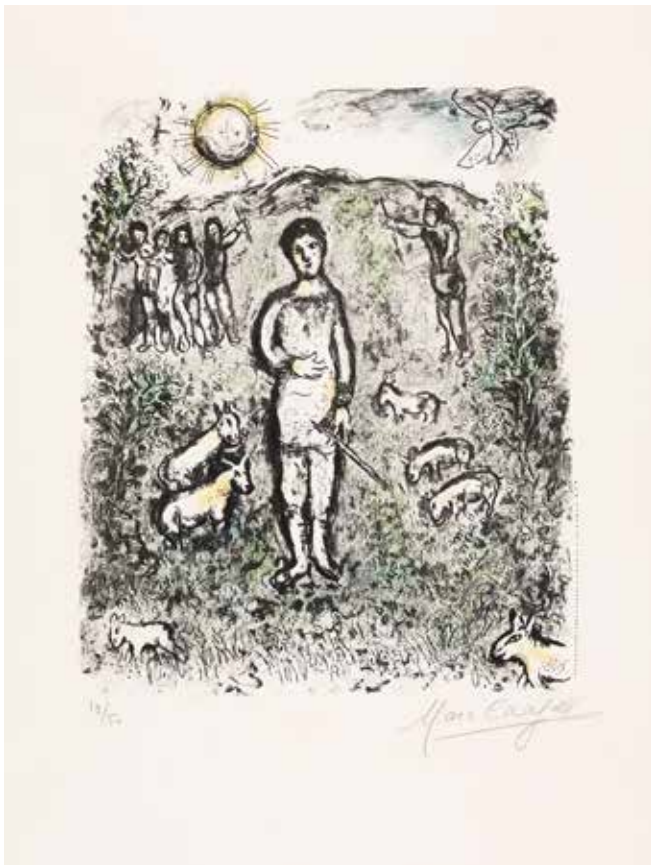
MARC CHAGALL (1887-1985)

La Fenêtre ouverte (Mourlot 637), 1971

Lithograph on Arches paper, signed in pencil and numbered 48/50, with full margins, framed.

27 1/4 x 20 3/4in (69.2 x 52.7cm)
sheet 29 7/8 x 22 1/8in (75.9 x 56.2cm)

\$5,000 - 8,000



30

30

MARC CHAGALL (1887-1985)

Joseph et ses Frères (Mourlot 927), 1978

Lithograph in colors on Arches paper, signed in pencil and numbered 19/50 (there were also 9 artist's proofs), with full margins, framed.

14 1/4 x 11 3/4in (36.2 x 29.8cm)

sheet 23 1/2 x 18in (59.7 x 45.7cm)

\$3,000 - 4,000



31

31

AFTER MARC CHAGALL (1887-1985)

La Tribu de Nephtali, from *Douze Maquettes de Vitraux pour Jérusalem* (Mourlot CS. 21), 1964

Lithograph in colors on Arches paper by Charles Sorlier, signed in pencil and numbered 61/150 (there was also an edition of 75 in Roman numerals plus 10 artist's proofs), published by Mourlot, Paris, with full margins, framed, with red slightly attenuated.

24 1/4 x 18 3/16in (61.6 x 46.2cm)

sheet 29 5/16 x 20 3/4in (74.5 x 52.7cm)

\$4,000 - 6,000



32

SALVADOR DALÍ (1904-1989)

Alice's Adventures in Wonderland (Field 69-5, Michler/Löpsinger 321-33), 1969

The complete portfolio, comprising 1 etching and 12 heliogravures in colors on Mandeure paper, title page signed in pencil, stamp numbered 2290 on colophon, from the edition of 2500, justification and text in English, published by Maecenas Press-Random House, New York, loose double leaves (as issued), with full margins, contained in original faux leather and linen clamshell portfolio with gilt letterpress on spine.

overall 18 3/8 x 13 1/8 x 2 3/4in (46.7 x 33.3 x 7cm)

\$5,000 - 7,000



33

SALVADOR DALÍ (1904-1989)

San Francisco (Field 70-4, Michler/Löpsinger 435-439), 1970

The complete portfolio, comprising five etchings with hand-coloring on Rives BFK paper, each signed in pencil and numbered 29/150 (there was also an edition of 75 in Roman numerals), published by Jean Schneider, Basel, printed by Atelier Rigal, Paris, lacking title page, text and portfolio cover, loose (as issued), with margins.

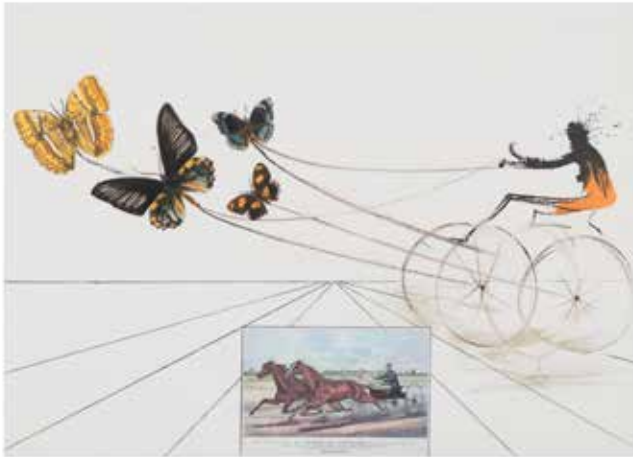
Titles Include:

Mission Dolores; Telegraph Hill; Golden Gate Bridge; City Hall; China Town

plate 20 3/8 x 14 1/4in (51.8 x 36.2cm)

sheet 25 3/8 x 19 3/8in (64.5 x 49.2cm)

\$8,000 - 12,000



34

SALVADOR DALÍ (1904-1989)

Three plates, from Currier & Ives as Interpreted by Salvador Dalí (Field 71-5A; C; E, Michler/Löpsinger 1345; 1349; 1350), 1971

The incomplete set, comprising three lithographs in colors with collage of Currier & Ives prints on wove paper, each signed in pencil and numbered 78/250, 95/250 and 25/250 respectively (there was also an edition of 50 in Roman numerals), with the inkstamp of the publisher verso, Phyllis Lucas, New York, the full sheets, each framed.

Titles Include:

New York Central Park Winter; Les fleurs et fruites; American Trotting Horses No. 1 (3)
each sheet approx. 21 3/8 x 29 3/4in (54.3 x 75.6cm)

\$3,500 - 4,500



35

SALVADOR DALÍ (1904-1989)

The Song of Songs of King Solomon (Field 71-17, Michler/Löpsinger 468-479), 1971

The complete set, comprising twelve etchings with gilding and stencil in colors on Arches paper, each signed in pencil, from the edition 320 with text, each with the blindstamp of the publisher, Léon Amiel, New York, printed by David and Jacomet, New York, with full margins, folded and loose (as issued), each framed, lacking justification page and slip-case.

Titles Include:

King Solomon; The Kiss; The Shepherd; The King's Train; The Dovelike Eyes of the Bride; The Bridegroom Leaps upon the Mountains; The Beloved Looks Forth Like a Roe; The Beloved is as Fair as a Company of Horses; Thou art Fair, My Love, and Thy Breasts; The Beloved Feeds Among the Lilies; The Fruits of the Valley; Return, O Shulamite (12)

each plate approx. 15 7/8 x 9 15/16in (40.3 x 25.2cm)
folded sheet 22 1/8 x 15in (56.2 x 38.1cm)

\$7,000 - 10,000



36

SALVADOR DALÍ (1904-1989)

Roi je t'attends à Babylone (Field 73-8, Michler/Löpsinger 592-605), 1973

The complete set, comprising twelve drypoint etchings on parchment paper, each signed in pencil by the artist and numbered 53/150, signed in ink on the justification page by the artist, André Malraux and Albert Skira and stamp numbered 53, published/printed by Albert Skira/Ateliers Rigal, Paris, *hors-texte*, with text on Rives paper with portfolio watermarks, with full margins, contained in original portfolio cover, half morocco over vellum boards, spine lettered in gilt, original black morocco slip-case. (12)

each sheet 24 x 17 3/8 in (61 x 44.1 cm)

overall 25 3/4 x 18 5/8 x 2 1/2 in (65.4 x 47.3 x 6.4 cm)

\$6,000 - 8,000



37

SALVADOR DALÍ (1904-1989)

The Twelve Tribes of Israel (Field 72-6, Michler/Löpsinger 619-630), 1973

The incomplete set, comprising twelve (of 13) drypoint and etchings with color stencil on Rives BFK paper, each signed in pencil and annotated 'EA' (one of a few artist's proofs, aside from the total edition of 460), each with the artist's copyright inkstamp verso, published by Transworld Art, New York, printed by Atelier Rigal, Paris, lacking frontispiece, justification page, title, text and portfolio case, nine framed, three unframed.

Titles Include:

Benjamin; Reuben; Simeon; Joseph; Zebulun; Gad; Issachar; Asher; Dan; Naphtali; Judah; Levi (12)
each plate 19 1/2 x 14 5/16in (49.5 x 36.4cm) or reverse
each sheet 25 3/8 x 19 3/4in (64.4 x 50.2cm) or reverse

\$12,000 - 18,000



38

SALVADOR DALÍ (1904-1989)

Ivanhoe (Field 78-8, Michler/Löpsinger 1557-1560), 1977

The complete portfolio, comprising four lithographs in colors on Arches paper, each signed in pencil and numbered 24/250 (the total edition was 720), published by Levine/Levine, New York, with the blindstamp of the printer, Atelier Dumas, New York, with title page, with margins, accompanied by original blue portfolio cover, each framed.

Titles Include:

King Richard; The Overseer; Wilfred of Ivanhoe; Rowena (4)

each image 22 7/8 x 17in (58.1 x 43.2cm)

each sheet 29 7/16 x 21 1/2in (74.8 x 54.6cm)

\$3,000 - 4,000



39

SALVADOR DALÍ (1904-1989)

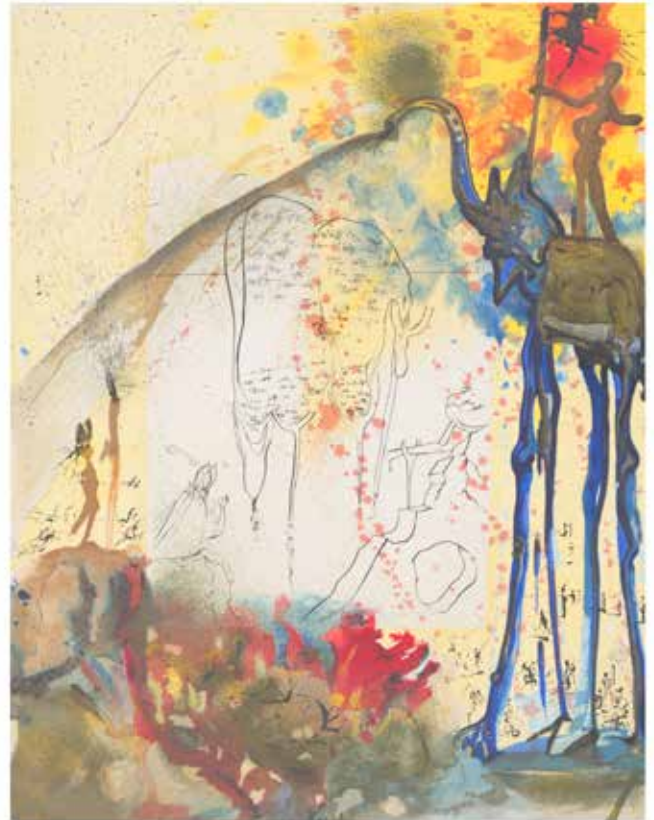
Moïse et le Monothéisme (Field 75-2; Michler/Löpsinger 723-732), 1974

The complete portfolio, comprising ten etchings and lithographs in colors on soft-glove sheepskin, each signed in ink and numbered 219/250 (there were also 25 artist's proofs in Roman numerals), with text on wove paper with publisher's watermark, stamp numbered '219' and signed in ink again on the justification page, published by Editions Art & Valeur S.A., Paris, loose (as issued), the full sheets, contained in original Plexiglas folders and burgundy suede portfolio with molded tin relief of Moses on the cover signed in ink, with additional stand alone molded tin relief of Moses also signed in ink.

each sheet 25 1/4 x 19 1/2in (64.1 x 49.5cm)

overall 27 1/4 x 22 3/8 x 3 7/8in (69.2 x 56.8 x 9.8cm)

\$20,000 - 25,000





40

SALVADOR DALÍ (1904-1989)

L'Art d'aimer d'Ovide (Field 79-2, Michler/Löpsinger 1525-1358), 1978

The complete suite, comprising thirteen wood engravings and one lithograph in colors on various papers, each signed in pencil and annotated 'H.C' (an *hors-commerce*, aside from the bound edition signed on the justification page), M&L 1538 image slightly different as it does not bare the author's name, with the blindstamp of the publisher, Jean-Paul Delcourt, Art De Lutèce, printed by Atelier Art Press Litho, Sceaux, with Jean-Paul Delcourt thumbprint and Jean-Michel Rouzaud red inkstamps and signatures verso, accompanied by certificates of authenticity from the publisher.

each sheet 29 3/4 x 21 1/8in (75.6 x 53.7cm) or reverse

\$25,000 - 30,000

41

MARCEL DUCHAMP (1887-1968)

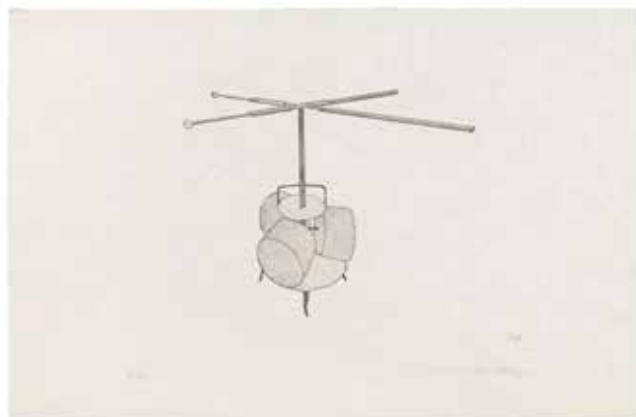
The Chocolate Grinder (Schwarz 629), 1965

Etching on *japon nacré* paper, the second (final) state, signed in pencil and numbered 30/30 (from the deluxe edition, there was also an unsigned and unnumbered edition of 150), published/printed by Galleria Schwarz/Giorgio Upiglio, Milan, with full margins.

plate 10 1/4 x 13 1/8in (26 x 33.3cm)

sheet 13 1/16 x 20in (33.2 x 50.8cm)

\$5,000 - 8,000



41

42

LYONEL FEININGER (1871-1956)

The Departure (Prasse W161), 1919

Woodcut on tissue thin Japanese laid paper, signed in pencil and titled, aside from the posthumous edition of 100, with margins, framed.

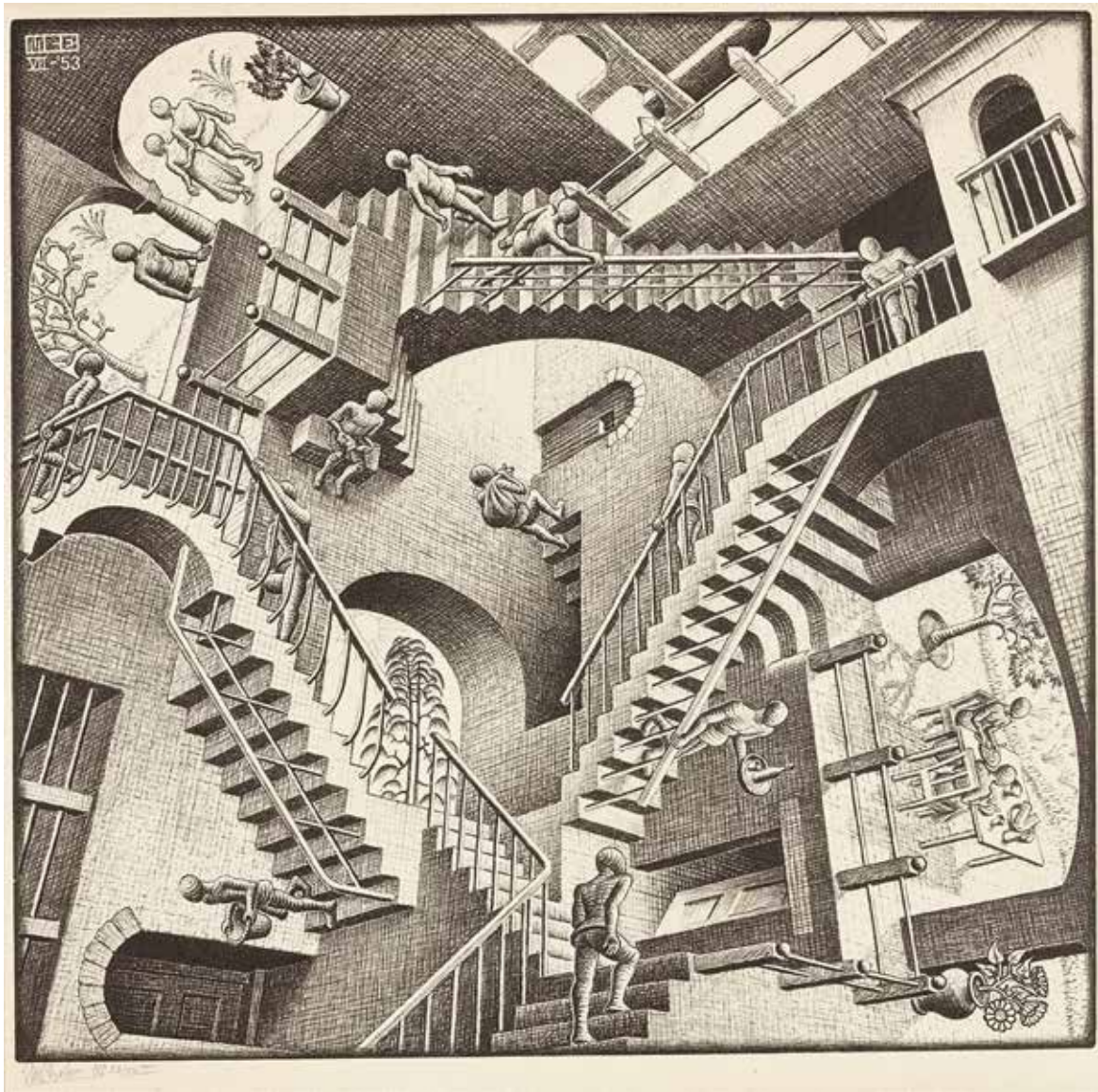
6 5/8 x 7 13/16in (16.8 x 19.8cm)

sheet 9 x 12in (22.9 x 30.5cm)

\$3,500 - 4,500



42



43

MAURITS CORNELIS ESCHER (1898-1972)

Relativity (Bool 389), 1953

Lithograph on wove paper, signed in pencil and annotated
'No 33/50 II', with full margins, framed.

10 15/16 x 11 3/8in (27.8 x 28.9cm)

sheet 15 3/8 x 15 3/4in (39.1 x 40cm)

\$40,000 - 60,000

44

ALBERTO GIACOMETTI (1901-1966)

Interior with the Stove (Lust 70), 1956

Etching on Rives BFK paper, signed in pencil and annotated 'H.C.' (an *hors-commerce*, aside from the edition of 150 on Arches), with full margins, framed.

plate 8 $1\frac{1}{8} \times 5\frac{11}{16}$ in (20.6 x 14.4cm)

sheet 14 $15\frac{1}{16} \times 11\frac{5}{8}$ in (37.9 x 29.5cm)

\$2,000 - 3,000

Provenance

Swann Auction Galleries, New York, Sale 2106, Lot 481, 6 March, 2007



44

45

ALBERTO GIACOMETTI (1901-1966)

Nude with Flowers (Lust 32), 1960

Lithograph on Rives BFK paper, signed in pencil and numbered 56/90, published by Maeght, Paris, with margins, framed.

sheet 25 $11\frac{1}{16} \times 19\frac{13}{16}$ in (65.2 x 50.3cm)

\$4,000 - 6,000

Provenance

Christie's, New York, Sale 1190, Lot 111, 29 April 2008



45

46

ALBERTO GIACOMETTI (1901-1966)

Bouquet, from Pomme endormie (Lust 143), 1961

Lithograph on *japon nacré* paper, from the deluxe edition of 23 (there was also an edition of 100 on Arches), signed in pencil, published by Marc Barbezat, Paris, with margins, framed.

sheet 12 $1\frac{1}{4} \times 9\frac{3}{4}$ in (31.1 x 24.8cm)

\$2,000 - 3,000

Provenance

Swann Auction Galleries, New York, Sale 2106, Lot 482, 6 March, 2007



46



47

47

ALBERTO GIACOMETTI (1901-1966)

Head of a Man, from Derrière le miroir, no. 127 (Lust 155), 1961

Lithograph on Arches paper, signed in pencil and numbered 64/90 (there was also a deluxe edition of 150), published by Maeght, Paris, with margins, framed.

10 3/8 x 8 in (23.4 x 30.3cm)

sheet 21 3/4 x 14 15/16 in (55.2 x 37.9cm)

\$3,000 - 4,000



48

48

ALBERTO GIACOMETTI (1901-1966)

The Artist's Mother Seated II (Lust 51), 1965

Lithograph on Rives BFK paper, signed in pencil and numbered 74/75, published by Maeght, Paris, with full margins, framed.

sheet 25 5/8 x 18 7/8 in (65.1 x 47.9cm)

\$3,000 - 5,000

49

ERICH HECKEL (1883-1970)

Jüngling, from *Elf Holzschnitte* (Dube 310), 1917

Woodcut on wove paper, the second state (of 3), signed in pencil by the artist and Voigt, dated, from the edition of 40, published/printed by J.B. Neumann/Fritz Voigt, Berlin, with margins, framed.

14 1/8 x 11 11/16in (35.9 x 29.7cm)

sheet 23 x 19in (58.4 x 48.3cm)

\$4,000 - 5,000

Provenance

Rudolf L. Mayer (Lugt 4534)

Vincent Price Collection



49

50

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Irinalandover the Balkans, pl. 7, from *Look at it on a Rainy day* (Koschatzky 50), 1971-72

Screenprint in colors with metal embossing on wove paper, signed in ink, dated in full and numbered 167/3000 and 17/300 (only 300 prints from the edition were signed), published/printed by Ars Viva, Zürich/Dietz Offizin, Lengmoos, Bavaria, with the Schoeller Stern star blindstamp, with full margins, framed.

16 1/8 x 23in (41 x 58.4cm)

sheet 19 3/8 x 26 3/8in (49.2 x 67cm)

\$3,000 - 4,000



50



51

51

ELIZABETH KEITH (1887-1956)

Hong Kong Harbor, Dusk, 1924

Woodcut in colors on laid paper, signed in red crayon, with artist's stamped monogram and dated, trimmed to image, framed.
sheet 12 5/16 x 15 3/16in (31.3 x 38.6cm)

\$2,000 - 3,000



52

52

ELIZABETH KEITH (1887-1956)

Hong Kong Harbor, Night, 1924

Woodcut in colors with hand-colored additions on laid paper, signed in red crayon, with artist's stamped monogram and dated, trimmed to image, framed.
sheet 12 5/16 x 15 3/16in (31.3 x 38.6cm)

\$4,000 - 6,000



53



53

53

ELIZABETH KEITH (1887-1956)

Moonlight, Soochow; Outside Chang Man Gate, Soochow, 1924; 1925

Two woodcuts in colors on laid paper, each signed twice in pencil and red crayon, *Outside Chang Man Gate, Soochow* titled and numbered 72/73, with margins, each framed.

15 15/16 x 12 1/16in (40.5 x 30.6cm);

14 3/4 x 9 7/8in (37.5 x 25.1cm)

sheet 16 3/4 x 12 7/8in (42.5 x 32.7cm);

15 3/4 x 10 7/8in (40 x 27.6cm)

\$2,500 - 3,500

54

BERTHA LUM (1869-1954)

Promenade of the Marionettes (Gravalos/Pulin 92B), 1927

Unique raised-line woodcut with hand-coloring on wove paper, signed in ink and dated, the full sheet, laid to board, framed.

sheet 17 1/8 x 22 7/8in (43.5 x 58.1cm)

\$2,000 - 3,000



54



**PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA
COLLECTION**

55

HENRI MATISSE (1869-1954)

Jeune fille assise au bouquet de fleurs (Duthuit 438), 1923
Lithograph on *japon* paper, signed in pencil and numbered 50/60
(there were also 10 artist's proofs), with full margins, framed.

10 11/16 x 7 1/2 in (27.1 x 19.1 cm)

sheet 17 1/8 x 11 1/16 in (43.5 x 28.1 cm)

\$8,000 - 10,000

**PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA
COLLECTION**

56

HENRI MATISSE (1869-1954)

Tête de jeune femme (Duthuit 446), 1924

Lithograph on J. Perrigot Arches paper with MBM watermark, signed in pencil and numbered 8/12 (there were also 2 artist's proofs), with margins, framed.

16 3/4 x 11 1/2 in (42.5 x 29.2 cm)

sheet 25 1/4 x 19 5/8 in (64.1 x 49.8 cm)

\$3,000 - 5,000

57

HENRI MATISSE (1869-1954)

L'avaleur de Sabres, pl. 13, from *Jazz* (Duthuit bk. 22), 1947

Pochoir in colors on Arches paper, an unfolded proof without text, aside from the unfolded edition of 100 (there was also a folded edition of 250), published/printed by Tériade/Edmond Vairel, Paris, with full margins, framed.

15 1/8 x 11 15/16 in (38.4 x 30.3 cm)

sheet 16 3/8 x 25 3/8 in (41.6 x 64.5 cm)

\$4,000 - 6,000

Provenance

Phillips, Sale 30214, Lot 43, New York, October 2014



56



57



58

AFTER HENRI MATISSE (1869-1954)

Petit Intérieur Bleu (Duthuit Appendix IV), c.1952

Aquatint in colors on Arches paper, signed in pencil and numbered

164/200, printed by Lacourière, Paris, with full margins, framed.

19 15/16 x 16 11/16in (50.6 x 42.4cm)

sheet 30 x 22 1/4in (76.2 x 56.5cm)

\$15,000 - 20,000

Provenance

Property from a Philadelphia Estate

Sotheby's, New York, Sale N08021, 29 October 2004

Parkwest Gallery, Michigan

Acquired directly from above by the present owner



59

JOAN MIRÓ (1893-1983)

Equinox (Dupin 428), 1967

Etching and aquatint in colors with carborundum on Mandeure rag paper, signed in pencil and numbered 36/75, published/printed by Maeght, Paris, the full sheet, framed.

sheet 41 1/4 x 28 3/4in (104.8 x 73cm)

\$40,000 - 60,000



60

JOAN MIRÓ (1893-1983)

Le Samourai (Dupin 438), 1968

Aquatint in colors with carborundum on Mandeure rag paper, signed in pencil and numbered 20/75, published/printed by Maeght, Paris, with full margins, framed.

sheet 30 1/2 x 22 1/2in (77.5 x 57.2cm)

\$15,000 - 20,000



61

JOAN MIRÓ (1893-1983)

La Harpie (Dupin 506), 1969

Etching with aquatint and carborundum in colors on wove paper, signed in pencil and number 54/75, published/printed by Maeght/Morsang, Paris, the full sheet, framed.

sheet 37 5/16 x 27 1/4in (94.8 x 69.2cm)

\$10,000 - 15,000



62

62

JOAN MIRÓ (1893-1983)

One plate, from La Bague d'Aurore (Dupin 137, Cramer bk. 45), 1957
Etching in colors on wove paper, signed in pencil and numbered 6/60
(total edition includes 17 on *japon nacré* and at least 10 artist's proofs),
published/printed by Louis Broder/Crommelynck et Dutrou, Paris, with
margins, framed.

plate 4 1/2 x 5 1/2in (11.4 x 14cm)

sheet 14 7/8 x 11 1/16in (37.8 x 28.1cm)

\$3,000 - 5,000

Provenance

The Vincent Price Collection, Los Angeles



63

63

JOAN MIRÓ (1893-1983)

Miró à l'Encre (Mourlot 837), 1972

Lithograph in colors on Arches paper, signed in pencil and numbered
63/70 (there were also 20 *hors-commerce*), published by XXe Siècle
éditeur, Paris, printed by Mourlot, Paris, with wide margins.

14 x 9 5/8in (35.6 x 24.4cm)

sheet 21 7/8 x 17 1/8in (55.6 x 43.5cm)

\$4,000 - 6,000



64

JOAN MIRÓ (1893-1983)

Pic de la Mirandole (Dupin 761), 1975

Etching and aquatint in colors on wove paper, signed in pencil and numbered 40/50, published/printed by Maeght, Paris, with the Rosa Maria Malet, Fundació Joan Miró authentication notation in pencil verso, the full sheet, framed.

sheet 41 1/2 x 29 1/4in (105.4 x 74.3cm)

\$15,000 - 25,000



65



66

65

JOAN MIRÓ (1893-1983)

Three plates, from Maravillas con variaciones acrósticas (Mourlot 1053; 1054; 1069, Cramer bk. 211), 1975

Three lithographs in colors on *japon* paper, each signed in pencil and numbered I/V (2) and V/V, from the deluxe book edition of 110, there was also a book edition of 315 on Guarro paper, published/printed by Ediciones Polígrafa, Barcelona, each with margins. (3) each sheet approx. 29 1/4 x 20 3/4in (74.3 x 52.7cm)

\$3,000 - 5,000

66

JOAN MIRÓ (1893-1983)

Colpir sense Nafrar 2 (Mourlot 1247), 1981

Lithograph on wove paper, signed in pencil and numbered 9/15 (the black state, there was also an edition of 50 in colors), published/printed by Ediciones Polígrafa, Barcelona, printed to three sides, framed.

sheet 37 5/8 x 28 1/2in (95.6 x 72.4cm)

\$3,000 - 5,000

67

PABLO PICASSO (1881-1973)

Buste d'Homme, from *La Suite des Saltimbanques* (Bloch 4, Baer 5), 1905
Etching on Van Gelder Zonen paper, from the edition of 250 after steel-
facing (there were also 27 or 29 on *japon* paper), published by Ambroise
Vollard, Paris, 1913, with full margins.
plate 4 3/4 x 3 5/8in (12.1 x 9.2cm)
sheet 19 5/8 x 13in (32.1 x 33cm)

\$3,000 - 4,000

Provenance

Bonhams & Butterfields, San Francisco, Sale 14032, Lot 181, October
24, 2006
Acquired directly from the above sale by the present owner



67

68

PABLO PICASSO (1881-1973)

Le Toro Espagnol, from *Histoire Naturelle* (Bloch 331, Baer 578,
Cramer bk. 37), 1942
Etching with aquatint and drypoint on Vidalon wove paper with the
Vollard watermark, from the edition of 135 (the total edition was 226),
published/printed by Martin Fabiani/Lacourrière, Paris, with full margins.
sheet 14 3/8 x 11in (36.5 x 27.9cm)

\$1,000 - 1,500

Provenance

Martin Lawrence Limited Editions, New York



68

69

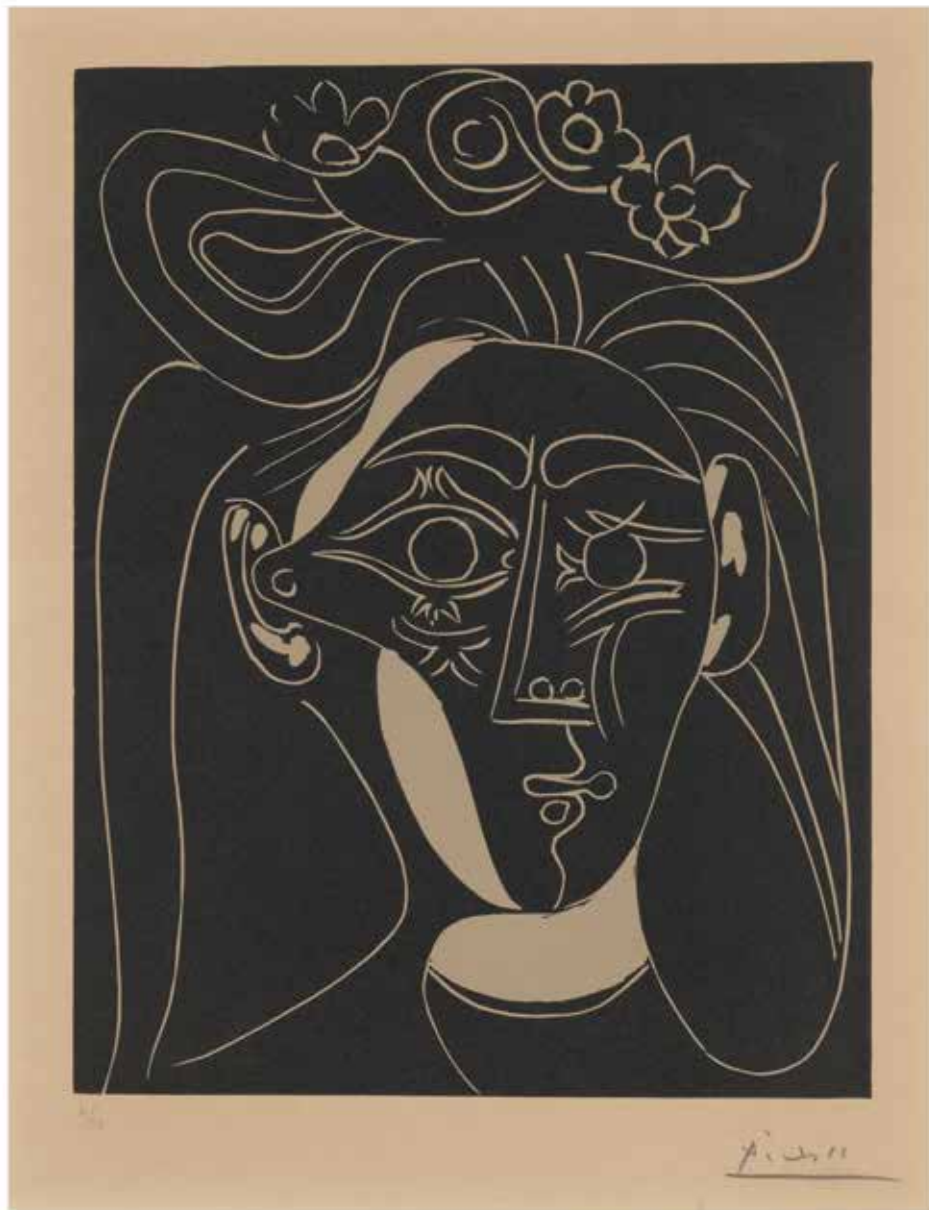
PABLO PICASSO (1881-1973)

Fleurs (for U.C.L.A.) (Bloch 1297, Mourlot 351), 1961
Lithograph in colors on Arches paper, signed in pencil and numbered
90/100 (there was also a poster edition of 500), published by the Art
Council of UCLA Art Galleries, Los Angeles, with margins, framed.
22 3/4 x 18in (58 x 46cm)
sheet 29 5/8 x 21in (75.2 x 53.3cm)

\$4,000 - 6,000



69



PROPERTY FROM A PRIVATE COLLECTION, COLORADO

70

PABLO PICASSO (1881-1973)

Femme au Chapeau à Fleurs (Bloch 1076, Baer 1304), 1962

Linocut in colors on Arches paper, signed in pencil and numbered 31/50, published by Galerie Lousie Leiris, Paris, printed by Arnéra, Vallauris, with full margins, framed.

13 3/4 x 10 5/8in (34.9 x 27cm)

sheet 24 11/16 x 17 7/16in (62.7 x 44.3cm)

\$40,000 - 60,000

PROPERTY FROM A PRIVATE COLLECTION, OJAI

71

PABLO PICASSO (1881-1973)

Groupe avec femme à l'Agneau, Odalisque-Ecuyère et Autoportrait en Garagiste, Pl. 3, from Séries 347 (Bloch 483, Baer 1498), 1968

Etching on Rives BFK paper, signed in pencil and numbered 43/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, framed.

plate 11 9/16 x 20 1/4in (29.4 x 51.4cm)

sheet 17 13/16 x 24 3/4in (45.2 x 62.9cm)

\$6,000 - 8,000



71

72

PABLO PICASSO (1881-1973)

Homme arrêtant un cheval devant une femme, pl. 57, from Séries 347 (Bloch 1537, Baer 1553), 1968

Etching and aquatint on wove paper, signed in pencil and numbered 25/150 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, framed.

plate 11 x 15 1/4in (27.9 x 38.7cm)

sheet 17 7/8 x 21 3/8in (45.4 x 54.3cm)

\$4,000 - 6,000

Provenance

Bellette Hofmann Fine Art Inc., New York



72



73
PABLO PICASSO (1881-1973)
Visage géométrique (Ramié 357), 1956
 Partially glazed white earthenware ceramic oval dish painted in ivory, blue, green and pink, numbered 89/100, inscribed 'D100 Bis', with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' pottery stamps on the underside.
 12 5/8 x 15 1/4in (32.1 x 38.7cm)

\$8,000 - 12,000

Provenance
 Madoura Poterie - Galerie d'Art, Vallauris, France
 Acquired directly from above by the present owner

74
PABLO PICASSO (1881-1973)
Four Faces (Ramié 436), 1959
 Glazed white earthenware clay turned pitcher, colors in engobes, inscribed '183/300', 'Edition Picasso' and 'Madoura', with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps on the underside.
 height 9 1/4in (23.5cm)

\$8,000 - 12,000

PROPERTY FROM A PALM SPRINGS ESTATE

75
PABLO PICASSO (1881-1973)
Heads (Ramié 368), 1956
 Partially glazed white earthenware clay pitcher, painted in black, from the edition of 500, inscribed 'Edition Picasso', with the 'Madoura Plein Feu' and 'Edition Picasso' pottery stamps on the underside.
 height 5 1/4in (13.3cm)

\$2,500 - 3,500

76
PABLO PICASSO (1881-1973)
Pichet espagnol (Ramié 244), 1954
 Partially glazed and engraved white earthenware turned pitcher painted in blue and black, incised 215/300, 'Edition Picasso' and 'Madoura', with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps on the underside.
 9 1/4 x 10 x 4 1/2in (23.5 x 25.4 x 11.4cm)

\$10,000 - 15,000



77

77

PABLO PICASSO (1881-1973)

Goats Head in Profile (Ramié 146), 1952

Partially glazed white earthenware clay dish painted in russet, grege, green, grey and patina, from the edition of 250, with the 'Empreinte Originale de Picasso' and 'Madoura Plein Feu' pottery stamps on the underside.

12 5/8 x 20 3/8in (32 x 51.8cm)

\$12,000 - 18,000



78

78

PABLO PICASSO (1881-1973)

Hibou rouge sur fond noir (Ramié 399), 1957

Partially glazed red earthenware clay dish painted in black and yellow, numbered 26/150, incised 'Edition Picasso' and 'Madoura Plein Feu', with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps on the underside.

diameter 16 1/2in (41.9cm)

\$15,000 - 20,000

Provenance

Christie's, New York, Sale 8990, Lot 587, 2 November 1998

Bonhams, New York, Sale 21924, Lot 17, 11 May 2015

Acquired directly from above by the present owner



79

79

AFTER PABLO PICASSO (1881-1973)

Famille des Saltimbanques, c. 1950

Soft-ground etching with *chine collé* on *japon* support, signed in red crayon and numbered 109/300 (slightly attenuated), with the blindstamp of the publisher, Crommelynck, Paris, with full margins, framed.

plate 19 9/16 x 16 1/2in (49.7 x 41.9cm)

sheet 30 3/8 x 22 1/4in (77.2 x 56.5cm)

\$3,000 - 4,000



80

80

AFTER PABLO PICASSO (1881-1973)

Bethsabée, c. 1966

Aquatint in colors on Rives BFK paper, signed in pencil and numbered 245/300, with the blindstamp of the publisher/printer, Atelier Crommelynck, Paris, with full margins, framed.

plate 10 3/8 x 14 5/8in (26.4 x 37.1cm)

sheet 17 3/4 x 22 1/16in (45.1 x 56cm)

\$6,000 - 8,000

81

MAN RAY (1890-1976)

Three plates, from Les Anatomies (Anselmino 70B; I; J), 1970

A group of three etchings and aquatints in colors on Lana paper, each signed in pencil and numbered 45/100 (one spuriously numbered, there was also an edition of 25 in Roman numerals), with full margins, each framed. (3)

each plate 16 7/8 x 12 1/2in (42.9 x 31.8cm)

sheet 26 1/8 x 20 1/16in (66.4 x 51cm)

\$1,800 - 2,500

Provenance

Gallery Östermalm, Stockholm, Sweden



81

82

MAN RAY (1890-1976)

Four plates, from La Ballade des Dames hors du temps (Anselmino 60A; D; F; G), 1971

Etching and aquatints in colors on Arches paper, each signed in pencil and annotated 'E.A.' (an *épreuve d'artiste*, aside from the edition of 75), co-published/printed by Leon Amiel, New York and Société Internationale d'Art XXe Siècle/Jacques David, Paris, with full margins, colors slightly attenuated, each framed. (4)

each plate approx. 15 7/16 x 19 7/16in (39.2 x 49.4cm) or

reverse

each sheet 19 3/4 x 25 5/8in (50.2 x 65.1cm) or reverse

\$1,600 - 1,800



82



83

PIERRE-AUGUSTE RENOIR (1841-1919)

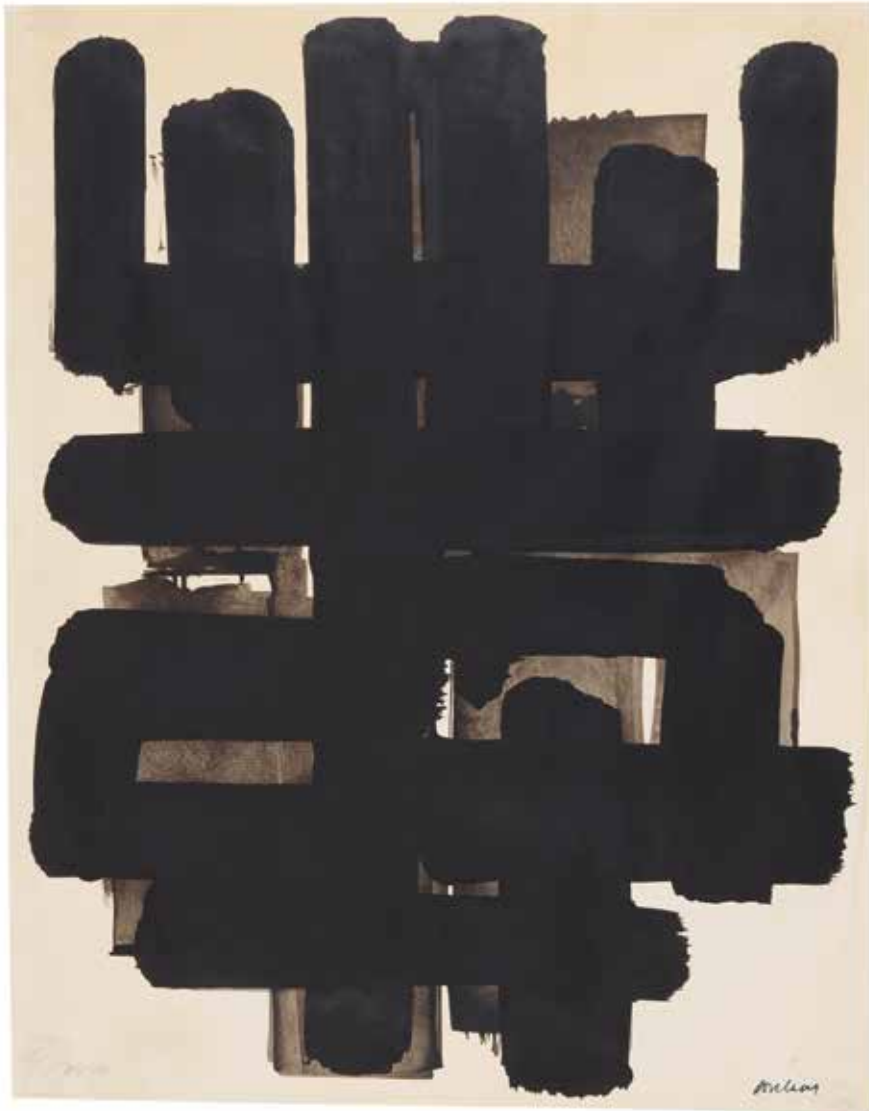
Le Chapeau Épinglé, 2ème Planche (Delteil/Stella 30), c.1898

Lithograph in colors on Arches Ingres laid paper with MBM watermark, a proof before the edition of approximately 200 printed in eleven colors (there was also an edition of 100 in black, 50 bistre and 50 sanguine), published/printed by Ambroise Vollard/Auguste Clot, Paris, with full margins, framed.

24 x 19 1/2in (61 x 49.5cm)

sheet 35 1/2 x 24 1/2in (90.2 x 62.2cm)

\$18,000 - 25,000



84

PIERRE SOULAGES (1919-2022)

Lithographie n°3 (Rivière 3), 1957

Lithograph on wove paper, signed in ink and numbered in pencil 74/200,
published/printed by Berggruen/Mourlot, Paris, with margins.

24 3/4 x 18 3/4in (62.9 x 47.6cm)

sheet 26 7/16 x 19 11/16in (67.2 x 50cm)

\$4,000 - 6,000

Provenance

Acquired from The Redfern Gallery Ltd., London



85

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Couverture de L'Estampe originale (Delteil 17, Adhémar 10, Wittrock 3, Adriani 9), 1893

Lithograph in colors on folded wove paper (as issued), Wittrock's only state, signed in pencil and numbered 'No 40' (from the edition of 100), published/printed by *Journal des artistes* (André Marty)/Ancourt, Paris, with the L'Estampe Originale blindstamp (Lugt 819), with margins, framed.

sheet 22 1/2 x 31in (57.2 x 78.7cm)

\$15,000 - 18,000

86

ZAO WOU-KI (1920-2013)

Untitled (Ågerup 254), 1974

Etching in colors on Arches paper, signed in pencil, dated and numbered 23/95 (there were also 20 artist's proofs), published/printed Galerie de France/Bellini, Paris, with margins.

plate 24 1/4 x 17 3/16in (61.6 x 43.7cm)

sheet 29 9/16 x 22 1/4in (75.1 x 56.5cm)

\$4,000 - 6,000



86

87

ZAO WOU-KI (1920-2013)

Untitled (Ågerup 255), 1974

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 64/120 (there were also 20 artist's proofs), published/printed by Galerie de France/Bellini, Paris, with margins.

23 7/8 x 18 1/8in (60.6 x 46cm)

sheet 29 5/8 x 21in (75.2 x 53.3cm)

\$4,000 - 6,000



87

88

ZAO WOU-KI (1920-2013)

Untitled (Ågerup 262), 1974

Etching in colors on Arches paper, signed in pencil, dated and annotated 'E.A.' (an *épreuve d'artiste*, aside from the edition of 90), published/printed by Yves Rivière/Bellini, Paris, with full margins.

plate 17 1/8 x 21 7/8in (43.5 x 55.6cm)

sheet 22 3/8 x 29 7/8in (56.8 x 75.9cm)

\$4,000 - 6,000



88

Contemporary Prints





89

FRANCIS BACON (1909-1992)

Study for Portrait of Pope Innocent X after Velasquez (Sabatier 14, Tacou 9), 1989

Lithograph in colors on Arches paper, signed in pencil and annotated 'H.C.'

(an *hors-commerce*, aside from the edition of 60), published/printed by Michel Archimbaud for Librairie Séguier/Art Estampe, Paris, with full margins.

37 1/2 x 27 1/8 in (95.3 x 68.9 cm)

sheet 45 5/8 x 30 1/4 in (115.9 x 76.8 cm)

\$20,000 - 30,000



90

PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

90

JENNIFER BARTLETT (1941-2022)

Graceland Mansion (Orlando Museum 3), 1978-79

Drypoint, aquatint, screenprint, woodcut and lithograph on five sheets of J. Green Cold Press and Rives BFK paper (as issued), signed in pencil verso, titled, dated and numbered 25/40 (there were also 8 artist's proofs), co-published by Brooke Alexander Inc./Paula Cooper Gallery, with blindstamps, New York, the full sheets, framed together. each sheet 24 x 24in (61 x 61cm)

sheet overall 119 3/4 x 24in (304.2 x 61cm)

\$6,000 - 8,000

Provenance

Acquired through Vesti Corporation, Boston by the present owner circa 1983

91

ROMARE BEARDEN (1914-1988)

Prologue to Troy, from Prevalence of Ritual (Gelburd/Rosenberg GG#37), 1974

Screenprint in colors on thick wove paper, signed in pencil, dated, annotated 'P.R. IV' and numbered 27/100, with the blindstamp of the publisher/printer, Ives-Sillman/Sirocco Screenprinters, New Haven, with margins, framed, with red slightly attenuated.

36 x 29 3/16in (91.4 x 74.1cm)

sheet 39 7/8 x 32in (101.3 x 81.3cm)

\$2,000 - 3,000



91



92

JONATHAN BOROFSKY (BORN 1942)

Man with Briefcase (Gemini 1461), 1990

Unique woodcut in colors on handmade paper with collage adhered to wooden board, signed in white ink and annotated in black '3724723', from the edition of 58 unique works, published by Gemini G.E.L., Los Angeles, the full sheet, accompanied with metal frame.
sheet 88 7/8 x 37 1/2in (225.7 x 95.3cm)

\$6,000 - 8,000



93

93

KATHERINE BRADFORD (BORN 1942)

Steamboat Blue and Brown, 2013

Monotype with watercolor on wove paper, signed in pencil, dated and numbered 1/1, with the blindstamp of the publisher, Oeheme Graphics, Steamboat Springs, Colorado, with full margins.

9 3/8 x 7 15/16in (23.8 x 20.2cm)

sheet 15 3/4 x 14in (40 x 35.6cm)

\$3,000 - 4,000



94

94

KATHERINE BRADFORD (BORN 1942)

Yellow Stacks, Night, 2013

Monotype with watercolor on wove paper, signed in pencil, dated and numbered 1/1, with the blindstamp of the publisher, Oeheme Graphics, Steamboat Springs, Colorado, with full margins.

17 7/8 x 23 3/4in (45.4 x 60.3cm)

sheet 26 3/16 x 31 13/16in (66.5 x 80.8cm)

\$4,000 - 6,000



95

95

KATHERINE BRADFORD (BORN 1942)

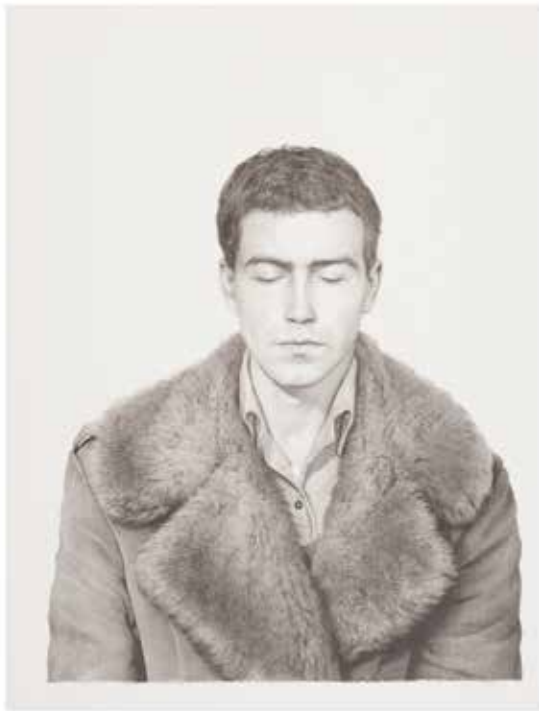
Ferry Boat Stacks, 2013

Monotype with watercolor on wove paper, signed in pencil, dated and numbered 1/1, with the blindstamp of the publisher, Oeheme Graphics, Steamboat Springs, Colorado, with full margins.

9 1/8 x 11 7/8in (23.2 x 30.2cm)

sheet 15 1/2 x 17 7/8in (39.4 x 45.4cm)

\$3,000 - 4,000



96



96

CLAUDIO BRAVO (1936-2011)

Fur Coat Front and Back, 1976

Two lithographs on Arches paper, each signed in pencil, dated in Roman numerals and numbered 43/75, with full margins. (2) each sheet approx. 30 x 22 1/2in (76.2 x 57.2cm)

\$2,000 - 3,000

97

ALEXANDER CALDER (1898-1976)

Santa Claus Portfolio, 1974

The complete portfolio, comprising 9 etchings on Auvergne à la main du Moulin Richard-de-Bas paper, each signed in pencil and numbered 5/75, with title, text and justification page, published/printed by Éditions de l'Herne/Maeght, Paris, with full margins, in original linen clam shell portfolio box.

18 5/8 x 13 5/8in (47.3 x 34.6cm) or reverse sheet 26 x 20in (66 x 50.8cm)

\$3,000 - 5,000

The unbound illustrated book *Santa Claus* by the adored American writer E.E. Cummings with accompanying illustrations by Alexander Calder depicts a play inspired by Cummings' daughter, Nancy, upon their reunion after a tumultuous divorce. Alexander Calder beautifully illustrates this unique Christmas tale in nine full-page etchings as his simplistic linear designs enchantingly encapsulate this emotional story.



97

98

ALEXANDER CALDER (1898-1976)

L'Etoile Rouge, 1976

Lithograph in colors on Arches paper, signed in pencil and numbered 44/75, with the blindstamp of the publisher, George J. Goodstadt, Inc., Connecticut, the full sheet. sheet 29 1/2 x 41 1/2 in (74.9 x 105.4 cm)

\$3,000 - 4,000



Diebenkorn at Tamarind

In the summer of 1960, June Wayne founded Tamarind Lithography Workshop, Inc. in Los Angeles in an effort to revitalize lithography which was a declining art form in the United States. Through artist residencies and fellowships, Tamarind hoped to encourage both prominent and emerging artists to explore the beauty of lithography. Shortly after the opening of Tamarind, Richard Diebenkorn spent some time in Southern California where he was first introduced to printmaking. Later that year, Diebenkorn was invited to be a guest artist at Tamarind where he completed several lithographs as seen in lots 99 to 101 and 106. While hesitant to take time away from his paintings, Diebenkorn deeply enjoyed his time at Tamarind which inspired him to explore printmaking as an integral part of his oeuvre. From working closely with the master printers at Tamarind, Diebenkorn fostered meaningful relationships with the printers and often left proofs dedicated to them. As demonstrated in *Nude*, Diebenkorn dedicated the print to Bohuslav Horak also known as 'Bobisch,' a well-respected printer at Tamarind. Tamarind Lithography Workshop, Inc., today known as the Tamarind Institute at the University of New Mexico, has not only achieved its goal of reviving the printmaking technique of lithography but also has continued to foster a space for the symbiotic relationship between artist and printer to flourish.



Richard Diebenkorn at Tamarind Lithography Workshop, Inc., Los Angeles, California, 1962

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

99

RICHARD DIEBENKORN (1922-1993)

Untitled (Tamarind 350), 1961

Lithograph on Rives paper, signed in pencil, dated and annotated 'Bon à Tirer' (a proof aside from the edition of 15 plus 4 artist's proofs), with the blindstamp of the publisher/printer, Tamarind Lithography Workshop Inc., Los Angeles, with full margins, framed.
 18 5/8 x 12 3/4in (47.3 x 32.4cm)
 sheet 22 1/4 x 15in (56.5 x 38.1cm)

\$2,000 - 3,000



99

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

100

RICHARD DIEBENKORN (1922-1993)

Nude (Tamarind 575), 1962

Lithograph on Rives paper, initialed in pencil, dated and dedicated 'for Bobisch' (a proof for Tamarind printer, Bohuslav Horak, aside from the numbered edition of 20) with the blindstamps of the publisher/printer, Tamarind Lithography Workshop, Inc., Los Angeles, with full margins, framed.
 16 1/8 x 12in (41 x 30.5cm)
 sheet 18 7/8 x 14 7/8in (47.9 x 37.8cm)

\$2,000 - 3,000



100

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

101

RICHARD DIEBENKORN (1922-1993)

Reclining Woman (Tamarind 570), 1962

Lithograph on Rives BFK paper, initialed in pencil, dated and annotated 'Printer's proof' (aside from the edition of 20 plus 2 artist's proofs), with the blindstamp of the publisher/printer, Tamarind Lithography Workshop, Inc./Bohuslav Horak, Los Angeles, with full margins, framed.
 12 7/8 x 22 1/8in (32.7 x 56.2cm)
 sheet 19 x 27 7/8in (48.3 x 70.8cm)

\$2,000 - 3,000



101



102



103



PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

102

RICHARD DIEBENKORN (1922-1993)

#3 and #23, from *41 Etchings Drypoints*, 1963-65

Two etchings on Rives paper, each initialed in pencil, dated, titled, one annotated 'a.p.' (one of 10 artist's proofs, aside from the edition of 25) and one numbered 15/25, published by Crown Point Press, Oakland, with full margins, each framed.

Titles Include:

Seated Woman; Portrait of Phyllis (2)

each plate 9 3/4 x 7 1/16in (24.8 x 17.9cm); 8 1/4 x 6 7/8in (21 x 17.5cm)

each sheet approx. 17 3/4 x 14 3/4in (45.1 x 37.5cm)

\$2,000 - 3,000

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

103

RICHARD DIEBENKORN (1922-1993)

#14 and #37, from *41 Etchings Drypoints*, 1963-65

Two etchings and drypoints on wove paper, each initialed in pencil and dated, one numbered 23/25 and one annotated 'a.p.' (one of 10 artist's proofs), published by Crown Point Press, Oakland, with full margins, each framed.

Titles Include:

Phyllis on the Patio; Crosshatching Drawing of Woman in Chair (2)

plate 11 5/8 x 9in (29.5 x 22.9cm); 10 7/8 x 9 13/16in (27.6 x 24.9cm)

each sheet approx. 17 5/8 x 14 3/4in (44.8 x 24.9cm)

\$3,000 - 5,000



104

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

104

RICHARD DIEBENKORN (1922-1993)

#38 (Folding Chair, Potted Plant, Standing Woman), from 41 Etchings and Drypoints, 1963-65

Etching on Rives BFK paper, initialed in pencil, titled, dated and numbered 19/25 (there were also 10 artist's proofs), published/printed by Crown Point Press, Oakland, with margins, framed.

plate 8 3/8 x 7 13/16in (21.3 x 19.8cm)

sheet 17 5/8 x 14 1/2in (44.8 x 36.8cm)

\$2,000 - 3,000



105

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

105

RICHARD DIEBENKORN (1922-1993)

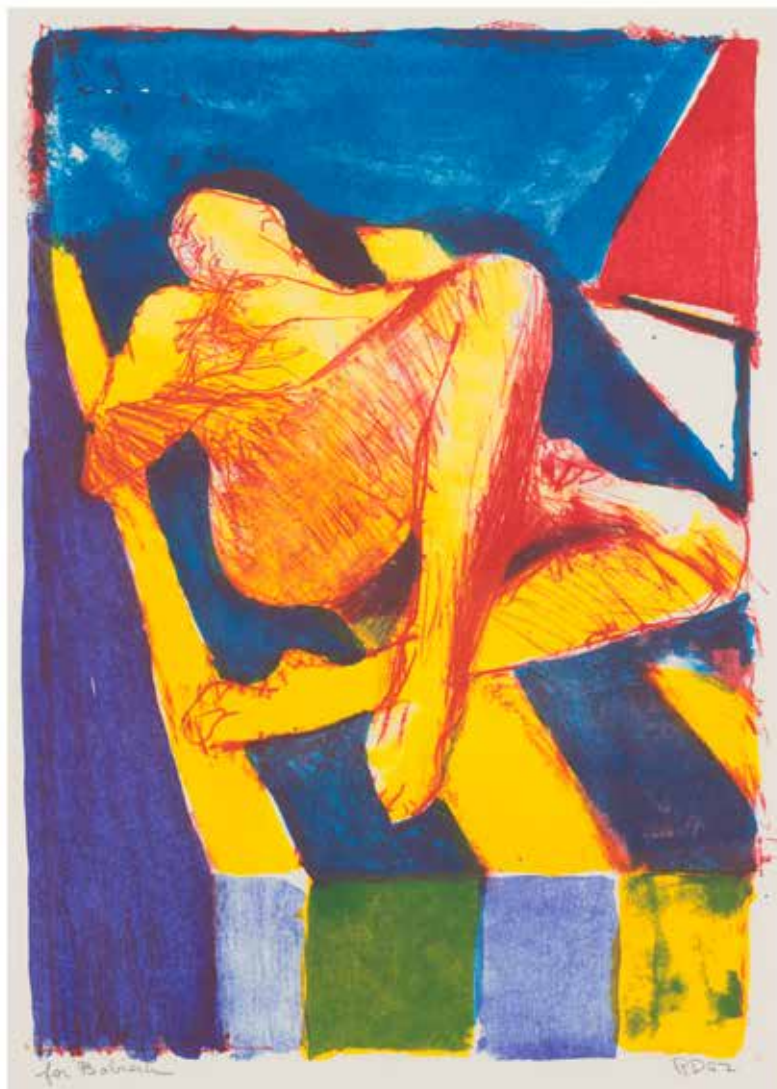
Two Standing Women Wearing Dotted and Striped Skirts with Striped Background, 1965

Aquatint and drypoint on Rives BFK paper, initialed in pencil, dated and annotated 'a.p.' (there were a total of 6 proofs), printed by Crown Point Press, Oakland, with margins, framed.

plate 10 7/8 x 9in (27.6 x 22.9cm)

sheet 16 1/4 x 12 1/2in (41.3 x 31.8cm)

\$2,000 - 3,000



**PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA
COLLECTION**

106

RICHARD DIEBENKORN (1922-1993)

Reclining Figure II (Tamarind 567), 1962

Lithograph in colors on Arches paper, initialed in pencil, dated and dedicated 'for Bobisch' (a proof for Tamarind printer, Bohuslav Horak, aside from the edition of 20 plus 2 artist's proofs), with the blindstamps of the publisher/printer, Tamarind Lithography Workshop Inc., Los Angeles, with full margins, framed.

19 5/8 x 14 1/4 in (49.8 x 36.2 cm)

sheet 26 x 18 7/8 in (66 x 47.9 cm)

\$10,000 - 15,000



107

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

107

RICHARD DIEBENKORN (1922-1993)

Seated Woman Drinking from Cup, 1965

Lithograph on Rives BFK paper, initialed in ink, dated and numbered 44/100, with the blindstamps of the publisher/printer, The Original Press/Joseph Zirker, San Francisco, with full margins, framed.

27 1/2 x 20 3/4in (69.9 x 52.7cm)

sheet 30 1/16 x 22 3/16in (76.4 x 56.4cm)

\$3,000 - 5,000



108

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

108

RICHARD DIEBENKORN (1922-1993)

Untitled (Woman Seated at the Table), pl. 3, from *10 West Coast Artists*, 1967

Lithograph on wove paper, initialed in pencil, dated and numbered 1/75, with the blindstamps of the publisher/printer, Collector's Press/Ernest de Soto, San Francisco, the full sheet, framed.

sheet 30 1/8 x 22 1/4in (76.5 x 56.5cm)

\$5,000 - 7,000



109

109

RICHARD DIEBENKORN (1922-1993)

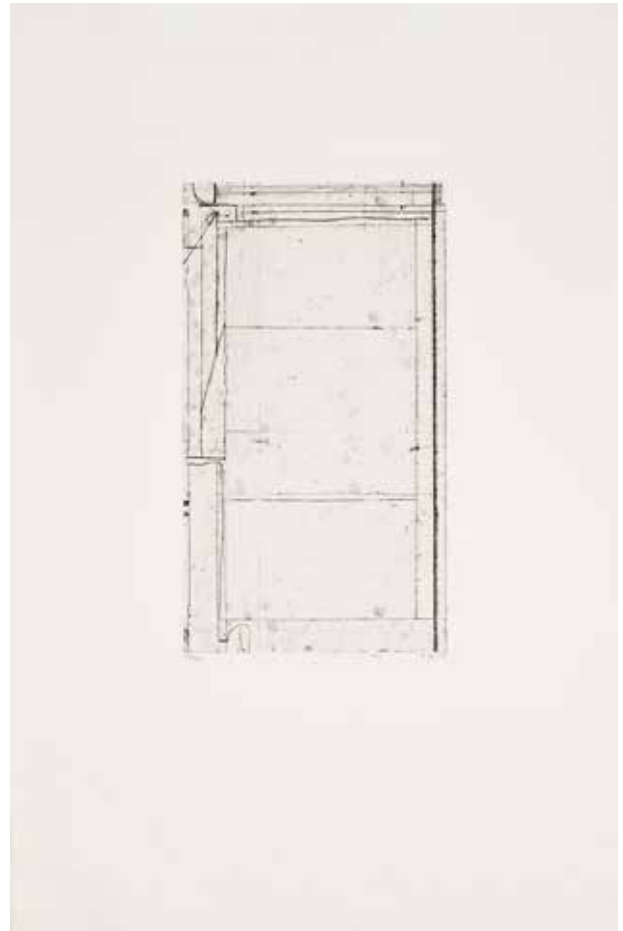
Aquatint with Drypoint Halo, 1978

Aquatint and drypoint on Rives paper, initialed in pencil, dated and numbered 21/35 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer Crown Point Press, Oakland, with full margins.

23 3/4 x 17 1/8in (60.7 x 44cm)

sheet 35 1/8 x 25 3/8in (89.8 x 66cm)

\$2,500 - 3,500



110

110

RICHARD DIEBENKORN (1922-1993)

#6, from Six Softground Etchings, 1978

Etching on Rives BFK paper, initialed in pencil, dated, titled and numbered 34/35 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, Crown Point Press, Oakland, with full margins, framed.

plate 20 x 11 1/8in (50.8 x 28.3cm)

sheet 39 7/8 x 25 13/16in (101.3 x 65.6cm)

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO



111

RICHARD DIEBENKORN (1922-1993)

Ochre, 1983

Woodcut in colors on Mitsumata paper, initialed in pencil, dated and numbered 66/200 (there were also 20 artist's proofs), with the blindstamp of the publisher/printer, Crown Point Press, Oakland, with full margins, framed.

25 x 35 3/4 in (63.5 x 90.8 cm)

sheet 27 3/8 x 38 1/8 (69.5 x 96.8 cm)

\$20,000 - 30,000

Provenance

Harris Gallery, Houston, Texas



112

RICHARD DIEBENKORN (1922-1993)

Blue with Red, 1989

Woodcut in colors on Eichizen Kozo Mashi paper, initialed in pencil, dated and numbered 198/200 (there were also 20 artist's proofs), with the blindstamp of the publisher, Crown Point Press, San Francisco, initialed in pencil by the printer, Tadashi Toda at Shi-un-do Print Shop, Kyoto, with full margins, framed.

33 3/4 x 23in (85.7 x 58.4cm)

sheet 37 1/4 x 25 3/8in (94.6 x 64.5cm)

\$30,000 - 40,000



113

JIM DINE (BORN 1935)

Silkscreen Venus, 1983

Monotype with hand-coloring on wove paper, signed in pencil, dated, numbered 1/1 and annotated 'monotype', the full sheet, framed.
sheet 63 1/2 x 37 1/4in (161.3 x 94.6cm)

\$15,000 - 25,000

Provenance

Acquired from Pace Editions Inc., New York



114

114

JIM DINE (BORN 1935)

Albertina Venus (Carpenter 33), 1989

Etching and aquatint in colors on Zerkall White paper, signed in pencil, dated, annotated 'A/P' and numbered 1/30 (an artist's proof, aside from the edition of 100), published/printed by Gessellschaft der Freunde der Albertina/Werkstatt für Handgedruckte Original-Graphik, Vienna, with full margins, framed.

plate 17 7/8 x 12 3/16in (45.4 x 31cm)

sheet 26 13/16 x 21 1/16in (68.1 x 53.5cm)

\$2,000 - 3,000

Provenance

Property from the Collection of Jacquelyne Branch

Acquired by descent directly from the above by the present owner



115

115

JIM DINE (BORN 1935)

Red Pants II (Carpenter 136), 1999

Etching and drypoint with hand-coloring in acrylic and charcoal on Dieu Donné Papermill handmade paper, signed in pencil, dated and numbered 17/20 (there were also 3 artist's proofs), the full sheet, framed.

sheet 55 5/8 x 34 1/2in (141.3 x 87.6cm)

\$5,000 - 7,000

Provenance

Sotheby's, New York, Important Prints & Multiples, Lot 285,
23 October 2017



**PROPERTY FROM AN IMPORTANT NEW ENGLAND
COLLECTION**

116

SAM FRANCIS (1923-1994)

Untitled (SFM82-339), 1982

Monotype in colors with mixed media on handmade rag paper, signed
in pencil, with full margins, framed.

sheet 77 1/2 x 42 3/4in (196.9 x 108.6cm)

\$15,000 - 20,000

Provenance

André Emmerich Gallery, New York

Acquired through Vesti Corporation, Boston by the present owner
circa 1983



117

117

SAM FRANCIS (1923-1994)

Untitled (Lembark I. 65, SFE-031), 1985

Aquatint in colors on wove paper, signed in pencil and annotated 'CTP I' (an unique color variant, aside from the edition of 23 plus 4 artist's proofs), published/printed by The Litho Shop, Inc., Santa Monica, with full margins.

35 7/8 x 23 3/4in (91.1 x 60.3cm)

sheet 40 x 28in (101.6 x 71.1cm)

\$4,000 - 6,000



118

118

SAM FRANCIS (1923-1994)

Untitled (Lembark L. 279, SF-330), 1988

Lithograph in colors on PTI #120 Waterleaf paper, signed in pencil and numbered 17/48 (there were also 7 artist's proofs), with the blindstamp of the publisher/printer, The Litho Shop, Inc., Santa Monica, the full sheet.

sheet 44 5/8 x 29 1/4in (113.3 x 74.3cm)

\$4,000 - 6,000



119

119

SAM FRANCIS (1923-1994)

Trio 3 (SFE-076RC), 1991

Aquatint in colors on Fabriano paper, signed in pencil and numbered 64/66 (there were also 14 artist's proofs), with the blindstamps of the publisher/printer, 2RC Edizioni d'Arte/Vigna Antoniniana Stamperia d'Arte, Rome, with full margins.

27 1/8 x 38 7/8in (68.9 x 98.7cm)

sheet 38 1/8 x 53 1/4in (96.8 x 135.3cm)

\$4,000 - 6,000

120

SAM FRANCIS (1923-1994)

Untitled (SFE-080), 1991

Etching in colors on wove paper, signed in pencil and annotated 'AP I' (one of 4 artist's proofs, aside from the edition of 19), with the blindstamp of the publisher/printer, The Litho Shop, Inc., Santa Monica, with full margins.

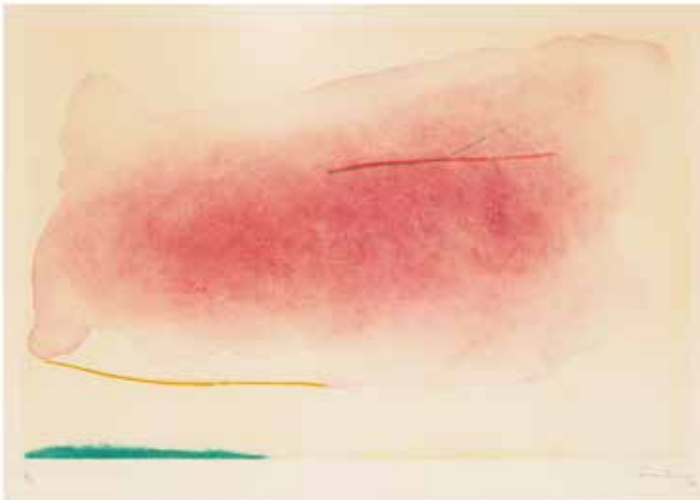
35 7/8 x 17 7/8in (91.1 x 45.4cm)

sheet 46 7/8 x 28in (119.1 x 71.1cm)

\$4,000 - 6,000



120



121

121

HELEN FRANKENTHALER (1928-2011)

Nepenthe (Harrison 36), 1972

Etching and aquatint in colors on wove paper, signed in pencil, dated and numbered 3/50 (there were also 10 artist's proofs), published by John Berggruen Gallery, San Francisco, with the printer's blindstamp, Kathan Brown, Crown Point Press, Oakland, with full margins, framed, with yellow attenuated.

plate 15 3/4 x 24 3/8in (40 x 61.9cm)

sheet 22 1/4 x 30in (56.5 x 76.2cm)

\$4,000 - 6,000



122

122

FRANK GEHRY (BORN 1929)

Walt Disney Concert Hall, 2003

The complete portfolio, comprising ten mixed media prints with *chine collé* on Rives BFK paper, each signed in pencil and annotated 'AP 19/20' (artist's proofs, aside from the edition of 100), each with the blindstamp of the publisher, Circa Editions, with title, text and justification page, loose (as issued), contained in original wood portfolio box with detachable laser-cut steel drawing cover with artist's signature incised verso.

each sheet 15 15/16 x 17 3/4in (40.5 x 45.1cm)

overall 17 3/8 x 18 7/8 x 1 1/2in (44.1 x 47.9 x 3.8cm)

\$2,500 - 3,500



PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

123

LUCIAN FREUD (1922-2011)

Girl Holding her Foot (Figura 34, Hartley 25), 1985

Etching on Somerset paper, initialed in pencil and numbered 19/50 (there were also 15 artist's proofs), co-published by James Kirkman, London, and Brooke Alexander, New York, printed by Palm Tree Studios, London, with full margins, framed.

plate 27 3/8 x 21 3/8in (69.5 x 54.3cm)

sheet 34 3/4 x 28 3/16in (88.3 x 71.6cm)

\$15,000 - 20,000



PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

124

KEITH HARING (1958-1990)

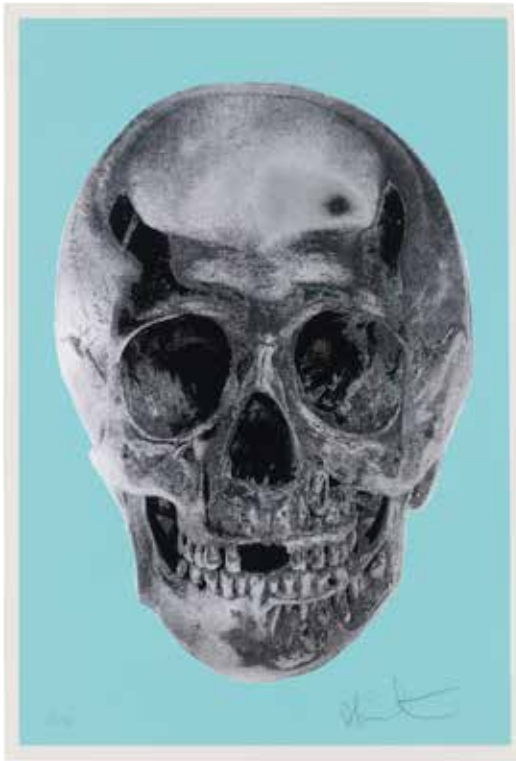
One plate, from Pop Shop I (Littmann p.83), 1987

Screenprint in colors on Coventry rag paper, signed in pencil, dated and numbered 74/200 (there were also 30 artist's proofs), published by Martin Lawrence Limited Editions, New York, with full margins, framed, with red attenuated.

10 1/2 x 13 1/4in (26.7 x 33.7cm)

sheet 12 x 15in (30.5 x 38.1cm)

\$25,000 - 35,000



125



126

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

125

DAMIEN HIRST (BORN 1965)

Till Death Do Us Part - Heavenly Peppermint Green Silver Gloss Racing Green, 2012

Screenprint in colors with foilblock and glaze on wove paper, signed in pencil and numbered 25/50, co-published by Other Criteria and Paul Stolper, London, with full margins, framed.

19 3/4 x 13 3/4in (50.2 x 34.9cm)

sheet 20 5/8 x 14 5/8in (52.4 x 37.1cm)

\$4,000 - 6,000

Provenance

Bonhams San Francisco and Los Angeles, Prints & Multiples, Sale 22259, Lot 175, 21 April 2015

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

126

DAMIEN HIRST (BORN 1965)

Longing, from *Love Poems*, 2014

Photogravure etching with lithographic overlay in colors on Arches paper, signed in pencil recto and numbered 22/55 verso (there were also 15 artist's proofs), published by The Paragon Press, with full margins, framed.

plate 23 7/8 x 23 15/16in (60.6 x 60.8cm)

sheet 30 5/8 x 29 13/16in (77.8 x 75.7cm)

\$8,000 - 12,000



127



128

127

DAMIEN HIRST (BORN 1965)

Theodora (H10-3), 2022

Laminated giclée print on aluminum composite panel, screenprinted with glitter, signed in pencil and numbered 1408/3315 on an affixed label verso, published by Heni Editions, London, the full panel.

panel 39 5/16 x 39 5/16in (99.9 x 99.9cm)

\$2,000 - 3,000

128

DAVID HOCKNEY (BORN 1937)

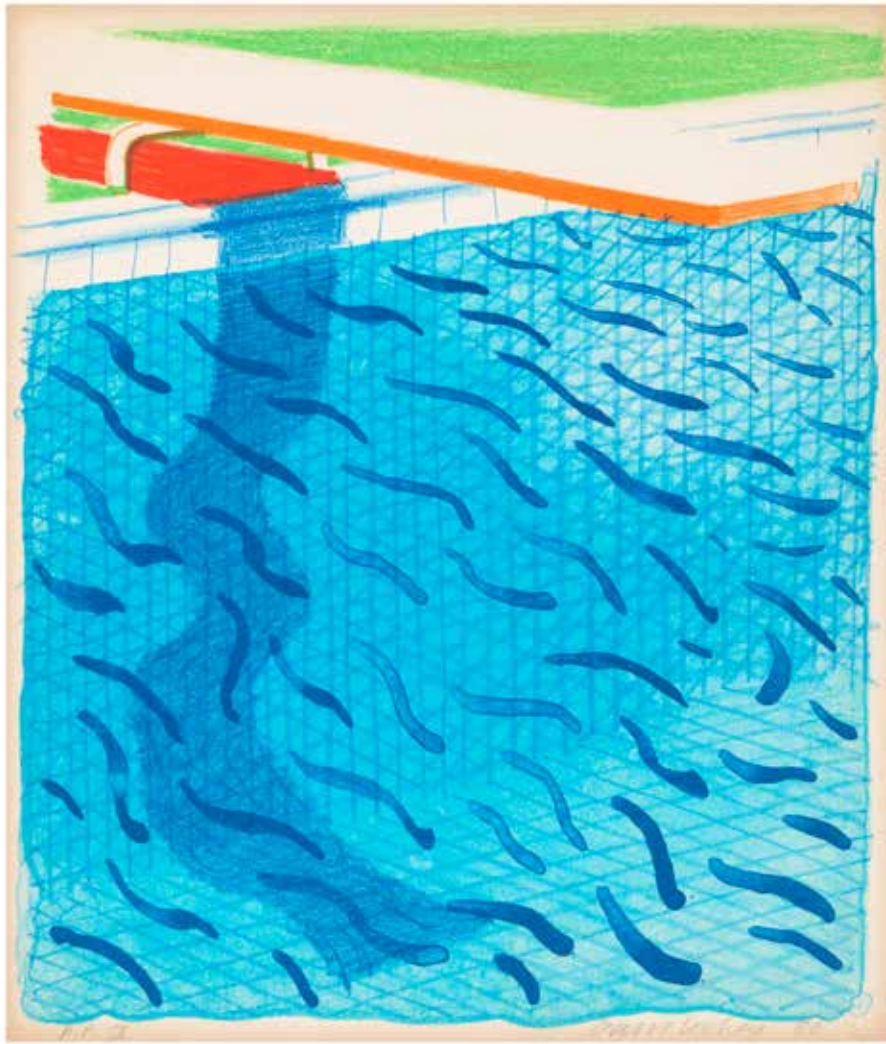
A Tune, from The Blue Guitar (MCAT 180, SAC 201), 1976-77

Etching in colors on wove paper, signed in pencil and numbered 148/200, published by Petersburg Press, London and New York, with full margins, framed.

plate 13 3/4 x 16 7/8in (34.9 x 42.9cm)

sheet 18 3/16 x 20 3/4in (46.2 x 52.7cm)

\$2,500 - 3,500



129

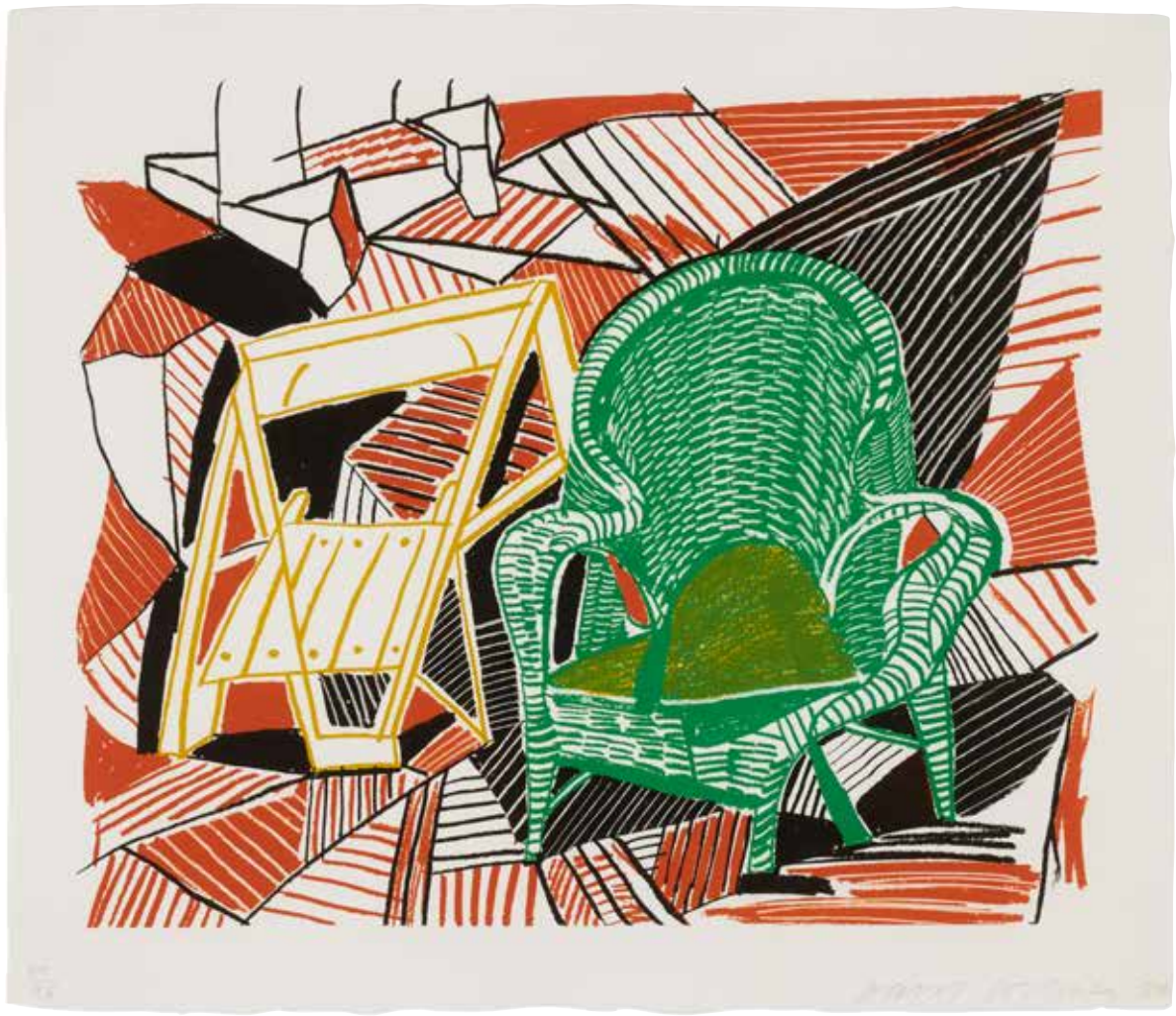
DAVID HOCKNEY (BORN 1937)

Pool Made with Paper and Blue Ink for Book (MCAT 234, Tyler 269), 1980
Lithograph in colors on Arches Cover paper, signed in pencil, dated and annotated 'A.P. IX' (an artist's proofs, aside from the edition of 1,000), with the blindstamp of the publisher/printer, Tyler Graphics Ltd., Mount Kisco, New York, with full margins, framed.
sheet 10 7/16 x 9in (26.5 x 22.9cm)

\$40,000 - 60,000

Provenance

Leslie Sacks Fine Art, Los Angeles



130

DAVID HOCKNEY (BORN 1937)

Two Pembroke Studio Chairs, from Moving Focus (MCAT 264, Tyler 276), 1984

Lithograph in colors on HMP handmade paper, signed in pencil, dated and numbered 39/98 (there were also 18 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Mount Kisco, New York, with full margins, framed.

16 x 19 3/8in (40.6 x 49.2cm)

sheet 18 7/8 x 22in (47.7 x 55.9cm)

\$8,000 - 12,000



131

DAVID HOCKNEY (BORN 1937)

Jug on Table, 1986

'Home made' print in colors on wove paper, signed in pencil, dated and numbered 36/36, published by the artist, with his blindstamp, the full sheet, framed.

sheet 8 1/2 x 11 in (21.6 x 27.9cm)

\$10,000 - 15,000

"Home made" is a term Hockney uses to describe prints made on a Canon NP-4835 color copier.

Provenance

Sotheby's, Contemporary Prints, Lot 01117, 9 November, 1996, New York



132

DAVID HOCKNEY (BORN 1937)

Extending, February (Diptych), 1990

'Home made' print in colors on two sheets of laid text paper, signed in pencil, dated and numbered 16/50, published by the artist, commissioned by the Prints and Drawings Council of LACMA, the full sheets, framed.

overall 17 x 21 3/4in (43.2 x 55.2cm)

\$12,000 - 18,000

"Home made" is a term Hockney uses to describe prints made on a Canon NP-4835 color copier.

Provenance

Bonhams, Sale 24268, Lot 167, 24 October 2017, Los Angeles



133

HOWARD HODGKIN (1932-2017)

David's Pool (Heenk 55), 1979/1985

Etching and aquatint with hand-coloring on wove paper, initialed in pencil, dated '85' and numbered 3/100 (there were also 20 artist's proofs in Roman numerals), published by Petersburg Press, New York, printed by Atelier Crommelynck, Paris, the full sheet, framed.

sheet 25 1/8 x 30 3/4in (63.8 x 78.1cm)

\$4,000 - 6,000





134

ROBERT INDIANA (1928-2018)

The Garden of Love (Sheehan 126-131), 1982

The complete portfolio, comprising six screenprints in colors on Fabriano paper, each signed, titled, dated and numbered 63/100 (there were also 15 artist's proofs), published by Prestige Art Ltd., New York, with the blindstamp of the printer, Domberger KG, Filderstadt, West Germany, with full margins, each framed.

Titles Include:

Tulip; Lily; Zinnia; Rose; Phlox; Lilac (6)

23 15/16 x 23 15/16in (60.8cm x 60.8cm)

sheet 26 3/4 x 26 11/16in (67.9 x 67.8cm)

\$50,000 - 70,000



135

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

135

JASPER JOHNS (BORN 1930)

Zone (ULAE 105, Gemini 347), 1972

Lithograph in colors on Moulin du Verger du Puymoyen handmade paper, signed in pencil, dated and numbered 53/65 (there were also 9 artist's proofs), with the blindstamps of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

35 1/2 x 21 1/2in (90.2 x 54.6cm)

sheet 44 x 28 3/4in (111.8 x 73cm)

\$4,000 - 6,000



136

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

136

JASPER JOHNS (BORN 1930)

Souvenir I (ULAE 111, Gemini 343), 1972

Lithograph in colors on Angoumois à la main paper, signed in pencil, dated and numbered 42/63 (there were also 9 artist's proofs), with the blindstamps of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.

26 1/2 x 21 1/4in (67.3 x 61.6cm)

sheet 38 1/2 x 29 1/2in (97.8 x 74.9cm)

\$5,000 - 7,000



137

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

137

JASPER JOHNS (BORN 1930)

Viola (ULAE 117, Gemini 350), 1972

Lithograph in colors on Angoumois à la main paper, signed in pencil, dated and numbered 53/70 (there were also 9 artist's proofs), with the blindstamps of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.

25 5/8 x 40 3/4in (65.1 x 103.5cm)

sheet 29 x 42 5/8in (73.7 x 108.3cm)

\$3,000 - 5,000

138

JASPER JOHNS (BORN 1930)

Untitled (Red) (ULAE 224), 1982

Etching in colors on Rives BFK paper, signed in pencil, dated and numbered 41/77 (there were also 14 artist's proofs), published by Petersburg Press, Inc., New York and London, with full margins.

plate 34 x 24 3/8in (86.4 x 62cm)

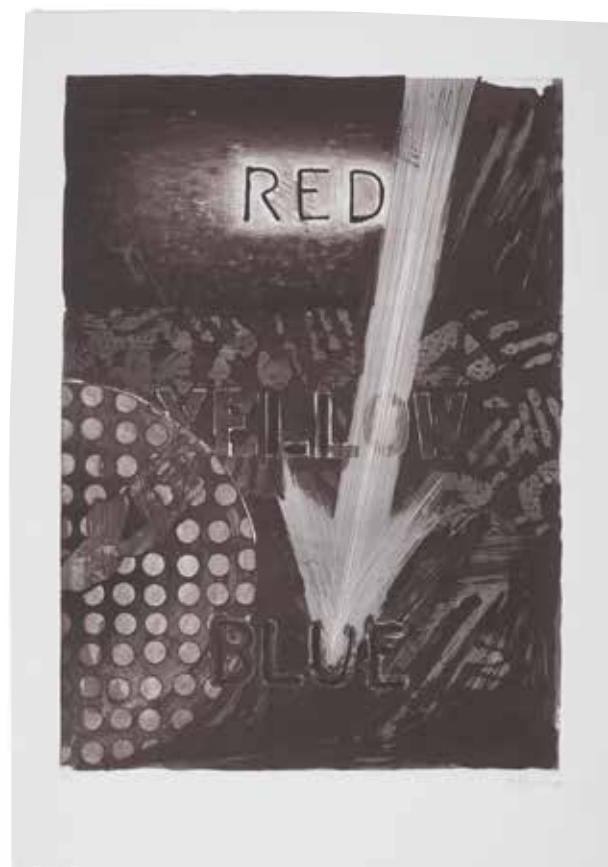
sheet 42 1/8 x 29 5/8in (107 x 75.2cm)

\$4,000 - 6,000

Provenance

Phillips, London, Evening & Day Editions, Sale UK030323, Lot 227, 22 September 2023

Acquired by the present owner directly from above



138



139

JASPER JOHNS (BORN 1930)

Cicada, from *Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc.* (ULAE 219, Gemini 956), 1981
Lithograph in colors on wove paper, signed in pencil, dated and numbered 41/50 (there were also 11 artist's proofs), with the blindstamps of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.

26 3/8 x 20 3/8in (67 x 51.8cm)

sheet 35 x 26in (88.9 x 66cm)

\$30,000 - 50,000

140

JASPER JOHNS (BORN 1930)

Untitled, from Artists for Obama, 2008

Etching and aquatint on wove paper, signed in pencil, dated and numbered 82/150, with the blindstamps of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.
plate 3 5/8 x 7 15/16in (9.2 x 20.2cm)
sheet 8 1/2 x 12in (21.6 x 30.5cm)

\$2,000 - 3,000

Provenance

Artnet Auctions, February 29, 2024



140

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

141

DONALD JUDD (1928-1994)

One plate, from Untitled (Schellmann 118), 1980

Aquatint on wove paper, signed in pencil and annotated 'P.P. 2/6' (a printer's proof, aside from the edition of 150), published by the artist, with the blindstamp of the printer, Styria Studio, New York, with full margins, framed.

plate 24 1/2 x 29 1/2in (62.2 x 74.9cm)

sheet 29 1/4 x 34 1/4in (74.3 x 87cm)

\$2,000 - 3,000



141



142



143

142

ALEX KATZ (BORN 1927)

Striped Jacket (Schröder 130, Maravell 129), 1981

Lithograph in colors on Arches Rolled Cover paper, signed in pencil and numbered 45/58 (there were also 11 artist's proofs), published by the artist, printed by Christopher Erikson, New York, the full sheet, framed.

sheet 29 3/8 x 37 1/8in (74.6 x 94.3cm)

\$3,000 - 4,000

143

ALEX KATZ (BORN 1927)

White Hat, from Alex and Ada, the 1960's to the 1980's

(Schröder 244), 1990

Screenprint in colors on wove paper, signed in pencil and numbered 36/150 (there were also 30 artist's proofs), published/printed by Gaultney-Klineman Art/Styria Studio, Inc., New York, the full sheet, framed.

sheet 36 x 25 1/2in (91.4 x 64.8cm)

\$5,000 - 7,000

144

ELLSWORTH KELLY (1923-2015)

Orange over Blue, from *Suite of Twenty-Seven Color Lithographs* (Axsom 28), 1964-65

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 22/75 (there were also 7 artist's proofs), published/printed by Maeght, Paris, with full margins.

20 7/16 x 15 3/4in (51.9 x 40cm)

sheet 35 5/16 x 23 11/16in (89.7 x 60.2cm)

\$5,000 - 8,000



144

145

ELLSWORTH KELLY (1923-2015)

Woodland Plant (Axsom 178), 1979

Lithograph on Arches Cover paper, signed in pencil and numbered 16/50 (there were also 15 artist's proofs), published by The Metropolitan Museum of Art, New York, with the blindstamp of the printer, Tyler Graphics, Ltd., Bedford, New York, with full margins, framed.

sheet 31 1/2 x 47 1/2in (80 x 120.7cm)

\$7,000 - 9,000



145

PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

146

ELLSWORTH KELLY (1923-2015)

Orange (Axsom 309, Gemini 2018), 2004

Lithograph in colors on wove paper, signed in pencil and numbered 200/250 (there were also 44 artist's proofs), with the blindstamps of the publisher/printer recto and inkstamps verso, Gemini G.E.L., Los Angeles, published to benefit America Coming Together (ACT), with full margins, framed.

sheet 15 7/8 x 11 7/8in (40.3 x 30.2cm)

\$4,000 - 6,000



146



PROPERTY FROM A PRIVATE WEST COAST COLLECTOR

147

WILLIAM KENTRIDGE (BORN 1955)

Telephone Lady (Krut p. 97), 2000

Linocut on Japanese Kozo paper, signed in pencil and numbered 21/25 (there was also an edition of 9 on canvas), published by David Krut, Johannesburg, with margins, framed.

80 7/8 x 39 3/16in (205.4 x 99.5cm)

sheet 86 1/4 x 39 3/4in (219.1 x 101cm)

\$15,000 - 25,000

PROPERTY FROM THE COLLECTION OF GREGORY
SKRAZNAS, SAN FRANCISCO

148

BARBARA KRUGER (BORN 1945)

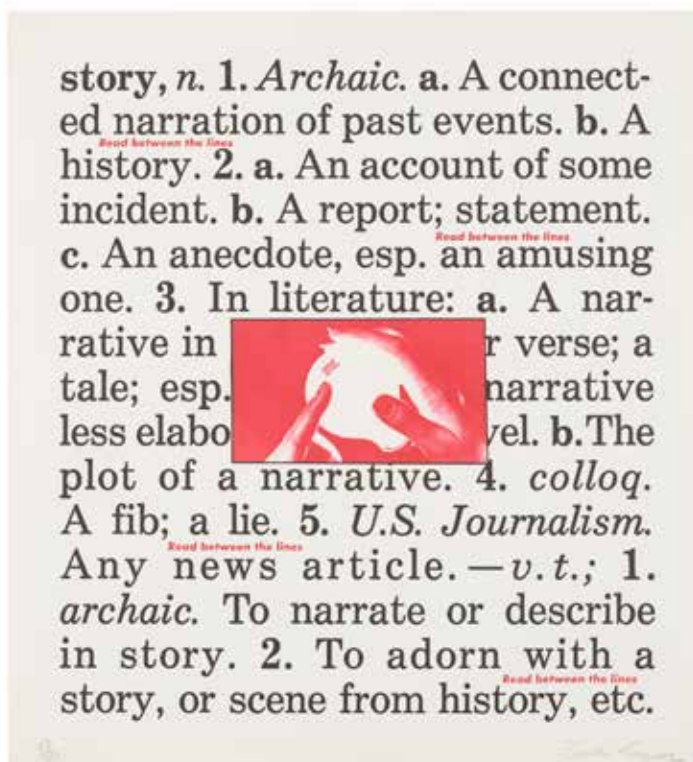
Untitled (Read between the lines), 1989

Etching and aquatint in colors on wove paper, signed in pencil
and numbered 22/50, with full margins, framed.

plate 23 1/4 x 21 3/8in (59.1 x 54.3cm)

sheet 25 x 23in (63.5 x 58.5cm)

\$2,000 - 3,000



148

149

JULIO LE PARC (BORN 1928)

Cercles par déplacement, 2015

Acrylic, mirror and offset lithograph in colors, signed in pen on
label affixed verso and annotated 'H/C' (an *hors-commerce*,
aside from the edition 100), published by MAK Editions,
Ghent.

3 11/16 x 2 11/16 x 3 3/16in (9.4 x 6.8 x 8.1cm)

\$2,000 - 3,000



149



150

ROY LICHTENSTEIN (1923-1997)

Reflections on a Soda Fountain, from *Reflections Series* (Corlett 257, Gemini 1498), 1991

Screenprint in colors on wove paper, signed in pencil, dated and annotated 'AP 30/30' (an artist's proof, aside from the edition of 85), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, co-published by the artist, with his blindstamp, with full margins, framed.

28 5/8 x 30 3/8in (72.7 x 77.2cm)

sheet 36 5/8 x 38 3/8in (93 x 97.5cm)

\$60,000 - 80,000



**PROPERTY FROM THE COLLECTION OF GREGORY
SKRAZNAS, SAN FRANCISCO**

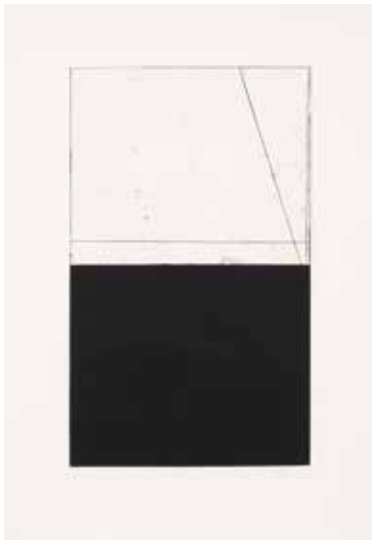
151

ROBERT LONGO (BORN 1955)

Rick, from Men in the Cities, 1994

Lithograph on wove paper, signed in pencil, dated and numbered
52/170 (there were also 30 artist's proofs), published by Greenpeace,
New York, with full margins, framed.
sheet 46 x 30in (116.8 x 76.2cm)

\$15,000 - 20,000



152

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

152

BRICE MARDEN (BORN 1938)

Untitled, from Adriatics, 1973

Etching and aquatint on wove paper, signed in pencil, dated and numbered 10/50, published by Parasol Press, New York, with the blindstamp of the printer, Kathan Brown, with full margins, framed.

plate 23 7/8 x 14 1/4in (60.6 x 36.2cm)

sheet 32 3/4 x 22 1/4in (83.2 x 56.5cm)

\$2,000 - 3,000



153

153

AGNES MARTIN (1912-2004)

One plate, from On a Clear Day, 1973

Screenprint in colors on Japan rag paper, signed in pencil and numbered 49/50 (there were also 14 artist's proofs lettered A-N), published by Parasol Press, New York, printed by Edition Dornberger, Stuttgart, with full margins.

sheet 12 1/16 x 12in (30.6 x 30.5cm)

\$4,000 - 6,000



154

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

154

AGNES MARTIN (1912-2004)

Paintings and Drawings, from the Stedelijk Museum Portfolio, 1991

The complete portfolio, comprising ten lithographs on vellum parchment paper, from the edition of 2500, published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, printed by Lecturis, Eindhoven, with full margins, loose (as issued), contained in original slipcase, accompanied by a monograph produced for the exhibition and supplemental catalog celebrating the receipt of the Alexej von Jawlensky Prize.

each sheet 11 3/4 x 11 3/4in (29.8 x 29.8cm)

overall 13 x 12 3/4 x 1in (33 x 32.4 x 2.5cm)

\$3,000 - 4,000



155



156

PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

155

ROBERT MOTHERWELL (1915-1991)

America-La France Variation III (Belknap 299, Engberg/Belknap 331), 1984

Lithograph in colors with collage on Arches Cover paper, signed in pencil and numbered 7/70 (there were also 20 artist's proofs in Roman numerals), with the blindstamp of the publisher/printer, Tyler Graphics, Bedford Village, New York, the full sheet, framed.
sheet 48 x 30 3/4in (122 x 78.1cm)

\$2,500 - 3,500

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

156

MANUEL NERI (1930-2021)

Crossing/Chassé-croisé, 2003

The complete artist's book on Rives BFK paper, comprising one unique work in oil on printed paper, signed in pencil and dated, thirteen gelatin silver prints (eleven with hand-coloring by the artist), signed in pencil by the contributors and numbered in ink 4 on the justification page (from the edition of 25 plus 3 artist's proofs, there was also a deluxe edition of 10 in Roman numerals), published by Editions Koch, Berkeley, with text in French and English, bound in leather (as issued) with cloth covered clamshell box.

each print 16 7/8 x 13 3/4in (42.9 x 34.9cm)

overall 18 1/8 x 15 x 2in (46 x 38.1 x 5.1cm)

\$5,000 - 7,000



157



158

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

157

GERHARD RICHTER (BORN 1932)

Mao, 1968

Collotype on wove paper, from the edition of 500, published/printed by Galerie h (August Haseke)/Hannoversche Lichtdruck, Hannover, the full sheet, framed.

sheet 32 7/8 x 23 1/4in (83.5 x 59.1cm)

\$3,000 - 5,000

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

158

GERHARD RICHTER (BORN 1932)

Hood, 1996

Offset lithograph in colors on *japon* paper, signed in pencil, dated, annotated 'für documenta' and numbered 3/60 (there was also an edition of 50 plus 20 artist's proofs in Roman numerals), published by Anthony d'Offay Gallery, London, with full margins, framed.

7 x 9 7/8in (17.8 x 25.1cm)

sheet 17 1/4 x 17 1/4in (43.8 x 43.8cm)

\$2,500 - 3,500



159

BRIDGET RILEY (BORN 1931)

Elapse (Schubert 30), 1982

Screenprint in colors on Rives BFK paper, signed in pencil, titled and dated, from the edition of 260, with the blindstamp of the publisher, The Print Club of Cleveland, Ohio, printed by Graham Henderson, London, with full margins.

40 x 24 15/16in (101.6 x 63.3cm)

sheet 47 5/8 x 31 1/2in (121 x 80cm)

\$12,000 - 18,000



**PROPERTY FROM THE COLLECTION OF GREGORY
SKRAZNAS, SAN FRANCISCO**

160

JAMES ROSENQUIST (1933-2017)

Hey! Let's Go for a Ride (Glenn 55), 1972

Lithograph in colors on Hodgkinson handmade Wookey Hole paper,
signed in pencil, titled, dated and numbered 18/75 (there were also 25
artist's proofs), with the blindstamp of the publisher/printer, Petersburg
Press, London, with full margins, framed.

22 3/8 x 22 1/2in (56.8 x 57.2cm)

sheet 31 1/4 x 30 3/4in (79.4 x 78.1cm)

\$3,000 - 5,000

Provenance

Bonhams, Los Angeles, Sale 23150, Lot 280, 19 April, 2016



161

ED RUSCHA (BORN 1937)

Sin (Engberg 41), 1970

Screenprint in colors on Louvain Opaque Cover paper, signed in pencil, dated and numbered 26/150 (there were also 5 artist's proofs), with the blindstamp of the publisher/printer, Cirrus Editions, Los Angeles, with full margins, framed.

13 x 21 5/8in (33 x 54.9cm)

sheet 19 x 26 3/8in (48.3 x 67cm)

\$8,000 - 12,000



**PROPERTY FROM THE COLLECTION OF GREGORY
SKRAZNAS, SAN FRANCISCO**

162

ED RUSCHA (BORN 1937)

Lisp (Engberg 43), 1970

Lithograph in colors on Arches paper, signed in pencil, dated and annotated 'A.P.' (one of 22 artist's proofs, aside from the edition of 90), co-published by Brooke Alexander, Inc., New York and the printer, Cirrus Editions, Los Angeles, the full sheet, framed.

sheet 20 x 28in (50.8 x 71.1cm)

\$12,000 - 18,000



**PROPERTY FROM THE COLLECTION OF GREGORY
SKRAZNAS, SAN FRANCISCO**

163

ED RUSCHA (BORN 1937)

Drops (Engberg 54), 1971

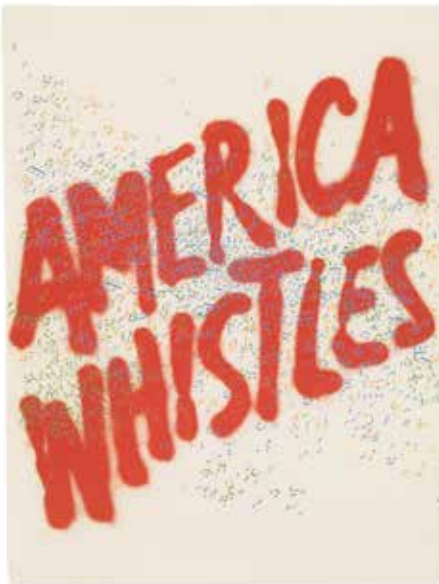
Lithograph in colors on Arches paper, signed in pencil, dated and numbered 69/90 (there were also 15 artist's proofs), co-published by Brooke Alexander, Inc., New York and the printer, Cirrus Editions, Los Angeles, the full sheet, framed.

sheet 20 x 27 15/16in (50.8 x 71cm)

\$6,000 - 9,000

Provenance

Art Sales & Rental Gallery of the Philadelphia Museum of Art



164



165

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

164

ED RUSCHA (BORN 1937)

America Whistles, from *America: The Third Century* (Engberg 84), 1975

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 7/200 (there were also 25 artist's proofs), published by APC Editions, New York, with the blindstamp of the printer, Cirrus Editions, Los Angeles, the full sheet, framed.
sheet 30 x 22 3/8in (76.2 x 56.8cm)

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

165

ED RUSCHA (BORN 1937)

Mr. Ray (Engberg 86), 1975

Offset lithograph in colors on wove paper, signed in pencil and numbered 89/100 verso (there were also 20 artist's proofs), with the blindstamp of the publisher, Luciano Anselmino/Galeria il Fauno, Torino, Italy, the full sheet, framed, with red attenuated.
sheet 13 13/16 x 20 1/4in (35.1 x 51.4cm)

\$4,000 - 6,000



166

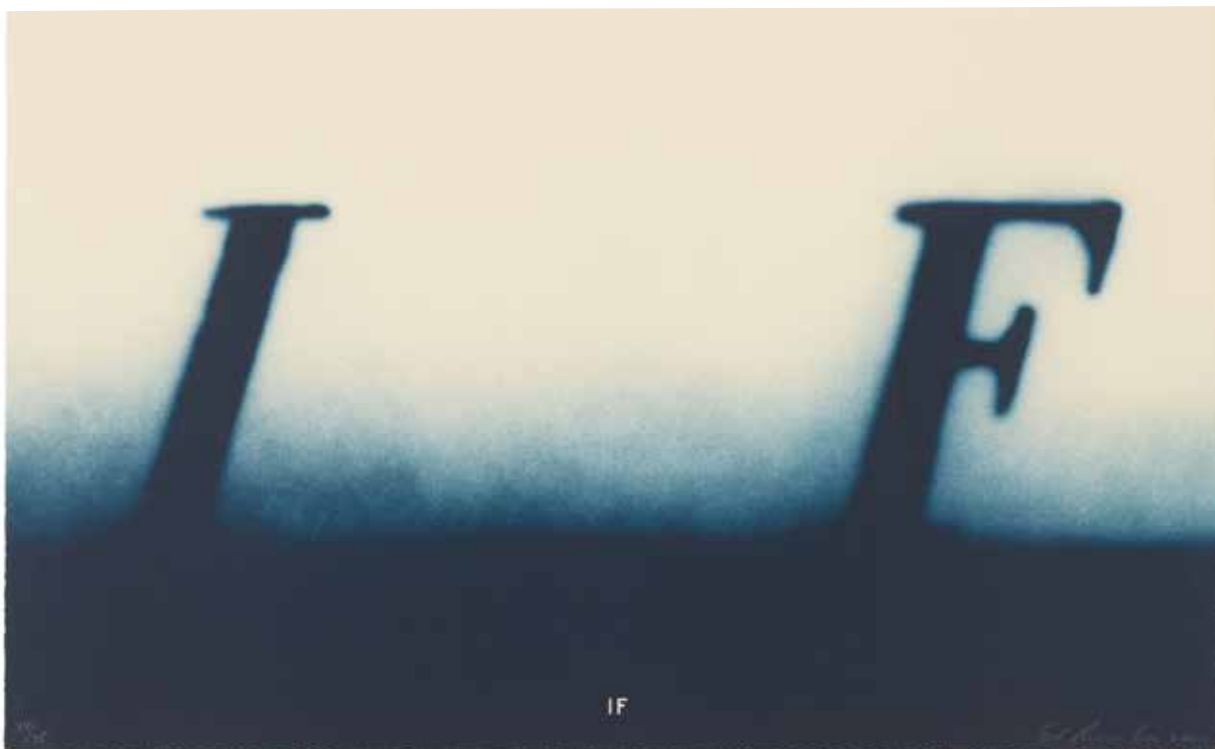
ED RUSCHA (BORN 1937)

Spattership (Engberg 202), 1990

Lithograph in colors on wove paper, signed in pencil, dated and numbered 56/100 (there were also 10 artist's proofs), published by Art for Thirteen (WNET-TV), New York, with the blindstamp of the printer, Hamilton Press, Venice, California, the full sheet, framed.

sheet 36 x 27in (91.4 x 68.6cm)

\$4,000 - 6,000



**PROPERTY FROM THE COLLECTION OF GREGORY
SKRAZNAS, SAN FRANCISCO**

167

ED RUSCHA (BORN 1937)

IF, 2000

Lithograph in colors on wove paper, signed in pencil, dated and numbered 34/75 (there were also 20 artist's proofs), with the blindstamp of the publisher, Cirrus Editions, Los Angeles, with full margins, framed.

sheet 22 x 36in (55.9 x 91.4cm)

\$20,000 - 30,000



168

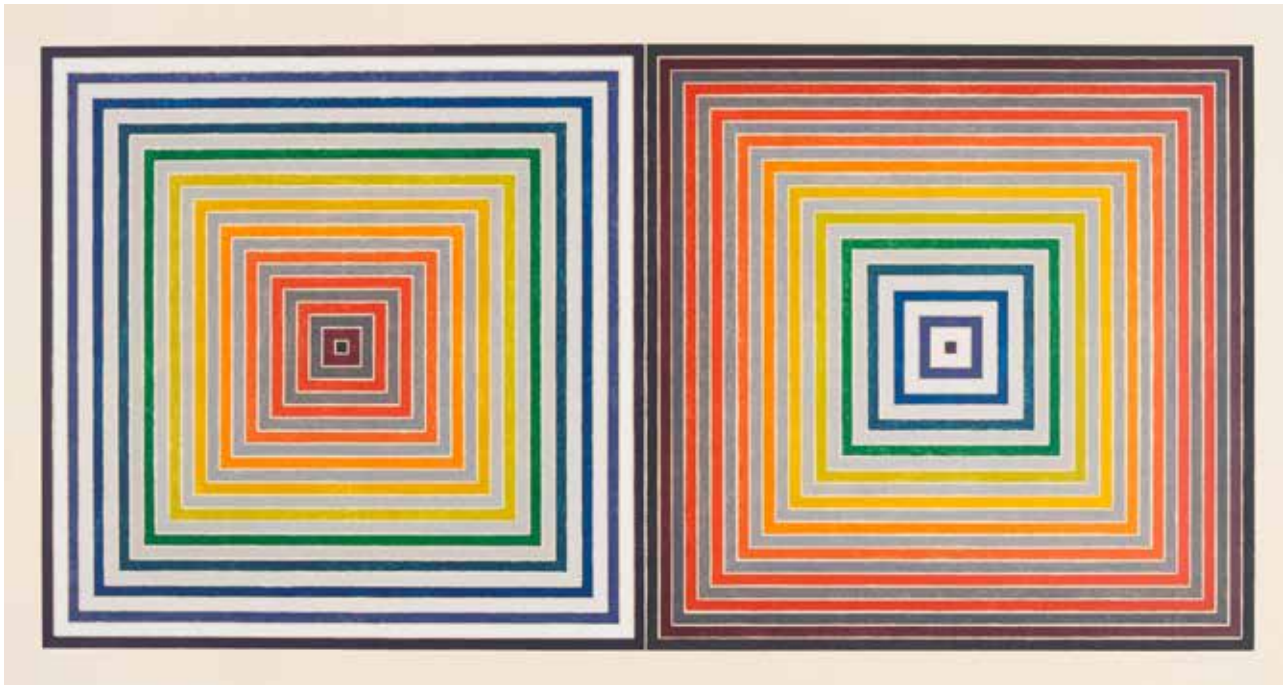
NIKI DE SAINT PHALLE (1930-2002)

Vase Chien, 1992

Synthetic resin, iron and enameled earthenware painted in colors, with artist's signature incised on the metal plaque and annotated '9/10 EA' (an *épreuve d'artiste*, aside from the edition of 50), with the foundry mark, Résines R. Haligon d'Art.

18 3/4 x 27 3/4 x 7 3/4 in (47.6 x 70.5 x 19.7cm)

\$15,000 - 20,000



169

FRANK STELLA (1936-2024)

Double Gray Scramble (Axsom 93, Gemini 491), 1973

Screenprint in colors on wove paper, signed in pencil, dated and annotated 'A.P. XVI' (one of 25 artist's proofs, aside from the edition of 100), with the blindstamps of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

23 1/2 x 47in (59.7 x 119.4cm)

sheet 29 x 50 3/4in (73.7 x 128.9cm)

\$40,000 - 60,000

Provenance

Acquired from Gemini G.E.L., Los Angeles



170

FRANK STELLA (BORN 1936)

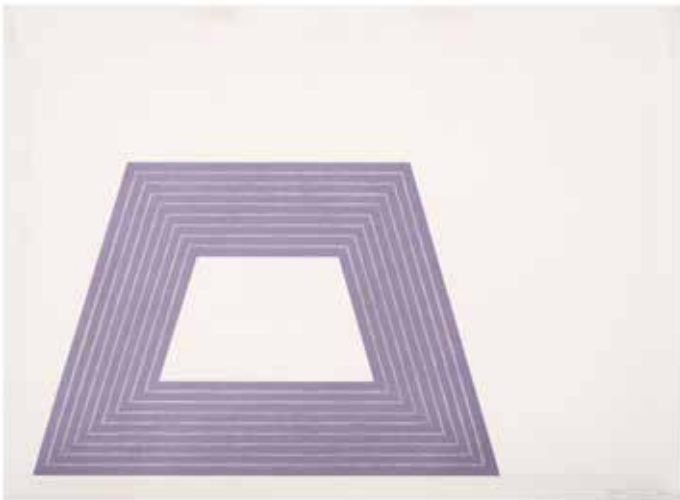
York Factory II (Axsom 94, Gemini 567), 1974

Screenprint in colors on Arches Cover Black, signed in pencil, dated and numbered 86/100 (there were also 20 artist's proofs in Roman numerals), with the blindstamp recto and inkstamp verso of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.

13 1/2 x 40 5/16in (34.3 x 102.4cm)

sheet 18 7/16 x 44 5/16in (46.8 x 112.6cm)

\$10,000 - 15,000



171

171

FRANK STELLA (BORN 1936)

Ileana Sonnabend, from Purple Series (Axsom 65, Gemini 369), 1972

Lithograph in colors on wove paper, signed in pencil, dated and numbered 55/100 (there were also 9 artist's proofs), with the blindstamps of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

10 x 15in (25.4 x 38.1cm)

sheet 16 x 22in (40.6 x 55.9cm)

\$2,000 - 3,000



172

172

FRANK STELLA (BORN 1936)

Sinjerli Variation IA (Axsom 114), 1977

Lithograph in colors on wove paper, signed in pencil, dated and numbered 60/100 (there were also 20 artist's proofs), published by Petersburg Press, New York, with full margins, framed, with upper red and pink faintly attenuated.

sheet 32 x 42 1/4in (81.3 x 107.9cm)

\$4,000 - 6,000



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

173

FRANK STELLA (1936-2024)

Polar Co-ordinates VIII, from *Polar Co-ordinates for Ronnie Peterson* (Axsom 126), 1980

Lithograph, screenprint and letterpress in colors on Arches Cover paper, signed in pencil, dated and numbered 76/100 (there were also 20 artist's proofs), published/printed by Petersburg Press, New York, the full sheet, framed.

sheet 38 1/2 x 38in (97.8 x 96.5cm)

\$7,000 - 10,000

Provenance

Wayne Andersen, Boston



174

174

HIROSHI SUGIMOTO (BORN 1948)

Three plates, from Time Exposed, 1990

Three offset lithographs on wove paper, each with the title, date, and image number blindstamped on the mount, from the edition of 500, printed by Kyoto Shoin Co. Ltd., Tokyo, 1991, with margins.

Titles Include:

South Pacific Ocean Maraenui (328); Ionian Sea Santa Cesarea (343);

Ionian Sea Santa Cesarea (344)

each image 9 1/2 x 12 1/4in (24.1 x 31.1cm)

each mount 13 15/16 x 18 1/4in (35.4 x 46.4cm)

\$2,500 - 3,500

175

MARK DI SUVERO (BORN 1933)

Untitled (Gemini 391), 1972

Steel multiple, incised with artist's initials, stamped with the date and numbered 209/250, with the blindstamps of the publisher, Gemini G.E.L., Los Angeles.

compact arrangement 9 5/8 x 7 3/8 x 2 1/8in (24.4 x 18.7 x 5.4cm)

\$2,000 - 4,000



175

176

RUFINO TAMAYO (1899-1991)

Perro de Luna, from *The Mexican Masters* (Pereda 135), 1973
Lithograph in colors on wove paper, signed in pencil and numbered XI/XXV (from the deluxe edition, aside from the edition of 125 on Arches), with the blindstamps of the publisher, Editions Press, San Francisco, the full sheet.
sheet 22 5/8 x 30in (57.5 x 76.2cm)

\$4,000 - 6,000



176

177

RUFINO TAMAYO (1899-1991)

Hombre con Manzana, from *Rufino Tamayo 15 litografías* (Pereda 141), 1973
Lithograph in colors on wove paper, signed in white crayon and numbered 20/75 (there were also 10 artist's proof in Roman numerals), published/printed by Ediciones Polígrafa, Bracelona, the full sheet, framed, with brown attenuated.
sheet 22 x 29 13/16in (55.9 x 75.7cm)

\$2,000 - 3,000



177

178

RUFINO TAMAYO (1899-1991)

Cabeza de Mujer, from *Rufino Tamayo 15 litografías* (Pereda 144), 1973
Lithograph in colors on wove paper, signed in white crayon and numbered 20/75 (there were also 10 artist's proofs in Roman numerals), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed.
sheet 29 7/8 x 22in (75.9 x 55.9cm)

\$1,500 - 2,000



178



179

RUFINO TAMAYO (1899-1991)

Galaxia (Pereda 242), 1977

Mixografía® in colors on wove paper, signed in white crayon and numbered 93/100 (there were also 10 artist's proofs in Roman numerals), with the blindstamp of the publisher/printer, Taller de Gráfica Mexicana, Mexico City, the full sheet, framed.

sheet 19 7/8 x 47 1/2in (50.5 x 120.7cm)

\$12,000 - 18,000



180

180

RUFINO TAMAYO (1899-1991)

Niño saltando (Pereda 304), 1982

Mixografía® in colors on handmade paper, signed in pencil and numbered 58/100 (there were also 10 artist's proofs in Roman numerals), published/printed by Taller de Gráfica Mexicana, Mexico City, with full margins.

31 1/16 x 23 3/8in (78.9 x 59.4cm)

sheet 34 3/4 x 27 3/4in (88.3 x 70.5cm)

\$3,000 - 5,000



181

181

RUFINO TAMAYO (1899-1991)

Cabeza sobre fondo azul (Pereda 327), 1984

Mixografía® in colors on handmade paper, signed in white crayon and numbered 80/100 (there were also 20 artist's proofs in Roman numerals plus 10 *hors-commerce*), published/printed by Taller de Gráfica Mexicana, Mexico City, with full margins.

30 x 22 1/4in (76.2 x 56.5cm)

sheet 35 x 27 3/8in (88.9 x 69.5cm)

\$3,000 - 4,000



182



183

182

RUFINO TAMAYO (1899-1991)

Cabeza de Rojo, from *Rufino Tamayo 15 litografías* (Pereda 146), 1973
Lithograph in colors on wove paper, signed in white crayon and numbered 20/75 (there were also 10 artist's proofs in Roman numerals), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed.
sheet 29 13/16 x 22in (75.7 x 55.9cm)

\$1,500 - 2,000

183

RUFINO TAMAYO (1899-1991)

Artículo 28; *La Coqueta*, from *Tamayo 90 aniversario* (Pereda 324; 353), 1984; 1989
Two lithographs in colors on Arches paper, each signed in pencil, one numbered III/XV (one of 15 artist's proofs, even though Pereda erroneously cites 13, aside from the edition of 100) and the other annotated 'PA I/XXV' (an artist's proof, aside from the edition of 110), *Artículo 28* an illustration for The Human Rights Universal Declaration, *La Coqueta* published by B/M Ediciones y Arte, Mexico City, each with the blindstamp of the printer, Kyron Ediciones Gráficas Limitadas, Mexico City, one the full sheet, one with full margins. (2) 19 3/4 x 13 3/4in (50.2 x 34.9cm); 34 7/8 x 25 1/4in (88.6 x 64.1cm) sheet 19 3/4 x 13 3/4in (50.2 x 34.9cm); 44 x 31 3/16in (111.8 x 79.2cm)

\$3,000 - 4,000



184

184

RUFINO TAMAYO (1899-1991)

Perro Herido; El Ermitaño, each from the *Tamayo 90 aniversario* (Pereda 343; 347), 1989

Two lithographs in colors on wove paper, each signed in pencil and annotated 'p de a XX/XXV' and 'A.P. III/XXV' respectively (artist's proofs, aside from the editions of 110), published by B/M Ediciones y Arte, Mexico City, each with the blindstamp of the printer, Kyron Ediciones Gráficas Limitadas, Mexico City, with full margins. (2)
 24 1/2 x 29 1/2in (62.2 x 74.9cm); 26 x 36 7/8in (66 x 93.7cm)
 sheet 30 1/2 x 38 1/8in (77.5 x 96.8cm); 31 11/16 x 47 1/2in (80.5 x 120.7cm)

\$4,000 - 5,000

185

RUFINO TAMAYO (1899-1991)

Adán; Eva, from *Tamayo 90 aniversario* (Pereda 349; 350), 1990

Two lithographs in colors on Arches paper, each signed in pencil and annotated 'A.P. XXV/XXV' and 'A.P. II/XXV' (artist's proofs, each aside from the edition of 110), published by B/M Ediciones y Arte, Mexico City, with the blindstamp of the printer, Kyron, Mexico City, with full margins. (2)

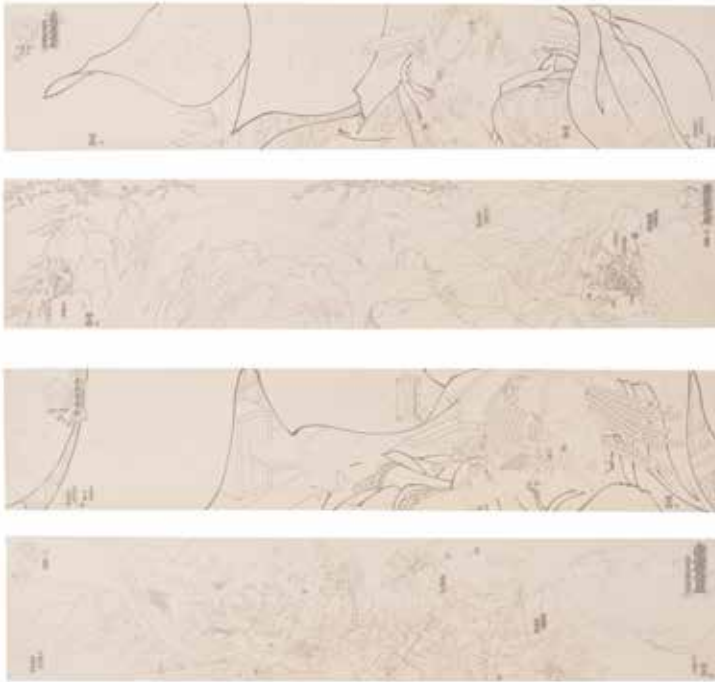
each image approx. 26 x 19 7/8in (66 x 50.5cm)

each sheet approx. 40 1/8 x 29 1/2in (101.9 x 74.9cm)

\$6,000 - 8,000



185



186

186

MASAMI TERAOKA (BORN 1936)

French Vanilla and Chocolate Chip, from 31 Flavors Invading Japan; Sinking Pleasure Boat and Waterfall Contemplation, from New Views of Mt. Fuji, 1977

Four screenprints on Rives BFK paper, before the color edition, each signed in pencil and dated verso, numbered recto 25/75, 8/75, 8/75 and 5/75 respectively, published/printed by Space Gallery, Los Angeles, the full sheets. each sheet 10 7/8 x 54 7/8in (27.6 x 139.4cm)

\$3,000 - 5,000

Provenance

Acquired from Space Gallery, Santa Monica, Los Angeles



187

187

WAYNE THIEBAUD (1920-2021)

Silver Landscape, from Seven Still Lifes and A Silver Landscape (Parasol 13), 1971

Screenprint in colors on Arches paper, signed in pencil, dated and numbered 22/50, published by Parasol Press, Ltd., New York, with full margins.

21 1/2 x 20 3/4in (55 x 53.3cm)

sheet 29 3/4 x 22 1/16in (76 x 56.5cm)

\$3,000 - 4,000



188

WAYNE THIEBAUD (1920-2021)

Four Cut Pies, 1964

Woodcut on smooth wove paper, signed in pencil, dated, annotated 'AP 1' and dedicated 'For Paul' (an artist's proof, aside from the edition of 8), published and printed by the artist, with margins, framed.

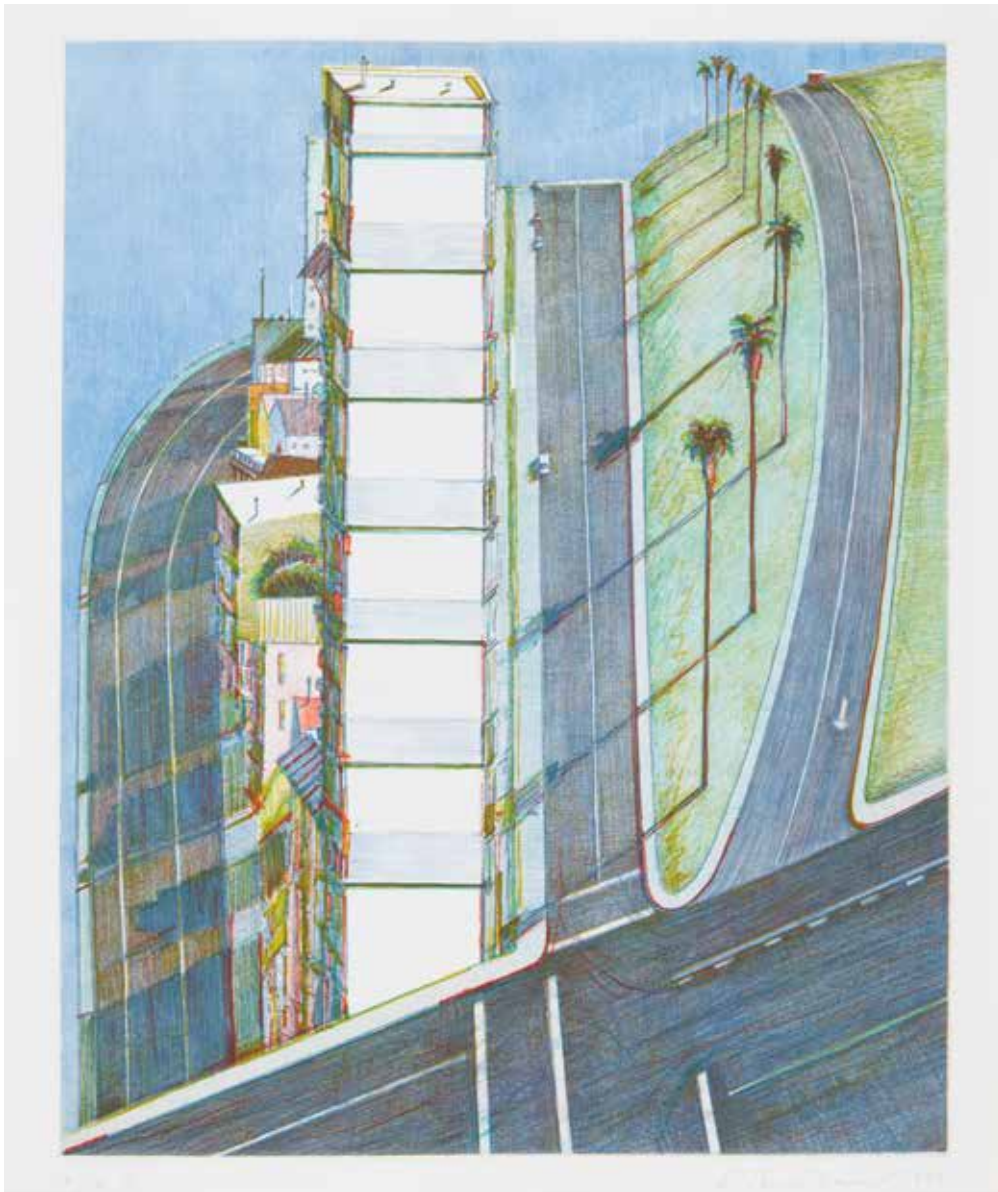
6 7/8 x 11 1/2in (17.5 x 29.2cm)

sheet 10 7/16 x 15 1/8in (26.5 x 38.4cm)

\$10,000-12,000

Provenance

Bonhams, San Francisco and Los Angeles, Sale 21795, Lot 287, 21 October 2014



189

WAYNE THIEBAUD (1920-2021)

Palm Ridge, from Recent Etchings II, 1979

Etching and aquatint in colors on Somerset paper, signed in pencil, dated and annotated 'A/P 7' (an artist's proof, aside from the edition of 50), published by Parasol Press Ltd., New York, with the blindstamp of the printer, Crown Point Press, Oakland, with full margins, framed.

plate 16 3/4 x 13 5/16in (42.5 x 33.8cm)

sheet 29 11/16 x 23in (75.4 x 58.4cm)

\$25,000 - 35,000



**PROPERTY FROM THE ARTHUR E. LYONS MD COLLECTION
OF MEDICAL AND SCIENTIFIC BOOKS**

190

WAYNE THIEBAUD (1920-2021)

The Physiology of Taste, 1994

The complete portfolio, comprising nine lithographs in colors on Rives BFK paper, each signed in pencil and numbered 9/20 (there were also 5 artist's proofs), published by Arion Press, San Francisco, with table of contents, with full margins, loose (as issued), in original blue cloth covered portfolio case.

Titles Include:

Café Sketches; Trucker's Supper; Appetizers; Wine Glasses; Sorbet; Tidbit Ring; Hors d'oeuvres; Rooster; Bistro Sketches (9)

each sheet 20 x 16in (50.8 x 40.6cm) or reverse

overall 20 3/8 x 16 1/4 x 3/4in (51.8 x 41.3 x 1.9cm)

\$30,000 - 60,000



191

WAYNE THIEBAUD (1920-2021)

Cupcakes and Donuts, 2006

Etching in colors on Somerset paper, signed in pencil, dated and annotated 'T.P.C.' (a color trial proof, aside from the edition of 40 plus 10 artist's proofs), with the blindstamp of the publisher, Crown Point Press, San Francisco, with full margins, framed.

plate 18 1/16 x 24in (45.9 x 61cm)

sheet 26 x 31in (66 x 78.7cm)

\$10,000 - 15,000



192

WAYNE THIEBAUD (1920-2021)

Cakes and Pies, 2006

Direct gravure in colors on wove paper, signed in pencil, dated and annotated 'T.P.C.' (a color trial proof, aside from the edition of 40 plus 10 artist's proofs), published by Crown Point Press, San Francisco, with full margins, framed.

plate 22 x 18 3/8in (55.9 x 46.7cm)

sheet 30 1/4 x 25 3/8in (76.8 x 64.5cm)

\$10,000 - 15,000



193

193

FRANCISCO TOLEDO (1940-2019)

La caja de conejos, c. 1980

Etching and aquatint in colors on Rives BFK paper, signed in pencil and numbered 24/25, printed by Taller Mario Reyes, Mexico City, with full margins, framed.

plate 12 1/4 x 12 3/8in (31.1 x 31.4cm)

sheet 21 7/8 x 29 3/4in (55.6 x 75.6cm)

\$2,000 - 3,000

Provenance

Acquired by the present owner directly from the artist



194

194

FRANCISCO TOLEDO (1940-2019)

La Muerte del Aguador, c. 2001

Etching and drypoint on wove paper, signed in pencil and numbered 9/20, printed by Taller Fernando Sandoval, Oaxaca, with full margins, framed.

plate 6 1/2 x 38 3/4in (16.5 x 98.4cm)

sheet 15 11/16 x 49 1/8in (39.8 x 124.8cm)

\$2,000 - 3,000

Provenance

Acquired by the present owner directly from the artist



195

195

FRANCISCO TOLEDO (1940-2019)

Skeleton Pushing Elephant, 2017

Unique oil and watercolor with laser-cut collage on wove papers, signed in pencil and numbered 6/9 (each in the edition has unique colors), published by Fomento Cultural Banamex, Mexico City, the full sheet, framed.

sheet 15 x 22 1/4in (38.1 x 56.5cm)

\$7,000 - 9,000

Provenance

Acquired by the present owner directly from the artist



196

VARIOUS ARTISTS

Los Angeles Olympics Portfolio, 1984

The complete portfolio, comprising fifteen offset lithographs (13 in colors) on wove paper, each with a complimentary signature, from the edition of 750, published by Knapp Communications Inc. for the Los Angeles Olympics 1984, with title page, lacking original clothbound clamshell case, with full margins.

Artists Include:

Carlos Almaraz; John Baldessari; Jennifer Bartlett; Lynda Benglis; Billy Al Bengston; Jonathan Borofsky; Richard Diebenkorn; Sam Francis; April Greiman/Jayme Odgers; David Hockney; Roy Lichtenstein; Martin Puryear; Robert Rauschenberg; Raymond Saunders; Garry Winogrand (15)

each sheet 36 x 24in (91.4 x 61cm) or reverse

\$10,000 - 15,000

Provenance

Knapp Communications Corporation, Los Angeles (with certificate of authenticity)



197

197

VARIOUS ARTISTS

The Frostig Collection, 2005

The complete suite, comprising five bronze sculptures, each with artist's signature incised, three dated '04' or '2004' and each numbered 25/200, cast by The Pour House Foundry, Vernon, California, lacking original wooden box. (5)

Artists and Titles Include:

Charles Arnoldi, *Crybaby*; Michael C. McMillen, *Maquette for the Studio*; Gwynn Murrill, *Stretching Dog Maquette*; Sarah Perry, *Speak for Me*; Ken Price, *Lunk* various sizes

\$3,000 - 5,000

Provenance

The Pour House Foundry, Vernon, California (with certificate)
Acquired directly from the above by the present owner, 2005

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

198

ANDY WARHOL (1928-1987)

Birmingham Race Riot, from Ten Works by Ten Painters (Feldman & Schellmann II.3), 1964

Screenprint on wove paper, from the edition of 500 (there were also 10 artist's proofs), published by Wadsworth Atheneum, Hartford, Connecticut, with the blindstamp of the printer, Ives-Sillman, Inc., New Haven, Connecticut, the full sheet, framed. sheet 20 x 24in (50.8 x 61cm)

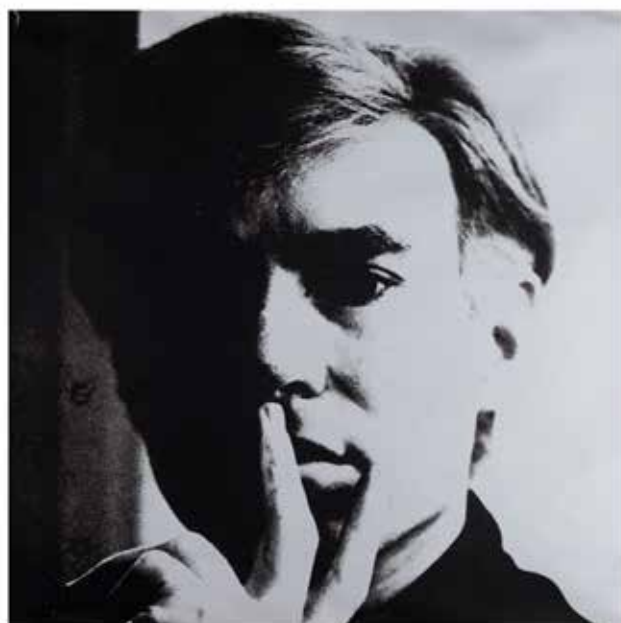
\$4,000 - 6,000



198



199



200

**PROPERTY FROM THE COLLECTION OF GREGORY
SKRAZNAS, SAN FRANCISCO**

199

ANDY WARHOL (1928-1987)

S&H Green Stamps (Feldman & Schellmann II.9), 1965
Offset lithograph in colors on wove paper, from the edition of approximately 300, initialed in pencil verso by Frederick Hughes (the executor of the Andy Warhol estate) and with the Estate of Andy Warhol inkstamp, published/printed by the Institute of Contemporary Art/Eugene Feldman, Philadelphia, with full margins, framed.
22 1/2 x 22 1/4in (57.2 x 56.5cm)
sheet 23 1/8 x 22 13/16in (58.7 x 57.9cm)

\$4,000 - 6,000

200

ANDY WARHOL (1928-1987)

Self-Portrait (Feldman & Schellmann II.16), 1966
Offset lithograph on silver coated paper, signed in pen verso and numbered 229/300, published/printed by Leo Castelli/Total Color, New York, the full sheet, framed.
sheet 23 x 22 15/16in (58.4 x 58.3cm)

\$10,000 - 15,000



201

PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

201

ANDY WARHOL (1928-1987)

Untitled, from Flash-November 22, 1963 (Feldman & Schellman II.33), 1968

Screenprint in colors on smooth wove paper, signed in blue ball-point pen verso, from the total edition of 236, published/printed by Racolin Press, Inc., Briarcliff Manor/Aetna Silkscreen Products, Inc., New York, the full sheet, framed.

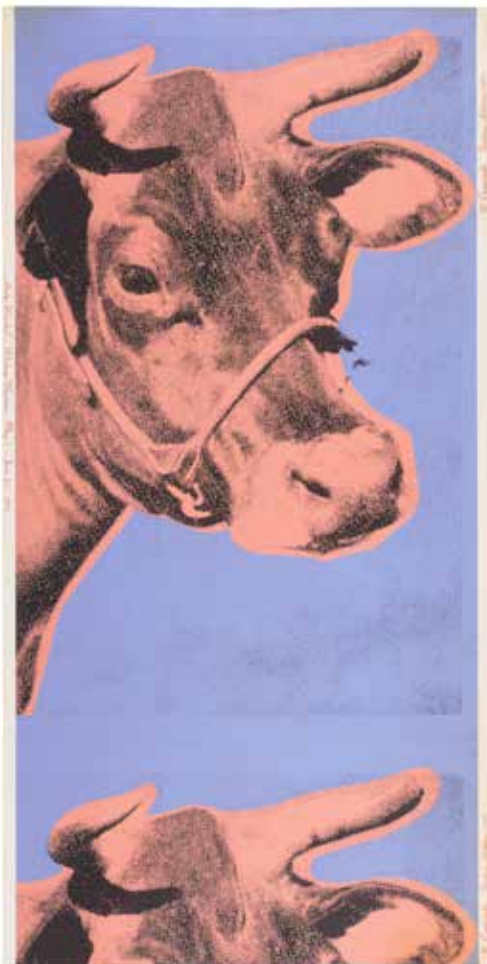
20 3/4 x 20 13/16in (52.7 x 52.9cm)

\$6,000 - 8,000

Provenance

Bowles/Sorokko Galleries, San Francisco

Acquired directly from above by present owner



202

202

ANDY WARHOL (1928-1987)

Cow (Feldman & Schellmann II.11A), 1971

Screenprint in colors on wallpaper, from the unknown edition size (aside from from approximately 100 signed impressions), published/printed by Factory Additions/Bill Miller's Wallpaper Studio, Inc., New York for a Warhol exhibition at the Whitney Museum of American Art, the full sheet.

sheet 58 5/8 x 29 1/2in (148.9 x 74.9cm)

\$6,000 - 8,000



203

ANDY WARHOL (1928-1987)

Mao (Feldman & Schellmann II.90), 1972

Screenprint in colors on Beckett High White paper, signed in ball-point pen verso and stamp numbered 18/250 (there were also 50 artist's proofs), published by Castelli Graphics and Multiples, Inc., New York, with the inkstamp of the printer verso, Styria Studio, Inc., New York, with the artist's copyright inkstamp verso, the full sheet.
sheet 35 7/8 x 35 7/8in (91.1 x 91.1cm)

\$40,000 - 60,000

Provenance

Art Gallery of Ontario, Toronto, Canada



204

ANDY WARHOL (1928-1987)

Mao (Feldman & Schellmann II.92), 1972

Screenprint in colors on Beckett High White paper, signed in ball-point pen verso and stamp numbered 18/250 (there were also 50 artist's proofs), published by Castelli Graphics and Multiples, Inc., New York, with the inkstamp of the printer verso, Styria Studio Inc., New York, with the artist's copyright inkstamp verso, the full sheet.

sheet 35 7/8 x 35 7/8in (91.1 x 91.1cm)

\$40,000 - 60,000

Provenance

Art Gallery of Ontario, Toronto, Canada



205

ANDY WARHOL (1928-1987)

Mao (Feldman & Schellmann II.95), 1972

Screenprint in colors on Beckett High White paper, signed in ball-point pen verso and stamp numbered 18/250 (there were also 50 artist's proofs), published by Castelli Graphics and Multiples, Inc., New York, with the inkstamp of the printer verso, Styria Studio Inc., New York, with the artist's copyright inkstamp verso, the full sheet.

sheet 35 7/8 x 35 7/8in (91.1 x 91.1cm)

\$40,000 - 60,000

Provenance

Art Gallery of Ontario, Toronto, Canada



206



207

PROPERTY FROM THE COLLECTION OF GREGORY SKRAZNAS, SAN FRANCISCO

206

ANDY WARHOL (1928-1987)

Mao, from *The New York Collection for Stockholm* (Feldman & Schellmann IIA.89), 1973

Unique xerox print on typewriter paper with the Perpetual Bond watermark, signed in ball-point pen verso and numbered 227/300 (there were also 25 artist's proofs), published/printed by Experiments in Art and Technology/Julie Martin, New York, with the Andy Warhol/Styria Studio copyright inkstamp verso, the full sheet, framed. sheet 11 x 8 9/16in (27.9 x 21.7cm)

\$2,000 - 3,000

207

ANDY WARHOL (1928-1987)

One plate, from Flowers (Hand-Colored) (Feldman & Schellmann II.112), 1974

Screenprint with hand-coloring on J. Green paper, initialed in pencil recto, signed in pencil, dated and numbered 116/250 verso (there were also 50 artist's proofs), published/printed by Peter M. Brant, Castelli Graphics, and Multiples Inc. (with the inkstamp verso)/Alexander Heinrici, New York, with full margins. sheet 41 x 27 7/16in (104.1 x 69.7cm)

\$8,000 - 12,000



208

ANDY WARHOL (1928-1987)

Mick Jagger (Feldman & Schellmann II.145), 1975

Screenprint in colors on Arches Aquarelle paper, signed in pencil by the artist and in felt-tip pen by the Mick Jagger, annotated 'A.P. 24/50' (an artist's proof, aside from the edition of 250), with the inkstamp of the publisher verso, Seabird Editions, London, the full sheet, framed. sheet 43 1/2 x 28 3/4in (110.5 x 73cm)

\$60,000 - 80,000



PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

209

ANDY WARHOL (1928-1987)

Grace Kelly (Feldman & Schellman II.305), 1984

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 214/225 (there were also 30 artist's proofs), published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, printed by Rupert Jasen Smith, New York, with full margins, framed.

sheet 40 x 32in (101.6 x 81.3cm)

\$100,000 - 150,000

Provenance

Stella Polaris Gallery, Beverly Hills

Acquired directly from above by present owner

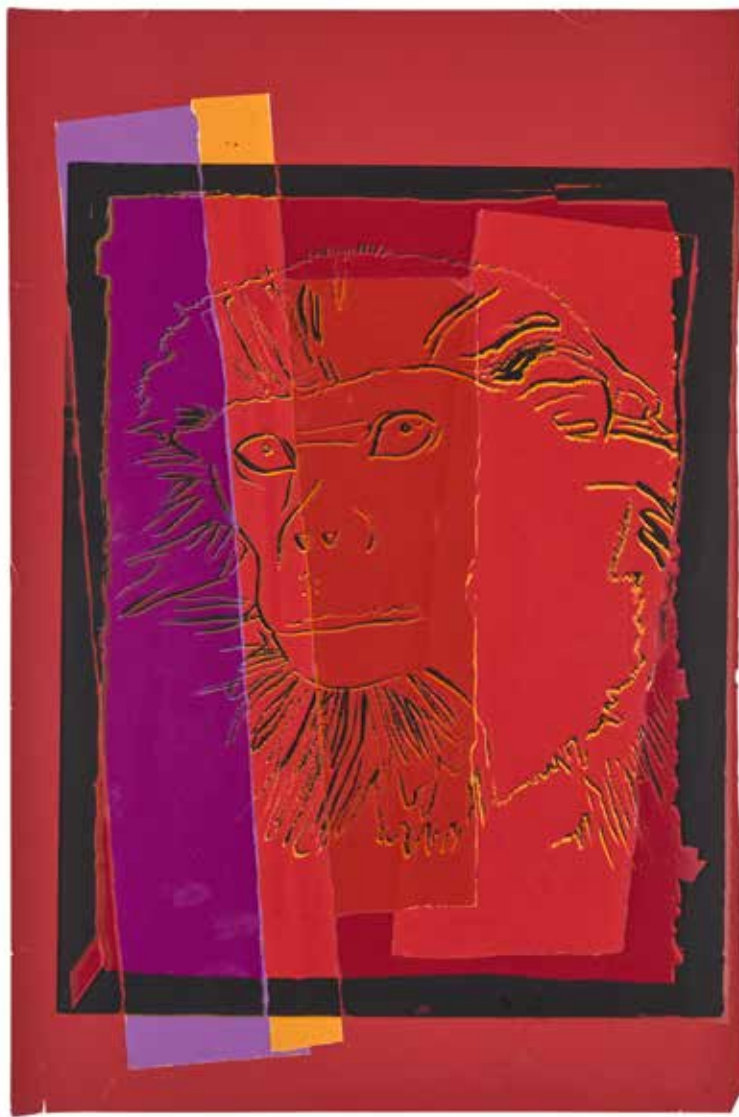


210

ANDY WARHOL (1928-1987)

Geronimo, from Cowboys and Indians (Feldman & Schellmann II.384), 1986
Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 77/250 (there were also 50 artist's proofs), with the copyright inkstamp of the artist and the publisher verso, Gaultney, Klineman Art Inc., New York, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.
sheet 36 x 36in (91.4 x 91.4cm)

\$30,000 - 40,000



211

ANDY WARHOL (1928-1987)

Douc Langur, from *Vanishing Animals* (Feldmann & Schellmann IIIB.61), 1986

Unique screenprint in colors with collage on Lenox Museum Board, initialed in pencil verso 'VF' by the co-founder of the Andy Warhol Foundation Vincent Fremont, with the 'The Estate of Andy Warhol' and 'Andy Warhol Foundation for the Visual Arts, Inc.' inkstamps verso, published/printed by Springer-Verlag/Rupert Jasen Smith, New York, the full sheet, framed.

sheet 18 x 12 1/8in (45.7 x 30.8cm)

\$15,000 - 25,000



212

ANDY WARHOL (1928-1987)

One plate, from Camouflage (Feldman & Schellmann II.411), 1987
Screenprint in colors on Lenox Museum Board, signed in pencil
verso by Frederick Hughes (the executor of the Andy Warhol estate)
and numbered 52/80 (there were also 84 individual trial proofs not in
portfolios), published by the artist, with his copyright inkstamp verso,
with the blindstamp of the printer, Rupert Jasen Smith, New York, the
full sheet, framed.
sheet 38 x 38in (96.5 x 96.5cm)

\$40,000 - 60,000

Andy Warhol was the Pop Art master, known for his obsession with celebrity and consumer culture, and use of bold colors. He is not someone you would instantly associate with military camouflage. However, inspired by his assistant, Jay Shiver, who had been working with camouflage and mesh military cloth in his own works, Warhol decided to play with the idea. In true Warhol fashion, the Camouflage series, which would be his last print portfolio, subverts the pattern typically associated with utilitarian and military purposes. Warhol instead plays with the traditional understanding of camouflage, and uses bright vibrant colors as opposed to the traditional greens and browns.



213



214

213

TOM WESSELMANN (1931-2004)

Monica in Robe with Motherwell, 1994

Screenprint in colors on wove paper, signed in pencil and annotated 'HC 2/16' (an *hors-commerce*, aside from the editions of 80 in Arabic numerals and 20 in Roman numerals), published by International Images, Inc., Putney, Vermont, with the blindstamp of the printer, Screened Images, New York, with full margins, framed.

31 x 46in (78.7 x 116.8cm)

sheet 40 x 58 1/4in (101.6 x 148cm)

\$7,000 - 10,000

214

JONAS WOOD (BORN 1977)

C.M.Z. House on M.V. with Ptolemy, 2021

Etching and aquatint on wove paper, signed in pencil, dated and annotated 'AP 1/20' (an artist's proof, aside from the edition of 35), published by Pace Editions, New York, with full margins.

plate 30 3/4 x 22 3/4in (78.1 x 57.8cm)

sheet 36 1/4 x 28in (92.1 x 71.1cm)

\$6,000 - 8,000



215

CHRISTOPHER WOOL (BORN 1955)

Untitled, 1991

The complete portfolio, comprising three offset lithographs in colors on smooth wove paper, each signed in pencil verso, dated and numbered 10/25 (there were also 7 artist's proofs), published by Gisela Capitain, Cologne, Germany, each with full margins, each framed. (3)

various 34 x 26 1/2in (86.3 x 67.3cm)

various sheets 34 3/4 x 27 5/8in (88.3 x 70.2cm)

\$30,000 - 50,000

Provenance

Galerie Gisela Capitain, Cologne, Germany

Private collection, Canada

Acquired from the above by the present owner

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Effective for sales starting on and after July 1, 2024

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1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams' online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the bid price and payable in addition to it (the "buyer's premium"). The following buyer's premium rates shall apply to each lot: 28% OF THE FIRST \$50,000 OF THE BID PRICE, PLUS 27% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000. A 3rd-party bidding platform fee (the "3rd-party bidding platform fee") equal to 4% OF THE BID PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

The term "purchase price" means the aggregate of (a) the bid price, (b) the buyer's premium, (c) any 3rd-party bidding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by

Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

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

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

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

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

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be

accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

Conditions of Sale - continued

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

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

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including

our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in

handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition

Conditions of Sale - continued

as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

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

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

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

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

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

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

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

Reserve

Unless indicated by the $\pounds$ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

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

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will

accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

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

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

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

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You

must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

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

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

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

Currency Converter

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

Buyer's Premium

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

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

Buyer's Guide - continued

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

Payment

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

Sales Tax

Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

NEW YORK Sales and LOS ANGELES Sales

- If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

- For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US).

BOSTON Sales and MARLBOROUGH Sales

- If you are sending a third party to collect, please complete the authorized release form, available online at <https://form.jotform.com/201558172004143>, prior to your scheduled pickup or we will be unable to release your property.

- For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please use the online scheduler, available at <https://skinner.appointlet.com/>, or please contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

Offsite storage at Door to Door is not available for BOSTON Sales or MARLBOROUGH Sales.

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

Handling and Storage Charges

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

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on Tuesdays and Wednesdays** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on Thursdays, Fridays and Mondays** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
6280 Peachtree St
Commerce, CA, 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

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

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

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

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

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

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Bonhams

Sale title: Prints & Multiples	Sale date: 1 October 2024
Sale no. 29509	Sale venue: Los Angeles
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client ☐	I am registering to bid as a trade client ☐
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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

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

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

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

Glossary of Terms for Prints

The following are examples of the terminology used in this catalog. Please note that all statements made in this catalog are made subject to the provisions of the Condition of Sale and Buyer's Guide printed in the catalog:

NAME OF THE ARTIST

Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the printmaker or author whose name appears in Bold Type Heading. The term 'After' applies to prints that were made after an artist if the printmaker copied the image from a drawing or painting by that artist, or if the artist created a print after one of their own original works.

TITLES

Generally accepted titles for prints have been put in italics; in other cases, descriptive titles have been used.

REFERENCES

Wherever possible, standard catalogs of the artist's works (catalog raisonnés) are cited in parentheses following the title.

MEDIUM

The primary medium is identified following the title and reference. The terms used are intended as a general description and may not cover all the techniques used by the artist.

DATE

Unless otherwise indicated, the date given is the date of the execution of the 'plate'. A date preceded by 'c' (circa) represents a generally accepted approximate date, or our best judgment of the approximate date.

STATE

Unless otherwise indicated, the print is an impression of the only state, final state, or only published state.

SIGNATURE

A print is described as 'signed' only if it has, in our opinion, a manuscript signature of the artist

EDITION

Within the limits of available information, every reasonable effort is made to state fully the relevant information as to the extent of the edition or editions of a given print. The size of the edition is indicated explicitly or implicitly by a slash: e.g. 'numbered 4/15'.

MEASUREMENTS

Measurements are given height preceding width rounded to the nearest eighth of an inch, and unless other indicated, refer to the images only.

COPYRIGHT

Bonhams wishes to make clear that all lots are sold without copyright. Images may not be reproduced without the express written permission of the copyright holder.

CONDITION

The general practice is not to indicate condition or defects. Exceptions are on a strictly ad hoc basis and have no implication for the balance of the lots. Prospective bidders are urged to inspect lots or condition reports on www.bonhams.com. Notwithstanding any condition reports or catalog descriptions provided, all lots are offered and sold 'AS IS' in accordance with Bonhams' Conditions of Sale.

FRAMING

Whenever possible, 'framed' prints are sold in the frames in which they have been received. In no event is Bonhams liable for damage to glass or frames, regardless of the cause.

Including

Property from a Private West Coast Collector

Property from a Pacific Northwest Collection

Property from a Palm Springs Estate

Property from a Private Collection, Colorado

Property from a Private Collection, Ojai

Property from a Private Southern California Collection

Property from an Important New England Collection

Property from the Arthur E. Lyons MD Collection of Medical and Scientific Books

Property from the Collection of Anne and Loren Kieve

Property from the Collection of Gregory Skraznas, San Francisco

Property from the Collection of Jacquelyne Branch, thence by descent









IF

Ed. 1/100



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AUCTIONEERS SINCE 1793