

PRINTS & MULTIPLES

Tuesday October 18, 2016
Los Angeles

PHOTOGRAPHS

Tuesday October 25, 2016
New York



Bonhams



The background is an abstract composition of three main color fields: a large yellow field on the left, a blue field on the right, and a grey field at the top. The boundaries between these fields are irregular and hand-drawn. The text 'PRINTS & MULTIPLES' is printed in a bold, black, sans-serif font in the upper left corner of the yellow field.

PRINTS & MULTIPLES



PRINTS & MULTIPLES

Tuesday October 18, 2016 at 10am

Los Angeles

BONHAMS

220 San Bruno Avenue
San Francisco, California 94103

7601 W. Sunset Boulevard
Los Angeles, California 90046
bonhams.com

PREVIEW

San Francisco

Friday October 7, 12pm to 5pm
Saturday October 8, 12pm to 5pm
Sunday October 9, 12pm to 5pm

Los Angeles

Saturday October 15, 12pm to 5pm
Sunday October 16, 12pm to 5pm
Monday October 17, 10am to 5pm

BIDS

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To bid via the internet please visit
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Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

Please see pages 115 - 118 for bidder information including Conditions of Sale, after-sale collection and shipment.

SALE NUMBER: 23435
Lots 1 - 259

CATALOG: \$35

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ILLUSTRATIONS

Front cover: Lot 238
Session page: Lot 247
Inside front cover: Lot 157

Bonhams

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Bond No. 57BSBGL0808

OLD MASTER PRINTS



1



2



3

1

ALBRECHT DÜRER (1471-1528)

The Virgin and Child crowned by one Angel (B. 37; M., Holl. 41), 1520
Engraving, without watermark, presumably a Meder lb impression, with vertical line across the left forehead, trimmed to or just inside the platemark.

sheet 5 3/8 x 3 7/8in

US\$5,000 - 7,000

2

ALBRECHT DÜRER (1471-1528)

Philip Melanchthon (B. 105; M., Holl. 104), 1526
Engraving, without watermark, a Meder's e impression, with uneven clouds, lower image trimmed, framed.

sheet 6 3/4 x 4 7/8in

US\$2,000 - 3,000

3

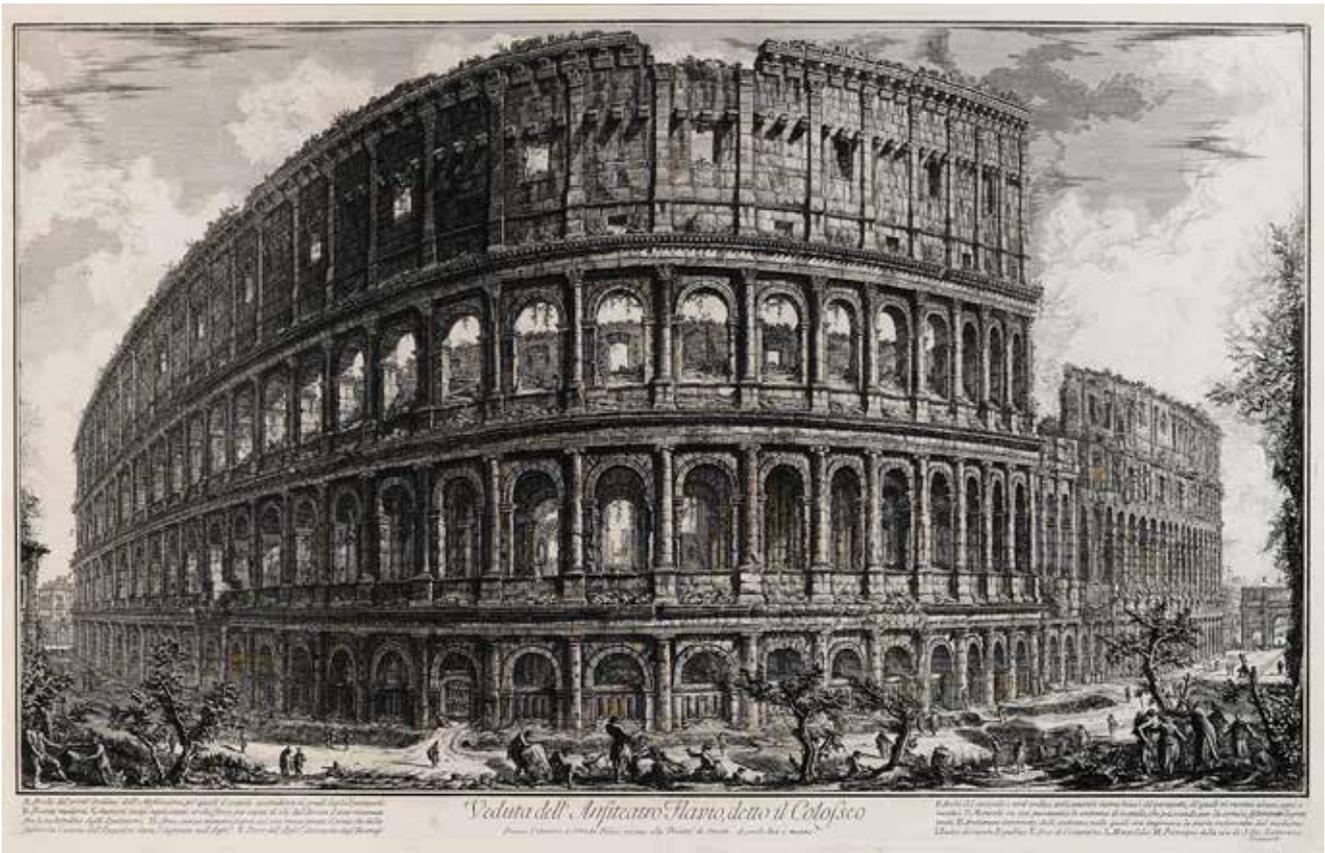
ISRAHEL VAN MECKENEM (1445-1503)

The Singer and the Lute Player, from Scenes of Daily Life (B. 174; G. 418; L., Holl. 506), c. 1495
Engraving, without watermark, Hollstein's final (of 3) state, with bench covered by dense cross-hatching, inscribed 'I.M.' in lower margin, with margins.

6 x 4 1/4in

sheet 6 1/2 x 4 3/8in

US\$5,000 - 7,000



4

4

GIOVANNI BATTISTA PIRANESI (1720-1778)

Veduta dell' Anfiteatro Flavio, detto il Colosseo, from Vedute di Roma
(WE. 191; H. 57), 1757

Etching on thick laid paper with *fleurs-de-lys* watermark (H. 3), Hind's first state (of 4), with margins, framed.

17 3/8 x 27 3/8in
sheet 20 3/4 x 30 1/4in

US\$2,000 - 3,000

5

GIOVANNI BATTISTA PIRANESI (1720-1778)

A Perspective of Roman Arches with Two Lions Carved in Relief in Stone Slabs in the Foreground, pl. 5, from Carceri d'invenzione
(WE. 30; H. 5; R. 44), c. 1760

Etching, without watermark, Robison's second state (of 3), with Roman numeral in upper left corner, with margins.

22 1/4 x 16 3/8in
sheet 25 3/4 x 19 1/4in

US\$2,000 - 3,000



5



6

6

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Angel Appearing to the Shepherds (B., Holl. 44; H. 120; New Holl. 125), 1634

Etching, engraving and drypoint, without watermark, New Hollstein's fourth state (of 6), trimmed to or just outside platemark.
sheet 10 3/8 x 8 5/8in

US\$3,000 - 5,000



7

7

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Christ at Emmaus: The Larger Plate, 1654 (B., Holl. 87; H. 87; New Holl. 283), 1654

Etching, without watermark, New Hollstein's fourth state (of 5), with margins.

8 3/8 x 6 1/4in

sheet 14 1/2 x 11 1/2in

US\$2,500 - 3,500

19TH CENTURY & MODERN PRINTS



8

Property from a Private Northwest Collector

8

AFTER JOHN JAMES AUDUBON (1785-1851)

Black Warrior (Pl. LXXXVI), 1831

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1831 paper, with full margins, framed.

sheet 38 x 25 3/8in

US\$5,000 - 7,000



9

9

AFTER JOHN JAMES AUDUBON (1785-1851)

Rough-legged Falcon (Pl. CLXVI), 1831

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman Turkey Mill 1831 paper, with margins, framed.

sheet 38 1/4 x 25in

US\$3,000 - 5,000



10

10

AFTER JOHN JAMES AUDUBON (1785-1851)

White-headed Eagle (Pl. CXXVI), 1832

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1832 paper, with full margins, framed.

sheet 38 1/4 x 25 1/2in

US\$6,000 - 8,000

11

No lot



12

12

AFTER JOHN JAMES AUDUBON (1785-1851)

Barn Owl (Pl. 34), 1860

From the J. Bien edition of *The Birds of America*, chromolithograph in colors on wove paper, with margins, framed.

34 1/2 x 23in

sheet 39 1/2 x 27 7/8in

US\$2,000 - 3,000

Property of Various Owners



13



14

13

AFTER JOHN JAMES AUDUBON (1785-1851)

Cock of the Plains (Pl. CCCLXXI), 1837

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on wove paper backed with linen, with margins trimmed to or within platemark, framed.

sheet 25 1/8 x 38in

US\$4,000 - 6,000

14

AFTER JOHN JAMES AUDUBON (1785-1851)

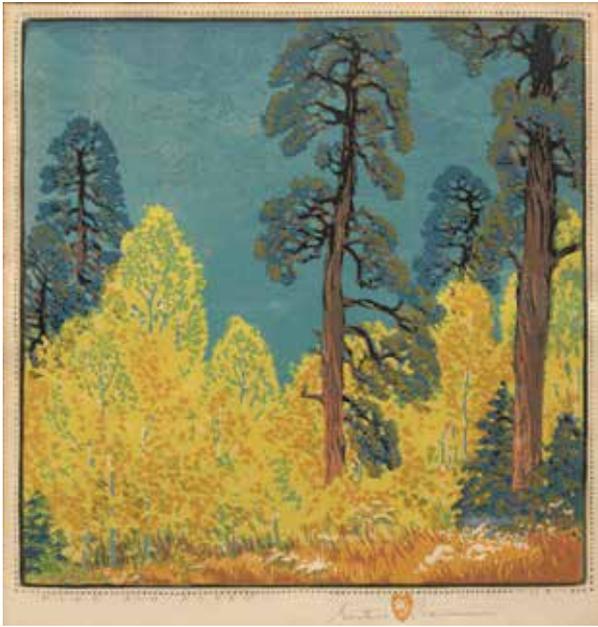
Sharp-tailed Grouse (Pl. CCCLXXXII), 1838

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman 1838 paper, with margins, framed.

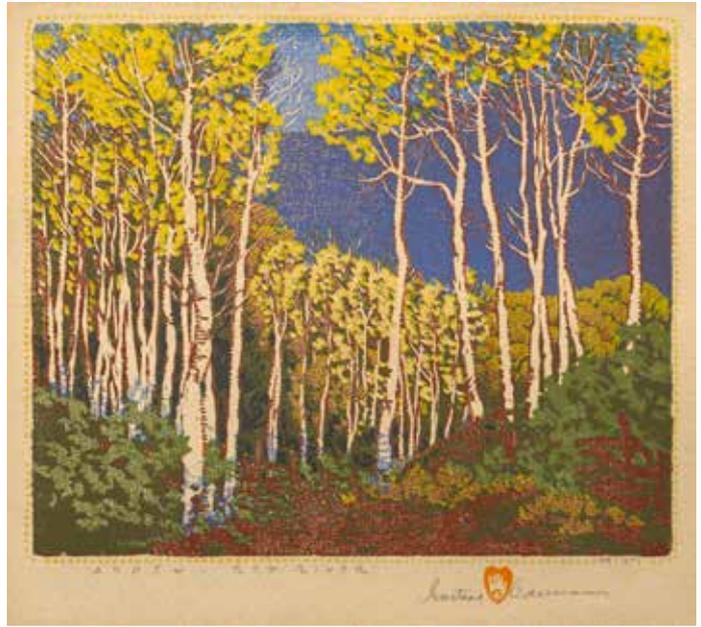
21 5/8 x 29 3/4in

sheet 25 5/16 x 35 3/4in

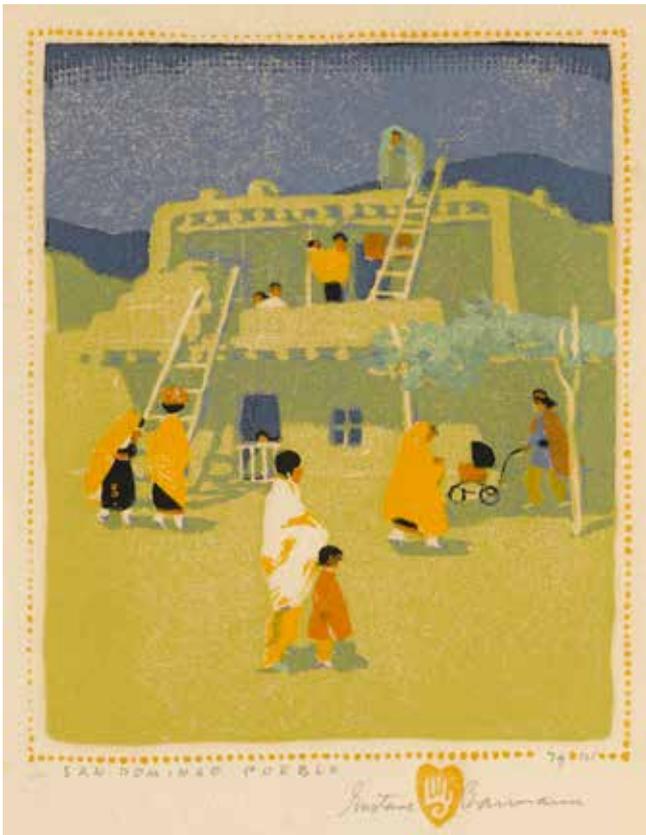
US\$2,000 - 3,000



15



16



17

Property from the Estate of Sylvia McLaughlin, Berkeley, California

15

GUSTAVE BAUMANN (1881-1971)

Pine and Aspen (A. 88), 1920

Woodcut in colors on cream laid Zanders paper with the heart-in-hand watermark, signed in pencil, titled, and numbered 55/120, with the artist's hand-in-heart stamp, with margins.

12 7/8 x 12 7/8in

sheet 17 x 14 3/8in

US\$4,000 - 6,000

16

GUSTAVE BAUMANN (1881-1971)

Aspen - Red River (not in Acton), 1924

Woodcut in colors on cream wove paper, signed in pencil, titled, and numbered 99/125, with the artist's hand-in-heart stamp, with margins.

9 1/4 x 11in

sheet 13 3/8 x 15in

US\$3,000 - 5,000

Property of Another Owner

17

GUSTAVE BAUMANN (1881-1971)

Santo Domingo Pueblo (not in Acton), 1924

Woodcut in colors on cream laid paper, signed in pencil, titled 'San Domingo Pueblo', and numbered 74/125, with the artist's hand-in-heart stamp, with margins, framed.

7 1/2 x 6 1/4in

sheet 17 x 13 1/2in

US\$4,000 - 6,000



18

Property from the Estate of Sylvia McLaughlin, Berkeley, California

18

GUSTAVE BAUMANN (1881-1971)

Hopi Katzinas (A. 103), 1925

Woodcut in colors on cream wove paper, signed in pencil, titled, and numbered 43/120, with the artist's hand-in-heart stamp, with margins, laid down to cardboard.

12 1/4 x 13 3/8in

sheet 14 1/2 x 17in

US\$4,000 - 6,000

Property of Another Owner

19

GUSTAVE BAUMANN (1881-1971)

Night of the Fiesta - Taos (not in Acton), 1926

Woodcut in colors on laid paper, signed in pencil, titled, and numbered 77/125, with the artist's hand-in-heart inkstamp, with margins, framed.

6 x 7 5/8in

sheet 12 1/2 x 12 3/4in

US\$4,000 - 6,000

Property from the Estate of Sylvia McLaughlin, Berkeley, California

20

GUSTAVE BAUMANN (1881-1971)

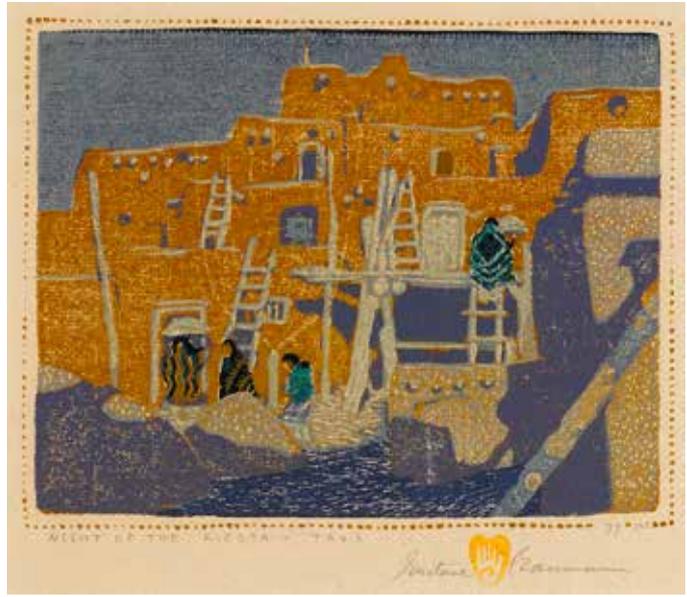
Morning Sun (A. 83), 1931

Woodcut in colors on cream laid paper, signed in pencil, titled, and numbered 26/120, with the artist's hand-in-heart inkstamp, with margins, framed.

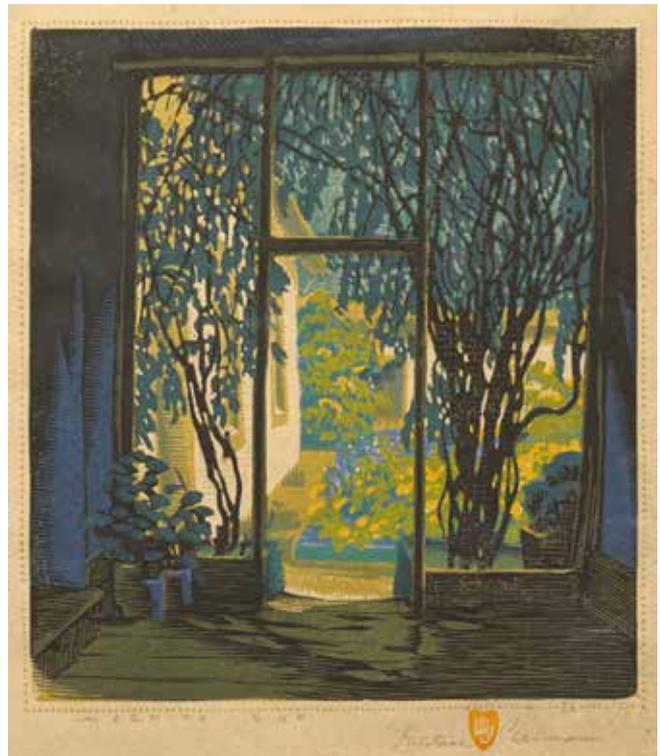
10 3/4 x 9 3/4in

sheet 19 7/8 x 13 1/2in

US\$5,000 - 7,000



19



20



21

21

GUSTAVE BAUMANN (1881-1971)

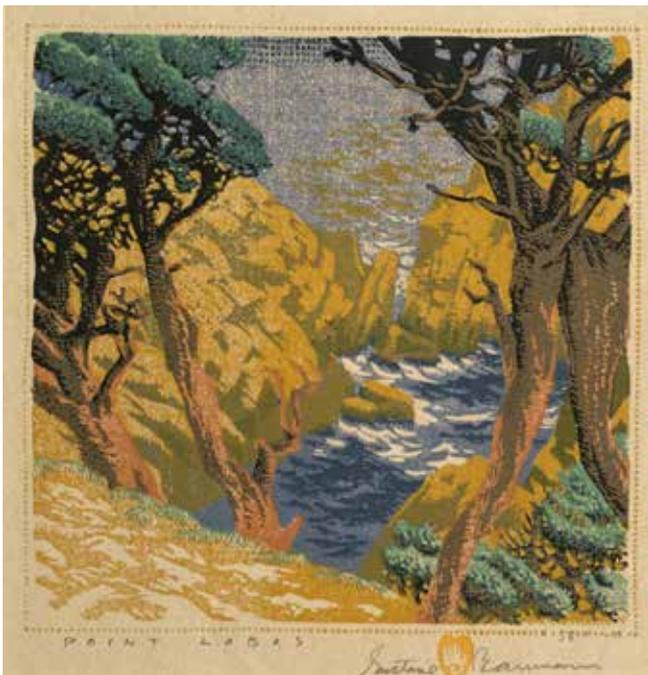
Mountain Gold (A. 3), 1946

Woodcut in colors on cream wove paper, signed in pencil, titled, dated '46' and numbered 106/125, with the artist's hand-in-heart stamp, with margins.

9 1/2 x 11 1/4in

sheet 13 3/4 x 16 7/8in

US\$5,000 - 7,000



22

22

GUSTAVE BAUMANN (1881-1971)

Point Lobos (not in Acton), 1949

Woodcut in colors on cream wove paper, signed in pencil, titled, dated '49' and numbered 'll 55-125', with the artist's hand-in-heart stamp, with margins, framed.

8 1/8 x 8 1/4in

sheet 13 7/8 x 13 1/2in

US\$4,000 - 6,000

Property of Various Owners

23

THOMAS HART BENTON (1889-1975)

Lonesome Road (F. 18), 1938

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

9 5/8 x 12 1/2in

sheet 12 x 16in

US\$1,500 - 2,500



23



24

24

THOMAS HART BENTON (1889-1975)

Rainy Day (F. 23), 1938

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

8 3/4 x 13 3/8in

sheet 10 1/2 x 15in

US\$1,500 - 2,500

25

THOMAS HART BENTON (1889-1975)

Frisky Day (F. 30), 1939

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

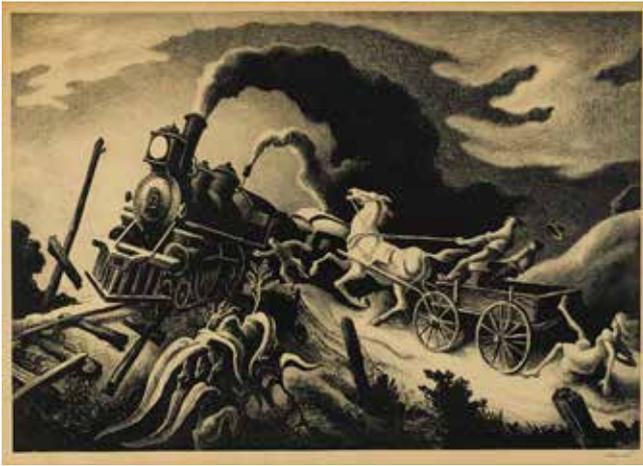
7 3/4 x 12 1/8in

sheet 11 7/8 x 16in

US\$1,800 - 2,500



25



26

26

THOMAS HART BENTON (1889-1975)

Wreck of the Ol' 97 (F. 63), 1944

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

10 3/8 x 15in

sheet 12 1/4 x 16 7/8in

US\$5,000 - 7,000

27

THOMAS HART BENTON (1889-1975)

Island Hay (F. 68), 1945

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

9 7/8 x 12 5/8in

sheet 12 x 16in

US\$1,500 - 2,500



27



28

28

MAX BECKMANN (1884-1950)

Prosit Neujahr (Happy New Year), pl. 17, from Geischer (H. 108VI; Ga. 86), 1917

Drypoint on imitation Japanese paper, possibly a proof from the sixth (final) state (aside from the editions of 40 and 60), signed in pencil, titled and dated '1917', published/printed by Verlag der Marees Gesellschaft, R. Piper & Co./Franz Hanfstaengl, with margins.

9 1/4 x 11 1/2in

sheet 13 1/2 x 21in

US\$3,000 - 3,500



29



29

29

EDWARD BOREIN (1872-1945)

Select Images, n.d.

Ten etchings with drypoint in brown or black on various papers, each signed in pencil, with margins, each framed. (10)

sizes vary

US\$10,000 - 15,000

30

PAUL CADMUS (1904-1999)

Going South (D. 33; J. 76), 1934

Etching on wove paper, the second (final) state, with the artist's name in the plate, from the edition of approx. 200 printed in 1936, with the inkstamp of the publisher, American Artists Group, New York, verso, with margins, framed.

9 3/4 x 5in

sheet 17 x 12 7/8in

US\$2,500 - 3,500



30



31

31

ELIZABETH CATLETT (1915-2012)

Untitled (Figure), c. 1960

Bronze with brown patina on a wood base multiple, incised with initials 'EC', from the edition of unknown size.

height 17 1/2in

US\$5,000 - 7,000

Provenance

Property from the Miller Family Collection.



32

32

ELIZABETH CATLETT (1915-2012)

Untitled (Bust), c. 1960

Brass on wood base multiple, incised with initials 'EC', from the edition of unknown size.

height 11 3/4in

US\$5,000 - 7,000

Provenance

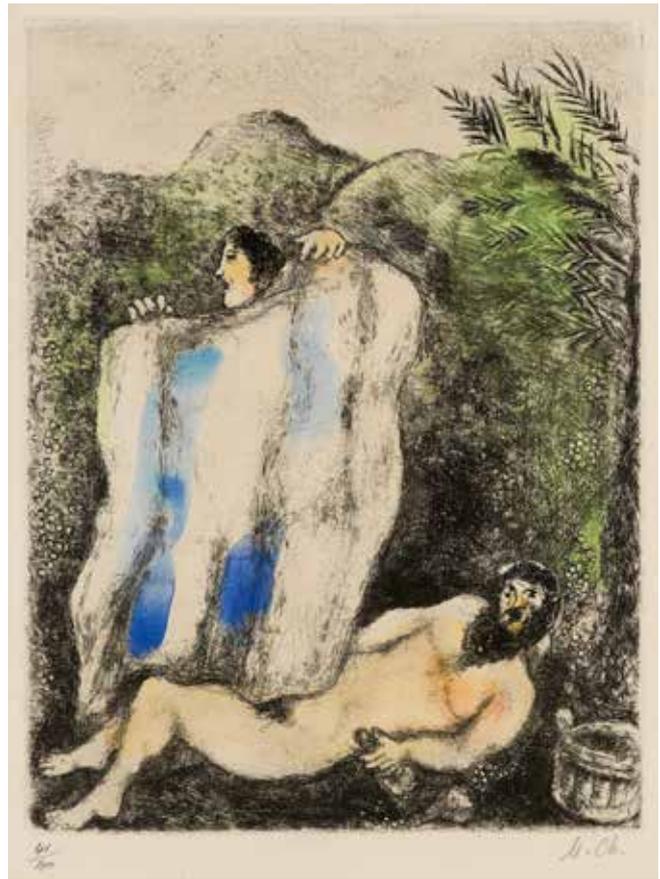
Property from the Miller Family Collection.

33

MARC CHAGALL (1887-1985)

Le manteau de Noé, pl. 5, from La Bible (V. 203; C. bk. 30), 1931-39
Etching with handcoloring on Arches paper, initialed in pencil and
numbered 41/100, published/printed by Tériade/Raymond Haasen,
Paris, 1958, with margins, framed.
11 7/8 x 9in
sheet 21 x 15 3/8in

US\$3,000 - 5,000



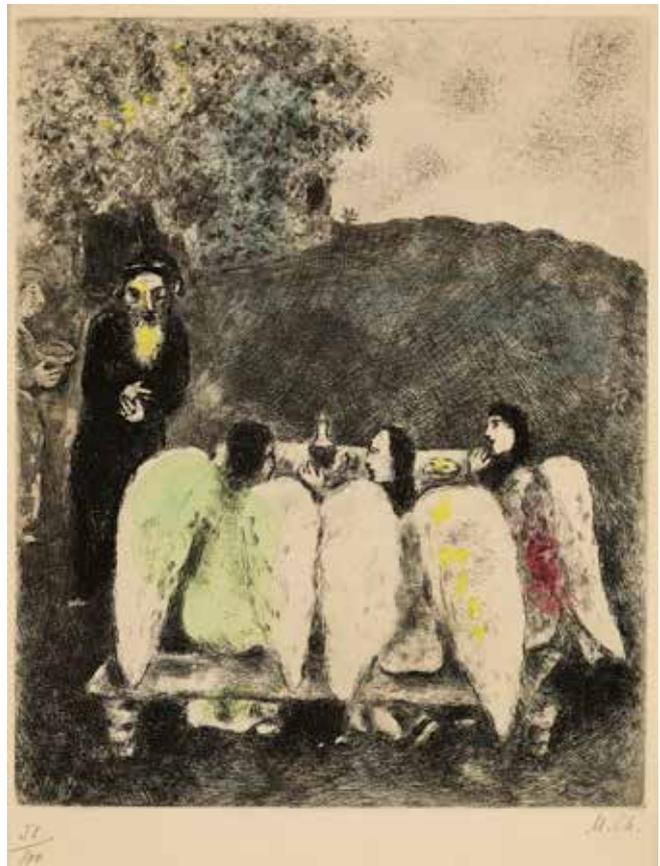
33

34

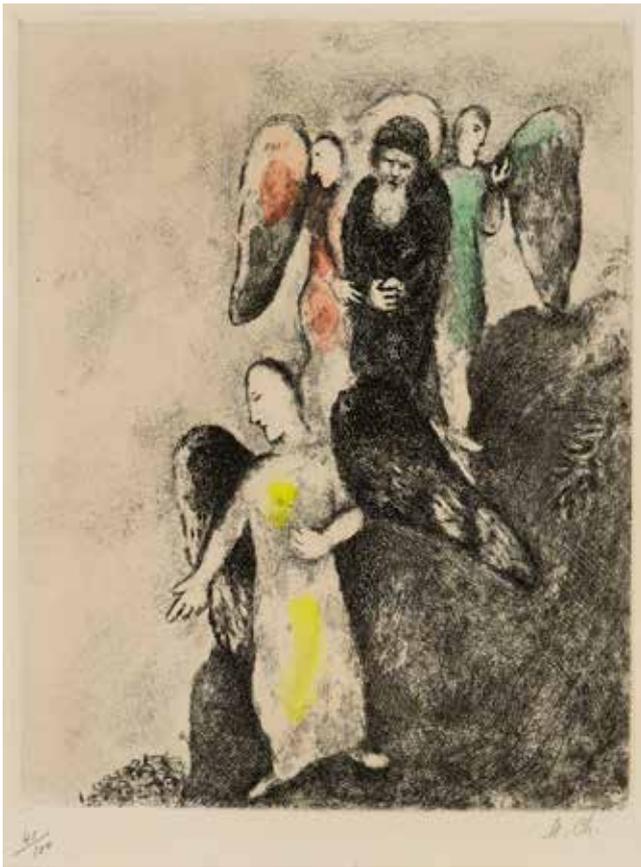
MARC CHAGALL (1887-1985)

Abraham et les trois Anges, pl. 7, from La Bible (V. 205; C. bk. 30),
1931-39
Etching with handcoloring on Arches paper, initialed in pencil and
numbered 51/100, published/printed by Tériade/Raymond Haasen,
Paris, 1958, with margins, framed.
11 7/8 x 9 1/2in
sheet 21 1/8 x 15 1/4in

US\$3,000 - 5,000



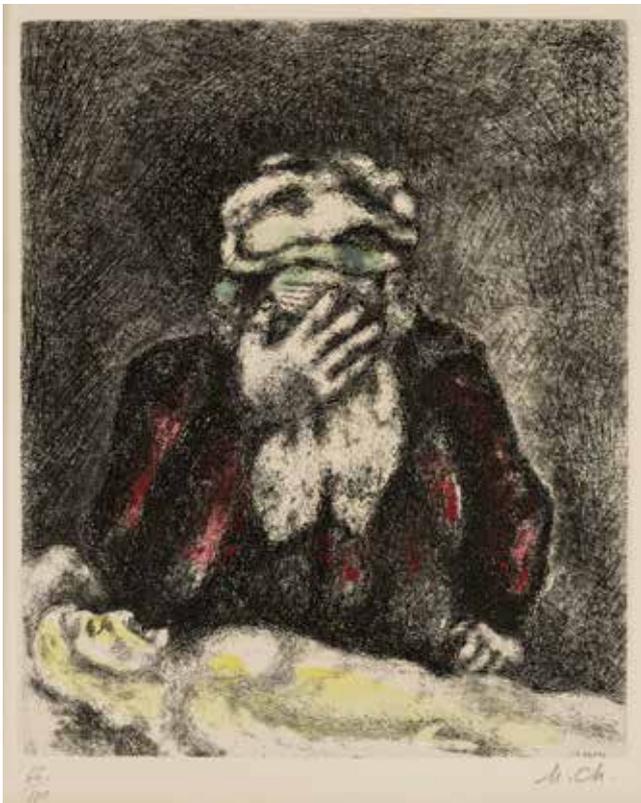
34



35



36



37

35

MARC CHAGALL (1887-1985)

La descente vers Sodome, pl. 8, from La Bible (V. 206; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 41/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with margins, framed.

11 7/8 x 9 1/4in
sheet 21 x 15 1/4in

US\$3,000 - 5,000

36

MARC CHAGALL (1887-1985)

Rebecca à la fontaine, pl. 10, from La Bible (V. 209; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 52/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins, framed.

11 3/4 x 9 1/4in
sheet 21 x 15 1/4in

US\$3,000 - 5,000

37

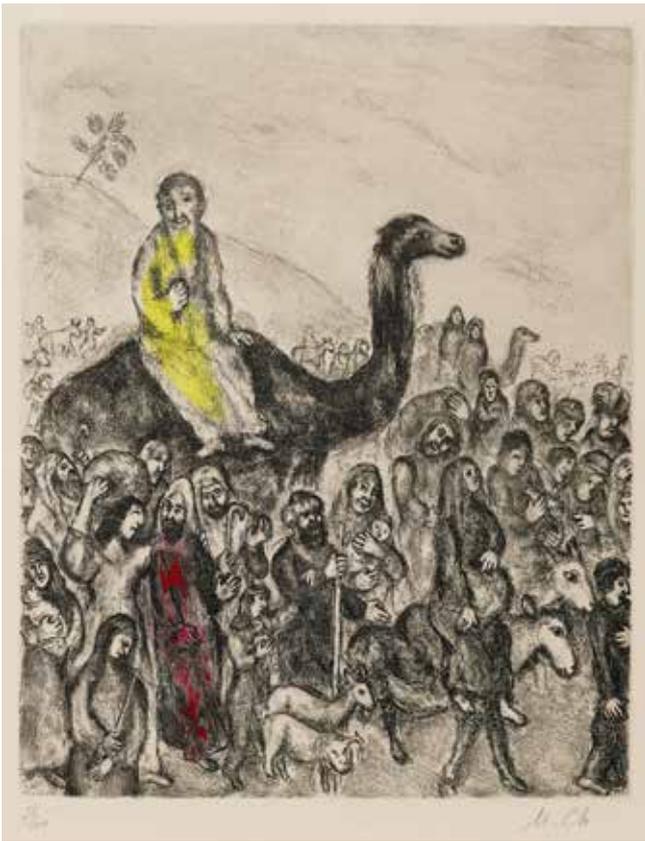
MARC CHAGALL (1887-1985)

Abraham pleurant Sara, pl. 12, from La Bible (V. 210; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 66/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with margins, framed.

11 1/2 x 9 1/2in
sheet 20 1/2 x 15 1/4in

US\$3,000 - 5,000



38

38

MARC CHAGALL (1887-1985)

Départ de Jacob pour l'Égypte, pl. 22, from La Bible (V. 221; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 52/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins, framed.

11 3/4 x 9 3/8in
sheet 21 x 15 3/8in

US\$3,000 - 5,000

39

MARC CHAGALL (1887-1985)

Moïse sauvé des eaux, pl. 26, from La Bible (V. 224; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 5/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins, framed.

11 3/8 x 8 7/8in
sheet 21 1/8 x 15 3/8in

US\$3,000 - 5,000

40

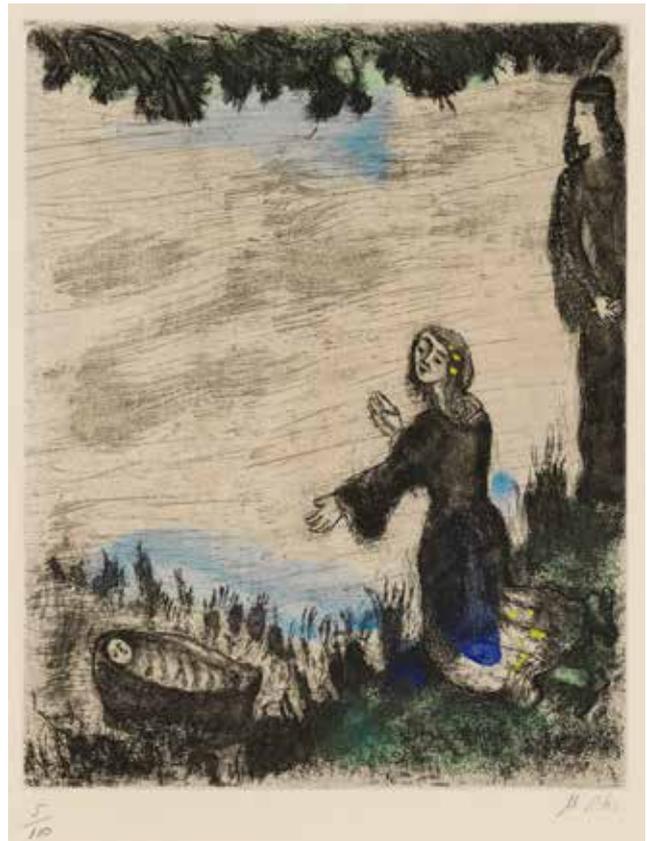
MARC CHAGALL (1887-1985)

Samuel appelé par Dieu, pl. 59, from La Bible (V. 257; C. bk. 30), 1931-39

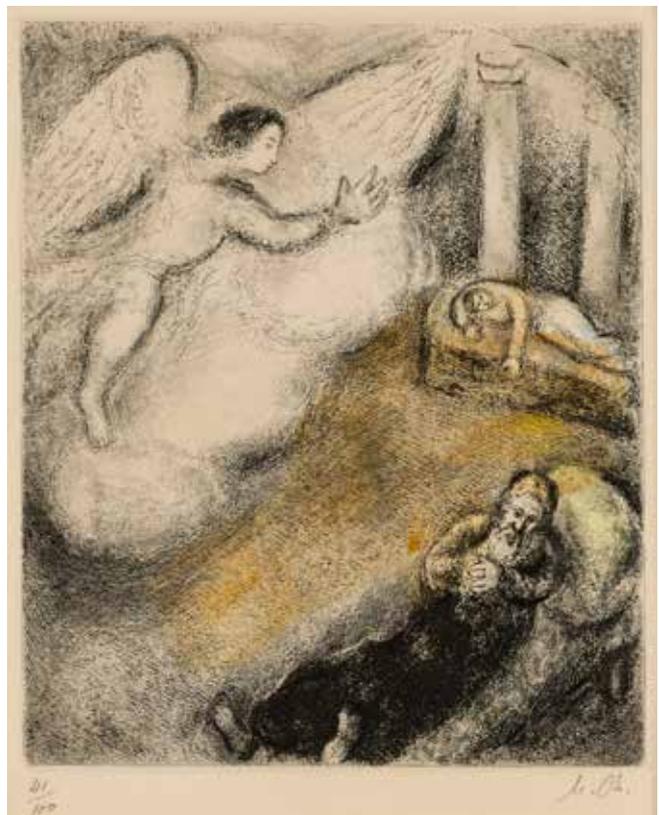
Etching with handcoloring on Arches paper, initialed in pencil and numbered 41/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins, framed.

11 1/4 x 9 1/2in
sheet 21 x 15 1/4in

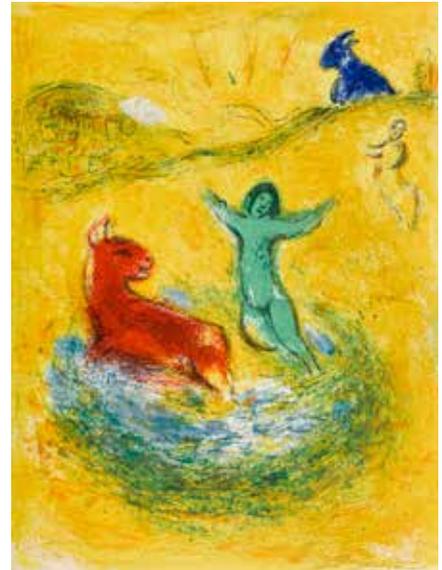
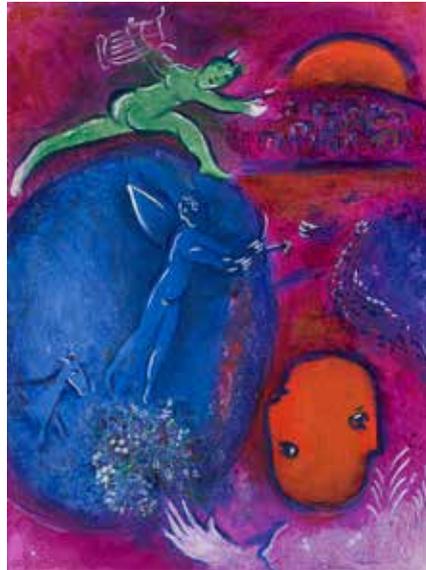
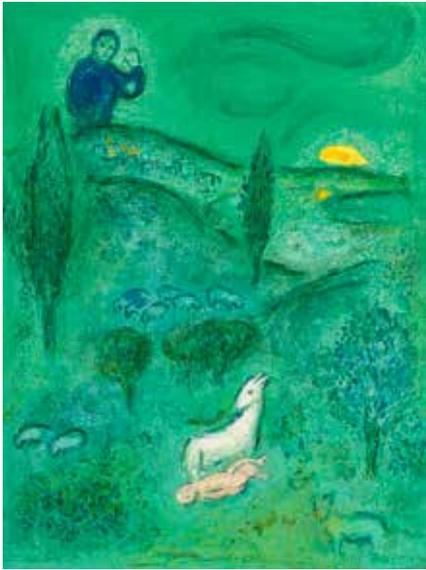
US\$3,000 - 5,000



39



40



41

MARC CHAGALL (1887-1985)

Daphnis et Chloé (M. 308-349; C. bk. 46), 1961

The complete portfolio, comprising 42 lithographs in colors on Arches paper, signed in black ink and numbered 244 on the colophon, from the edition of 250 (there were also 20 *hors commerce* in Roman numerals and a signed edition of 60 with margins), with colophon, title page, list of plates and text in French, published/printed by Tériade /Mourlot, Paris, the full sheets, loose (as issued), contained in the original imitation parchment paper-covered boards and slipcase with gilt lettering on the spine of each volume.

each sheet 16 1/2 x 12 1/2in

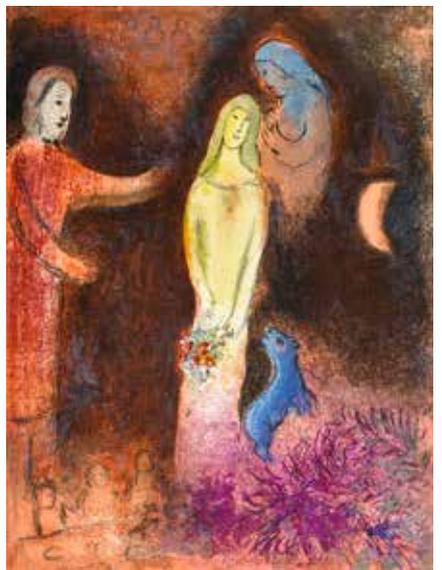
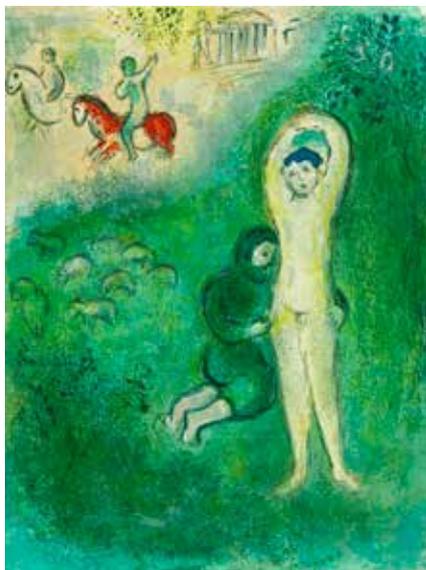
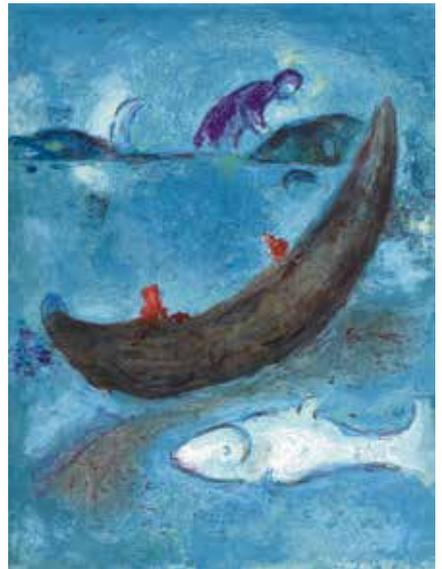
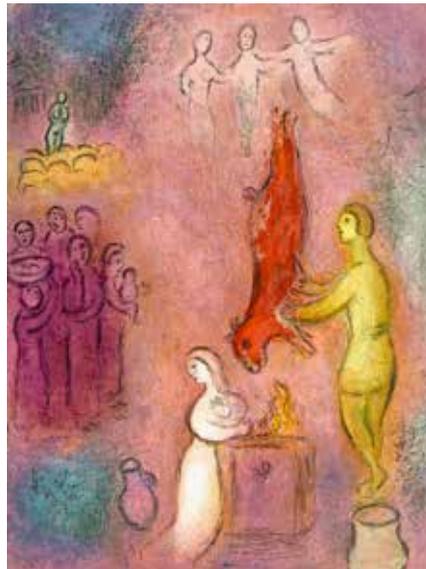
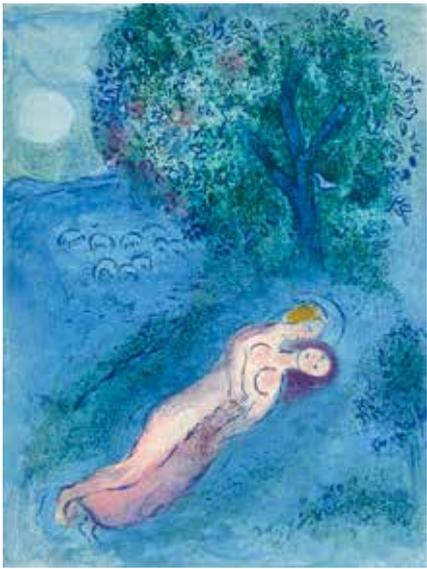
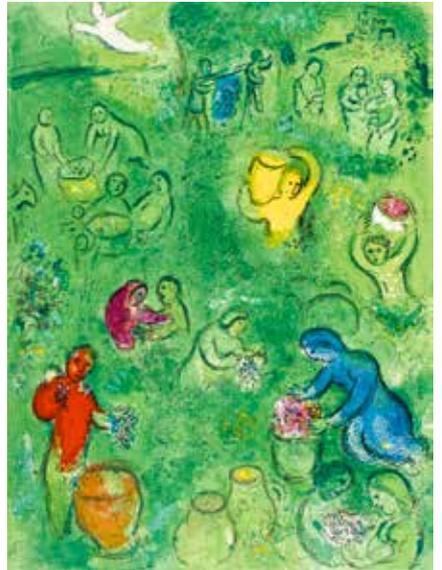
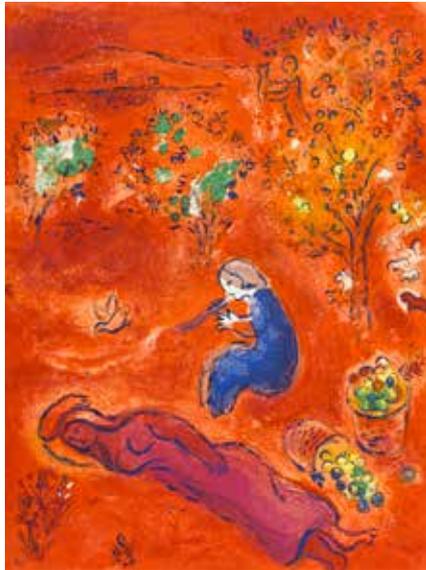
album 17 1/2 x 13 3/4 x 4 3/8in

US\$200,000 - 300,000

Marc Chagall's illustrations for the 2nd century AD tale of *Daphnis and Chloé* are filled with vibrant colors and whimsical imagery. It is set on the island of Lesbos and portrays their journey from innocence, cruel fate, loyalty, betrayal, vengeful gods, to eventually their love and marriage.

The creation of these illustrations came about during a difficult time in Chagall's personal life, one being the death of his beloved wife, Bella, in 1944. Happily, he met and married Valentina (Vava) Brodsky in 1952. To celebrate this happy event in his life, his friend Tériade, the renowned publisher, suggested he honeymoon in Italy and the Greek island of Poros. Tériade then commissioned Chagall to illustrate *Daphnis and Chloé*, sensing that Chagall could relate to love triumphing over loss and adversity. Chagall enthusiastically embarked on the project which resulted in 42 color lithographs printed in Paris by the master lithographer Fernand Mourlot. The result is considered one of the most beautifully illustrated books of the 20th century.

The complete set of 42 color lithographs from the edition of 250 has only come to auction twenty-two times in the past two decades years.





42



43



44

42

MARC CHAGALL (1887-1985)

Banquet de Pan, pl. 23, from *Daphnis et Chloé* (M. 331; C. bk. 46), 1961

Lithograph in colors on wove paper, from the unsigned edition of 250 (there was also a signed and numbered edition of 60), published/printed by Tériade/Mourlot, Paris, the full sheet, framed.

US\$3,000 - 4,000

43

MARC CHAGALL (1887-1985)

Composition pour XXe Siècle (M. 470a; C. bk. 66), 1966

Lithograph in colors on Arches paper, the second (final) state, signed in pencil and numbered 62/75, published/printed by XXe Siècle/Mourlot, Paris, with full margins, framed.

12 1/8 x 18 1/4in
sheet 18 1/2 x 25 3/4in

US\$3,000 - 5,000

44

MARC CHAGALL (1887-1985)

Pl. 7, from *Celui qui dit les Choses sans Rien dire* (C. bk. 99), 1975-76

Etching with aquatint in colors on Japon paper, signed in pencil and numbered 9/25 (there was also an edition of 205 on Rives), published/printed by Maeght/Lacourière, Paris, with margins, framed.

15 5/8 x 11 3/4in
sheet 18 5/8 x 14 1/8in

US\$2,000 - 3,000

45

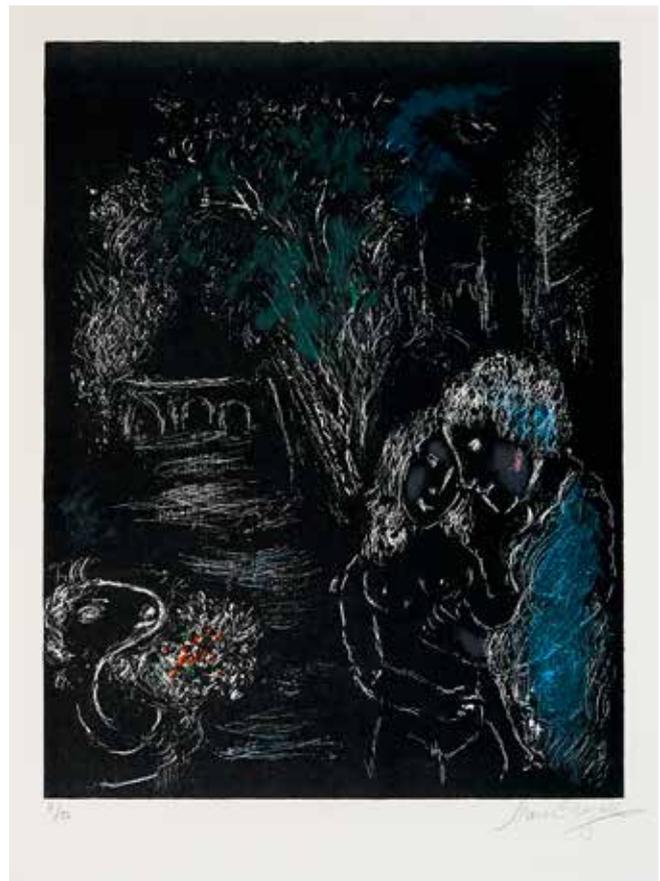
MARC CHAGALL (1887-1985)

The Green Tree with Lovers (M. 959), 1980

Lithograph in colors on Arches paper, signed in pencil and numbered 7/50, with the blindstamp of the publisher, Mourlot, Paris, with full margins, framed.

19 3/4 x 15 1/4in
sheet 25 1/2 x 19in

US\$4,000 - 6,000



45

46

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER

The Tribe of Benjamin, from Twelve Maquettes of Stained Glass Windows for Jerusalem (M. CS. 23), 1964

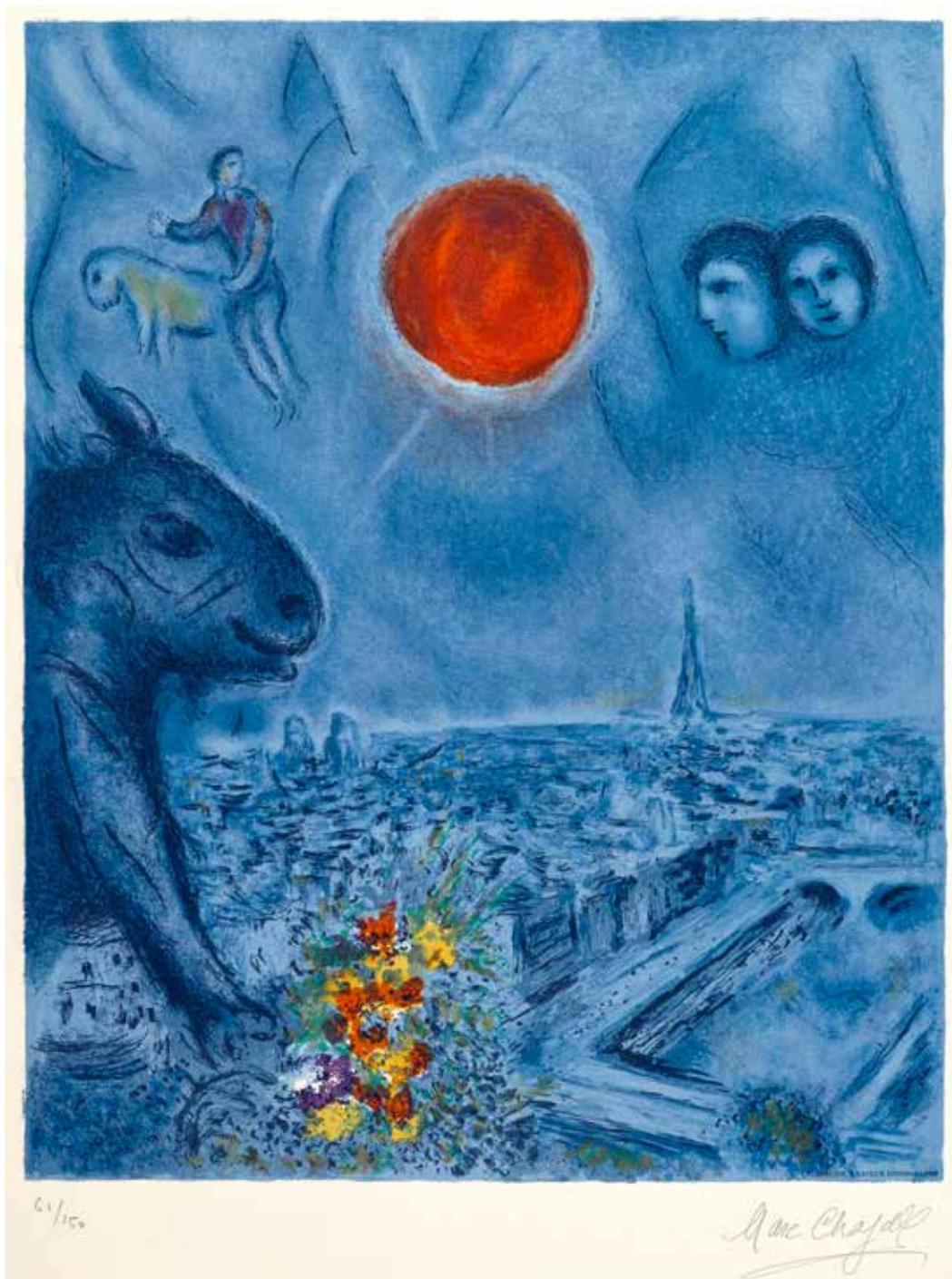
Lithograph in colors on Arches paper, signed in pencil and numbered 'épreuve d'artiste 8/25' (aside from the edition of 150), published by Mourlot, Paris, with margins, framed.

24 1/4 x 18 1/4in
sheet 28 1/2 x 21in

US\$6,000 - 8,000



46



47

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER

Paris Sun (M. CS. 48), 1977

Lithograph in colors on Arches paper, signed in pencil and numbered 61/150, published by Editions des Musées Nationaux, Paris, with full margins.

22 3/8 x 17 3/4in

sheet 29 3/4 x 20in

US\$15,000 - 20,000



48

48

ADOLPHE MOURON CASSANDRE (1901-1968)

Pivo Aperitif (M. 2; B. 3), 1924

Lithographic poster in colors, linen backed, published by Hachard & Cie., Paris, the full sheet, framed.
sheet 14 1/8 x 10in

US\$4,000 - 6,000

49

JEAN COCTEAU (1889-1963)

Jean Cocteau: 25 Lithographies Originales, 1956-58

The complete portfolio, comprising 25 lithographs in colors on Arches paper, each with the artist's inkstamp (not in Lugt), numbered 125/150 in pencil by Fernand Mourlot and annotated with plate number, with title page, colophon and text, published by A.C. Mazo, Paris, with full margins, contained in original maize linen-covered portfolio case.
each sheet 25 1/2 x 19 5/8in
album 26 3/4 x 20 1/2 x 1 1/2in

US\$3,000 - 4,000

50

PAUL COLIN (1892-1985)

Le Tumulte Noir, 1927

The portfolio, comprising of 43 lithographs with pochoir and 2 calligrams on wove paper, from the unnumbered edition of 500 (there was also a numbered edition of 20 on *Japon* and Madagascar vellum), with colophon, title page, preface by RIP (George Thenon) and dedication by Josephine Baker, printed by Henri Chachoin, Paris, some sheets trimmed, loose (as issued), contained in original cream and red paper portfolio.
album 19 1/2 x 13in

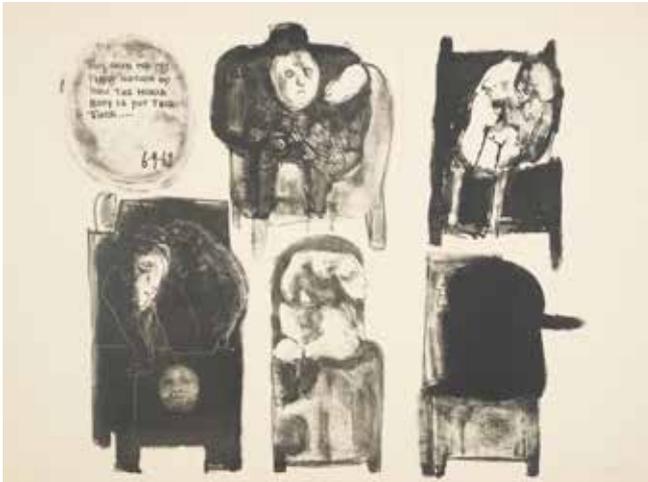
US\$18,000 - 25,000



49



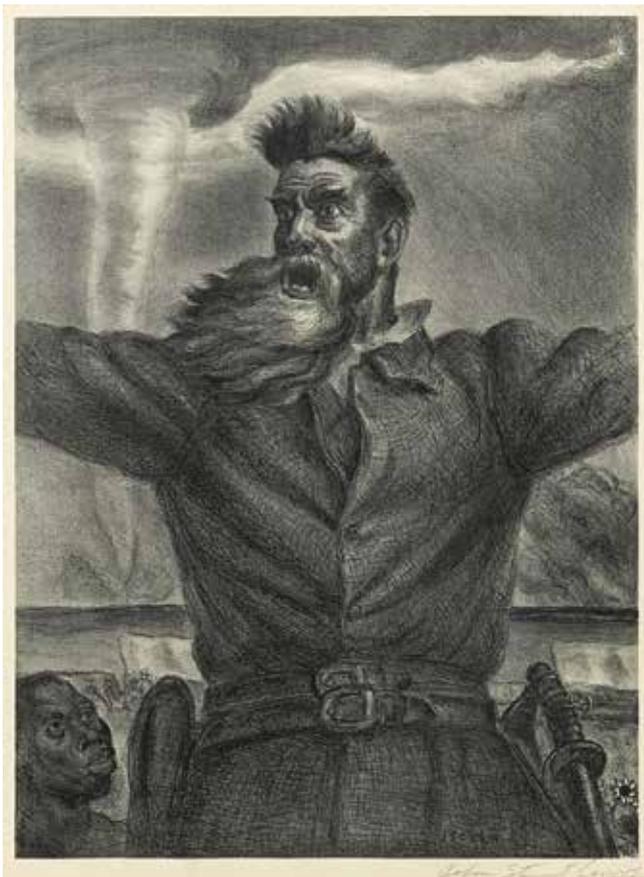
50



51



52



53

51

JOSÉ LUIS CUEVAS (BORN 1934)

Recollections of Childhood, 1962

The incomplete portfolio, comprising 11 (of 12) lithographs in colors on Arches Cover paper, each signed in pencil and numbered 19/100, stamp numbered 19 on the justification, with title page, justification and text, published/printed by The Kanthos Press/Joe Funk, Los Angeles, with full margins, loose (as issued), contained in black cloth-covered folio with black string ties.

each sheet 22 x 16in or reverse

album 22 1/4 x 16 1/2 x 1/4in

US\$1,500 - 2,000

52

JOHN STEUART CURRY (1897-1946)

Hounds and Coyote (C. 12), 1931

Lithograph on Rives BFK paper, signed in pencil, titled and dated, from the edition of 25, with the artist's estate inkstamp, verso, with full margins, framed.

10 x 14in

sheet 11 1/4 x 16in

US\$1,000 - 1,500

53

JOHN STEUART CURRY (1897-1946)

John Brown (C. 34), 1940

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

14 3/4 x 10 3/4in

sheet 18 3/8 x 13 3/8in

US\$3,000 - 4,000



54



55

54

AFTER GEORGES BRAQUE (1882-1963)

Hommage à J.S. Bach (MA. 1019), 1950s

Etching and aquatint in colors on Rives BFK paper, signed in pencil and numbered 21/300, published by Maeght, Paris, with full margins, framed.

sheet 22 x 30in

US\$3,000 - 5,000

55

AFTER RAOUL DUFY (1875-1963), BY CHARLES SORLIER

La Fée Électricité, 1953

The complete set, comprising 10 lithographs in colors on Arches paper, all together forming a mural, each stamp numbered 229/350, published/printed by Pierre Berès, Paris/Mourlot, Paris, the full sheets, framed.

each panel sight 39 1/4 x 24 1/4in

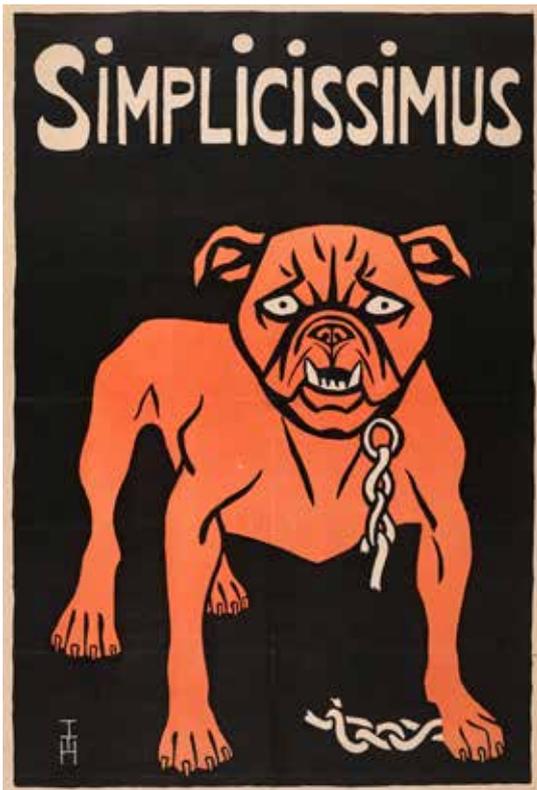
US\$2,000 - 3,000



56



57



58

The Marks Family Art Trust

56

SALVADOR DALÍ (1904-1989)

The Persistence of Memory, 1981

Bronze with brown patina multiple, incised signature, dated '1981' and stamp numbered 111/350, stamped with foundry mark 'Camblest' and 'Venturi Arte'.

height 14 1/2in

US\$6,000 - 8,000

Property of Various Owners

57

GEORGE GROSZ (1893-1959)

Der Mädchenhändler, pl. VIII, from Ecce Homo (Dücker's S I, VIII), 1922-23

Offset lithograph in colors on wove paper, signed in pencil, published by Malik-Verlag, Berlin, with margins, framed.

11 1/8 x 8 1/4in

sheet 14 1/8 x 10 3/8in

US\$1,200 - 1,500

58

THOMAS THEODOR HEINE (1867-1948)

Simplicissimus Bulldog (*Mops-Plakat*), 1896

Lithograph in colors on cream wove paper backed with linen, with margins, framed.

28 1/4 x 18 7/8in

sheet 34 x 21 7/8in

US\$3,000 - 5,000



59

59

LYONEL FEININGER (1871-1956)

Teltow I (PE. 53a), 1914

Etching on cream laid paper, signed in pencil, titled, and dated, presumably a proof aside from the edition of approx. 25 on Arches, with the blindstamp of Staatliches Bauhaus, Weimar (Lugt 2558b), with margins, framed.

7 x 9 1/4in

sheet 10 x 13 3/8in

US\$1,000 - 2,000

60

ROCKWELL KENT (1882-1971)

Night Flight (BJ. 132), 1940

Chiaroscuro wood engraving in black and bluish gray on wove paper, signed in pencil and titled, from the edition of 150, printed by Abe Colish, with margins, framed.

8 1/2 x 6 3/8in

sheet 12 1/2 x 9 1/2in

US\$1,200 - 1,600

61

AFTER ROCKWELL KENT (1882-1971)

Man Reading in a Cabin, 1920

Woodcut on *simili japon* paper, signed in pencil, with margins, framed.

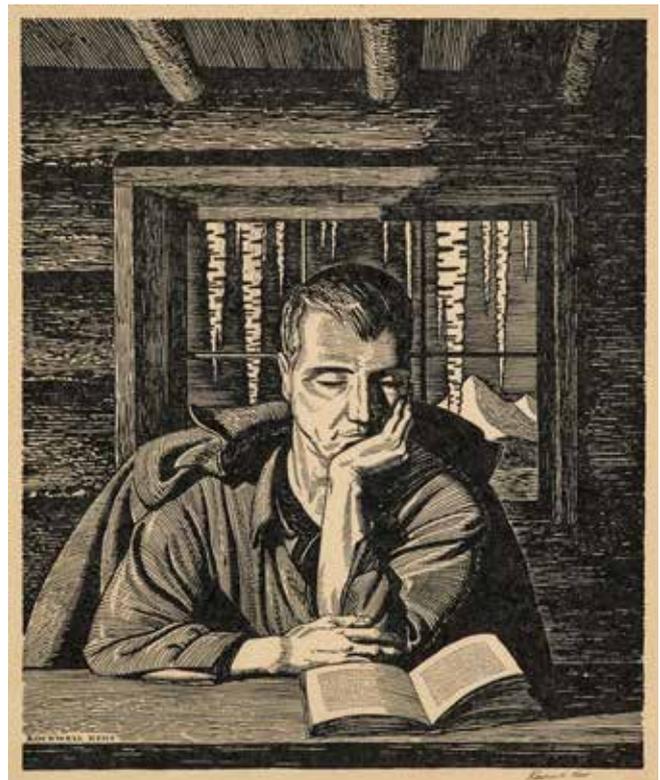
13 3/4 x 11 1/2in

sheet 17 1/8 x 15in

US\$1,000 - 1,500



60



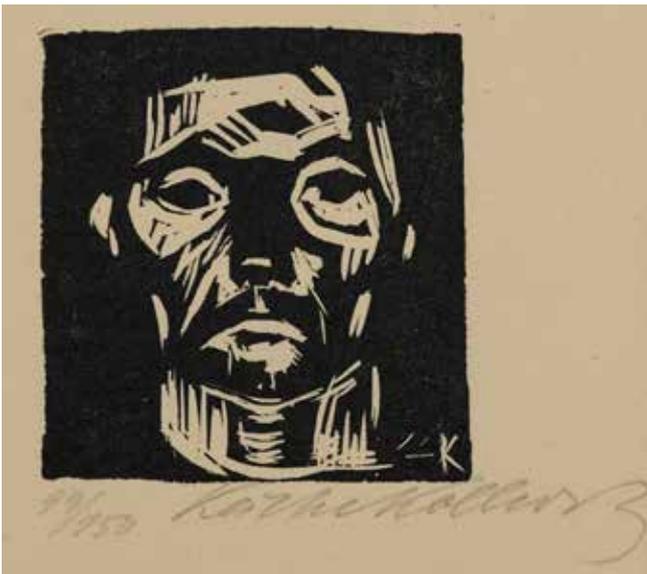
61



62



63



64

62

KÄTHE KOLLWITZ (1867-1945)

Junges Paar (K. 73/IV; Kn. 83/IV), 1904

Etching in brown on wove paper, Knesbeck's fourth state (of 5), with complimentary signature, from Richter edition, 1921, with margins, framed.

11 1/2 x 12 1/2in

sheet 15 5/8 x 21 1/4in

US\$2,000 - 3,000

63

KÄTHE KOLLWITZ (1867-1945)

Tod, Frau und Kind (K. 113/XI; Kn. 108/XIa/b), 1910

Etching, drypoint and sandpaper in brown on copperplate paper, Knesbeck's eleventh a or b state (of 15), signed in pencil and inscribed 'Unvollendete Arbeit,' with the signature of the printer, Otto Felsing, with wide margins, framed.

16 x 16in

sheet 26 3/4 x 21 7/8in

US\$2,000 - 3,000

64

KÄTHE KOLLWITZ (1867-1945)

Kleiner Männerkopf ohne Hände (Arbeiterkopf) (K. 163; Kn. 188V/b), 1922

Woodcut on wove paper, Knesbeck's sixth (final) state, signed in pencil and numbered 99/150, with wide margins.

2 3/4 x 2 5/8in

sheet 9 x 7 3/4in

US\$1,200 - 1,600



65

Property from the Estate of Sylvia McLaughlin, Berkeley, California

65

BERTHA LUM (1869-1954)

Kites; Wind and Rain; Temple Gate (G./P. 29; 37), 1912

Woodcuts in colors on tissue-thin paper, each signed, dated and numbered 147, 44, and 144, respectively, with narrow margins, laid down to board. (3)

8 x 14 3/8in; 9 3/4 x 15 1/8in; 10 x 5in

US\$2,000 - 3,000

Property of Various Owners

66

JOHN MARIN (1870-1953)

Downtown, The El (Z. 134), 1921

Etching on wove paper, with warm plate tone, signed in pencil, with margins, framed.

6 3/4 x 8 5/8in

sheet 10 1/8 x 11 7/8in

US\$2,000 - 3,000

67

HENRI MATISSE (1869-1954)

Danseuse Acrobate IX (D. 534), 1967

Lithograph on Arches paper, an unsigned proof aside from the edition of 25, with full margins, framed.

12 x 13 1/2in

sheet 19 3/4 x 14 3/4in

US\$2,500 - 3,500

68

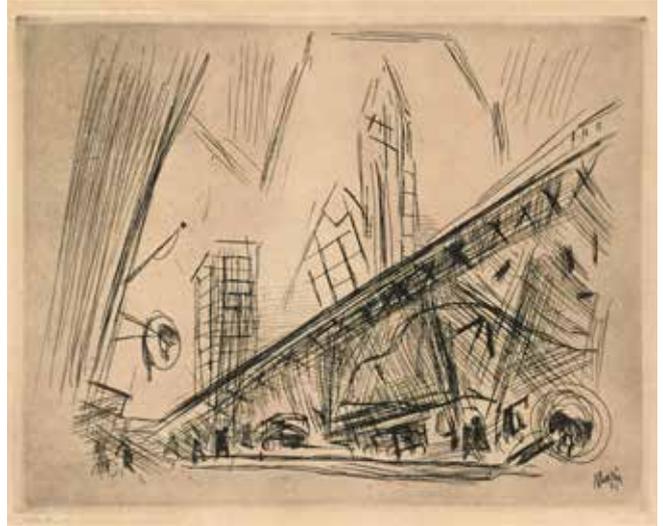
JOAN MIRÓ (1893-1983)

Rouge et Vert, from Series II (M. 288), 1961

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 14/30, published/printed by Maeght, Paris, the full sheet, framed.

sheet 17 3/8 x 23 3/4in

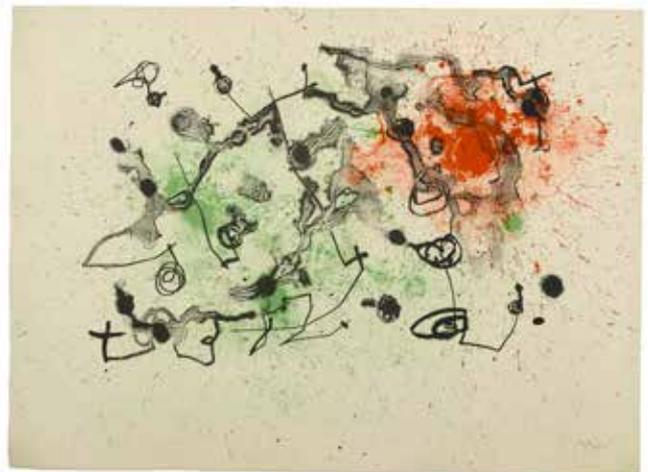
US\$2,000 - 3,000



66



67



68



69



70



71

69

JOAN MIRÓ (1893-1983)

Le prophète de la nuit (D. 397), 1965

Etching in colors on Arches paper, signed in pencil and numbered 31/75, published/printed by Maeght/Levallois-Perret, Paris, with full margins, framed.

26 3/4 x 20 7/8in

sheet 35 1/2 x 24 7/8in

US\$2,000 - 3,000

70

JOAN MIRÓ (1893-1983)

Éclats (D. 449), 1968

Aquatint in colors with carborundum on Chiffon de Mandeuve wove paper, signed in pencil and numbered 8/75, published/printed by Maeght, Paris, with margins, framed.

18 3/8 x 13 1/2in

sheet 29 1/4 x 22 3/4in

US\$4,000 - 6,000

Property from a Private Texas Collection

71

JOAN MIRÓ (1893-1983)

Pl. 11, from Fissures (D. 473), 1969

Aquatint in colors on Rives BFK paper, signed in pencil and numbered 64/75, published by Maeght, Paris, the full sheet.

sheet 19 1/4 x 23in

US\$4,000 - 6,000



72

Property of Various Owners

72

JOAN MIRÓ (1893-1983)

L'Adorateur du soleil (D. 483), 1969

Etching and aquatint in colors with carborundum on Arches paper, signed in pencil and annotated 'H.C.' (a *hors commerce* impression aside from the edition of 75), published by Maeght, Paris, the full sheet, framed.

sheet 41 1/2 x 26 5/8in

US\$10,000 - 15,000



73

73

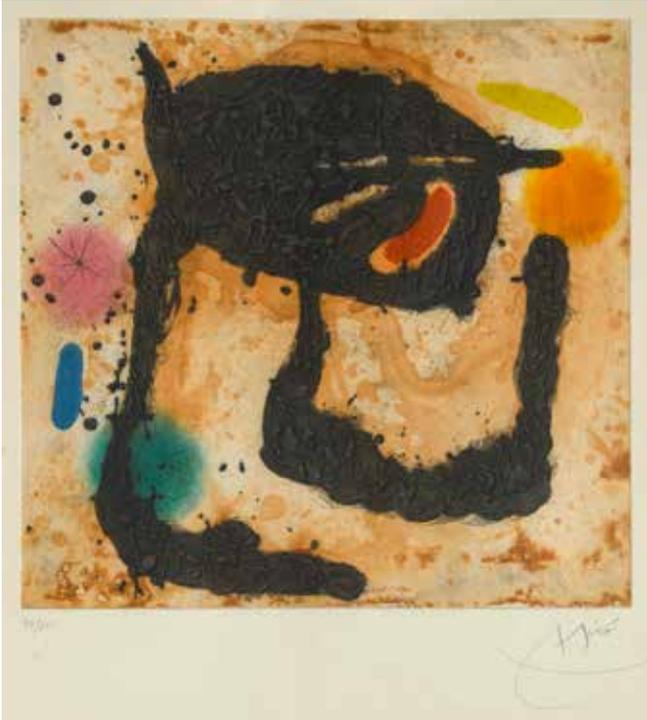
JOAN MIRÓ (1893-1983)

Le Penseur Puissant (D. 514), 1969

Aquatint, etching and drypoint in colors with carborundum on wove paper, signed in pencil and numbered 22/75 (there were also a few *hors commerce*), published/printed by Maeght/Morsang, Paris, the full sheet, framed.

sheet 41 3/8 x 26 3/4in

US\$18,000 - 25,000



74



75



76

74

JOAN MIRÓ (1893-1983)

Le Dandy (D. 492), 1969

Aquatint and etching in colors with carborundum on Chiffon de Mandeuire paper, signed in pencil and numbered 26/75, published/printed by Maeght, Paris, with full margins, framed.

16 3/8 x 17in

sheet 29 1/2 x 23 1/4in

US\$6,000 - 8,000

75

JOAN MIRÓ (1893-1983)

Juste Derrière le Sifflet des Trains (D. 505; C. bk. 128), 1969

Etching, aquatint and drypoint in colors on Chiffon de Mandeuire paper, signed in pencil and annotated 'H.C.' (a *hors commerce* aside from the edition of 26) published/printed by Saint Germain-des-Prés Editions/Maeght, Paris, with wide margins, framed.

7 1/2 x 7 3/8in

sheet 16 3/8 x 15 3/4in

US\$3,000 - 5,000

76

JOAN MIRÓ (1893-1983)

L'Entraîneuse - brun (M. 614), 1969

Lithograph in colors on Rives paper, signed in pencil (faded) and numbered 5/75, published/printed by Maeght, Paris, the full sheet.

sheet 33 3/4 x 24in

US\$1,500 - 2,000



77



78

77

JOAN MIRÓ (1893-1983)

The Seers IV (M. 664), 1970

Lithograph in colors on Rives paper with LB watermark, signed in pencil and numbered 44/75, published/printed by Broder/Mourlot, Paris, the full sheet, framed.
sheet 26 x 20 1/8in

US\$3,000 - 5,000

Property from the Estate of Patric Allen, New York

78

JOAN MIRÓ (1893-1983)

Pl. 1, from Homenatge à Joan Prats (M. 705; C. bk. 153), 1971

Lithograph in colors on wove paper, signed in pencil and numbered XXII/XXV (aside from the edition of 75), published by Polígrafa, Barcelona, with full margins, framed.

21 1/2 x 29 3/8in
sheet 29 1/2 x 39 3/8in

US\$4,000 - 6,000

Property of Another Owner

79

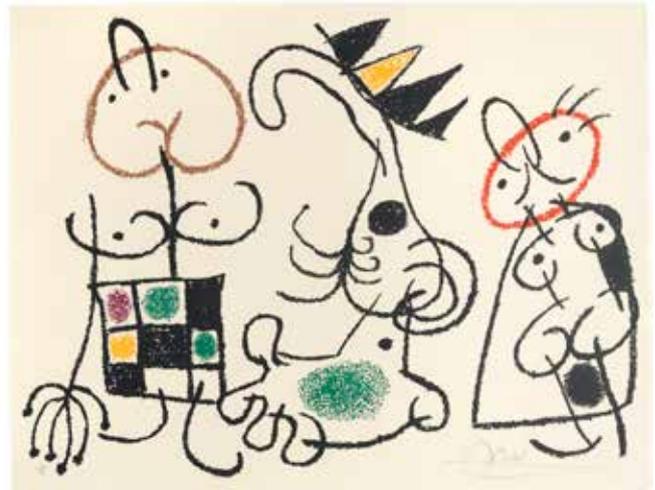
JOAN MIRÓ (1893-1983)

Pl. 15, from Ubu aux Baléares (M. 780; C. bk. 146), 1971

Lithograph in colors on Arches paper, signed in pencil and numbered 30/120, published/printed by Tériade/Mourlot, Paris, the full sheet, framed.

sheet 19 7/8 x 26in

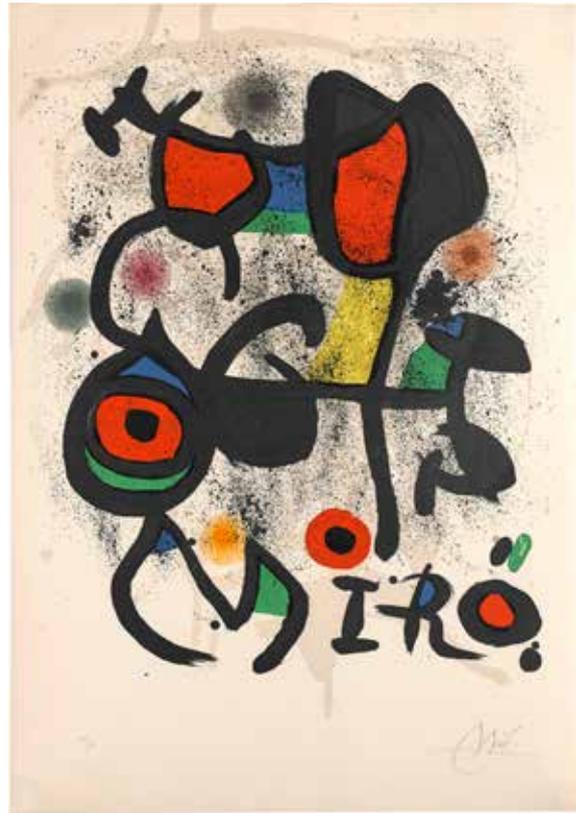
US\$1,200 - 1,600



79



80



81



82

Property from the Schoneberg Family Trust

80

JOAN MIRÓ (1893-1983)

Pl. 9, from Le lézard aux plumes d'or (M. 809; C. bk. 148), 1971
Lithograph in colors on wove paper with Miro watermark, signed in pencil and numbered 34/50 (from the total edition of 195), printed by Mourlot, Paris, with full margins, framed.

13 1/8 x 18 15/16in

sheet 16 1/8 x 22 1/16in

US\$2,500 - 3,500

Property of Various Owners

81

JOAN MIRÓ (1893-1983)

Poster for the exhibition 'Bronzes,' Hayward Gallery (M. 846), 1972
Lithograph in colors on wove paper, signed in pencil and numbered 119/150 (from the edition before lettering), published/printed by Arts Council, London/Maeght, Paris, the full sheet, framed.

sheet 34 3/4 x 24 3/8in

US\$3,000 - 5,000

82

JOAN MIRÓ (1893-1983)

La Traca II (D. 1115), 1979

Etching in colors on Arches paper, signed in pencil and numbered 11/30 (there were also 15 proofs in Roman numerals), published by Maeght, Paris, the full sheet, framed.

sheet 35 1/2 x 24 3/4in

US\$4,000 - 6,000

Property from the Schoneberg Family Trust

83

ALPHONSE MUCHA (1860-1939)

Zodiaque (R.W. 19), 1896

Lithograph in colors on wove paper, a trial proof of variant 2 without lettering, printed by Champenois, Paris, with margins, framed.

25 x 18 1/2in

sheet 26 3/4 x 20 1/2in

US\$10,000 - 15,000



83

84

ALPHONSE MUCHA (1860-1939)

Salon des Cent (R.W. 12), 1897

Lithograph in colors on wove paper backed with linen, with letters, printed by F. Champenois, Paris, with full margins, framed.

24 3/4 x 16 1/4in

sheet 25 x 17in

US\$3,000 - 5,000



84



85

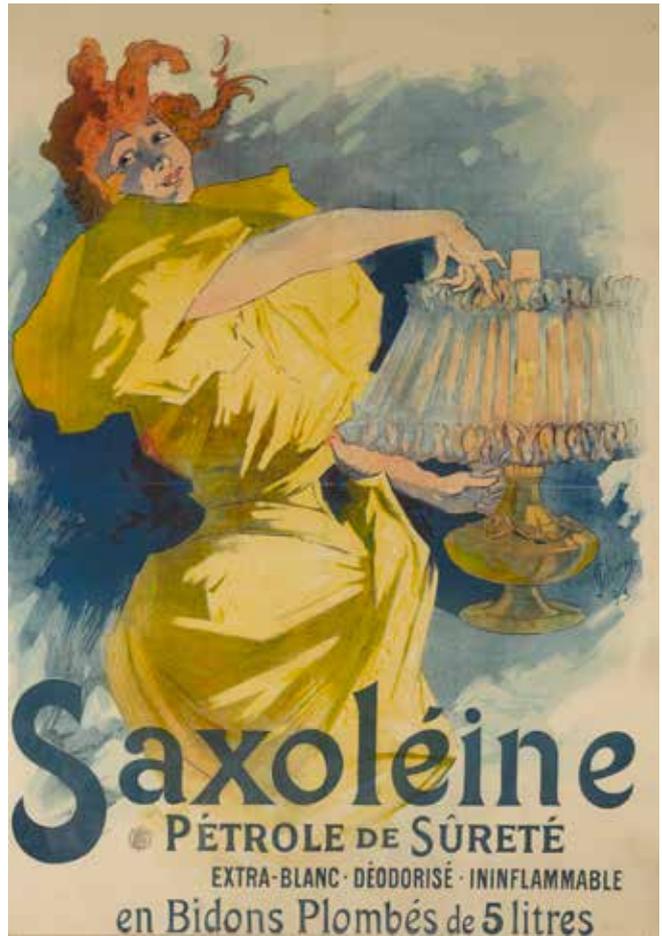
Property of Another Owner

85

ALPHONSE MUCHA (1860-1939)

Reverie du soir, from *Heures du jour* (R.W. 62.3), 1899
 Lithograph in colors on wove paper, printed by F. Champenois, Paris,
 with margins, framed.
 39 7/8 x 14in
 sheet 43 1/2 x 15 1/2in

US\$7,000 - 9,000



86

Property from the Schoneberg Family Trust

86

JULES CHÉRET (1836-1932)

Saxoléine (B. 953), 1895
 Lithograph in colors on wove paper backed with linen, printed by
 Chaix, Paris, with full margins.
 44 1/2 x 33in
 sheet 48 1/2 x 34in

US\$1,500 - 2,000



87



88

Property of Various Owners

87

PABLO PICASSO (1881-1973)

Le Modèle nu (B. 78; Ba. 119), 1927

Etching on imitation Japan paper, printed after 1932, signed in pencil and numbered 6/40 (the total edition was 150), published by Société des Amateurs d'Art et des Collectionneurs, Paris, with wide margins.

11 x 7 1/2in

sheet 14 5/8 x 11 1/4in

US\$4,000 - 6,000

88

PABLO PICASSO (1881-1973)

Modèle accoudé sur un Tableau, pl. 43, from *La Suite Vollard* (B. 151; Ba. 303), 1933

Etching on Montval laid paper, signed in pencil, from the edition of 50 with wide margins (there was also an edition of 250 with narrow margins), published/printed by Vollard/Lacourière, Paris, 1939, with full margins, framed.

10 1/2 x 7 5/8in

sheet 19 5/8 x 15 1/8in

US\$7,000 - 10,000



89

89

PABLO PICASSO (1881-1973)

Le repos du sculpteur devant un nu à la draperie, pl. 27, from La Suite Vollard (B. 160; Ba. 313), 1933

Etching on Montval paper with Vollard watermark, signed in pencil, from the edition of 250 (there was also an edition of 50 with wide margins), published by A. Vollard, Paris, 1939, with margins, framed.
10 1/2 x 7 5/8in

sheet 17 1/2 x 13 1/4in

US\$7,000 - 10,000



90

90

PABLO PICASSO (1881-1973)

Modèle et Grande Tête sculptée, pl. 61, from La Suite Vollard (B. 170; Ba. 323), 1933

Etching on Montval paper with Vollard watermark, signed in pencil, from the edition of 250 (there was also an edition of 50 with wide margins), published by A. Vollard, Paris, 1939, with margins, framed.
10 1/2 x 7 5/8in

sheet 17 1/2 x 13 1/4in

US\$8,000 - 12,000



91

91

PABLO PICASSO (1881-1973)

Couple et Enfant, pl. 1, from Lysistrata (B. 268; Ba. 388; C. bk. 24), 1934

Etching on wove paper, signed in pencil and numbered 150/125 (there was also a book edition of 1500), with margins, framed.

8 1/4 x 5 1/2in

sheet 13 1/2 x 10in

US\$3,000 - 5,000

92

PABLO PICASSO (1881-1973)

Cinésias et Myrrhine, pl. 3, from Lysistrata (B. 269; Ba. 389; C. bk. 24), 1934

Etching on wove paper, signed in pencil and numbered 150/125 (there was also a book edition of 1500), with margins, framed.

8 3/4 x 6in

sheet 13 7/8 x 10 1/2in

US\$3,000 - 5,000

93

PABLO PICASSO (1881-1973)

Deux Vieillards et Voilier, pl. 4, from Lysistrata (B. 270; Ba. 390; C. bk. 24), 1934

Etching on wove paper, signed in pencil and numbered 150/125 (there was also a book edition of 1500), with margins, framed.

8 1/4 x 5 1/2in

sheet 13 1/4 x 10 1/4in

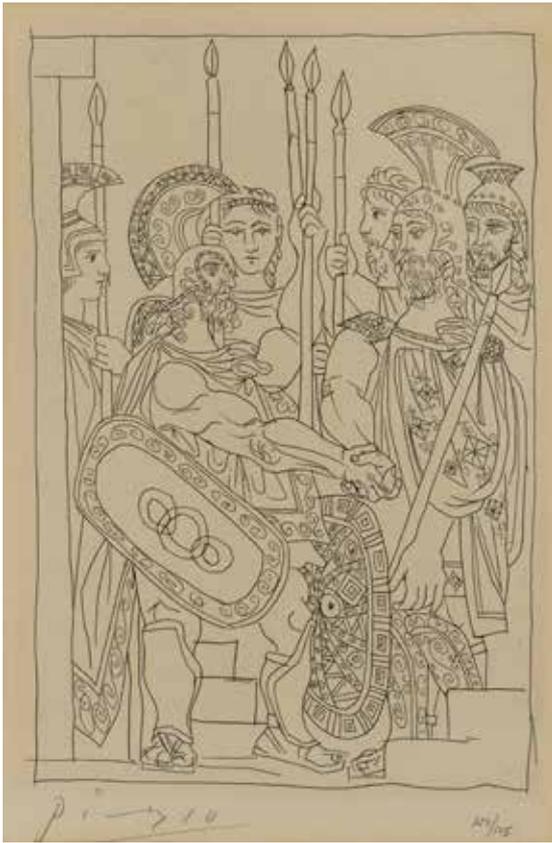
US\$3,000 - 5,000



92



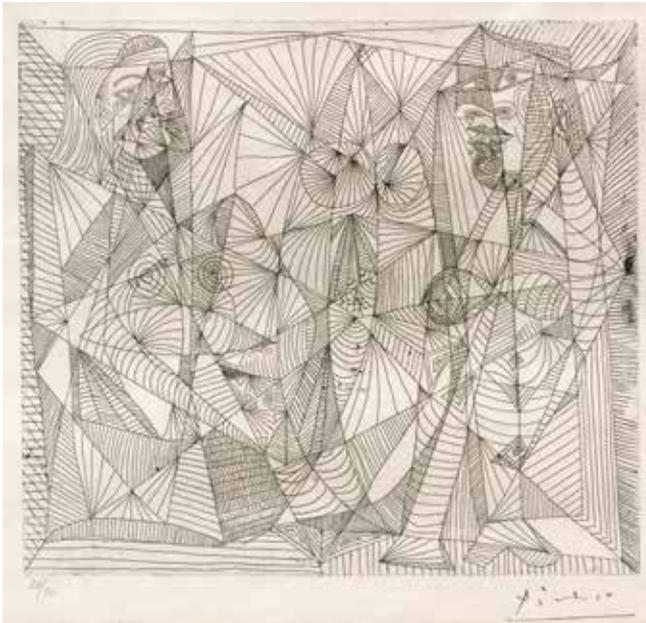
93



94



95



96

94

PABLO PICASSO (1881-1973)

Accord entre les Guerriers de Sparte et d'Athènes, pl. 5, from Lysistrata (B. 271; Ba. 391; C. bk. 24), 1934

Etching on wove paper, signed in pencil and numbered 150/125 (there was also a book edition of 1500), with margins, framed.

8 5/8 x 6in

sheet 12 1/4 x 8 7/8in

US\$3,000 - 5,000

95

PABLO PICASSO (1881-1973)

Le Festin, pl. 6, from Lysistrata (B. 272; Ba. 392; C. bk. 24), 1934

Etching on wove paper, signed in pencil and numbered 150/125 (there was also a book edition of 1500), with margins, framed.

8 3/4 x 5 15/16in

sheet 13 3/8 x 9 3/4in

US\$4,000 - 6,000

96

PABLO PICASSO (1881-1973)

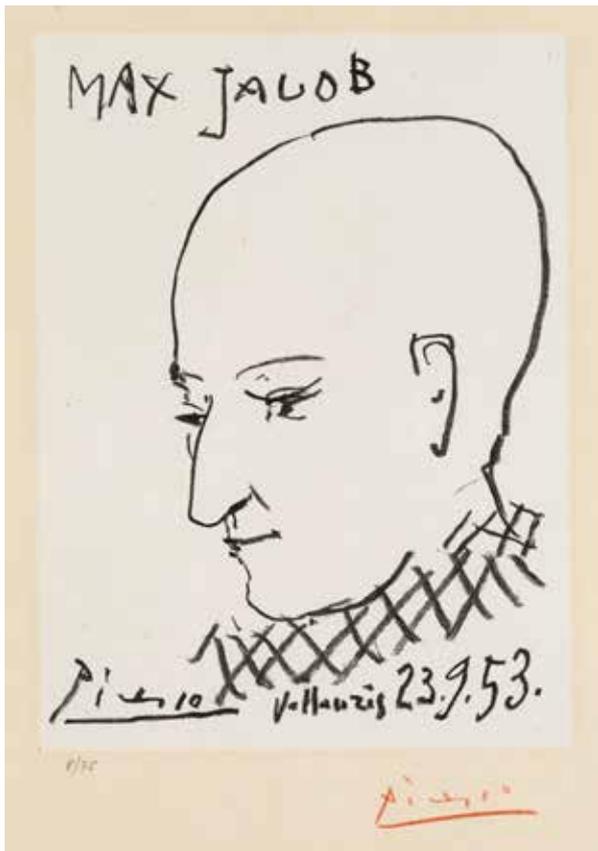
Deux Figures (B. 309; Ba. 645), 1938

Etching on laid paper with *taureau* watermark, with the artist's stamped signature and numbered in pencil 29/50 (there were also 19 artist's proofs), published by Galerie Louise Leiris, Paris, 1980, with full margins, framed.

9 3/4 x 10 7/8in

sheet 14 x 20 1/2in

US\$3,000 - 5,000



97

97

PABLO PICASSO (1881-1973)

Portrait of Max Jacob (B. 743; M. 271), 1953

Lithograph on *chine appliqué* to Rives BFK support, signed in red pencil and numbered in pencil 8/75, published/printed by Louis Broder/Atelier Desjobert, Paris, with margins, framed.

9 x 6 5/8in
sheet 16 x 12in

US\$1,200 - 1,600

98

PABLO PICASSO (1881-1973)

La Danse des Faunes (B. 830; M. 291), 1957

Lithograph in colors on Arches paper, with artist's stamped signature and spurious signature in red crayon, from the edition of 1000 (aside from the signed and numbered edition of 200), with full margins.

16 1/8 x 20 3/4in
sheet 18 7/8 x 25 1/4in

US\$2,000 - 3,000

99

PABLO PICASSO (1881-1973)

A Los Toros avec Picasso by Jaime Sabartés (B. 1014-47; C. bk. 113), 1961

The book, comprising 4 transfer lithographs (B. 1017, in colors) on wove paper and 109 reproduction lithographs on smooth paper, from an edition of unknown size, with title page, colophon and text in English, published/printed by André Sauret, Monte-Carlo/Mourlot, Paris, with full margins, bound (as issued), contained in original red cloth-covered boards.

album 13 x 10 x 1in

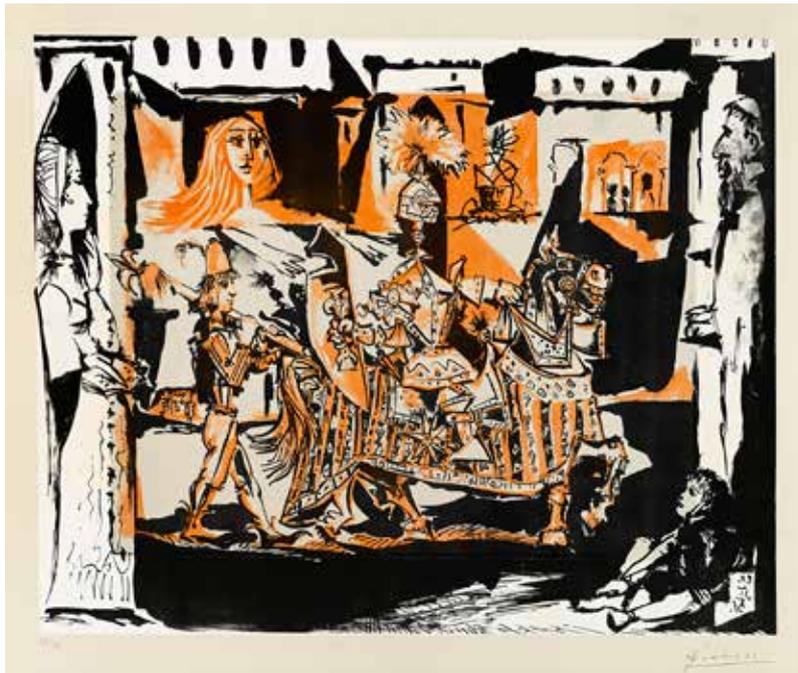
US\$3,000 - 4,000



98



99



100



101

100

PABLO PICASSO (1881-1973)

The Departure (B. 686; M. 201), 1951

Lithograph in colors on Arches paper, signed in pencil and numbered 29/50, with margins, framed.

17 3/4 x 22in

sheet 21 1/4 x 25 1/2in

US\$10,000 - 15,000

101

PABLO PICASSO (1881-1973)

Peintre et Modéle (B. 1213; Ba. 1195), 1965

Aquatint and drypoint on wove paper, signed in pencil and numbered 26/50, with full margins, framed.

8 5/8 x 17 7/8in

sheet 13 1/4 x 18in

US\$3,000 - 5,000



102

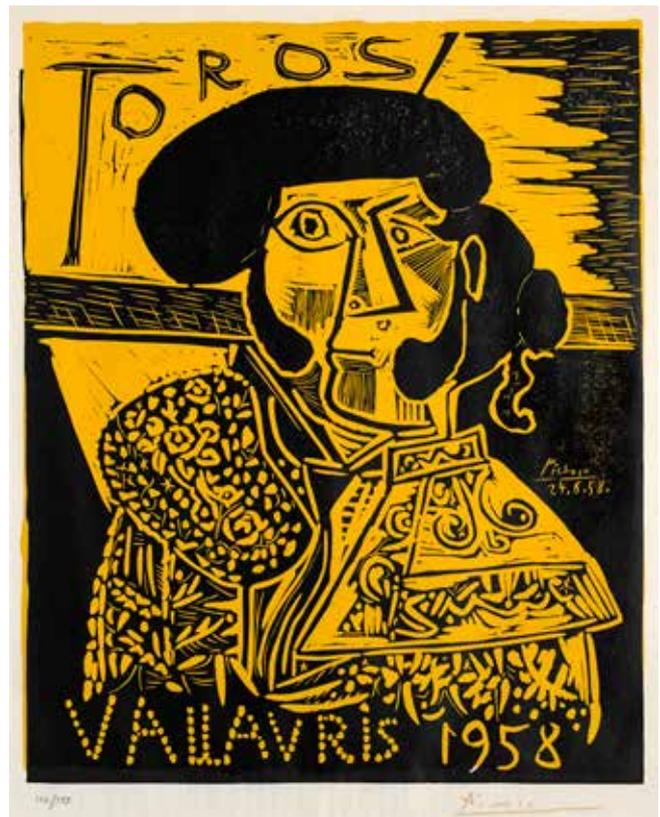
102

PABLO PICASSO (1881-1973)

Affiche Exposition de Céramiques (B. 1281; M. 314; Cz. 32), 1958
Lithograph in colors on wove paper, signed in blue pencil, from the edition of 500, published/printed by Maison de la Pensée Française/Mourlot, Paris, with full margins.

23 1/4 x 16 1/2in
sheet 25 1/4 x 18 3/4in

US\$2,000 - 3,000



103

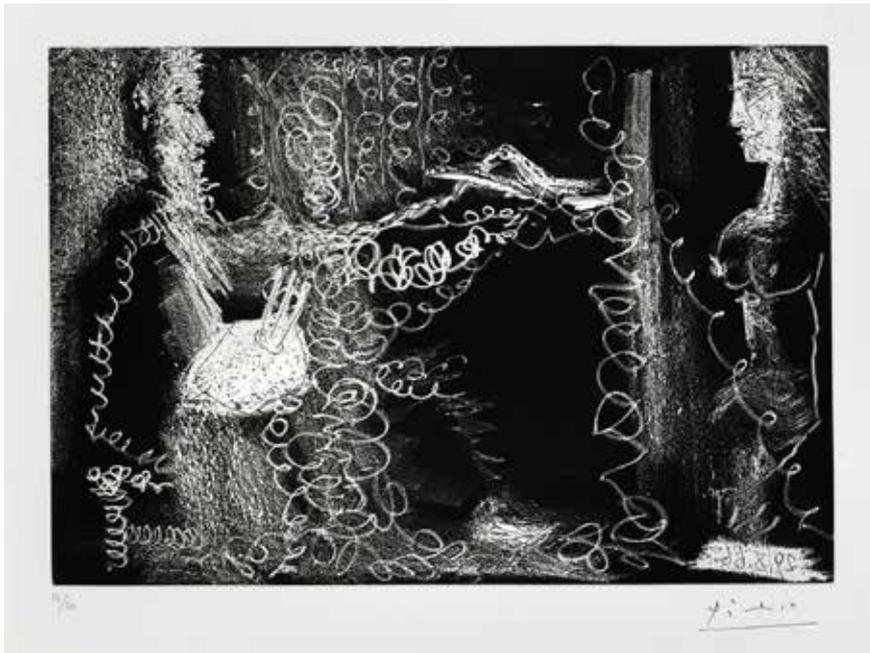
103

PABLO PICASSO (1881-1973)

Toros Vallauris (B. 1282; Ba. 1049; Cz. 28), 1958
Linocut in black and yellow on wove paper, signed in red crayon (attenuated) and numbered in pencil 112/195 (there were also approx. 20 artist's proofs), published/printed by Arnéra, Vallauris, with margins, framed.

25 1/2 x 20 3/4in
sheet 30 5/8 x 26in

US\$6,000 - 8,000



104



105

104

PABLO PICASSO (1881-1973)

Peintre et Modèle de Profil (B. 1401; Ba. 1373), 1966

Etching and aquatint on wove paper, with stamped signature and numbered 16/50, with full margins, framed.

8 3/4 x 12 5/8in

sheet 14 7/8 x 18 5/8in

US\$3,000 - 4,000

105

PABLO PICASSO (1881-1973)

Vieux beau sauvant une pupille de la Célestine, pl. 113, from *La Série 347* (B. 1593; Ba. 1609), 1968

Aquatint on wove paper, signed in pencil and numbered 22/50 (there were also 17 artist's proofs), published/printed by Galerie Louise Leiris/Crommelynck, Paris, 1969, with full margins, framed.

2 3/8 x 4 5/8in

sheet 9 3/4 x 12 3/4in

US\$2,000 - 3,000



106



107

106

PABLO PICASSO (1881-1973)

Peintre avec un Modèle à demi Allongé, pl. 234, from La Série 347
(B. 1714; Ba. 1731), 1968

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

6 3/4 x 10 1/4in
sheet 11 1/8 x 15in

US\$3,000 - 5,000

107

PABLO PICASSO (1881-1973)

Deux Femmes, une en Raccourci et un Peplée sur elle-memé, pl. 141, from Series 156 (B. 1995; Ba. 2005), 1971

Etching on wove paper, with artist's stamped signature and numbered in pencil 40/50 (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, with margins, framed.

14 3/8 x 19 3/8in
sheet 19 3/4 x 25 5/8in

US\$3,000 - 5,000



108



109



110



111



112



113



114

108

PABLO PICASSO (1881-1973)

Picador (A.R. 160), 1952

Partially glazed white earthenware turned round plate, painted in black, from the edition of 500, inscribed 'Edition Picasso', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

diameter 7 3/4in

US\$1,500 - 2,000

109

PABLO PICASSO (1881-1973)

Picador (A.R. 176), 1952

Partially glazed white earthenware turned round dish, painted in black, from the edition of 500, inscribed 'Edition Picasso', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

diameter 6in

US\$2,000 - 3,000

110

PABLO PICASSO (1881-1973)

Hands with Fish (A.R. 214), 1953

Partially glazed red earthenware round dish, painted in russet, green, white and black, numbered 105/250, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps.

diameter 11 3/4in

US\$6,000 - 9,000

Property of a New York Family

111

PABLO PICASSO (1881-1973)

Face; Lozenge with face (A.R. 243; 627), 1954; 1971

The first, red earthenware oval medallion, inscribed 'l. 119 308/500' with 'Madoura Empreinte Originale de Picasso'; the second, red earthenware tile, inscribed 'l. 167 207/500' with 'Poinçon Original de Picasso' and 'Madoura Plein Feu' stamps. (2)

medallion 2 1/8 x 1 3/4in

tile 5 3/4 x 5 3/4in

US\$1,500 - 2,500

Property of Another Owner

112

PABLO PICASSO (1881-1973)

Arena (A.R. 406), 1958

Partially glazed white earthenware turned vase, painted in red and black, numbered 84/100 and inscribed 'Edition Picasso', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

height 12in

US\$15,000 - 25,000

Property of a Private Florida Collector

113

PABLO PICASSO (1881-1973)

Square-eyed face (A.R. 415), 1959

Partially glazed earthenware square plate, painted in red, ivory, black and green, numbered 17/100, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps.

10 x 10in

US\$4,000 - 6,000

Property of a New York Family

114

PABLO PICASSO (1881-1973)

Little faces no. 57 (A.R. 468), 1963

Glazed white earthenware round plate, painted in red, pink, blue and black, numbered 137/150 and inscribed 'No. 57 Edition Picasso Madoura'.

diameter 10in

US\$5,000 - 8,000



Property of Various Owners

115

PABLO PICASSO (1881-1973)

Corrida (A.R. 416-417; 419-423), 1959

The incomplete set, comprising 7 (of 8) partially glazed white earthenware round dishes, lacking (A.R. 418), painted in yellow, blue, brown, russet and black, each numbered 24/50, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps. each diameter 16 3/4in

US\$45,000 - 55,000



116

116

AFTER PABLO PICASSO (1881-1973)

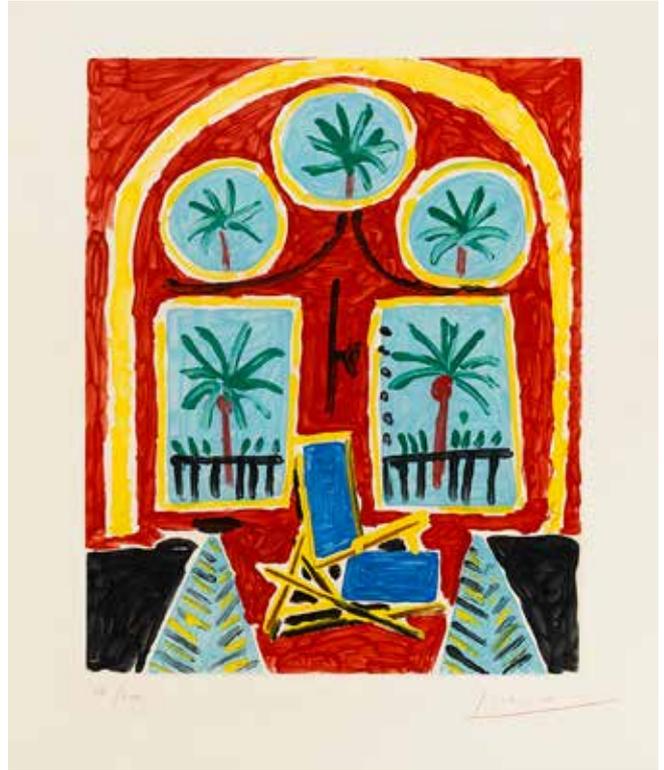
Famille des Saltimbanques, c. 1950

Soft-ground etching on Japanese paper, signed in orange crayon and numbered 276/300, with the blindstamp of the publisher, Crommelynck, Paris, with margins.

19 1/2 x 16 1/2in

sheet 28 1/4 x 22 1/4in

US\$2,000 - 3,000



117

117

AFTER PABLO PICASSO (1881-1973)

Intérieur Rouge avec Transatlantique Bleu, 1959

Aquatint in colors on Rives BFK paper, signed in red pencil and numbered 14/300, with the blindstamp of the printer, Atelier Crommelynck, Paris, with full margins, framed.

16 x 13in

sheet 26 x 19 3/4in

US\$8,000 - 12,000



118



119



120



121

Property of Another Owner

118

ODILON REDON (1840-1916)

Select Images (M. 147, 151, 184), 1896-1899

Three lithographs on various papers, unsigned, with margins.

(3)

sizes vary

US\$1,500 - 2,000

Property sold to benefit The Michael Hoefflin Foundation for Children's Cancer, Santa Clarita, California

119

PIERRE-AUGUSTE RENOIR (1841-1919)

La Danse à la Campagne, 2e planche (D.; S. 2), c. 1890

Etching on wove paper, with artist's stamped signature, with full margins, framed.

8 5/8 x 5 1/4in

sheet 12 3/4 x 9 7/8in

US\$5,000 - 7,000

Property of Various Owners

120

PIERRE-AUGUSTE RENOIR (1841-1919)

Louis Valtat, from L'Album des Douze Lithographies (D.; S. 38),

c. 1904

Lithograph on wove paper, from the total edition of 1000, published/printed by Ambroise Vollard/August Clot, Paris, with full margins.

11 3/4 x 9 1/4in

sheet 13 1/2 x 10in

US\$1,000 - 1,500

121

JOHN SLOAN (1871-1951)

Sunbathers on the Roof (M. 307), 1941

Etching on laid paper, signed in pencil and titled, from the edition of 175, with full margins.

5 7/8 x 6 7/8in

sheet 8 3/8 x 10 1/2in

US\$1,200 - 1,800



122

122

J. SPRING (20TH CENTURY)

Cognac Sorin, 1930

Lithograph in colors on wove paper backed with linen, published by Vercasson, Paris, with margins, framed.

approx. 62 x 46 1/2in

US\$3,000 - 4,000

123

AFTER VINCENT VAN GOGH (1853-1890), BY JACQUES VILLON (1875-1963)

Le Paysan (G./P. E.653), 1927

Aquatint in colors on wove paper, signed in pencil, numbered 126/200 and inscribed 'd'apres Van Gogh', with the blindstamp of the publisher, Bernheim-Jeune, Paris, with margins, framed.

15 1/2 x 12 1/2in

sheet 22 3/8 x 17 1/8in

US\$1,000 - 1,500

124

FRANCISCO ZÚÑIGA (1912-1998)

Mujer con Olla (B. 90), 1983

Six lithographs in colors on wove paper, each signed in pencil, dated and variously numbered from the edition of 100 (there were also 10 artist's proofs), published/printed by Gallery Börjeson, Malmö, Sweden/Wolfensberger, Zurich, Switzerland, the full sheets.

sheet 22 3/8 x 29 3/4in

US\$3,000 - 4,000



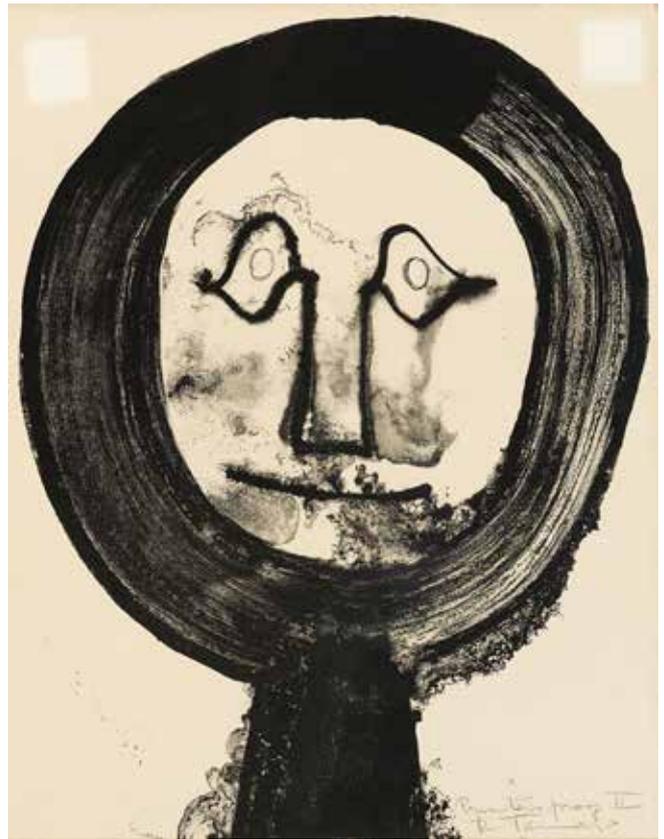
123



124



125



126



127

125

RUFINO TAMAYO (1899-1991)

Apocalypse de Saint Jean (P. 58-72), 1959

The complete portfolio, comprising 15 lithographs in colors on Rives BFK paper, signed in pencil and numbered 247 on the colophon, from the edition of 255, with title page, colophon and text, published/printed by Club International de Bibliophilie Jaspard, Polus & Cie., Monaco/Grosrouvre, France, loose and folded sheets (as issued), the full sheets, contained in original blue paper-covered portfolio case.

each sheet 13 x 19 7/8in

album 13 3/4 x 11 x 2in

US\$2,000 - 3,000

126

RUFINO TAMAYO (1899-1991)

Moon Face (P. 87), 1964

Lithograph on wove paper, signed in pencil and annotated 'printer's proof II' (aside from the edition of 20), with the blindstamp of the publisher, Tamarind Lithography Workshop, Los Angeles, the full sheet, framed.

sheet 14 3/8 x 11 1/4in

US\$2,000 - 3,000

127

RUFINO TAMAYO (1899-1991)

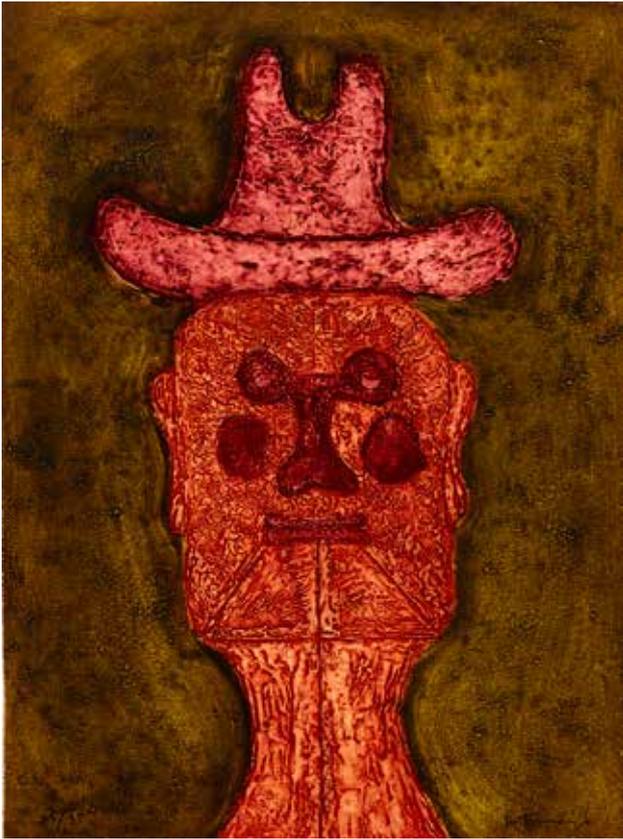
Hombre en Negro (P. 75), 1960

Lithograph in colors on wove paper, signed in pencil and annotated 'P de A' (an artist's proof aside from the edition of 75), with margins, framed.

25 3/4 x 19 1/4in

sheet 30 x 22 1/4in

US\$2,000 - 3,000



128

128

RUFINO TAMAYO (1899-1991)

Hombre con Sombrero, from *15 Aguafuertes* (P. 175), 1975
 Etching in colors on Guarro paper, signed in crayon and numbered 69/75 (there were also 10 in Roman numerals), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed.
 sheet 30 x 22 1/8in

US\$2,000 - 3,000

129

RUFINO TAMAYO (1899-1991)

Personajes con Pájaros (P. 334), 1988
 Mixografía © in colors on handmade paper, signed in white crayon and numbered 71/100 (there were also 27 artist's proofs), Taller de Gráfica Mexicana, Mexico City, the full sheet, framed.
 sheet 43 1/2 x 35in

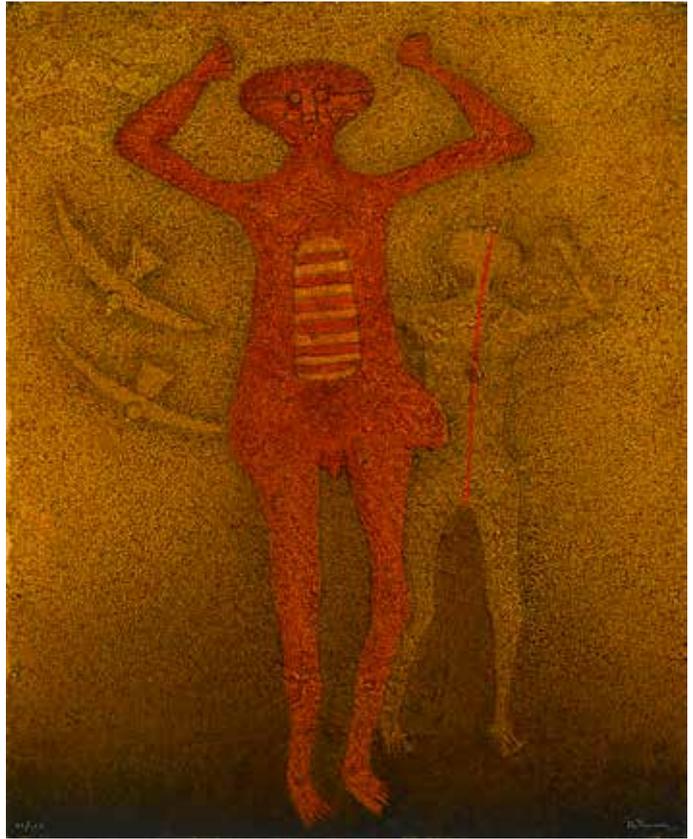
US\$4,000 - 6,000

130

RUFINO TAMAYO (1899-1991)

Luna y sol (P. 338), 1990
 Mixografía© in colors on handmade paper, signed in crayon and numbered 47/100 (there was also an edition of 30 in Roman numerals), published by Taller de Gráfica Mexicana, Mexico City, the full sheet, framed.
 34 1/2 x 37in
 sheet 37 1/2 x 39in

US\$6,000 - 8,000



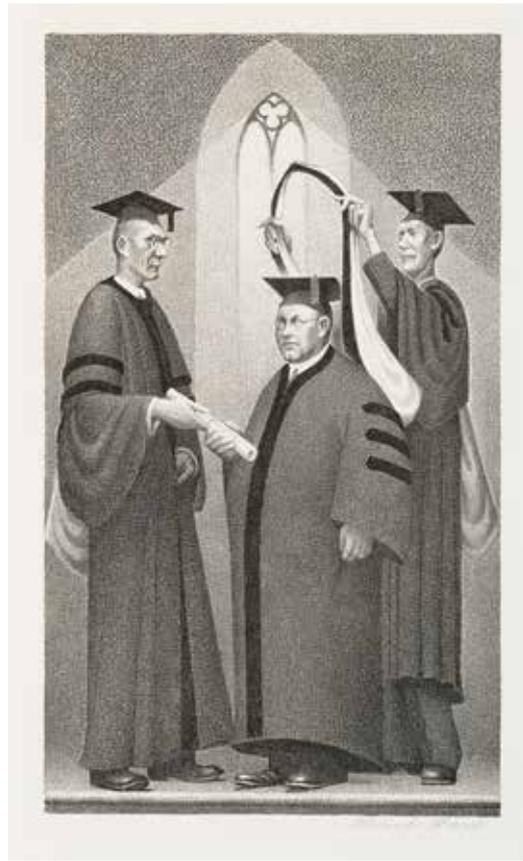
129



130



131



132



133

131

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Lender de face, dans Chilpéric (W. 104; D. 105; Adr. 129), 1895
Lithograph in olive-green on wove paper, from the edition of 25, with the artist's red monogram stamp (L. 1338) and the embossed stamp of the publisher, E. Kleinmann, printed by Ancourt, Paris, with margins, framed.

14 3/8 x 10 1/4in
sheet 22 7/8 x 16 1/4in

US\$2,000 - 3,000

132

GRANT WOOD (1891-1942)

Honorary Degree (C. 4), 1938
Lithograph on wove paper, signed in pencil, from the edition of 250, with full margins.

11 7/8 x 7in
sheet 16 x 11 7/8in

US\$1,400 - 1,800

133

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Drouet (K. 55), 1859
Etching and drypoint on laid paper with partial Van Gelder watermark, the second (final) state, with margins.

8 7/8 x 6in
sheet 11 1/8 x 9in

US\$1,000 - 1,500



134

134

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Thames Police; Billingsgate; Hurlingham (K. 44, 47, 181), 1859 (2); 1879

Etchings on laid paper, *Thames Police* on laid Japanese paper, each the final state, with margins, framed.

(3)

5 7/8 x 8 7/8in; 6 x 8 7/8in; 5 3/8 x 8in

sheet 7 7/8 x 11in; 8 1/8 x 11 1/2in; 7 x 9 3/4in

US\$3,000 - 5,000

135

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Adam and Eve, Old Chelsea (K. 175), 1878

Etching and drypoint on laid paper, the second (final) state, with margins.

6 7/8 x 11 7/8in

sheet 7 1/4 x 12 1/16in

US\$1,200 - 1,800

136

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Victoria Club (W. 11; L. 22; S. 15), 1879

Lithograph on *chine appliqué* to wove support, signed with the butterfly in pencil, second (final) state, from the edition of 100, published/printed by Boussod, Valadon and Co., Paris/Thomas Way, London, with full margins.

Ex. Coll.: A. Beurdeley, Paris (Lugt 421)

9 1/4 x 6 1/8in

sheet 15 1/2 x 11in

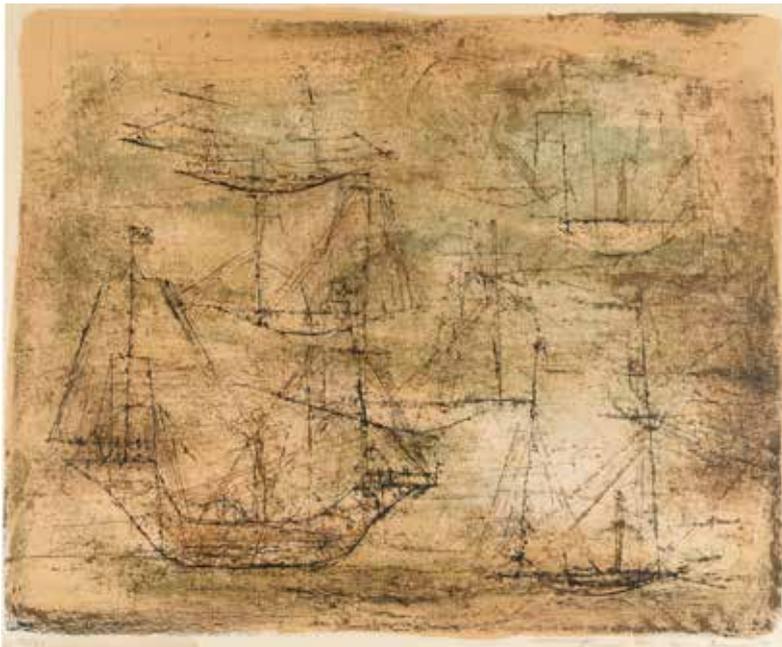
US\$2,500 - 3,500



135



136



137



138

137

ZAO WOU-KI (1921-2013)

Les voiliers (R. 79; A. 77), 1952

Lithograph in colors on wove paper, signed in pencil and numbered 19/90 (there were also 15 artist's proofs), published/printed by Klipstein & Co., Bern/Désjobert, Paris, with trimmed margins, framed.

17 3/8 x 21 3/4in

sheet 18 3/8 x 22 3/4in

US\$4,000 - 6,000

138

ZAO WOU-KI (1921-2013)

Joui L'Été (A. 196), 1968

Etching and aquatint in colors on Arches paper, signed in pencil, dated '68' and numbered 78/95, titled in pencil, verso, with full margins, framed.

21 x 27in

sheet 27 3/4 x 35 7/8in

US\$8,000 - 10,000

CONTEMPORARY PRINTS & MULTIPLES

139

CHARLES ARNOLDI (BORN 1946)

Untitled, 1983

Woodcut in black and white on Okawara rice paper, signed in pencil, dated '83' and numbered 32/35, with the blindstamp of the publisher, New City Editions, Venice, CA, with full margins, framed.

18 x 30 3/4in

sheet 23 3/4 x 36 1/4in

US\$1,000 - 1,500



139



140

140

CHARLES ARNOLDI (BORN 1946)

Untitled, 1987

Monotype in colors on handmade paper, signed in pencil and dated '7/13/87', the full sheet, framed.

sheet 30 1/2 x 44in

US\$3,000 - 5,000

141

JOHN BALDESSARI (BORN 1931)

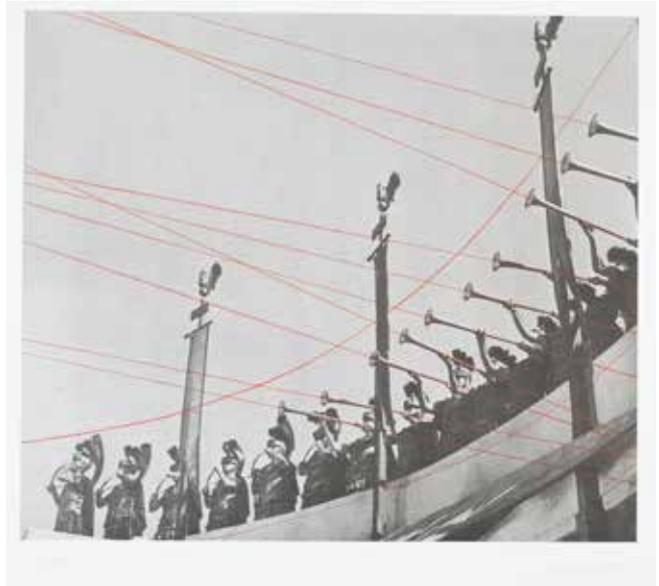
Aligned Trumpeting (S., C., & H. 36), 1988

Lithograph in colors on torn Somerset paper, signed in pencil, dated '88' and numbered 24/50 (there were also 10 artist's proofs), published by Artist's Space, New York, with the blindstamp of the printer, Cirrus Editions, Los Angeles, with full margins.

21 1/4 x 24 1/2in

sheet 24 3/4 x 27 1/2in

US\$1,500 - 2,000



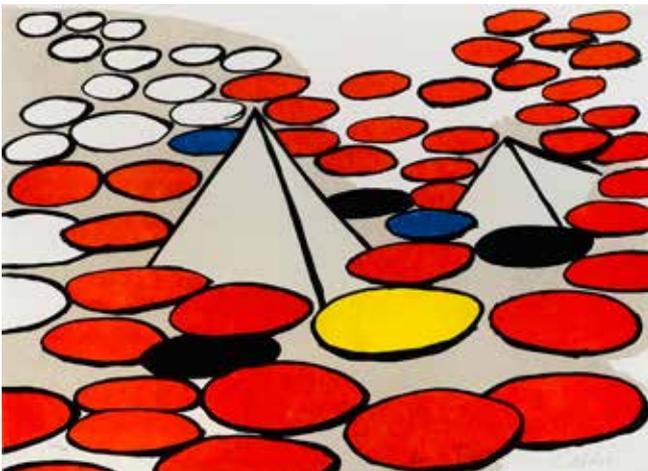
141



142



143



144

142

ROMARE BEARDEN (1914-1988)

The Family (GG. 55A), 1975

Aquatint and photoengraving in colors on wove paper, signed in pencil and numbered 153/175, with the blindstamp of the publisher, Transworld Art, Inc., New York, the full sheet, framed.
sheet 19 5/8 x 26 1/8in

US\$3,000 - 5,000

143

WILLIAM S. BURROUGHS (1914-1997)

The Seven Deadly Sins, 1991

The complete portfolio, comprising 7 woodcut and screenprints in colors on museum board, each signed in pencil, dated '91', and numbered 70/90 (there were also 10 artist's proofs), with text, with the inkstamp of the publisher/printer, Lococo-Mulder, New York, verso, the full sheets, contained in original red-painted wood portfolio case.
overall 48 x 34 x 1 1/2in

US\$4,000 - 6,000

Property sold to benefit the Fallbrook Arts, Inc., Fallbrook, California

144

ALEXANDER CALDER (1898-1976)

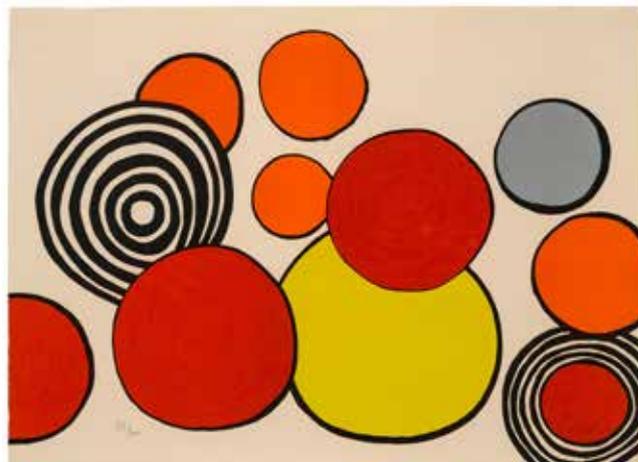
Untitled (Pyramids and Circles), c. 1970

Lithograph in colors on Japanese paper, signed in pencil, numbered ll/L and annotated 'bon à tirer', the full sheet, framed.
sheet 20 1/2 x 28 1/2in

US\$2,000 - 3,000



145



146

Property of Various Owners

145

ALEXANDER CALDER (1898-1976)

Untitled, from Magie Eolienne Portfolio, 1972

Lithograph on wove paper, signed in pencil and numbered 60/75 (there were also 7 artist's proofs), published/printed by Société Internationale d'Art XXe Siècle/Arte Adrian Maeght, Paris, the full sheet, framed.

sheet 25 1/2 x 19 1/2in

US\$1,500 - 2,500

146

ALEXANDER CALDER (1898-1976)

Taches de rousseur, pl. 2, from La Mémoire Élémentaire, 1978

Lithograph in colors on wove paper, signed in pencil and numbered 73/100 (there were also 15 artist's proofs), published/printed by Éditions de la Différence/Arts-Litho, Paris, with full margins, framed.

sheet 20 1/4 x 28in

US\$1,500 - 2,000

The Marks Family Art Trust

147

AFTER ALEXANDER CALDER (1898-1976)

Circus, 1975

Tapestry hand-woven in maguey fiber, with woven signature, date and numbered 6/100, published by C.A.C. Publications and Bon Art.

84 x 57in

US\$4,000 - 6,000



147

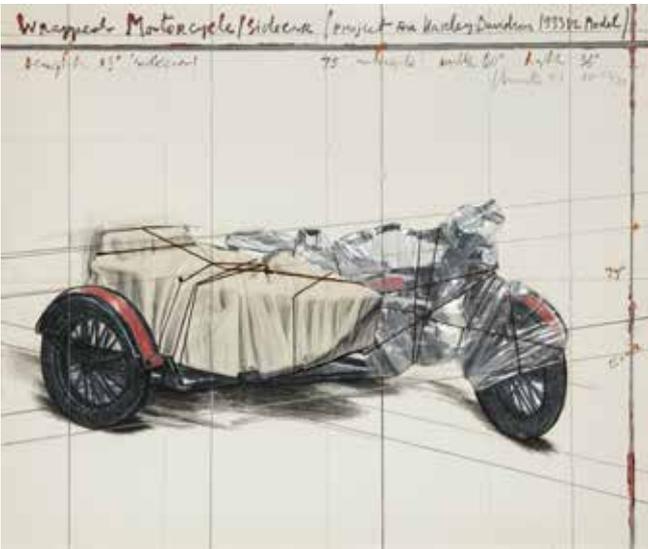
This lot will preview in Los Angeles only



148



149



150

Property of Various Owners

148

CHRISTO & JEANNE-CLAUDE (BORN 1935; 1935 - 2009)
Wrapped Monument to Vittorio Emanuele, Project for Piazza del Duomo, Milan (S. & K. 79), 1975

Offset lithograph in colors with collage on wove paper, signed in pencil and numbered 45/75 (there were also 10 artist's proofs), published/printed by Ediciones Poligrafa/La Poligrafa, Barcelona, the full sheet, framed.

sheet 27 7/8 x 21 7/8in

US\$2,000 - 3,000

149

CHRISTO & JEANNE-CLAUDE (BORN 1935; 1935 - 2009)
Wrapped Armchair, Project (S. & K. 88), 1977

Lithograph in colors on wove paper, signed in pencil and numbered 37/100 (there were also 15 artist's proofs), published by Abrams Original Editions, New York, with the blindstamp of the printer, Matthieu Litho, Switzerland, the full sheet, framed.

sheet 21 3/4 x 27 3/4in

US\$1,200 - 1,800

150

CHRISTO & JEANNE-CLAUDE (BORN 1935; 1935 - 2009)
Wrapped Motorcycle/Sidecar, Project for Harley Davidson 1933 VL Model (S. & K. 176), 1997

Lithograph in colors with collage on wove paper, signed in pencil, dated '97' and numbered AP 33/70 (an artist's proof aside from the edition of 130), published/printed by Landfall Press, Chicago, the full sheet, laid down to board, framed.

sheet 18 5/8 x 21 7/8in

US\$5,000 - 7,000



151

151

CHRISTO & JEANNE-CLAUDE (BORN 1935; 1935 - 2009)

Wrapped Staircase, Project for Rue de Paradis, Paris (S. & K. 181), 2001

Offset lithograph and screenprint in colors with collage on wove paper, signed in pencil, titled and numbered 7/50 AP (an artist's proof aside from the edition of 100), published/printed by Collection Lambert, Avignon/Domberger, Stuttgart, the full sheet, framed.
sheet 10 7/8 x 14in

US\$1,200 - 1,600

152

CHRISTO & JEANNE-CLAUDE (BORN 1935; 1935 - 2009)

Wrapped Statues, Sleeping Faun, Project for the Glyptothek, Munich (S. & K. 183), 2001

Collotype and screenprint in colors with collage on chipboard, signed in pencil and numbered A.P. 20/30 (an artist's proof aside from the edition of 100), with the blindstamp of the printer, Domberger, Stuttgart, the full sheet, framed.
sheet 32 x 22 7/8in

US\$1,500 - 1,800

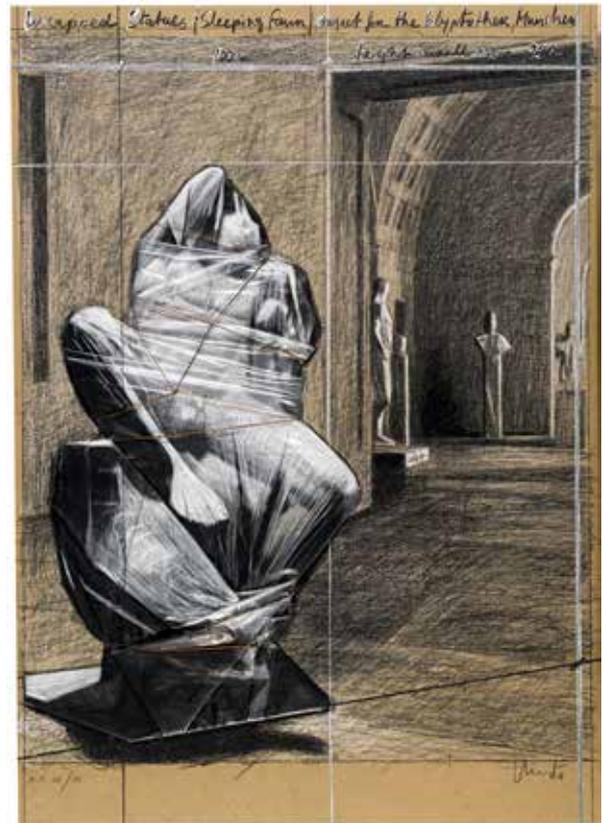
153

CHRISTO & JEANNE-CLAUDE (BORN 1935; 1935 - 2009)

Wrapped Bottle, Project, from Homage à Domberger Portfolio (S. & K. 184), 2002

Offset lithograph and screenprint in colors on wove paper, signed in pencil and numbered HC 27/37 (aside from the edition of 50), with the blindstamp of the publisher/printer, Domberger, Stuttgart, the full sheet, laid down to board, framed.
sheet 12 5/8 x 10 1/4in

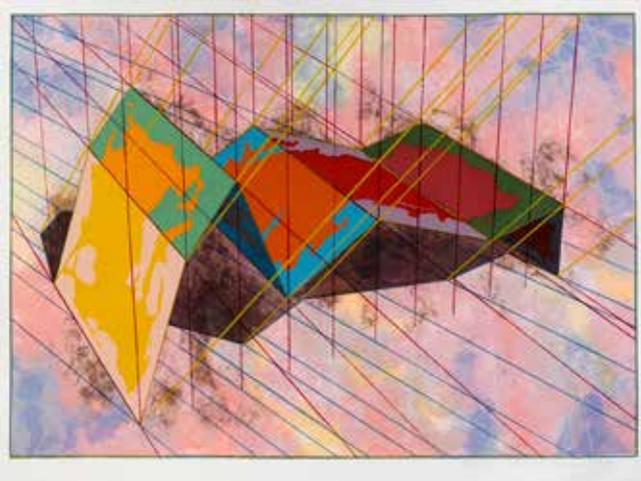
US\$2,000 - 3,000



152



153



154



155



156

Property from a Private Tucson Collection

154

RONALD DAVIS (BORN 1937)

Wide Wave (Tyler Graphics 169; RD8), 1979

Lithograph and screenprint in colors on TGL handmade paper, signed in pencil and numbered 43/50 (there were also 12 artist's proofs), with the blindstamp of the publisher, Tyler Graphics Ltd., Mount Kisco, New York, with full margins, framed.

27 x 37 3/4in
sheet 32 x 42in

US\$1,000 - 1,500

Property of Various Owners

155

RICHARD DIEBENKORN (1922-1993)

#8, from *41 Etchings, Drypoints*, 1964

Aquatint and soft-ground etching on BFK paper, initialed in pencil, dated 65, numbered 22/25, published/printed by Crown Point Press/Kathan Brown, with full margins, framed.

5 3/4 x 8 3/8in
sheet 18 1/2 x 15in

US\$1,500 - 2,500

The Marks Family Art Trust

156

RICHARD DIEBENKORN (1922-1993)

Untitled (from *Club/Spade Group '81-82*), from *Eight by Eight to Celebrate the Temporary Contemporary* (G. 1148), 1981

Lithograph in colors on wove paper, initialed in pencil, dated '82' and numbered 75/250 (there were also 43 artist's proofs), published by The Museum of Contemporary Art, Los Angeles, with the blindstamp of the printer, Gemini G.E.L., Los Angeles, with full margins, framed.

38 1/8 x 25 3/4in
sheet 40 1/8 x 27in

US\$2,500 - 3,500



Property of Various Owners

157

RICHARD DIEBENKORN (1922-1993)

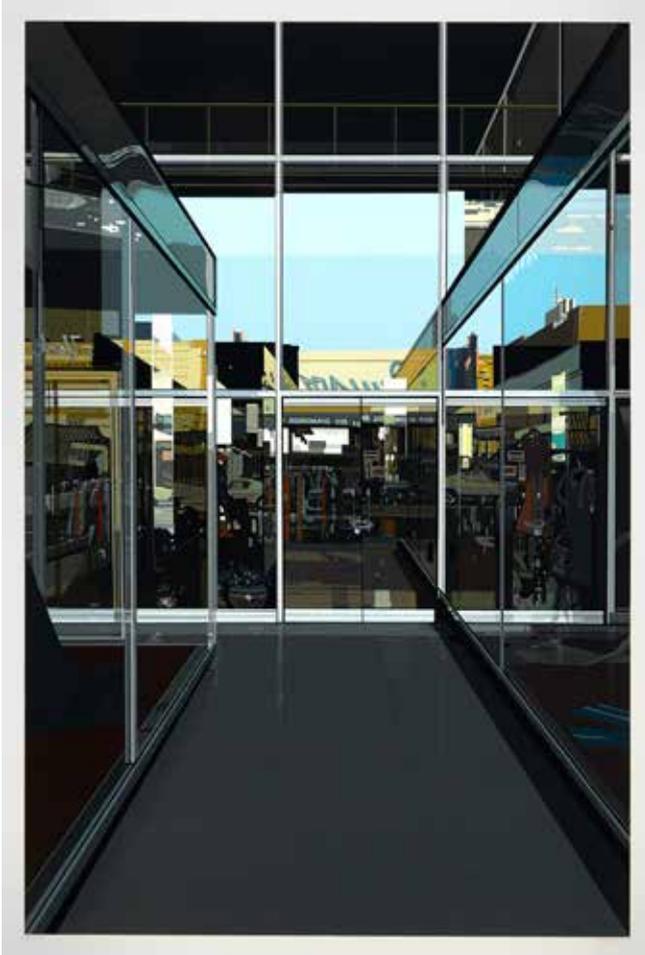
Folsom Street Variation III (Primary), 1986

Aquatint with drypoint in colors on Rives paper, initialed in pencil, dated '86' and numbered 29/60, with the blindstamps of the publisher/printer, Crown Point Press/Maria Bartholme, Oakland, with full margins, framed.

12 x 25 7/8in

sheet 26 1/2 x 40in

US\$20,000 - 30,000



158

158

RICHARD ESTES (BORN 1932)

Big Diamond, from Urban Landscapes No. 2 (A., p. 117), 1979
Screenprint in colors on Fabriano Cottone paper, signed in pencil and numbered 80/100, published by Parasol Press Ltd., New York, with the blindstamp of the printer, Domberger Screenprints, with full margins, framed.

19 7/8 x 13 3/8in
sheet 27 1/2 x 19 5/8in

US\$1,500 - 2,500



159

159

RICHARD ESTES (BORN 1932)

Picadilly Station, from Urban Landscapes no. 2 (A., p. 118), 1979
Screenprint in colors on Fabriano Cottone paper, signed in pencil and numbered 80/100, published by Parasol Press Ltd., New York, with the blindstamp of the printer, Domberger Screenprints, with full margins, framed.

27 1/2 x 19 1/2in
sheet 27 1/2 x 19 1/2in

US\$2,000 - 3,000



160

RICHARD ESTES (BORN 1932)

D Train (A. 128), 1988

Screenprint in colors on three laminated sheets of custom-made German museum board, signed in pencil and numbered 102/125 (there were also 15 lettered artists proofs), published by Parasol Press, New York, with margins, framed.

36 x 72in

sheet 42 x 80in

US\$30,000 - 50,000

This lot will preview in Los Angeles only



161



162



163

161

JIM DINE (BORN 1935)

One Plate, from Dutch Hearts (WC. 8), 1970

Lithograph in colors with collage on Hodgkinson handmade paper, signed in pencil and numbered 53/85 (there were also 15 artist's proofs), published by Petersburg Press, New York and London, the full sheet, framed.

sheet 16 3/8 x 19 7/8in

US\$1,200 - 1,600

162

SAM FRANCIS (1923-1994)

Paper Weight (L. L118; SF-109), 1971

Lithograph in colors on wove paper, signed in pencil and numbered 6/38 (there were also 4 trial proofs), with the blindstamps of the publisher/printer, The Litho Shop, Inc./Hitoshi Takatsuki, Santa Monica, the full sheet, framed.

sheet 17 x 22in

US\$6,000 - 8,000

163

SAM FRANCIS (1923-1994)

Untitled (SFE-103) (not in Lemark), 1995

Etching in colors on wove paper, with embossed signature, numbered 9/44 in pencil (there were also 10 artist's proofs), inscribed 'SFE-103' in pencil and with 'The Sam Francis Estate' inkstamp, verso, with full margins, framed.

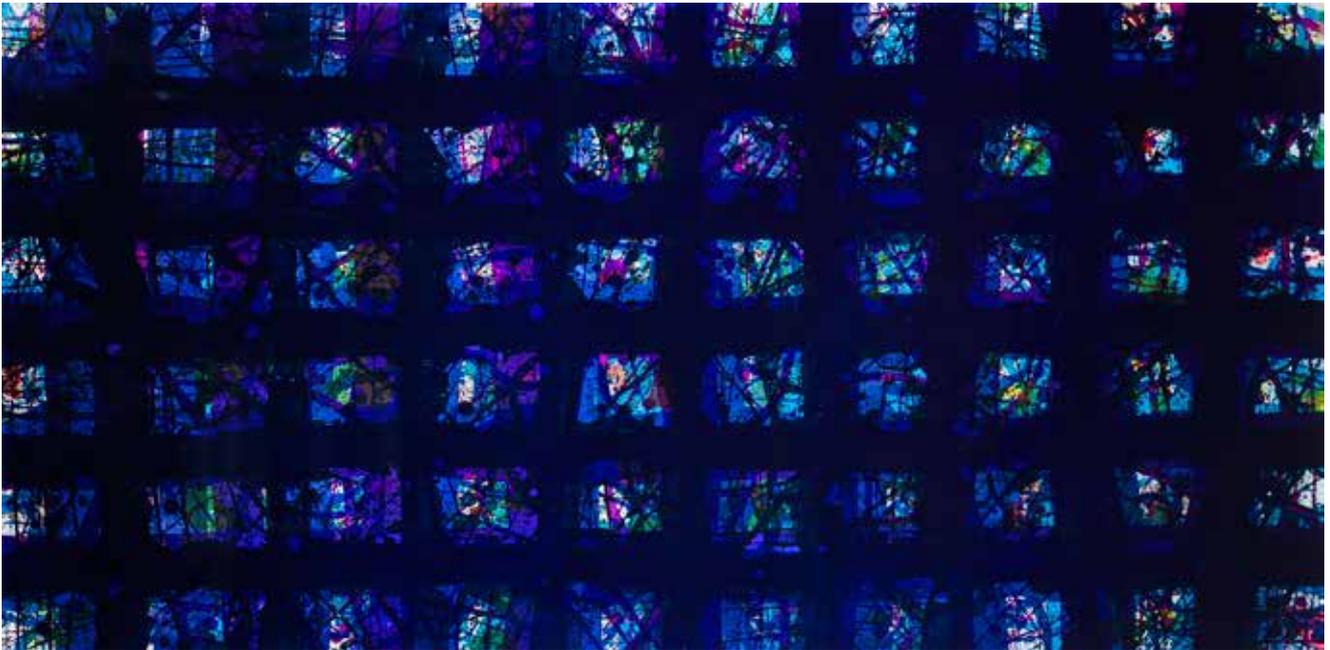
8 1/2 x 14 7/8in

sheet 16 1/2 x 21 7/8in

US\$1,000 - 1,500



164



165

Property from the Berkowitz Trust

164

SAM FRANCIS (1923-1994)

Untitled (L. I.96; SFE-067), 1988

Aquatint in colors on Rives BFK paper, signed in pencil and annotated 'AP' (an artist's proof aside from the edition of 20), published by The Litho Shop, Santa Monica, with margins, framed.

16 x 58in

sheet 30 x 62in

US\$6,000 - 8,000

This lot will preview in Los Angeles only

Property of a Private Collection, Los Angeles

165

SAM FRANCIS (1923-1994)

La Notte (L. I.100; SFE-072RC), 1988

Etching and aquatint in colors on Fabriano paper, signed in pencil and numbered 3/30 (there were also 10 artist's proof), published/printed by 2RC Edizioni d'Arte/Vigna Antoniniana Stamperia d'Arte, Rome, with full margins, framed.

38 3/4 x 78 1/2in

sheet 45 5/8 x 95in

US\$6,000 - 8,000



166



167



168

Property of Various Owners

166

SAM FRANCIS (1923-1994)

Vegetable III, from the Vegetable Series (L. L123; SF0112B), 1971
Lithograph in colors on Rives BFK paper, signed in pencil and numbered 14/15 (there were also 4 artist's proofs), with the blindstamps of the publisher/printer, The Litho Shop, Inc./Hitoshi Takatsuki, Santa Monica, the full sheet.
sheet 35 x 24in

US\$3,000 - 5,000

167

SAM FRANCIS (1923-1994)

Untitled (L. 147; SFE-014), 1984
Aquatint in colors on wove paper, signed in pencil and numbered 14/29 (there were also 4 artist's proofs), with the blindstamp of the publisher, The Litho Shop, Inc., Santa Monica, printed by Jacob Samuel, with margins, framed.
25 3/4 x 10 7/8in
sheet 34 7/8 x 19in

US\$2,000 - 3,000

168

HELEN FRANKENTHALER (1928-2011)

Reflections IX, 1995
Lithograph in nine colors on Lana white mould-made paper, signed in pencil, dated '95' and numbered A/P 6/10 (aside from the edition of 30), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, framed.
sheet 20 x 15in

US\$2,000 - 3,000



169

169

KEITH HARING (1958-1990)

Pl. 5, from Apocalypse (by William S. Burroughs) (L. p. 105), 1988
 Screenprint in colors on museum board, signed in pencil, dated '88' and numbered 3/90 (there were also 5 hors commerce), with the copyright stamp of the artist and publisher, G. Mulder Fine Arts, New York, verso, with the blindstamp of the printer, Rupert Jasen Smith, the full sheet, framed.
sheet 38 x 38in

US\$4,000 - 6,000

170

KEITH HARING (1958-1990)

International Volunteer Day (L. p. 93), 1988
 Lithograph in colors on wove paper, signed in pencil, dated '88' and numbered 929/1000, with the blindstamps of the published/printer, The World Federation of the United Nations Association/Emiliano Sorini Studio, New York, the full sheet, framed.
sheet 11 1/4 x 8 1/2in

US\$2,000 - 3,000

171

KEITH HARING (1958-1990)

One Plate, from Pop Shop IV (L. p. 146), 1989
 Screenprint in colors on wove paper, signed in pencil, dated '89' and numbered 124/200 (there were also 25 artist's proofs), published by Martin Lawrence Editions Ltd., New York, with full margins, framed.
11 3/8 x 14 3/4in
sheet 13 1/2 x 16 1/2in

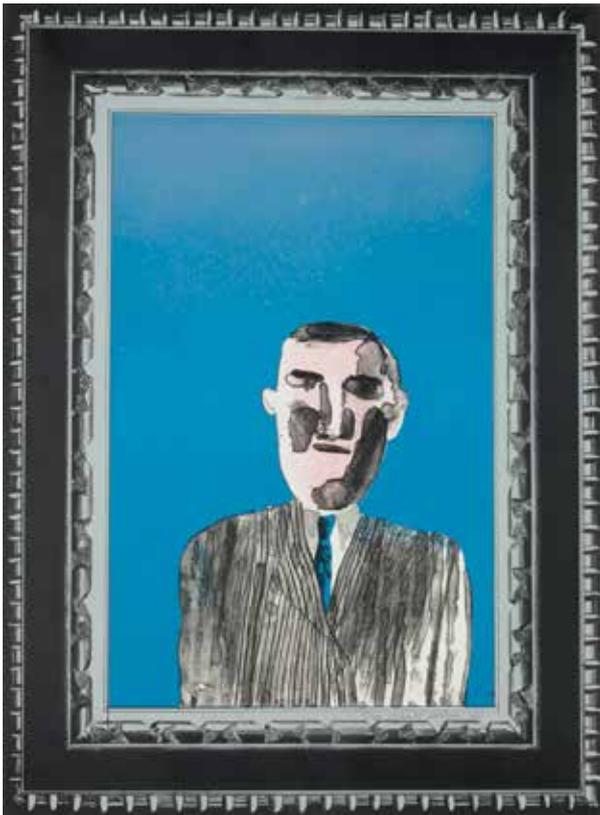
US\$5,000 - 7,000



170



171



172



173



174

172

DAVID HOCKNEY (BORN 1937)

Picture of a portrait in a silver frame, from A Hollywood Collection (S.A.C. 43), 1965

Lithograph in colors on wove paper, signed in pencil, dated and numbered 82/85, with the inkstamp of the publisher/printer, Editions Alecto, London/Kenneth Tyler at Gemini G.E.L., Los Angeles, verso, the full sheet, framed.

sheet 30 1/4 x 22 1/4in

US\$4,000 - 6,000

173

DAVID HOCKNEY (BORN 1937)

Picture of a simple framed traditional nude drawing, pl. 5 from A Hollywood Collection (S.A.C. 45), 1965

Lithograph in colors on wove paper, signed in pencil, dated and numbered 82/85, with the inkstamps of the publisher/printer, Editions Alecto, London/Kenneth Tyler at Gemini G.E.L., Los Angeles, verso, the full sheet, framed.

sheet 30 1/4 x 22 1/4in

US\$2,000 - 3,000

174

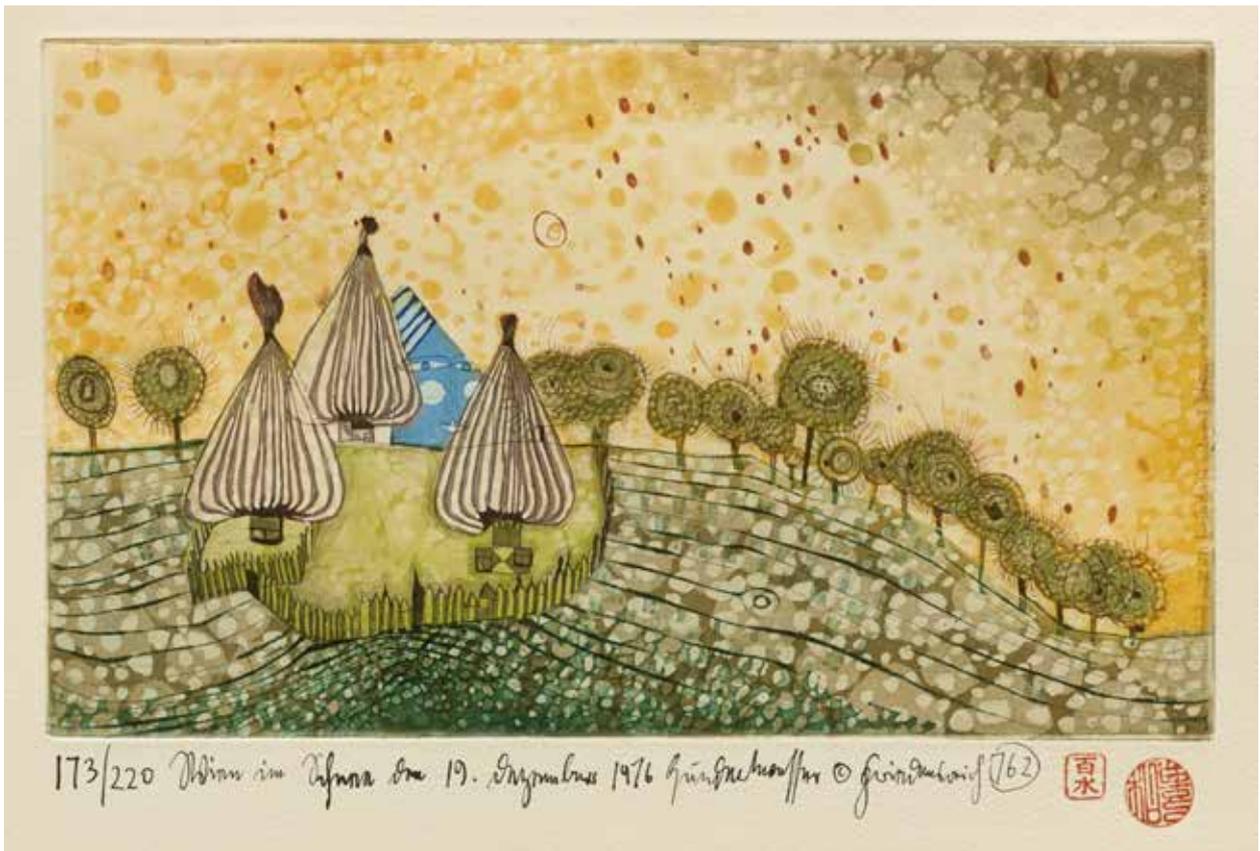
DAVID HOCKNEY (BORN 1937)

Picture of a pointless abstraction framed under glass, pl. 6, from A Hollywood Collection (S.A.C. 46), 1965

Lithograph in colors with pencil additions by the artist on wove paper, signed in pencil, dated and numbered 82/85, with the inkstamps of the publisher/printer, Editions Alecto, London/Kenneth Tyler at Gemini G.E.L., Los Angeles, verso, the full sheet, framed.

sheet 30 1/4 x 22 1/8in

US\$1,500 - 2,000



176

175

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Sad not so sad in rainshine, from Rainday on a rainy day (K. 39a), 1968

Screenprint in 10 colors with metallic embossing on Fabriano paper, signed in ink, dated and numbered 215/250, with the blindstamps of the published/printer, University Art Museum, Berkeley/Galleria L'Elefante, Venice, the full sheet, framed.
sheet 29 3/8 x 22in

US\$2,000 - 3,000

176

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Hide Under the Meadow it Begins to Rain (K. 69), 1976

Etching and aquatint in colors on wove paper, signed in ink, titled, dated, numbered 173/220 (there were also 33 artist's proofs), published by Gruener Janura AG, Switzerland, with margins.

7 x 11 3/4in
sheet 14 7/8 x 20 5/8in

US\$5,000 - 7,000



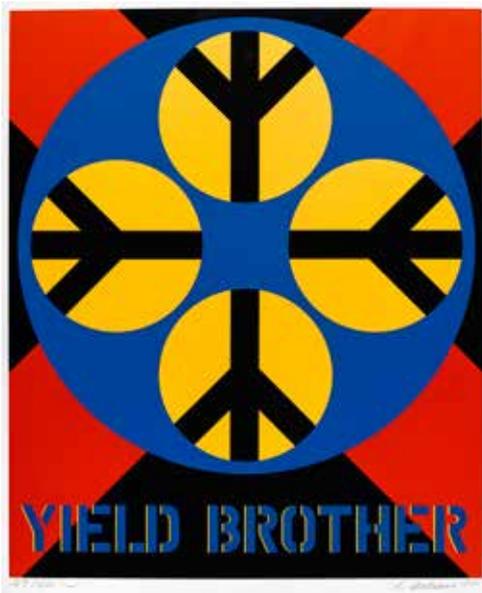
175



177



177



178



178

177

ROBERT INDIANA (BORN 1928)

Eight Plates, from Decade Series (S. 63-67, 69, 70, 72), 1971

The incomplete set, comprising 8 (of 10) screenprints in colors on Schoellers Parole paper, each signed in pencil, dated and numbered 57/200 (there were also 25 artist's proofs), with the artist's copyright credit, published/printed by Multiples, New York/Domberger KG, Stuttgart, with full margins. (8)

Titles include:

American Dream (S. 63); *Calumet* (S. 64); *Yield Brother* (S. 65); *Figure 5* (S. 66); *Brooklyn Bridge* (S. 67); *USA 666* (S. 69); *Parrot* (S. 70);

Terre Haute no. 2 (S. 72)

each sheet 39 x 32in

US\$7,000 - 9,000

178

ROBERT INDIANA (BORN 1928)

Three Plates, from Decade Series (S. 65, 67, 70), 1971

The incomplete set, comprising 3 (of 10) screenprints in colors on Schoellers Parole paper, each signed in pencil, dated and numbered 169/200 (there were also 25 artist's proofs), with the artist's copyright credit, published/printed by Multiples, New York/Domberger KG, Stuttgart, with full margins. (3)

Titles include:

Yield Brother (S. 65); *Brooklyn Bridge* (S. 67); *Parrot* (S. 70)

each sheet 39 x 32in

US\$2,500 - 3,500



179

Property from a Private Tucson Collection

179

JASPER JOHNS (BORN 1930)

Fragment-According to What Series, Bent "U" (G. 291), 1971
Lithograph in colors on Arches paper, signed in pencil, dated '71' and numbered 35/69 (there were also 12 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 25 x 20in

US\$3,000 - 4,000

Property of Various Owners

180

ALLEN JONES (BORN 1937)

Pour les lèvres, from 11 Pop Artists, Vol. II (L. 30), 1965
Screenprint in colors on wove paper, signed in pencil, dated '65' and numbered XXII (of 50 proofs in Roman numerals aside from the edition of 200), published/printed by Original Editions, New York/Aitchinson Brothers, London, the full sheet.

sheet 30 x 24in

US\$1,000 - 1,500

181

ELLSWORTH KELLY (1923-2015)

Black/Green (A. 68; G. 237), 1970
Lithograph in colors on Special Arjomari paper, signed in pencil and numbered 18/75 (there were also 9 artist's proofs), published/printed by Gemini G.E.L./Ronald McPherson, Los Angeles, with full margins, framed.

15 1/2 x 11 3/8in

sheet 23 1/8 x 19in

US\$2,000 - 3,000



180



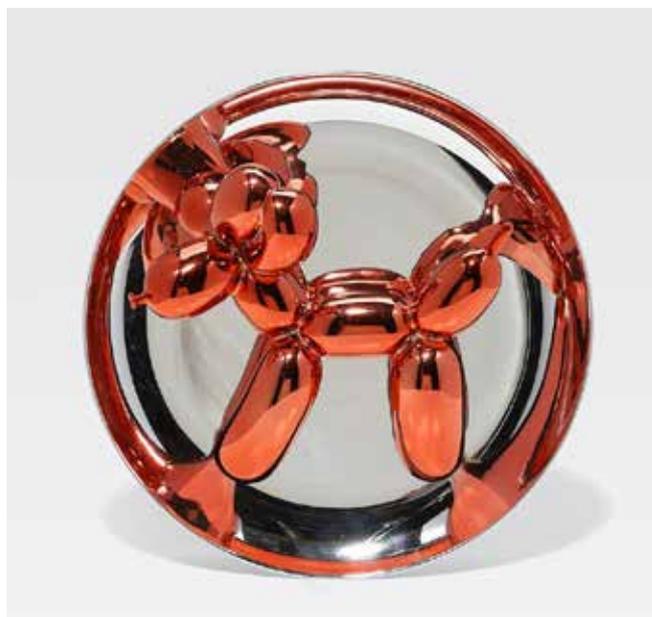
181



182



183



184

182

ELLSWORTH KELLY (1923-2015)

Colored Paper Image XIX (Brown/Blue/Black/Green/Violet) (A. 159), 1976

Colored and press paper pulp, signed in pencil and numbered 11/17 (there were also 7 artist's proofs), with the blindstamps of the artist and the publisher, Tyler Graphics Ltd., Bedford, New York, with full margins, framed.

29 3/8 x 29 1/2 in
sheet 32 x 31 in

US\$6,000 - 8,000

183

WILLEM DE KOONING (1904-1997)

Untitled (not in Graham), 1972

Screenprint in colors on Arches paper, signed in pencil and numbered 35/75, published by Yale University Press, with the blindstamp of the printer, Ives-Sillman, New Haven, with full margins, framed.

33 1/2 x 22 3/4 in
sheet 40 1/2 x 29 in

US\$5,000 - 7,000

184

JEFF KOONS (BORN 1955)

Balloon Dog - Red, 1995

Metallic porcelain multiple, numbered 55 and initialed by another hand, from the edition of unknown size (there was also an edition of 2300 published by MOCA, Los Angeles), published by Voice: Venice Oakwood/Inner City Enterprise, Los Angeles.

diameter 10 1/4 in

US\$7,000 - 9,000



185

185

JEFF KOONS (BORN 1955)

Puppy, 1998

Glazed porcelain vase multiple, with incised signature, dated '98' and numbered 1498/3000, with the stamps of the publisher and foundry, Art of this Century/Porcellano C. Villari, New York & Paris.
height 17 1/4in

US\$7,000 - 10,000

186

ROY LICHTENSTEIN (1923-1997)

As I Opened Fire (C. 5), 1966

Triptych, comprising three offset lithographs in color on wove paper, published/printed by Stedelijk Museum/Drukerij Luij & Co., Amsterdam, with full margins, framed. (3)
each 23 7/8 x 19 1/2in
each sheet 25 1/8 x 20 3/4in

US\$1,000 - 1,500

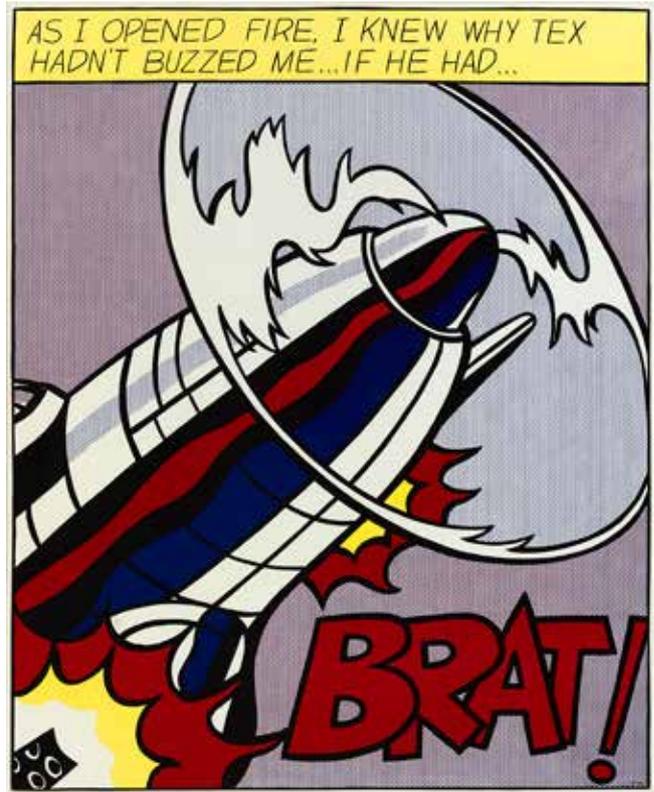
187

ROY LICHTENSTEIN (1923-1997)

Paris Review Poster (C. 43), 1966

Screenprint in colors on heavy wove paper, signed in ballpoint pen and numbered 135/150, published/printed by The Paris Review/Chiron Press, New York, the full sheet.
sheet 40 x 25 3/4in

US\$2,000 - 3,000



186



187



188

ROY LICHTENSTEIN (1923-1997)

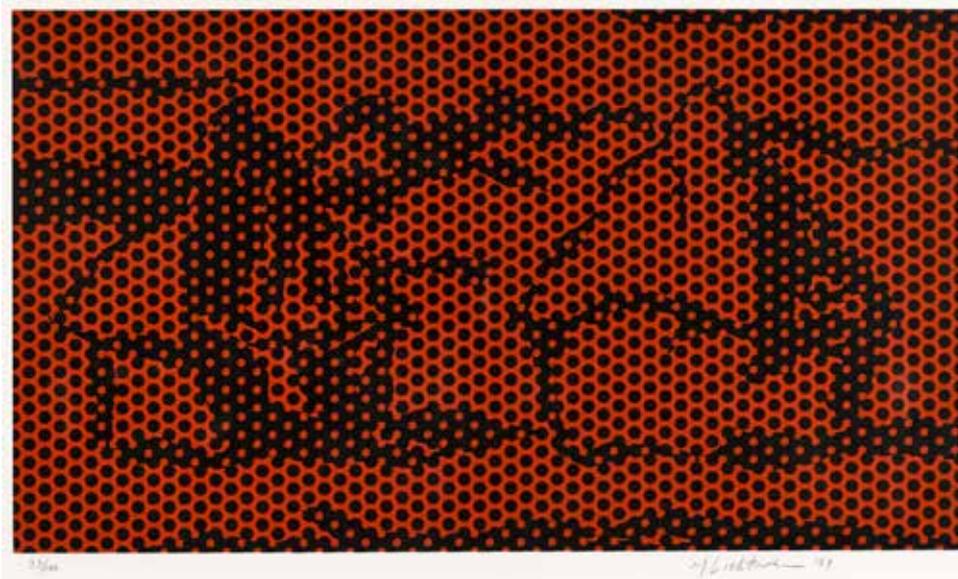
Reverie, from *11 Pop Artists, Vol. II* (C. 38), 1966

Screenprint in colors on smooth white wove paper, signed in pencil and numbered XXII (of 50 proofs in Roman numerals aside from the edition of 200), published/printed by Original Editions/Knickerbocker Machine and Foundry, New York, with full margins, framed.

27 1/16 x 23in

sheet 30 x 24in

US\$80,000 - 120,000



189



190

189

ROY LICHTENSTEIN (1923-1997)

Haystack #6, from Haystack Series (C. 70; G. 155), 1969
Lithograph in colors on wove paper, signed in pencil, dated '69' and numbered 33/100 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.

13 3/8 x 23 1/2in
sheet 20 5/8 x 30 3/4in

US\$5,000 - 7,000

190

ROY LICHTENSTEIN (1923-1997)

Water Lily (C. 281; G. 1582), 1993
Screenprint in colors on Lana Royale paper, signed in pencil, dated and numbered 95/130 (there were also 28 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

12 1/2 x 17 1/16in
sheet 18 1/2 x 23in

US\$10,000 - 15,000



191

Property of the Ambassador Gaston Van Duyse-Adam Collection

191

ROY LICHTENSTEIN (1923-1997)

Industry and the Arts II (C. 86), 1969

Screenprint in colors on C.M. Fabriano paper, signed in pencil, dated and numbered 3/250, with the blindstamp of the publisher, Gabriele Mazzotta Editore, Milan, with full margins, framed.

17 3/16 x 14 3/8in
sheet 26 x 19in

US\$7,000 - 9,000



192

Property of Various Owners

192

ROY LICHTENSTEIN (1923-1997)

Untitled (Still Life with Lemon and Glass), from the *For Meyer Schapiro portfolio* (C. 134), 1974

Lithograph and screenprint in colors with debossing on smooth white paper, signed in pencil, dated '74' and numbered 71/100 (there were also 13 artist's proofs), published by The Committee to Endow a Chair in Honor of Meyer Schapiro, at Columbia University, New York, with the blindstamp of the printer, Styria Studios, New York, with full margins, framed.

32 1/2 x 23 7/8in
sheet 40 5/8 x 31 7/8in

US\$15,000 - 25,000



193



194

193

JULIE MEHRETU (BORN 1970)

Diffraction, 2005

Hard-ground etching with sugar-lift and spit-bite aquatint in colors on Gampi *chine collé* to wove support, signed in pencil, dated and numbered 7/35 (there were also 10 artist's proofs), with the blindstamps of the publisher/printer, Crown Point Press/Dena Schuckit, San Francisco, with full margins, framed.

27 1/2 x 39 1/2in

sheet 35 1/2 x 46 3/4in

US\$8,000 - 12,000

194

ED MOSES (BORN 1926)

Untitled; Untitled, 1980 (2)

Monotypes in colors on wove paper, each initialed in pencil and dated, with the blindstamp of the publisher, 3 EP Ltd, Palo Alto, with full margins, framed. (2)

each sheet approx. 15 x 36 3/4in

US\$1,000 - 1,500



195



198

195

HENRY MOORE (1898-1986)

Violet Torso on Orange Stripes, pl. 7, from *Shelter Sketchbook* (C. 86), 1967

Lithograph in colors on *japon nacré* paper, signed in pencil and numbered 53/180 (there were also 5 artist's proofs), co-published by Marlborough Fine Art, London and Rembrandt Verlag GmbH, Berlin, with margins, framed.

6 1/4 x 7 5/8in
sheet 14 1/2 x 12 1/4in

US\$1,200 - 1,600



196



197

Property from a Paradise Valley, Arizona Collection

196

LOUISE NEVELSON (1899-1988)

The Vertical Cloud II, 1977

Etching and collage in colors on wove paper, signed in pencil, titled, dated and numbered 1/20, with full margins, framed.

25 x 15 3/4in
sheet 30 x 22in

US\$1,000 - 1,500

Property of Various Owners

197

CLAES OLDENBURG (BORN 1929)

Soft Toilet #2 (A./P. 93; G. 414), 1972

Lithograph on wove paper, initialed in pencil, dated '72' and numbered 23/25 (there were also 6 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins.

16 x 10 1/2in
sheet 20 1/4 x 14 1/2in

US\$1,000 - 1,500

198

CLAES OLDENBURG (BORN 1929)

Equitable Building as a Pencil Sharpener (A./P. 255), 1995

Soft-ground etching, aquatint and photographic relief in colors on Kitikata paper colléd to Hahnemühle paper, signed in pencil and numbered 7/125 (there were also 15 artist's proofs), co-published by the Museum of Contemporary Art, Los Angeles, and Pace Editions, New York, with full margins, framed.

10 1/16 x 4 1/4in
sheet 21 x 14 1/4in

US\$1,000 - 1,500



199



200

199

ROBERT MOTHERWELL (1915-1991)

Primal Sign II (E./B. 268), 1980

Aquatint and lift-ground etching in brown and black on German etching paper, initialed in pencil and numbered 29/45 (there were also 10 artist's proofs), with the blindstamp of the artist, published/printed by Petersburg Press, London/Catherine Mosley, Greenwich, Connecticut, with margins, framed.

23 x 9 3/4in

sheet 29 1/2 x 20 1/2in

US\$1,500 - 2,000

200

ROBERT MOTHERWELL (1915-1991)

Calligraphy I (B. 427; E./B. 490; T. 92), 1989

Lithograph in colors on Somerset paper, signed in pencil and numbered 43/50 (there were also 16 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, framed.

49 1/2 x 33in

sheet 54 x 40 1/4in

US\$2,000 - 3,000

This lot will preview in Los Angeles only

201

ROBERT MOTHERWELL (1915-1991)

Summer Trident (E./B. 506), 1990

Lithograph in colors on *chine collé* to wove support, initialed in pencil and numbered 'ap 4/12' (an artist's proof aside from the edition of 50), published/printed by the artist/Trestle Editions Limited, New York, with full margins, framed.

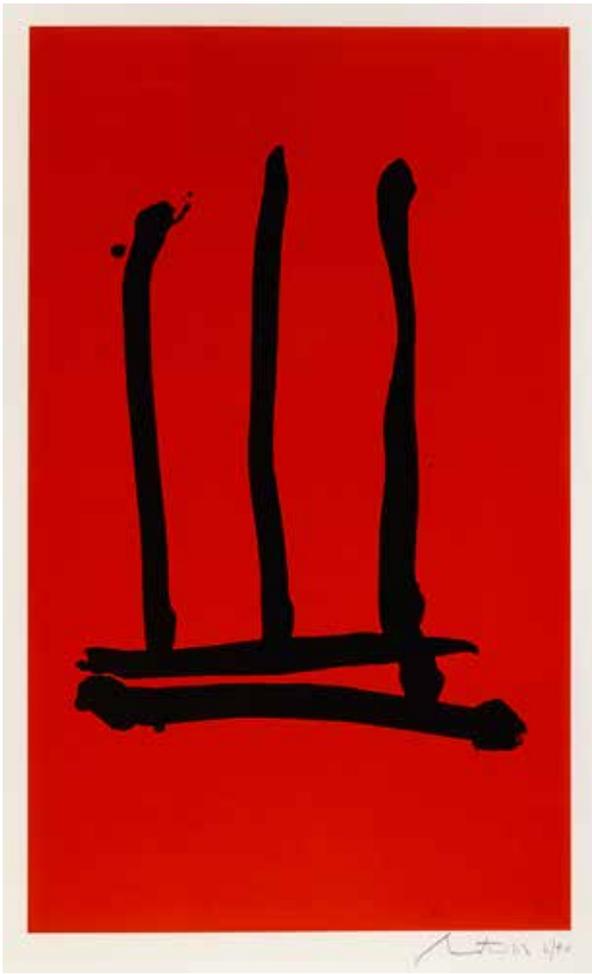
8 1/8 x 10in

sheet 14 1/8 x 16 1/8in

US\$1,000 - 1,500



201



202

Property from a Private Tucson Collection

202

ROBERT MOTHERWELL (1915-1991)

Palo Alto (E./B. 218; G. 798), 1978

Lithograph in colors on Arches paper, signed in pencil and numbered 6/40 (there were also 10 artist's proofs), with the blindstamp of the artist and publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

30 x 18in

sheet 36 x 24in

US\$4,000 - 6,000



203

Property of Various Owners

203

ROBERT MOTHERWELL (1915-1991)

Three Figures (E./B. 489), 1989

Lithograph in colors on white Somerset mould-made paper, signed in pencil and annotated 'ap 4/20' (aside from the edition 80), with the blindstamp of the publisher, Tyler Graphics Ltd., Mount Kisco, New York, the full sheet, framed.

sheet 55 1/2 x 40in

US\$10,000 - 15,000



204

ROBERT MOTHERWELL (1915-1991)

Wave (E./B. 475), 1989

Lithograph in colors on white Somerset mould-made paper, signed in pencil and annotated 'ap 5/16' (an artist's proof aside from the edition of 92), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, framed.

38 7/8 x 54 5/8in

sheet 41 x 56 1/2in

US\$15,000 - 20,000



205

205

TAKASHI MURAKAMI (BORN 1962)

Purple Flowers in a Bouquet; Even the Digital Realm Has Flowers to Offer, 2010 (2)

Two offset lithographs in colors with cold stamp and high gloss varnish on circular wove paper, each signed in metallic ink and numbered 197/300 and 209/300, respectively, co-published by the artist and Kaikai Kiki Co., Ltd, Tokyo, the full sheets. (2) each diameter 28in

US\$2,000 - 3,000

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206

TAKASHI MURAKAMI (BORN 1962)

Kansei Skulls; Kansei Fresh Blood, 2010; 2014

Two offset lithographs in colors with cold stamp and high gloss varnish on circular wove paper, each signed in white felt-tip pen and numbered 127/300 and 42/300, respectively, co-published by the artist and Kaikai Kiki Co., Ltd, Tokyo, the full sheets. (2) each diameter 28in

US\$1,800 - 2,800

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207

TAKASHI MURAKAMI (BORN 1962)

Flower Ball (Lot of Colors); Right There, The Breadth of the Human Heart!, 2013 (2)

Two offset lithographs in colors with cold stamp and high gloss varnish on circular wove paper, each signed in metallic ink and numbered 107/300 and 50/300, respectively, co-published by the artist and Kaikai Kiki Co., Ltd, Tokyo, the full sheets. (2) each diameter 28in

US\$1,500 - 2,500

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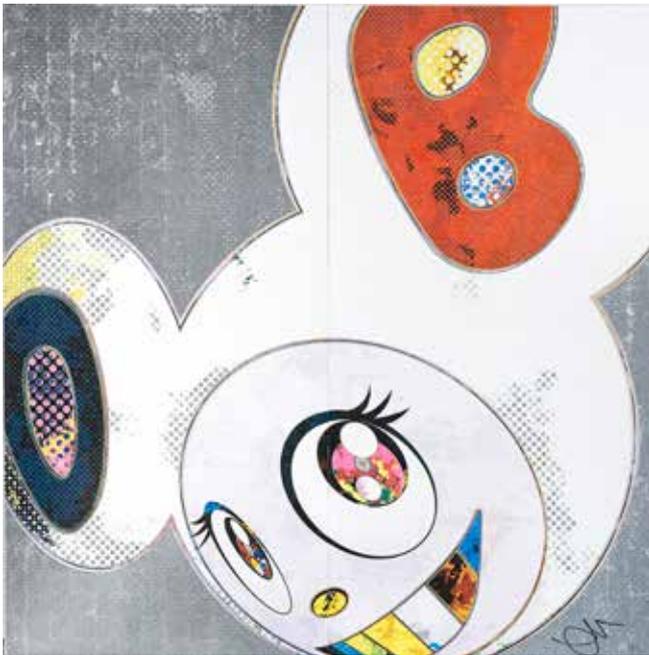
207



208



208



209



209

208

TAKASHI MURAKAMI (BORN 1962)

Kaikai Kiki News No. 2; Flowers Blooming in the World and the Land of Nirvana, 2008; 2013

Two offset lithographs in colors with cold stamp and high gloss varnish on wove paper, each signed in metallic ink and numbered 86/300 and 141/300, respectively, co-published by the artist and Kaikai Kiki Co., Ltd, Tokyo, the full sheets. (2)
each sheet 19 5/8 x 19 5/8in

US\$1,200 - 1,800

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209

TAKASHI MURAKAMI (BORN 1962)

DOB in Pure White Robe (Navy & Vermillion); DOB in Pure White Robe (Pink & Blue), 2013 (2)

Two offset lithographs in colors with cold stamp and high gloss varnish on wove paper, each signed in black felt-tip pen and numbered 35/300 and 29/300, respectively, co-published by the artist and Kaikai Kiki Co., Ltd, Tokyo, the full sheets. (2)
each sheet 19 5/8 x 19 5/8in

US\$1,500 - 2,500

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211



212

210

BARNETT NEWMAN (1905-1970)

The Moment, from Four on Plexiglas (Barnett Newman Foundation 227), 1966

Screenprint in colors on plexiglas backed with ragboard mounted to wood, with the artist's incised signature, dated and numbered 112/125 (there were also 16 proofs lettered A-P), published by Multiples, Inc., New York, the full sheet.
sheet 48 7/8 x 5in

US\$10,000 - 15,000

211

CLAES OLDENBURG (BORN 1929)

Baked Potato, from 7 Objects in a Box (not in A./P.; Solway 3), 1966
Acrylic paint over cast resin multiple, lacking Shenango china dish, initialed ink and annotated 'A.P.' (an artist's proof aside from the edition of 75) on the underside, published by Tanglewood Press, New York.

4 x 8 x 4 5/8in

US\$5,000 - 7,000

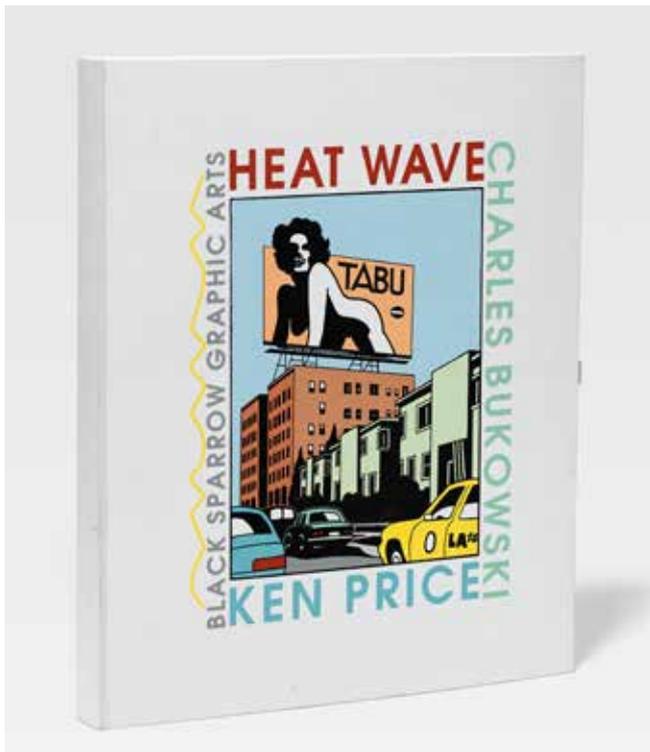
212

KEN PRICE (1935-2012)

The Fireworm Cup (G. 1538), 1991

Glazed earthenware cup multiple, signed in ink and numbered 4/25 (there were also 10 artist's proofs) on the underside, published by Gemini G.E.L., Los Angeles, lacking wooden display box.
overall 3 7/8 x 6 1/4 x 3 1/4in

US\$3,000 - 5,000



213

213

KEN PRICE (1935-2012)

Charles Bukowski, Heat Wave, 1995

The complete portfolio, comprising 15 screenprints in colors on Arches paper, four prints signed in pencil and dated '95', from the regular edition of 170, justification page signed by the artist and annotated 'presentation copy', with the blindstamp of the artist and publisher, Black Sparrow Graphic Arts, Santa Rosa, CA, with full margins, loose (as issued), text bound, contained in hybrid binding that is part hardcover book and part clamshell case in acrylic case. overall 15 x 12 5/8 x 7/8in

US\$4,000 - 6,000

Property from the Estate of Wilkes Bashford, San Francisco, California

214

NATHAN OLIVEIRA (1928-2010)

Stage Figure, 1976

Monoprint in colors on wove paper, signed in pencil, titled, dated '76' and annotated 'monoprint', with margins, framed.

28 1/2 x 20 1/2in

US\$1,000 - 1,200

Property of Another Owner

215

NATHAN OLIVEIRA (1928-2010)

Western Site IV, 1978

Monotype with handcoloring on wove paper, signed in pencil, titled and dated '78', with full margins, framed.

19 3/4 x 17 3/4in

sheet 26 x 22 1/8in

US\$2,000 - 3,000



214



215



216



217



218

Property from a Private Florida Collection

216

JULIAN OPIE (BORN 1958)

Julian (Self-Portrait), 2013

Archival inkjet print in colors on Epson Glossy paper laminated to glass and backed with Dibond (as issued), signed in ink and numbered 25/35 on label affixed to verso, published by Alan Cristea Gallery, London, the full sheet, in the artist's specified frame.
sheet 39 7/8 x 29 5/8in

US\$3,000 - 5,000

Property of Various Owners

217

VICTOR PASMORE (1908-1998)

Points of Contact No. 21 (B./L. 36), 1974

Screenprint in colors on wove paper, initialed in pencil, dated '74' and numbered 62/70, published/printed by Marlborough Graphics/Kelpra Studios, London, with full margins.

22 x 15 1/2in

sheet 34 1/4 x 23 1/2in

US\$1,000 - 1,500

218

JUDY PFAFF (BORN 1946)

Old Night, 2000

Photogravure with beeswax on Crown Kozo paper, signed in pencil, titled, dated and numbered 1/30 (there were also 8 artist's proofs), printed by Andy Rubin & Bruce Crownover, Tandem Press, Madison, the full sheet, framed.

8 1/2 x 66in

sheet 8 1/2 x 66in

US\$1,500 - 2,500



Kelly



Ortman



Poons



Warhol



Reinhardt



Stella



Motherwell



Indiana



Davis

219

PORTFOLIO

Ten Works by Ten Painters, 1964

The incomplete set, comprising 9 (of 10) screenprints in colors or black on Mohawk Superfine Cover paper, numbered 168/500 on justification, with title page and colophon, published/printed by Wadsworth Atheneum Museum of Art, Hartford/Ives-Sillman, New Haven, Connecticut, contained in original linen-covered portfolio.

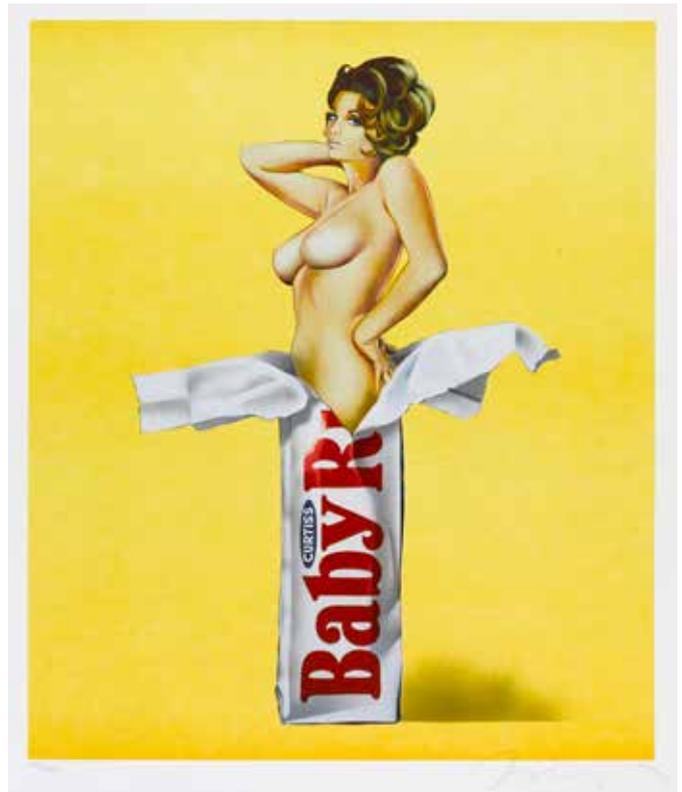
Artists & Titles Include:

Stuart Davis, *Ivy League* (C./M. p. 79); Robert Indiana, *External Hexagon* (S. 33); Robert Motherwell, *Untitled* (E./B. 16); George Ortman, *Untitled*; Larry Poons, *Untitled*; Ad Reinhardt, *Untitled (Black Square)*; Frank Stella, *Untitled (Rabat)* (not in Axsom); Andy Warhol, *Birmingham Race Riot* (F./S. II.3); Ellsworth Kelly, *Red/Blue (Untitled)* (A.2).
overall 25 5/8 x 21 x 1in

US\$10,000 - 15,000



220



221



222

220

MEL RAMOS (BORN 1935)

Tabacco Rhoda, from *11 Pop Artists, Vol. II* (S. 41), 1965

Screenprint in colors on wove paper, signed in pencil, dated '65' and numbered XXII (of 50 proofs in Roman numerals aside from an edition of 200), published by Original Editions/Knickerbocker Machine and Foundry, Inc., New York, with margins.

28 x 22in

sheet 30 x 24in

US\$1,500 - 2,000

221

MEL RAMOS (BORN 1935)

Candy (S. 85), 1981

Lithograph in colors on wove paper, signed in pencil and numbered 188/250 (there were also 35 artist's proofs), published/printed by Atelier Dumas Inc., New York/Jackie Fine Arts, New York, with full margins.

20 x 17in

sheet 24 1/2 x 20in

US\$1,200 - 1,600

The Marks Family Art Trust

222

ROBERT RAUSCHENBERG (1925-2008)

Sack, from *Stoned Moon Series* (G. 166), 1969

Lithograph in colors on Arjomari paper, signed in pencil, dated '69' and numbered 18/60 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 40 x 28in

US\$1,000 - 1,500



223

Property of Various Owners

223

ROBERT RAUSCHENBERG (1925-2008)

Sub-Total, from *Stoned Moon Series* (G. 429), 1971

Lithograph in colors on wove paper, signed in pencil, dated '71' and numbered 184/500 (there were also 25 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 8 x 12 5/8in

US\$1,200 - 1,600

224

ROBERT RAUSCHENBERG (1925-2008)

Plot, from *Reality and Paradoxes*, 1973

Screenprint in colors with offset lithography, embossing and collage on wove paper, signed in pencil, dated '73' and numbered 14/100 (there were also 25 artist's proofs), with the blindstamp of the printer, Styria Studios, New York, the full sheet.

sheet 32 x 23in

US\$1,500 - 2,500



224



225



226



227

Property from a Paradise Valley, Arizona Collection

225

ROBERT RAUSCHENBERG (1925-2008)

Box Cars, from *Bones + Unions* (G. 639), 1975

Handmade paper, bamboo, and fabric multiple, signed in yellow pencil, dated '75' and numbered 13/31 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles.

overall 34 x 26 1/2 x 3in

US\$2,500 - 3,500

Property of Various Owners

226

ROBERT RAUSCHENBERG (1925-2008)

Local Focus, from *Marrakitch Series* (G. 1838), 2000

Screenprint in colors on John Koller HMP gray paper, signed in pencil and numbered 27/50 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 20 1/2 x 20 1/2in

US\$1,500 - 2,000

The Marks Family Art Trust

227

JAMES ROSENQUIST (BORN 1933)

Wall Street Journal, *Dinner Triangles* (G. 116), 1977

Etching, aquatint with pochoir and handcoloring on Pescia Italia paper, signed in pencil, titled, dated and numbered 76/78 (there were also 23 artist's proofs), published by Multiples Inc., New York, with the blindstamp of the printer, Aripeka Limited, Florida, with full margins, framed.

18 1/4 x 35 3/4in

sheet 22 3/4 x 39 7/8in

US\$1,000 - 1,500



Property of Various Owners

228

JAMES ROSENQUIST (BORN 1933)

Horse Blinders (West, North, East, South) (G. 60), 1972

The complete set, comprising 4 lithographs and screenprint in colors with silver foil on wove paper, each signed in pencil, titled, dated and numbered 19/85 (there were also 19 artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, with the blindstamps of the printer, Styria Studio, the full sheets, each framed. (4 sheets approx. 36 1/4 x 68in (West and East); 36 1/4 x 64in (North and South))

US\$8,000 - 12,000



229



230

229

EDWARD RUSCHA (BORN 1937)

Annie (E. 13; T. 2530), 1969

Lithograph in colors on Rives BFK paper, signed in pencil, dated and annotated 'BAT' (aside from the edition of 20 and 5 artist's proofs), with the ink stamps of the publisher/printer, Tamarind Lithography Workshop/Kenjilo Nanao, Los Angeles, on the verso, the full sheet, framed.

sheet 17 x 24in

US\$20,000 - 30,000

230

EDWARD RUSCHA (BORN 1937)

Made in California (E. 52), 1971

Screenprint in colors on Arches paper, initialed in pencil, dated and numbered 25/100 (there were also 12 artist's proofs), published by Grunewald Graphic Arts Foundation, University of California, Los Angeles, with the blindstamp of the printer, Cirrus Editions, Los Angeles, the full sheet, framed.

sheet 20 x 28in

US\$25,000 - 35,000



231



232

231

EDWARD RUSCHA (BORN 1937)

Home with Complete Electronic Security System (E. 117), 1982
Screenprint in colors on Stonehenge paper, signed in pencil, titled, dated '82' and numbered 66/100 (there were also 22 artist's proofs), published/printed by the artist/Wasserman Silkscreen Co., Santa Monica, with full margins, framed.

12 1/2 x 42 1/4in
sheet 19 x 47 3/4in

US\$7,000 - 10,000

The Marks Family Art Trust

232

EDWARD RUSCHA (BORN 1937)

Yes (E. 139), 1984
Lithograph in colors Rives BFK paper, signed in pencil, dated '84' and numbered 11/25 (there were also 9 artist's proofs), with the blindstamp of the printer, Ed Hamilton, Hollywood, with full margins, framed.

17 5/8 x 26in
sheet 22 3/8 x 30 1/8in

US\$3,000 - 4,000



233



234

Property of Various Owners

233

EDWARD RUSCHA (BORN 1937)

Bailarina, from *California Portfolio* (E. 164), 1988

Lithograph in colors on Guarro paper, signed in pencil, dated in pencil and numbered 26/75 (there were also 10 artist's proofs), published by Ediciones Polígrafa, Barcelona, the full sheet, framed.
sheet 29 3/4 x 22in

US\$5,000 - 7,000

234

EDWARD RUSCHA (BORN 1937)

Coyote (E. 169), 1989

Lithograph on Rives BFK paper, signed in pencil, dated, and numbered 45/50, published by the artist, with the blindstamp of the printer, Hamilton Press, Venice, California, the full sheet.
sheet 36 x 27in

US\$8,000 - 12,000



235

EDWARD RUSCHA (BORN 1937)

V. (E. 185), 1989

Lithograph on gray Rives BFK paper, signed in pencil, dated '89' and numbered 17/35 (there were also 9 artist's proofs), published by the artist, with the blindstamp of the printer, Hamilton Press, Venice, California, the full sheet.

sheet 36 1/8 x 27in

US\$15,000 - 20,000



236



237

236

EDWARD RUSCHA (BORN 1937)

Eye (E. 12; T. 2529), 1969

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 12/20 (there were also 3 artist's proofs), with the blindstamps of the publisher/printer, Tamarind Lithography Workshop/Ronald Glassman, Los Angeles, with margins, framed.

8 x 15 3/8in

sheet 17 x 23 3/4in

US\$3,000 - 5,000

237

EDWARD RUSCHA (BORN 1937)

Dish (E. 67), 1973

Lithograph on Rives paper, signed in pencil, titled, dated and numbered 164/250 (there were also 20 artist's proofs), with the blindstamp of the printer, Cirrus Editions, Los Angeles, with full margins, framed.

3 1/2 x 7 7/8in

sheet 10 x 13 1/2in

US\$1,000 - 1,500



238



239

238

EDWARD RUSCHA (BORN 1937)

OK (State I) (E. 197), 1990

Lithograph in colors in Rives BFK paper, signed in pencil, dated, annotated 'State I' and numbered 5/25 (there were also 5 artist's proofs), published by the artist, with the blindstamp of the printer, Hamilton Press, Venice, California, the full sheet.

sheet 27 x 36in

US\$8,000 - 10,000

239

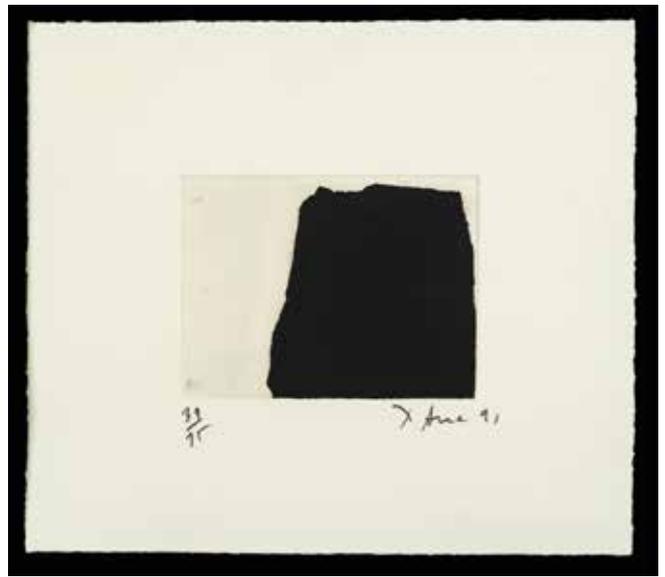
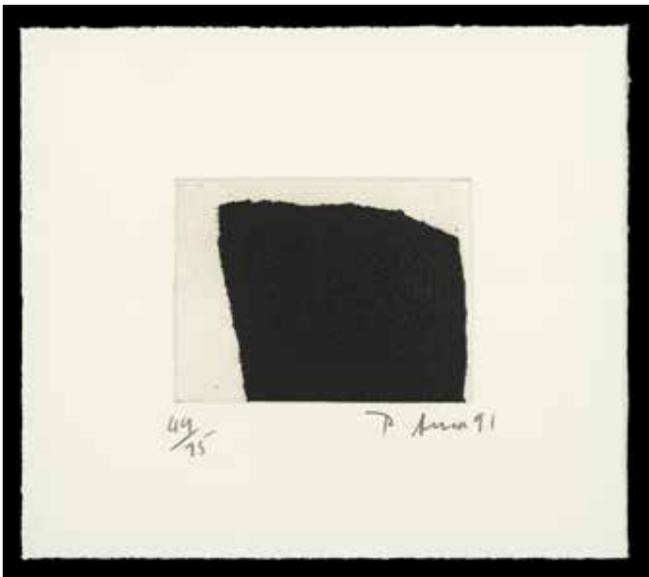
EDWARD RUSCHA (BORN 1937)

OK (State II) (E. 198), 1990

Lithograph in colors on Rives BFK paper, signed in pencil, dated, annotated 'State 2' and numbered 5/25 (there were also 6 artist's proofs), published by the artist, with the blindstamp of the printer, Hamilton Press, Venice, California, the full sheet.

sheet 27 x 36in

US\$8,000 - 10,000



240



241

240

RICHARD SERRA (BORN 1939)

#1 and #3, from *Videy Afanger Series* (G. 1510, 1512), 1991

Two etchings on Hahnemühle paper, each signed in pencil, dated '91' and numbered 39/75 and 49/75, respectively, with the blindstamps of the artist and publisher, Gemini G.E.L., Los Angeles, with full margins, framed. (2)

4 3/8 x 5 7/8in

sheet 10 1/2 x 12in

US\$4,000 - 6,000

241

ALISON SAAR (BORN 1956)

Undone, 2012

Woodcut in colors on Fabriano paper, signed in pencil, titled, dated and numbered 4/8, with margins, framed.

18 x 6in

sheet 19 x 7in

US\$1,000 - 1,500



242

242

KIKI SMITH (BORN 1954)

Untitled (T. 09-311), 2009

Lithograph on ivory Revere paper, signed in pencil, dated and numbered 56/95 (there were also 10 in Roman numerals), with the blindstamp of the publisher, Tamarind Institute, Albuquerque, New Mexico, with full margins, framed.

20 x 24in

sheet 22 3/8 x 30in

US\$1,000 - 1,500

243

JESÚS RAFAEL SOTO (1923-2005)

Untitled, from Caroni, 1971

Screenprint in colors on wove paper, signed in pencil and numbered 43/175, with the blindstamp of the publisher by Denise René and Hans Mayer, Düsseldorf, with full margins, framed.

21 1/2 x 15in

sheet 23 x 23 3/8in

US\$1,000 - 1,500

244

FRANK STELLA (BORN 1936)

Line Up, from Jasper's Dilemma (A. 85), 1973

Offset lithograph in colors on wove paper, signed in pencil, dated '73' and numbered 7/100 (there were also 20 artist's proofs), published by Petersburg Press Ltd., London, with full margins, framed.

8 5/8 x 8 5/8in

sheet 16 x 22in

US\$1,200 - 1,600



243



244



245

245

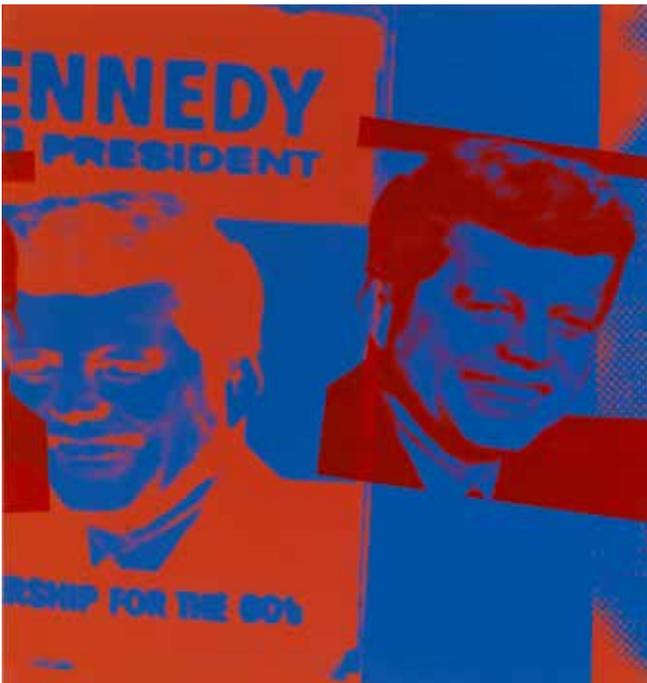
ANDY WARHOL (1928-1987)

Self-Portrait (F./S. II.16), 1966

Offset lithograph on silver coated paper, signed in ink, dated '66' and numbered 65/300 on the verso, published to announce a Warhol exhibition at Leo Castelli Gallery, New York, April 2-27, 1966, published/printed by Leo Castelli Gallery/Total Color, New York, the full sheet, framed.

sheet 23 x 23in

US\$8,000 - 12,000



246

246

ANDY WARHOL (1928-1987)

Pl. 11, from Flash - November 22, 1963 (F./S. II.42), 1968

Screenprint in colors on wove paper, signed in ink and numbered 183/200 (there were also 26 in Roman numerals), published/printed by Racolin Press, Inc., Briarcliff Manor/Aetna Silkscreen Products, New York, the full sheet, framed.

sheet 21 x 21in

US\$3,000 - 5,000



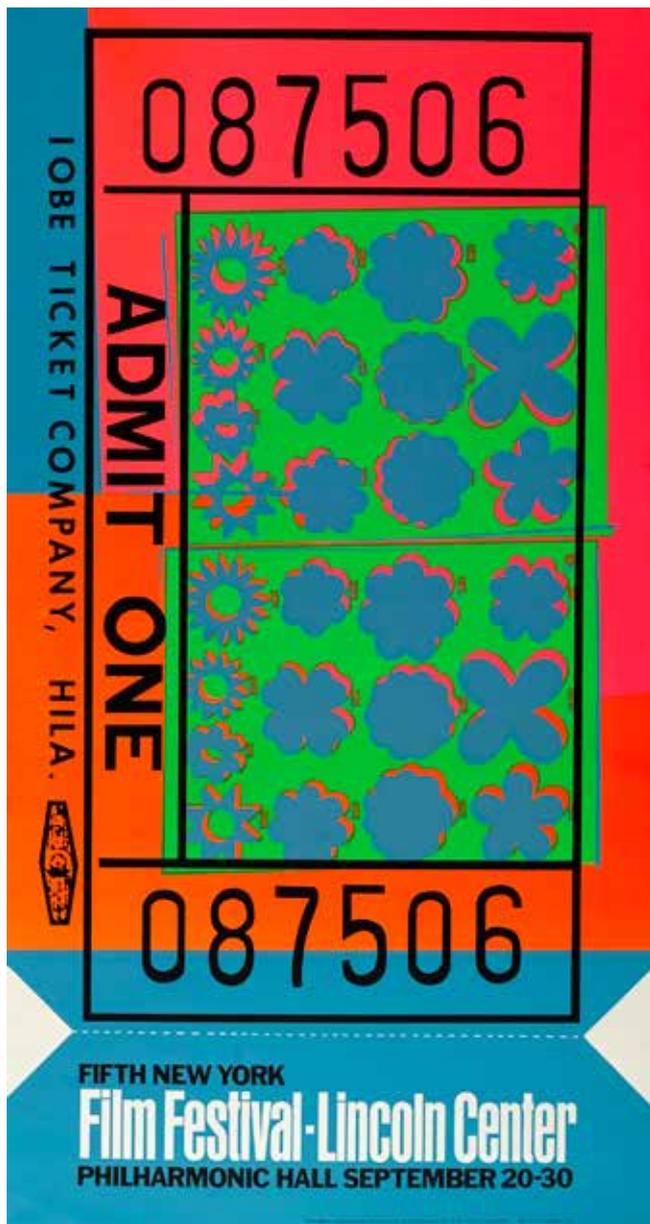
247

ANDY WARHOL (1928-1987)

Mao (F./S. II.93), 1972

Screenprint in colors on Beckett High White paper, signed ink, stamp numbered 137/250 (there were also 50 artist's proofs) and the 'Copyright © Andy Warhol 1972 printed Styria Studio Inc' stamp on the verso, co-published/printed by Castelli Graphics and Multiples, Inc./Styria Studio, New York, the full sheet, framed.
sheet 35 3/4 x 35 7/8in

US\$30,000 - 50,000



248

248

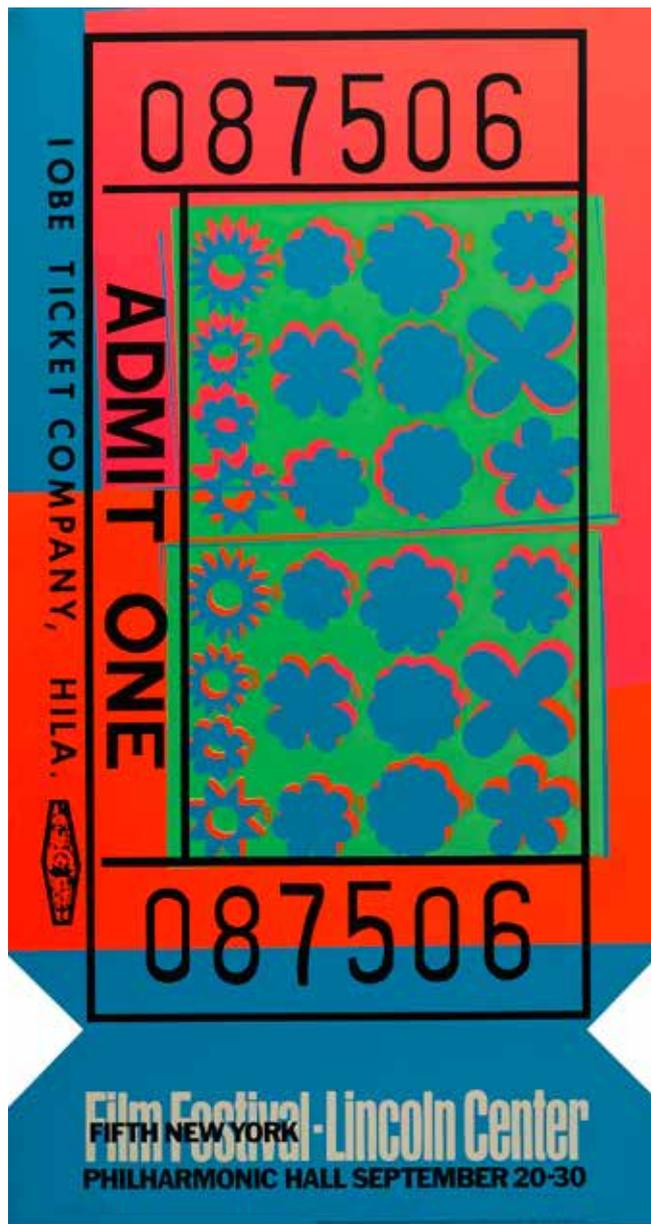
ANDY WARHOL (1928-1987)

Lincoln Center Ticket (F./S. Il.19), 1967

Screenprint in colors on wove paper, from the unsigned poster edition of 500 (there was also a signed and numbered edition of 200), published by List Art Posters for Lincoln Center for the Performing Arts, New York, the full sheet.

sheet 45 x 24in

US\$2,000 - 3,000



249

249

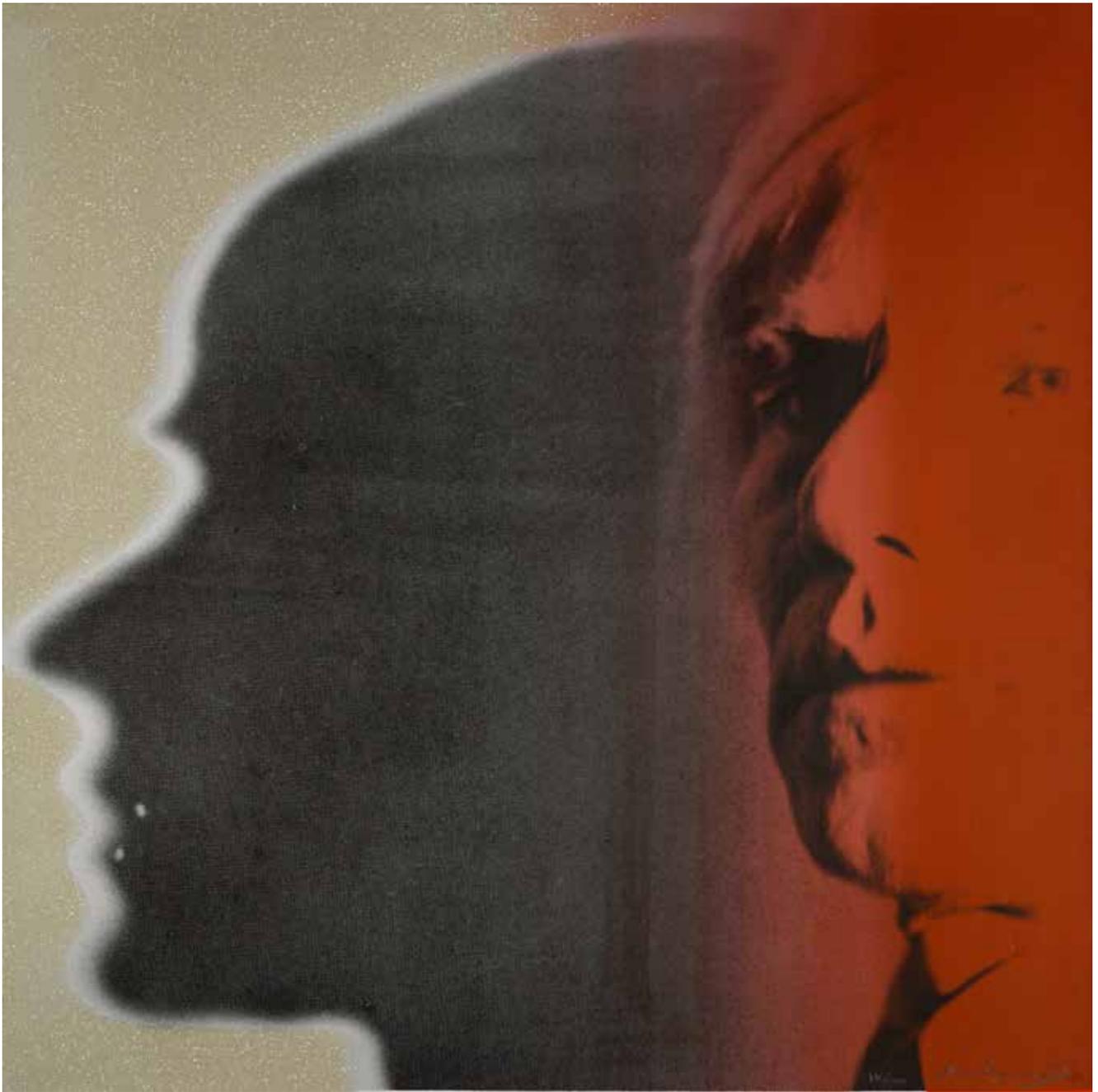
ANDY WARHOL (1928-1987)

Lincoln Center Ticket (F./S. Il.19), 1967

Screenprint in colors on opaque acrylic, incised signature and numbered 191/200 on the verso (there was also an unsigned edition of 500), published to commemorate the Fifth New York Film Festival, published/printed by Leo Castelli Gallery/Chiron Press, New York, the full sheet.

45 x 24in

US\$3,000 - 5,000



250

ANDY WARHOL (1928-1987)

The Shadow, from Myths (F./S. II.267), 1981

Screenprint in colors with diamond dust on Lenox Museum Board, signed in pencil and numbered 146/200 (there were also 30 artist's proofs), published/printed by Ronald Feldman Fine Arts, Inc./Rupert Jasen Smith, New York, with the artist's copyright inkstamp on the verso, the full sheet, framed.

sheet 38 x 38in

US\$35,000 - 50,000



251

251

ANDY WARHOL (1928-1987)

Pl. 10, from Flowers (Hand-Colored) (F./S. IIA.119), 1974

Screenprint with handcoloring on Arches paper, initialed in pencil on the recto, signed in pencil, dated and numbered 'ap 2/50' (aside from the edition of 250) on the verso, published/printed by Multiples, Inc./ Alexander Heinrici, New York, the full sheet, framed.
sheet 41 3/4 x 30in

US\$3,000 - 4,000



252

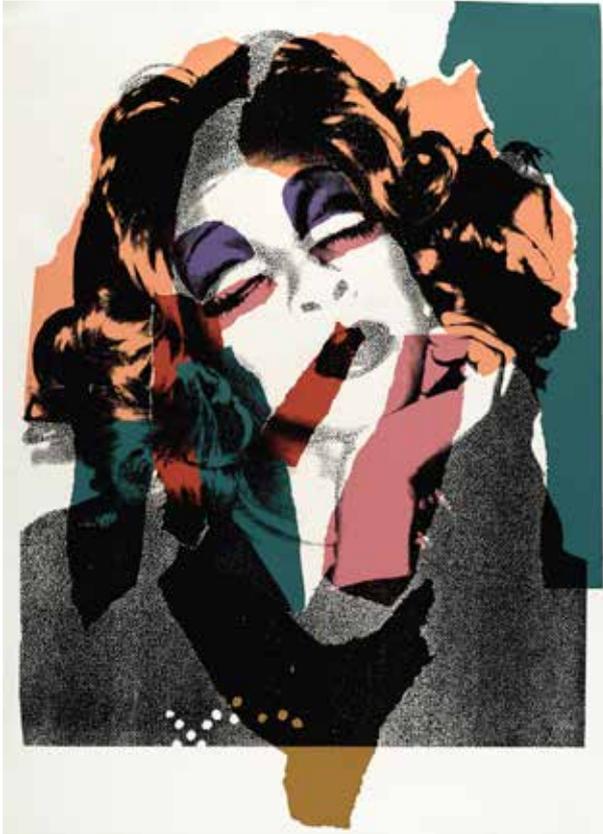
252

ANDY WARHOL (1928-1987)

Committee 2000 (F./S. II.289), 1982

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered AP 190/200 (an artist's proof aside from the edition of 2000), published/printed by Committee 2000, Munich, Germany/ Rupert Jasen Smith, New York, the full sheet, framed.
sheet 30 1/8 x 20 1/8in

US\$4,000 - 6,000



253

253

ANDY WARHOL (1928-1987)

Pl. 1, from Ladies and Gentlemen (F./S. II.128), 1975
 Screenprint in colors on textured wove paper, signed in pencil, dated '75', numbered A.P. 6/25 (an artist's proof aside from the edition of 250) and inscribed '@ awe' (?) on the verso, published/printed by Luciano Anselmino, Milan/Alexander Heinrici, New York, with full margins.

38 1/2 x 26 7/8in
 sheet 43 3/4 x 28 7/8in

US\$3,000 - 5,000



254

254

ANDY WARHOL (1928-1987)

Pl. 8, from Ladies and Gentlemen (F./S. II.135), 1975
 Screenprint in colors on textured wove paper, signed in pencil, dated '75', numbered 35/125 (presumably from the edition of 250) and inscribed '@ A.W.E.' on the verso, published/printed by Luciano Anselmino, Milan/Alexander Heinrici, New York, with full margins.

32 1/8 x 26 5/8in
 sheet 43 5/8 x 28 7/8in

US\$3,000 - 5,000



255

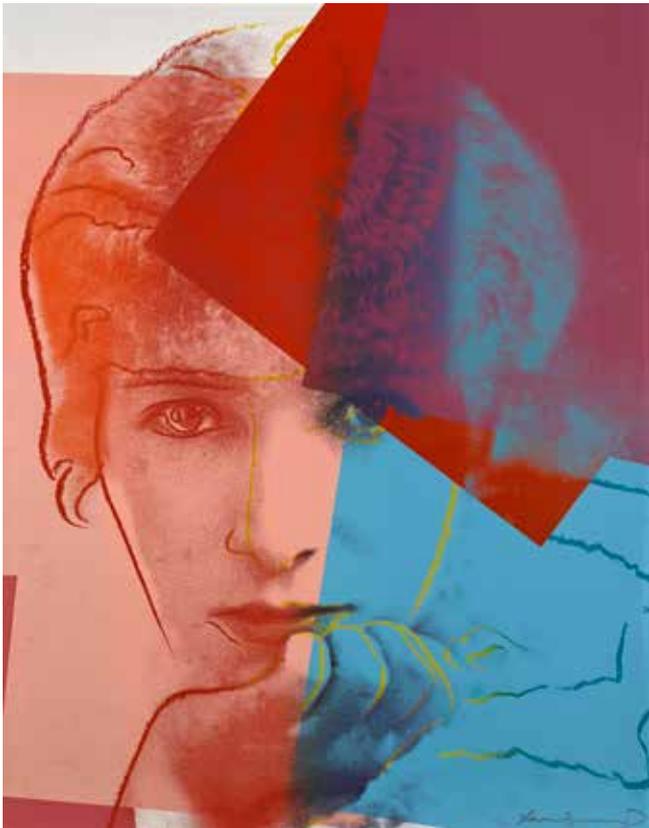
255

ANDY WARHOL (1928-1987)

Golda Meir, from Ten Portraits of Jews of the Twentieth Century (F./S. II.233), 1980

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 112/200 (there were also 30 artist's proofs), co-published/printed by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv/Rupert Jasen Smith, New York, with the artist's copyright inkstamp on the verso, the full sheet, framed.
sheet 40 x 32in

US\$10,000 - 15,000



256

256

ANDY WARHOL (1928-1987)

Sarah Bernhardt, from Ten Portraits of Jews of the Twentieth Century (F./S. II.234), 1980

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 57/200 (there were also 30 artist's proofs), co-published/printed by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv/Rupert Jasen Smith, New York, with the artist's copyright inkstamp on the verso, the full sheet, framed.
sheet 40 x 32in

US\$12,000 - 18,000



257

ANDY WARHOL (1928-1987)

Geronimo, from Cowboys and Indians (F./S. II.384), 1986

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 75/250 (there were also 50 artist's proofs), published by Gaultney Klineman Art, Inc., New York, with the blindstamp of the printer, Rupert Jasen Smith, the full sheet, framed.
sheet 36 x 36in

US\$25,000 - 35,000



258



259

258

AFTER ANDY WARHOL (1928-1975)

Myths (promotional cards) (not in F./S.), 1981

The complete set, comprising 10 offset lithographs in colors on heavy wove paper, 4 signed in black felt-tip marker, from an edition of unknown size, published/printed by Ronald Feldman Fine Arts/Rupert Jasen Smith, New York, the full sheets, loose (as issued), contained in original paper folder.

overall 7 1/2 x 7 1/2in

US\$4,000 - 6,000

259

TOM WESSELMANN (1931-2004)

Nude, from 11 Pop Artists, Vol. II, 1965

Screenprint in colors on wove paper, signed in pencil and numbered XXII (of 50 proofs in Roman numerals aside from the edition of 200), published/printed by Original Editions/Knickerbocker Machine and Foundry, New York, the full sheet.

sheet 24 x 29 3/4in

US\$4,000 - 6,000

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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

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 Northwest Collector
Property from the Estate of Sylvia McLaughlin, Berkeley, California
Property from a Private Texas Collection
Property from the Estate of Patric Allen, New York
Property from the Schoneberg Family Trust
Property of a New York Family
Property of a Private Florida Collector
Property sold to benefit The Michael Hoefflin Foundation for Children's Cancer, Santa Clarita, California
Property sold to benefit the Fallbrook Arts, Inc., Fallbrook, California
Property from a Private Tucson Collection
Property from the Berkowitz Trust
Property of a Private Collection, Los Angeles
Property of the Ambassador Gaston Van Duyse-Adam Collection
Property from a Paradise Valley, Arizona Collection
Property from the Estate of Wilkes Bashford, San Francisco, California
Property from The Marks Family Art Trust

SIMULTANEOUS SALE PROPERTY COLLECTION NOTICE

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/23435 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, 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 21 days, after which time they may be transferred to offsite storage. Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs, Native American Art and most Arms & Armor auctions are not included in this policy.

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such

event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will

be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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Sale no.		Sale venue:	
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\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
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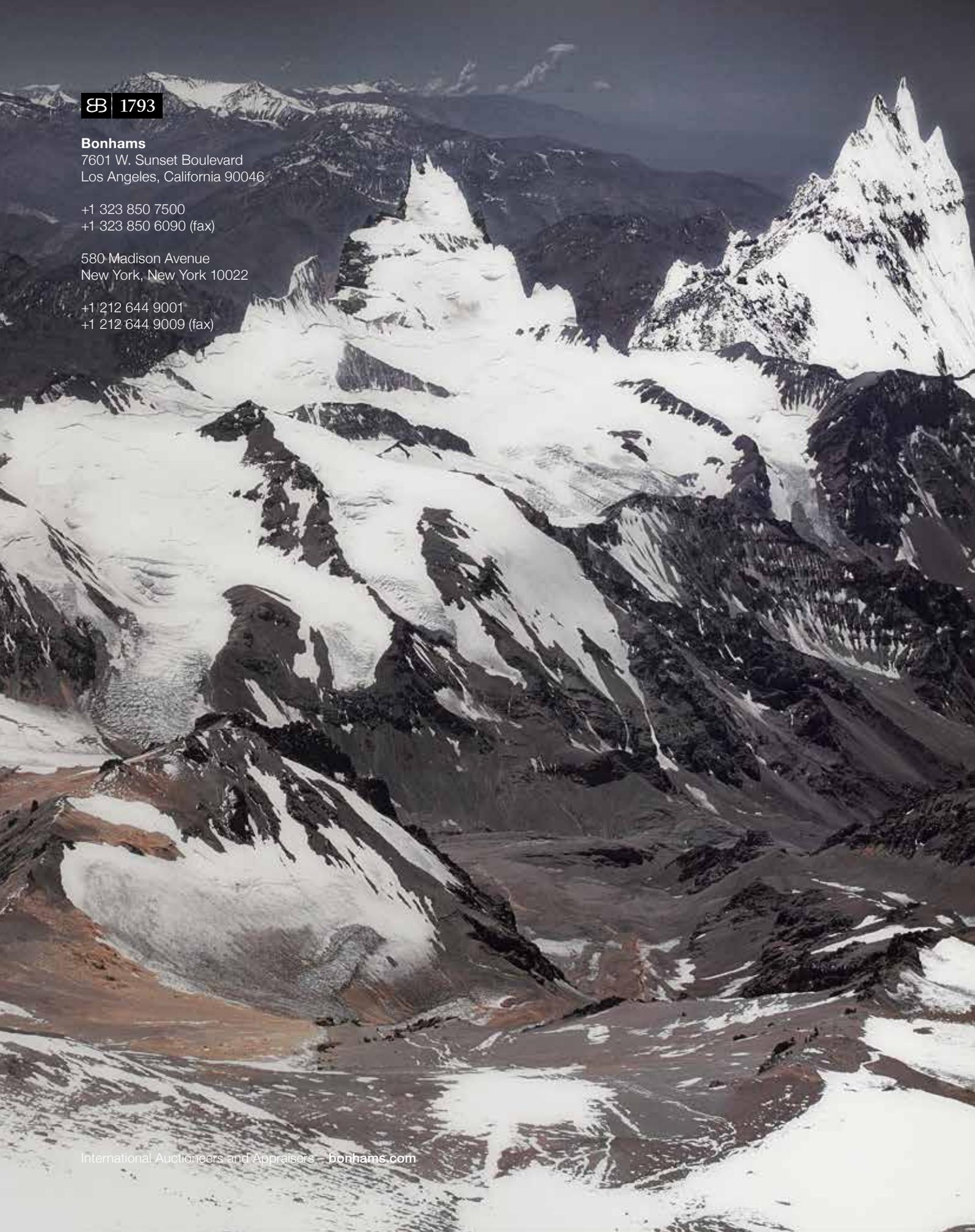
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