





ЭРМИТАЖ



MODERN & CONTEMPORARY PRINTS & MULTIPLES

Tuesday June 6, 2017 at 1pm New York

BONHAMS

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PREVIEW

Friday June 2, 10am to 5pm Saturday June 3, 12pm to 5pm Sunday June 4, 12pm to 5pm Monday June 5, 10am to 5pm Tuesday June 6, 10am to 12pm

SALE NUMBER: 24206

Lots 1 - 180

CATALOG: \$35

BIDS

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Please see pages 92 - 96 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ILLUSTRATIONS

Front cover: lot 116

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Session page: lot 104 Inside front cover: lot 93 Back cover: lot 159



THOMAS HART BENTON (1889-1975)

Aaron (F. 42), 1941 Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with margins, framed. 12 1/3 x 9 1/2in

\$1,200 - 1,800

sheet 16 3/8 x 12 1/4in

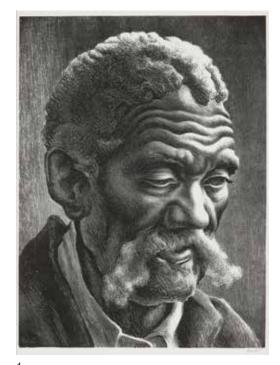


2

THOMAS HART BENTON (1889-1975)

Old Man Reading (F. 44), 1941 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 1/8in sheet 11 4/4 x 14in

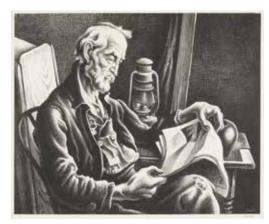
\$1,200 - 1,800



THOMAS HART BENTON (1889-1975)

Lonesome Road (F. 18), 1938 Lithograph on Rives paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with full margins, framed. 9 3/4 x 12 1/2in sheet 11 7/8 x 16in

\$800 - 1,200





5

MARC CHAGALL (1887-1985)

Untitled, from Chagall Monumental, Revue XXe Siècle (M. 699), 1973

Lithograph in colors on Arches wove paper, signed in pencil and numbered 19/50, published/printed by Mourlot, Paris/XXe Siècle, Paris, with full margins, framed.

12 1/2 x 19 1/2in sheet 20 7/8 x 29 3/4in

\$4,000 - 6,000



1

MARC CHAGALL (1887-1985)

L'arche portée à Jérusalem, pl. 67, from La Bible (V. 265; C. bk. 30), 1931-39
Etching with handcoloring on Arches paper initial

Etching with handcoloring on Arches paper, initialed in pencil and numbered 59/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins, framed.

13 1/2 x 9 1/2in sheet 21 x 15 1/4in

\$3,000 - 5,000



5

60

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.

sheet 16 1/2 x 12 5/8in

\$2,000 - 3,000

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

\$4,000 - 6,000

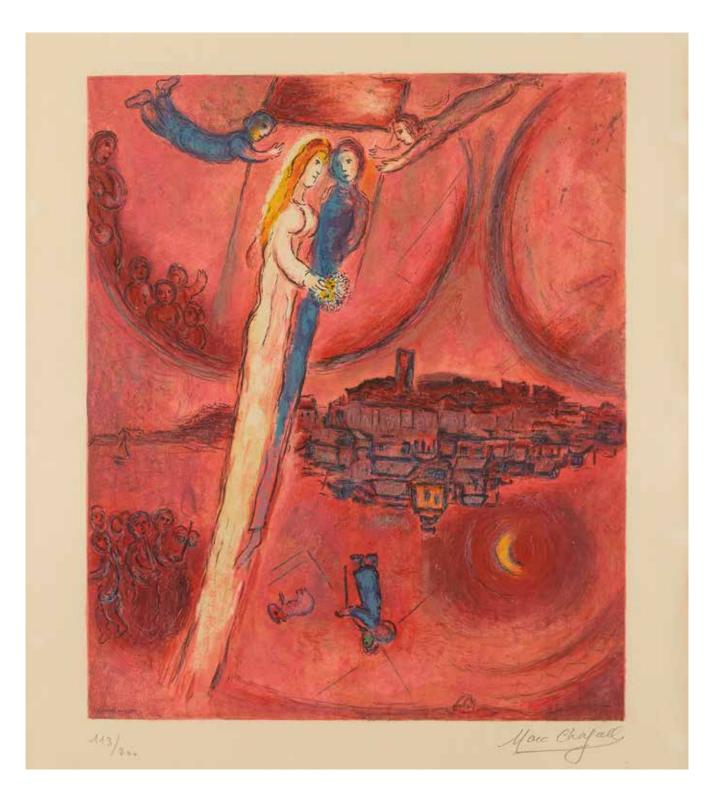


AFTER MARC CHAGALL (1887-1985), BY **CHARLES SORLIER**

The Magic Flute (M. CS. 38), 1967 Lithograph in colors on wove paper, from the unsigned poster edition of 3000 for the Metropolitan Operan New York, (aside from the unsigned edition of 200 on Arches vellum), the full sheet. sheet 39 1/2 x 25 7/8in

\$1,800 - 2,200





AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER Song of Songs (M. CS. 47), 1975
Lithograph in colors on Arches wove paper, signed in pencil, and numbered 113/200, published/printed by Charles Sorlier, Paris, with full margins, framed. 20 3/8 x 17in

sheet 28 x 21in

\$12,000 - 18,000

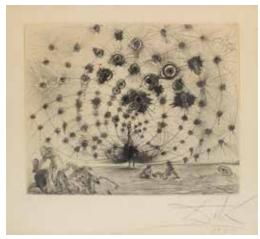
MARC CHAGALL (1887-1985)

Les deux Cogs, from Fables of Fontaine (V. 173; C. bk. 22), 1927-1930

Etching on wove paper, an unsigned, unnumbered proof, (aside from the signed and numbered edition of 200), published/printed by Vollard, Paris, with full margins, framed.

11 5/8 x 9 1/2in sheet 15 3/8 x 11 5/8in

\$1,000 - 1,500



11

SALVADOR DALÍ (1904-1989)

Mystical Rose Madonna (M./L. 1140; F. 63-1), 1964 Lithograph in colors on wove paper, signed in pencil, dated and numbered 52/300, with full margins, framed.

18 1/4 x 18in sheet 19 1/4 x 18 3/4in

\$2,000 - 3,000



10

SALVADOR DALÍ (1904-1989)

Argus (M./L. 116a; F.62-3A) 1963-65 Etching and heliogravure on Arches paper, signed in pencil, dated, and numbered 125/150 in pencil, published/printed by P. Agrillet/Atelier Robbe, Paris, with full margins, framed. 15 3/4 x 19 1/2in sheet 22 1/2 x 29 5/8in

\$2,000 - 3,000











SALVADOR DALÍ (1904-1989)

The Song of Songs of King Solomon (M./L. 468-479; F. 71-17), 1971
The complete portfolio, comprising 12 etchings in colors with gold dust on wove paper, each signed in pencil, numbered 'No. 181' on the justification page, published/printed by Leon Amiel, New York/ David and Jacomet, New York, with text, with full margins, contained in original blue cloth-covered portfolio and slip case. each sheet 22 1/8 x 14 7/8in

\$7,000 - 10,000

JEAN DUBUFFET (1901-1985)

Géométrie (W. 614), 1959 Lithograph on Arches paper, signed in pencil, titled, dated and numbered 58/75, with full margins, framed. 20 7/8 x 15 1/4in sheet 26 x 19 1/3in

\$1,500 - 2,500



15

MARCEL DUCHAMP (1887-1968)

50th Anniversary of the Famous International Armory Show 1913 (S.361), 1963 Offset lithograph in colors on wove paper, signed in

red crayon, dated and numbered 10/200, published to benefit the Henry Street Settlement, New York, with full margins.

43 x 25 3/4in sheet 44 x 26 3/4in

\$4,000 - 6,000



14

15 **WARREN B. DAVIS (1865-1928)**

Six Original Drypoints, plus four etchings, Portfolio containing six drypoint etchings on white wove paper, each titled in pencil and numbered 57/150, published/printed by Francis H. Robertson, Westport, loose (as issued), presented in the original black cardboard slip case, together with four untitled drypoint etchings of female nudes, each signed in pencil, one framed. (10) each image 5 3/4 x 7 5/8in or reverse sheet 15 3/4 x 11 1/2in or reverse

\$4,000 - 6,000





18 **LYONEL FEININGER (1871-1956)**

Zwölf Holzschnitte (Pr. Ed. 4b; W. 12), 1918-1920 Woodcut on tissue-thin laid Japan paper, signed in pencil, titled, dated, and inscribed in the artist's hand, with the Feinenger Estate rubber ink stamp, and registration stamp reflecting archive status *G. W No. 797*, from a total edition of fifty, published by the Staatliches Bauhaus, Weimar, and printed under supervision of the artist at their workshop, with full margins, framed.

4 1/2 x 6 1/2in sheet 9 1/2 x 8 3/4in

\$3,000 - 4,000



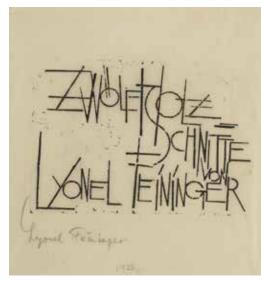
17

MAX ERNST (1891-1976)

Comete, 1950

Woven short pile wool tapestry signed in the weave, woven by La Lucie, Inc., NYC, with the label on the verso. 63 x 83in

\$3,000 - 5,000



18

19 ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)

Statue of Liberty (Night; Day), 1986
Screenprints in colors with metallic embossing on black paper, and white paper, respectively, signed in white crayon, and pencil, respectively, and numbered 145/300 (there was also a series of proofs numbered XXXIX/CL), each with the blindstamps of the publisher/printed, Chalk & Vermilion/Chromacomp, Inc., New York, each with full margins, each framed. (2) each 28 1/8 x 20 1/8in each sheet 34 5/8 x 26 1/8in

\$2,000 - 3,000









LÉONARD TSUGUHARU FOUJITA (1886-1968)

19 Plates, from A Book of Cats (B. II.30.127), 1929 The incomplete set, comprising 19 (of 20) collotypes on Arches paper, signed and dated in the plate, each with the 'Made In France' inkstamp, from the edition of 500, published by Covici-Friede, New York, 1930, with margins. (19)

each 7 7/8 x 10 1/2in or reverse sheet 10 x 12 1/2in or reverse

\$20,000 - 25,000



22

ALBERTO GIACOMETTI (1901-1966)

Annette de face (L. 62), 1955 Etching on Rives BFK paper, signed in pencil and inscribed 'A.P.' (an artist's proof aside from the edition of 50), published by Maeght, Paris, with full margins, framed. 8 1/4 x 2 1/4in

\$3,000 - 5,000

sheet 19 3/4 x 12 3/4in



21

PAUL GAUGUIN (1848-1903)

La Femme aux Figues (K. 25), 1894 Etching in black on laid paper, third state (of 3), with full margins. 10 1/2 x 16 1/2in sheet 18 3/4 x 25in

\$1,500 - 2,500



22

23

ALBERTO GIACOMETTI (1901-1966)

Bottles in the Studio, from Un Poème dans chaque livre (L. 98), 1956
Etching on Japan paper, signed in pencil and numbered 2/8, with full margins, framed.
5 1/4 x 5 1/2in
sheet 20 1/8 x 13 1/4in

\$2,000 - 3,000

MARIE LAURENCIN (1885-1956)

Le voyageuse; Jeune filles au balcon (M. 38; 133), 1920; 1928

A lithograph and an etching in colors on wove paper, (M. 38) initialed in red crayon; (M. 133) from the 4th state, signed in pencil and numbered 34/100, with the blindstamp of the publisher, Jacquart, Paris, with full margins. (2)

7 1/2 x 7in; 9 1/2 x 7in sheet 17 1/2 x 12in; 16 1/2 x 11 1/4in

\$1,000 - 1,500



25



AFTER RENÉ MAGRITTE (1898-1967)

Les Chants de Maldoror, 1948 Lithograph on brown wove paper, signed in pencil and numbered 61/100, with full margins, framed. 15 x 11in sheet 19 1/4 x 13 7/8in

\$2,000 - 3,000



24

25

PETER MILTON (BORN 1930)

Trees and Snow II (M. 15), 1961 Etching and aquatint on wove paper, signed in pencil, titled, dated and numbered 13/15 (there were also 3 artist's proofs), printed by Robert E. Townsend, with full margins, framed. 8 7/8 x 14 3/4in sheet 12 1/2 x 18 1/4in

\$1,500 - 2,500





28

AFTER HENRI MATISSE (1869-1954)

Verve, Volume IX, Numbers 35 and 36, 1958 Volume with complete text and 28 color lithographs after papiers découpés et collés (some double-page), the French Edition, published/printed by Draeger, Paris/Mourlot, Paris, bound as issued. sheet 14 x 10 1/2in

\$3,000 - 5,000



27

CARLOS IRIZARRY (BORN 1938)

Este es el Que Es; Cuando Sugre la Proxima Idea, 1967

Screenprints in colors on wove paper, each signed in pencil, dated, titled and numbered 8/50, and 24/50, respectively, each with full margins, each framed. (2) 23 x 16 7/8in; 23 1/2 x 17 7/8in sheet 23 3/4 x 19 3/8in; 26 1/4 x 20 1/4in

\$1,200 - 1,800



28

29

AFTER HENRI MATISSE (1869-1954)

Verve, Volume IX, Numbers 35 and 36, 1958 Volume with complete text and 28 color lithographs after papiers découpés et collés (some double-page), English Edition, published/printed by Harcourt, Brace & Co., New York/Mourlot, Paris, bound (as issued). sheet 14 x 10 1/2in

\$3,000 - 5,000

JOAN MIRÓ (1893-1983)

L'Ete, from Verve Vol. 1, No. 3 (D. 1310), 1938 Pochoir in colors on wove paper, with text on the verso, published/printed by Tériade/Jacomet, Paris, the full sheet, framed. sheet 13 1/2 x 10 1/4in

\$2,000 - 3,000



31

PROPERTY OF THE BASSETT FAMILY TRUST, **NEWPORT BEACH, CALIFORNIA**

32

JOAN MIRÓ (1893-1983)

Pl. 2, from Quelques fleurs pour des amis (M. 407; C. bk. 92), 1964

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 208/225, presumably from the edition of 225, published/printed by XXe Siècle/ Mourlot, Paris, the full sheet. sheet 16 x 12 1/2in

\$2,000 - 3,000



30

JOAN MIRÓ (1893-1983)

Pl. 4, from Nous Avons (D. 250), 1959 Etching and aquatint with handcoloring on wove paper, signed in pencil and numbered 20/40 (the total edition was 215), published/printed by Louis Broder, Paris/ Crommelynck et Dutrou, Paris, with margins, framed. 4 x 6in

sheet 5 x 7 3/8in

\$2,500 - 3,500





PROPERTY OF VARIOUS OWNERS

33^W

JOAN MIRÓ (1893-1983)

Le Grand Ordonnateur (D. 503), 1969

Etching, aquatint and carborundum in colors on Arches paper, signed and annotated 'HC' in pencil (an *hors commerce* impression, aside from the edition of 75), published/printed by Maeght, Paris/Morsang, Paris, the full sheet, framed. *sheet 39 x 23 3/8in*

\$7,000 - 10,000

JOAN MIRÓ (1893-1983)

Le Pèlerin de Compostelle (M. 591), 1969 Lithograph in colors on wove paper, signed in pencil and numbered 28/75, printed by Maeght, Paris, with full margins, framed. 22 3/4 x 16 1/2in sheet 28 1/4 x 20 7/8in

\$2,000 - 3,000



34

JOAN MIRÓ (1893-1983)

L'Oiel de la Lune (D. 744), 1975

Etching and aquatint in colors on Arches paper, signed in pencil, numbered 26/50, with the watermark of the publisher, Maeght Editeur, Paris, printed to the edges, with full margins, framed. 27 x 21 1/4in

sheet 36 1/4 x 25in

\$12,000 - 18,000

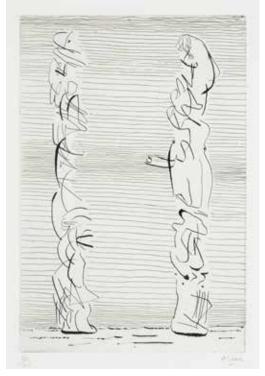




HENRY MOORE (1898-1986)

Two Tall Figures (Man and Woman) (C.179), 1970 Etching on wove paper, signed in pencil, and numbered 34/50, with full margins, framed. 11 5/8 x 7 1/3in sheet 20 x 14 1/3in

\$1,000 - 1,500



36

37

HENRY MOORE (1898-1986)

Ideas for Sculptures (C. 365), 1975 Lithograph in black, gray and brown on TH Saunders paper, signed in pencil and numbered 53/100 (there were also 10 artist's proofs), published by International Foundation, Washington, D.C., with full margins, framed.

10 1/8 x 14in sheet 22 1/2 x 30 1/8in

\$1,000 - 1,500





37

38

HENRY MOORE (1898-1986)

Head of Girl and Reclining Figure (C. 506), 1979 Etching on Richard de Bas paper, signed in pencil and numbered 6/50 (there were also 10 artist's proofs numbered 'I-X') published by Raymond Spencer Company for The Henry Moore Foundation, Much Hadham, with full margins, framed. 9 1/4 x 10 7/8in sheet 18 x 21 1/4in

\$1,200 - 1,800

PROPERTY OF THE BASSETT FAMILY TRUST, **NEWPORT BEACH, CALIFORNIA**

PABLO PICASSO (1881-1973)

One plate, from Verve: Volume VIII, 29-30 (not in Cramer), 1954

Lithograph in colors on wove paper, signed in pencil and numbered 44/75 (the total edition was 250), with the blindstamp of the publisher, Verve, printed by Mourlot, Paris, with full margins.

9 1/2 x 12 1/2in sheet 11 1/8 x 15in

\$3,000 - 4,000



40

PROPERTY OF VARIOUS OWNERS

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

\$3,000 - 4,000



39

40

PABLO PICASSO (1881-1973)

Le Vieux Roi (B. 869; M. 317), 1959 Lithograph on Arches paper, with red stamped signature, from the unsigned edition of 1000 (there was also a signed and numbered edition of 200), with full margins. 25 1/2 x 19 3/4in

\$1,000 - 1,500

sheet 26 1/4 x 20 1/4in







42

PABLO PICASSO (1881-1973)

Odalisque en Pantoufles, et Spectateur Ingresque, from Séries 347 (B.1756; Ba. 1774), 1968

Etching on Rives wove paper, signed in pencil, numbered 9/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins.

7 5/8 x 12 1/2in sheet 12 1/4 x 17 3/4in

\$3,000 - 5,000

PROPERTY OF THE BASSETT FAMILY TRUST, NEWPORT BEACH, CALIFORNIA

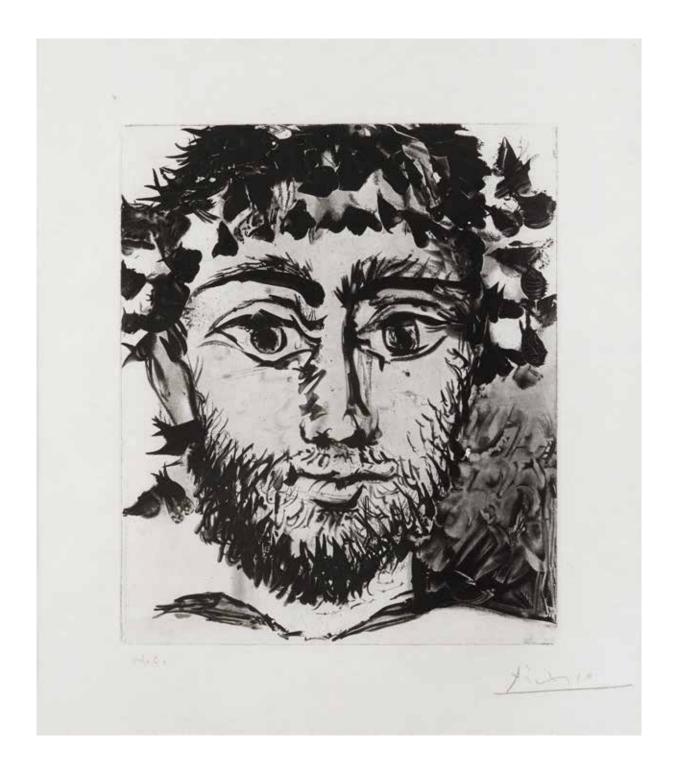
43

PABLO PICASSO (1881-1973)

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

23 1/4 x 16 1/2in sheet 25 3/8 x 18 5/8in

\$2,500 - 3,500



PROPERTY OF VARIOUS OWNERS

44

AFTER PABLO PICASSO (1881-1973)

Tête de Faune (M.A. 2101), c. 1958 Soft-ground etching and aquatint on Japan nacré paper, signed

in pencil and annotated 'H.C.' (an hors commerce aside from the numbered edition of 200), with the blindstamp of the publisher, Atelier Crommelynck, Paris, with margins, framed. 11 7/8 x 9 7/8in

sheet 21 5/8 x 16 7/8in

\$5,000 - 7,000



AFTER PABLO PICASSO (1881-1973)

Marlborough, Galerie d'Art, Roma, 1969 Lithograph in colors on white wove paper, numbered 569/650, the full sheet. sheet 39 x 24 1/2 in.

\$1,500 - 2,500

45



46

AFTER PABLO PICASSO (1881-1973)

One plate, from Les Portraits Imaginaires, 1969 Lithograph in colors on cream wove paper, numbered in pencil F-6/250, published by Harry N. Abrams, Inc., New York, with the blindstamp of the printer, Marcel Salinas, New York, the full sheet, framed.

sheet 25 3/4 x 19 1/2in

\$3,000 - 5,000



PABLO PICASSO (1881-1973)

Bull under the tree (A.R. 159), 1952 Partially glazed earthenware turned round plate, painted in white and black, from the edition of 500, inscribed 'Edition Picasso,' with the 'Edition Picasso' and 'Madoura Plein Feu' stamps. diameter 7 1/2in

\$2,000 - 3,000

PROPERTY FROM THE ESTATE OF MRS. JANE RAU

PABLO PICASSO (1881-1973)

Joueur de flute et chèvre (A.R. 382), 1956 Partially glazed white earthenware plaque, painted black, from the edition of 450, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps. diameter 10 1/4in

\$6,000 - 9,000

PROPERTY OF VARIOUS OWNERS

49

PABLO PICASSO (1881-1973)

Visage et hibou (A.R. 407), 1958 Partially glazed and engraved earthenware vase, numbered 178/200, and inscribed 'Edition Picasso 178/200 Madoura', and with the 'Edition Picasso' and 'Madoura Plein Feu' stamps. height 9in

\$30,000 - 40,000



48





49 (reverse)





50

PIERRE-AUGUSTE RENOIR (1841-1919)

La Danse à la Campagne, 2e planche (D.; S. 2), c. 1890 Etching on vellum paper, with the artist's stamped signature (Lugt 2137a), with full margins.

PROPERTY FROM A PRIVATE OKLAHOMA COLLECTION

8 3/4 x 5 1/2in sheet 12 3/4 x 9 3/4in

\$7,000 - 10,000

PROPERTY OF VARIOUS OWNERS

51

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Le dimanche matin (W. 72), 1883

Etching and drypoint on Japan paper, signed in pencil and with the artist's red inkstamp (Lugt 1545), from an edition of unknown size, with full margins, framed.

15 3/4 x 7 1/2in sheet 21 5/8 x 12 7/16in

\$8,000 - 12,000

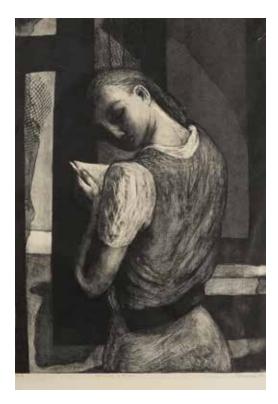
PROPERTY FROM THE ESTATE OF MRS. JANE RAU

GEORGES ROUAULT (1871-1958)

L'Ecuyère assise (C./R. 326), 1927 Lithograph on wove paper, signed in pencil and numbered 2/50, published by Edmond Frapier, with margins.

12 1/2 x 8 3/4in

\$1,000 - 1,500



53

BENTON SPRUANCE (1904-1967)

Climate of Fear (The Long Night) (F./L. 312), 1952 Lithograph on Rives paper, signed in pencil, titled and inscribed 'Ed. 30,' with full margins, framed. 19 1/4 x 13 5/8in sheet 22 1/2 x 16in

\$1,200 - 1,800



52

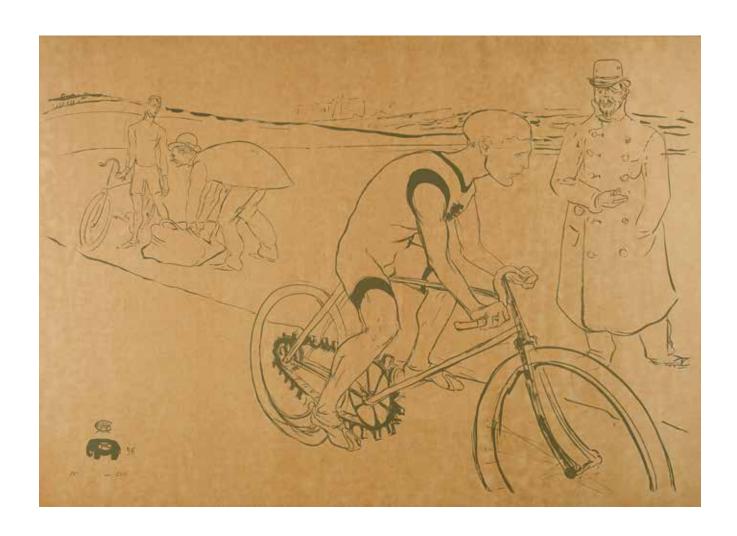
PROPERTY OF VARIOUS OWNERS

BENTON SPRUANCE (1904-1967)

End of Waiting (F./L. 230), 1944 Lithograph on wove paper, signed in pencil, titled and inscribed 'Ed. 30,' with full margins, framed. 14 1/8 x 12in sheet 20 3/8 x 14 5/8in

\$1,200 - 1,800





55^W

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Cycle Michael (D.359; Ad. 188; W. P25), 1896 Lithograph in olive green on cream wove paper, from the edition of 200, printed by Chaix, Paris, with full margins, framed. sheet $34 \times 48 \, 1/4in$

\$5,000 - 7,000

VARIOUS ARTISTS

Surrealist printmakers

Group of four prints including Max Ernst, Un caprice de la nature, screenprint in colors, 1961, signed and pencil and numbered 25/100, published/printed, Galerie Lucie Weil, Paris/Jacomet, Paris; Paul Delvaux, Phyrne, lithograph in colors, 1969, signed in pencil and numbered 37/75; Man Ray, Electro-magie, etching on white wove paper, 1969, signed in pencil and numbered 90/150; Andre Masson, La nuit des masques, lithograph in colors, c.1970, signed in pencil and numbered 90/99. Each with margins, Delvaux, Ernst and Man Ray framed. (4) Sizes range from 7 1/4 x 5 1/2 in to 19 1/4 x 24 1/2in

\$1,800 - 2,200



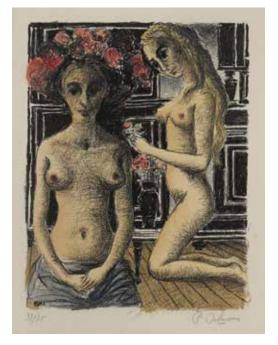
57

58

JACQUES VILLON (1875-1963)

Composition (G./P. E660), 1927 Aquatint in colors on wove paper, signed in pencil and numbered 108/200, with full margins. 19 1/2 x 13 1/2in sheet 25 1/4 x 19 3/4in

\$2,000 - 3,000



56

57

VARIOUS ARTISTS

Signed exhibition posters Group of three exhibition posters by Modern Printmakers, Pablo Picasso, Maison de la Pensee Francaise, signed in red crayon, 1954; Marc Chagall, Ceret, Musee d'Art Moderne, signed in black crayon, 1978; Salvador Dali, Teatro Museo Figueras, signed in black ink, 1974, each framed. (3) Sizes range from 28 x 20 3/4in to 32 x 23 1/2in

\$1,500 - 2,500





JOSEF ALBERS (1888-1976)

I-S JP (D. 217), 1972

Screenprint in colors on German Etching paper, initialed in pencil, titled, dated '72' and numbered 'hc 5/35' (aside from the edition of 100), with the blindstamp of the publisher, Ives-Sillman, Inc., New York, with full margins, framed. 15 x 15in sheet 30 x 30in

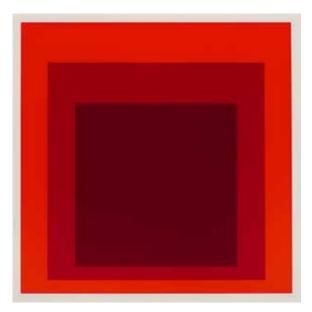
\$3,000 - 4,000



61 KAREL APPEL (1921-2006)

Elephant, from Circus, 1978 Woodcut in colors with embossing on wove paper, signed in white crayon and numbered 69/130, published by ABCD, Paris, with margins. 30 x 22 1/2in

\$1,500 - 2,500



59

SUÑOL ALVAR (BORN 1939)

La Paloma, 1989

Cast bronze sculpture with gold and brown patina multiple, mounted to a black resin base, with incised signature and stamped number 13/175. 8 x 11 x 5in

\$1,500 - 2,500





PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

62^W

ARMAN (1928-2005)

Nicador's Nightmare, 1983

Welded cast bronze harp with brown and gold patinas multiple, with inscribed signature and numbered 6/8, and with the Bocquel Foundry mark.

height 67in

\$30,000 - 40,000

This work is recorded in the Arman Studio Archives New York under number *APA#* 8202.83.021.

63^W

ARMAN (1928-2005)

Horizontal Catastrophe, 1984
Burned love seat cast in bronze with black patina multiple, numbered 4/8, with the Bocquel Foundry mark.
height 39 7/8in

\$15,000 - 20,000

This work is recorded in the Arman Studio Archives New York under number *APA#* 8103.84.012.

64^W

ARMAN (1928-2005)

Nero's Banquet, 1984

Burned coffee table cast in bronze with black patina multiple, with inscribed signature and numbered HC 1/2 (hors commerce aside from the edition of 8), with the Bocquel Foundry mark.

height 17in

\$5,000 - 7,000

This work is recorded in the Arman Studio Archives New York under number *APA#* 8103.84.005.







65^W

ARMAN (1928-2005)

Astarte, 1988

Cast bronze with gold patina multiple, with inscribed signature and numbered ESSAI 1/2 (a proof aside from the edition of 8). 60 x 20 x 18in

US\$20,000 - 30,000

This work is recorded in the Arman Studio Archives New York under number APA# 8309.88.001.

66^W

ARMAN (1928-2005)

Tranches de vie, 1994

Cast bronze and stainless steel with green patina multiple, with inscribed signature and numbered 1/3.

57 x 23 x 18in

US\$12,000 - 18,000

This work is recorded in the Arman Studio Archives New York under number APA# 8309.94.004.

67

ARMAN (1928-2005)

Untitled, 2000

Deconstructed wood violin, cast bronze and modern violin case encased in Plexiglas vitrine case, with incised signature, a unique variant aside from an edition of 10. 34 x 24 x 9in

US\$12,000 - 18,000

This work is recorded in the Arman Studio Archives New York under number APA# 8306.00.012.



69

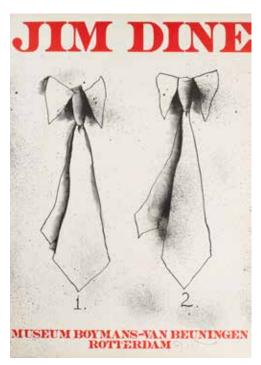
ROMARE BEARDEN (1914-1988)

Fall of Troy; Odysseus Leaves Nausicaa, from Odysseus Suite (G./G. 62; 63), 1979

Two screenprints in colors on Lana wove paper, each signed in pencil and inscribed AP (artist's proofs aside from the edition of 125), *Odysseus* with the blindstamp of the publisher, HMK Fine Arts, New York, each with full margins. (2)

sheet 21 3/4 x 29 1/16in; 21 3/4 x 29 5/8in

US\$2,200 - 3,000



PROPERTY OF VARIOUS OWNERS

68

ALEXANDER CALDER (1898-1976)

Alphabet sur Tout, c. 1968

Lithograph in colors on wove paper, signed in pencil and numbered 23/90, with full margins, framed. $29 \times 20 \text{ 1/4in}$

29 X 20 1/4In

sheet 29 1/3 x 21 1/4in

US\$2,000 - 3,000



69

70

JIM DINE (BORN 1935)

Museum Boynans-Van Beuningen; Paris Review, 1971; 1975 A lithograph in colors on wove paper, and a screenprint in colors on wove paper, respectively, each signed in pencil, Paris Review numbered 7/150, each with full margins, each framed. (2) 28 7/8 x 22in; 24 1/2 x 20 14/in sheet 30 1/3 x 22in; 39 x 25 5/8in

US\$1,200 - 1,800



71 JIM DINE & LEE FREIDLANDER

Six plates, from Photographs and Etchings, 1969 Photographs and etchings on white wove paper, each sheet signed by both Dine and Freidlander in pencil, and numbered 52/75, with full margins, loose (as issued). (6) each sheet 18 x 30in

US\$3,000 - 5,000

72

MIGUEL BERROCAL (1933-2006)

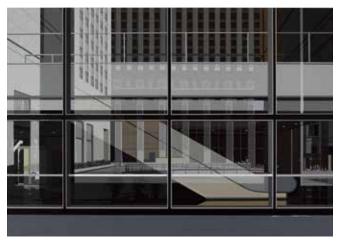
A group of six sculptures, 1968-70

Six nickel-plated or chrome metal multiples, each with incised signature and stamp numbered from the total editions of 10000, with instruction books. (6)

Titles include: Cristina; Mini Cariatide; Mini David; Mini Maria; Mini Zoraida; Portrait de Michèle heights vary from 1 1/2 to 5 7/8in

US\$2,000 - 3,000











RICHARD ESTES (BORN 1932)

Urban Landscapes III (A. pp. 120-123), 1981

The complete set, comprising 8 screenprints in colors on Fabriano paper, each signed in pencil, and numbered 45/250 (there were also 15 artist's proofs), published/printed by Parasol Press, Ltd., New York/ Stuttgart, each with full margins, contained in the original green-gray pasteboard case.

Titles include: Manhattan; Flughafen; Cafeteria, Vatican; Subway; Bus Interior; Eiffel Tower Restaurant; Movies; Lakewood Mall. 14 x 20in

sheet 19 3/4 x 27 5/8in

US\$15,000 - 20,000











PROPERTY OF VARIOUS OWNERS

75

SAM FRANCIS (1923-1994)

Blue Bones (L. L77; SF-64), 1964 Lithograph in colors on wove paper, signed in pencil, from the edition of 101, published/printed by William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City/Emil Matthieu Atelier, Zurich, the full sheet, framed.

sheet 17 3/4 x 13 1/4in

US\$2,000 - 3,000



76

PROPERTY FROM THE ESTATE OF RUDD BROWN, PASADENA, CALIFORNIA

74

SAM FRANCIS (1923-1994)

For Rudd (L.L47; SF-45), 1963

Lithograph in colors on wove paper, signed in pencil and numbered 8/35, with the blindstamp of the publisher, Joseph Press, Los Angeles, the full sheet, framed.

sheet 13 1/2 x 10 1/4in

US\$2,000 - 3,000



75

76

SAM FRANCIS (1923-1994)

Variant of Fifty (L. L84; SF-60), 1965 Lithograph in colors on wove paper, signed in pencil, titled, and numbered 'sixteen of fifty' on the verso (each impression from this edition is uniquely colored), the full sheet, framed. sheet 23 3/4 x 17 5/8in

US\$2,000 - 3,000

PROPERTY FROM THE ESTATE OF MRS. JANE RAU

ETIENNE HAJDU (1907-1996)

Zazie, 1967 Aluminum multiple, inscribed signature, dated, and numbered 5/6. height 18 1/2in

US\$3,000 - 5,000



78

79

RICHARD HAMILTON (1922-2011)

Swinging London 67 (L. 69), 1968 Photo-offset lithograph in colors on wove paper, signed in pencil, from an edition of 50, published by ED 912, Milan, with full margins. 26 5/8 x 18in sheet 27 7/8 x 19 5/8in

US\$2,000 - 3,000



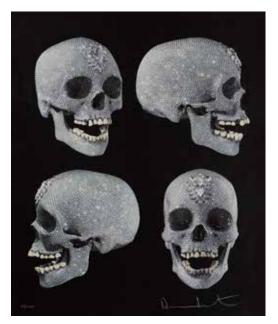
PROPERTY OF VARIOUS OWNERS

NORMAN ROCKWELL (1894-1978)

The Problem We All Live With, 1973 Lithograph in colors on wove paper, signed in pencil and numbered 98/200, with the blindstamp of the publisher, Circle Fine Art, Chicago, printed by American Atelier, New York, with full margins, framed. 23 3/4 x 38 1/2in sheet 31 x 44 1/2in

US\$3,000 - 4,000





81 DAMIEN HIRST (BORN 1965)

Two Birds with Blossom (large), 2012 Lithograph in colors on Somerset paper, signed in pencil and numbered 13/25, with the blindstamps of the artist, and publisher, Other Criteria, London, with full margins, framed. 26 1/2 x 20in sheet 31 3/4 x 24in

US\$3,000 - 5,000



30

DAMIEN HIRST (BORN 1965)

For the Love of God (Four Skulls), 2007 Screenprint in colors with glaze on medium card stock, signed in white crayon and numbered 55/1000, with full margins, framed. 20 x 18in sheet 23 x 19 1/4in

US\$2,000 - 4,000



81

82

DAMIEN HIRST (BORN 1965)

Red Bird and Parrot with Shark Jaw, 2012 Lithograph in colors on wove paper, signed in pencil and numbered 13/75, with the blindstamp of the artist, and publisher, Other Criteria, London, with full margins, framed.

16 x 11 7/8in sheet 19 3/8 x 14 7/8in

US\$2,000 - 4,000

DAMIEN HIRST (BORN 1965)

Psalm, Confitebor tibi, 2009 Screenprint in colors with diamond dust on white wove paper, signed in pencil and numbered 1/50, with the blindstamp of the artist, and publisher, Other Criteria, London, with full margins, framed. 24 x 24in

sheet 29 x 28in

US\$8,000 - 12,000



83

84

DAMIEN HIRST (BORN 1965)

The Sick Dead (Lime Green/Raven Black), 2014
Foil block print in two colors on Arches paper, signed in pencil and numbered 6/15, with the Sick Dead blindstamp, published by Other Criteria, London, with full margins, framed.

16 1/4 x 12in
sheet 28 1/4 x 20in

US\$4,000 - 6,000





JACKSON POLLOCK (1912-1956)

Untitled, 1945-1951

Screenprint on Strathmore wove paper, numbered 38/50 in pencil, with the Strathmore and Estate of Jackson Pollock blindstamps, printed 1967, with full margins, framed.

21 1/2 x 17in sheet 29 x 23in

US\$3,000 - 5,000





86

DAVID HOCKNEY (BORN 1937)

John Hockney (MCA Tokyo 242; G. 921), 1980 Lithograph on Arches paper, signed in red crayon, dated and numbered 69/100, published by Gemini G.E.L., Los Angeles, with full margins, framed. 12 1/3 x 14 7/8in sheet 16 1/8 x 14 7/8in

US\$1,200 - 1,800

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Good Morning City--Bleeding Town (K. 42), 1969-1971 Screenprint in colors with metal embossings on wove Fabriano paper, signed in ink, dated, and numbered '7872', (from an edition of 10,000), with the stamp of the publisher/printer, Ars Viva, Zurich/Studio Quattro, Campalto-Venice, with full margins. 32 1/2 x 20 5/8in sheet 33 x 22in

US\$1,500 - 2,500



88

LEROY NEIMAN (1921-2012)

Statue of Liberty, 1986 Screenprint in colors on wove paper, signed in pencil, an unnumbered proof aside from the editon of 300, published by Styria Studios, New York, with full margins. 38 x 29 3/4in sheet 46 1/2 x 36 1/2in

US\$1,500 - 2,500



87

ROBERT INDIANA (BORN 1928)

The German LOVE (S. 42), 1968

Screenprint in colors on wove paper, signed in pencil, titled, dated and numbered 35/100 (there were also 20 artist's proofs in Roman numerals), published/printed by Rolf-Günter Dienst, Baden-Baden/Domberger KG, Stuttgart, with full margins, framed.

22 x 22in

sheet 29 1/2 x 23 1/2in

US\$3,000 - 5,000





91^W

ELLSWORTH KELLY (1923-2015)

Leaves (Feuilles) (A. 32), 1964-65
Transfer lithograph on Rives BFK paper, signed in pencil and numbered 54/75 (there were also 10 artist's proofs), published/printed by Maeght Editeur, Paris, with full margins, framed.

25 1/2 x 19in

sheet 35 3/8 x 25in

US\$4,000 - 6,000



ΩΩ

JASPER JOHNS (BORN 1930)

Untitled (ULAE Suppl.13), 1977
Screenprint in colors on Patpar printing parchment, from an edition of 3000, published for the catalogue cover edition by Brooke Alexander, New York, printed by Simca Print Artists, with full margins, framed.
9 1/2 x 9 3/8in
sheet 9 7/8 x 10 1/4in

US\$1,200 - 1,800



91

92

ELLSWORTH KELLY (1923-2015)

Orange/Green (A. 64; G. 233), 1970 Lithograph in colors on wove paper, signed in pencil and annotated 'Printers Proof II' (aside from the edition of 75), with the blindstamp of the publisher, Gemini G.E.L., Inc, Los Angeles, printed by Kenneth Tyler, with full margins, framed. 30 x 11 1/2in sheet 41 5/8 x 30 1/4in

US\$4,000 - 6,000



ROY LICHTENSTEIN (1923-1997)

Brushstrokes (C. 45), 1967

Screenprint in colors on wove paper, signed in pencil and inscribed 'A/P' (an artist's proof aside from the edition of 300), published by Leo Castelli Gallery, New York, for the Pasadena Art Museum, California, with margins.

22 x 30in sheet 22 7/8 x 30 3/4in

US\$8,000 - 12,000



ROY LICHTENSTEIN (1923-1997)

Joanna (C. III.24), 1968
Offset lithograph in colors on wove paper, signed in pencil, from an edition of unknown size, published by 20th-Century Fox, Los Angeles, with margins.
15 3/8 x 22 3/8in
sheet 19 7/8 x 26 3/8in

US\$2,500 - 3,500



94

ROY LICHTENSTEIN (1923-1997)

Hat (Boat) (C. III.9), 1968

Offset lithograph in colors printed on both sides of a thin, white plastic-coated sheet, from the edition of approx. 2000, published/printed by Letter Edged in Black Press, Inc., New York (with their copyright lower right)/Omega Graphics and Bernard Reitkopf, New York, the full sheet. sheet 19 3/8 x 14in

US\$1,000 - 1,500



95

96

ROY LICHTENSTEIN (1923-1997)

The Solomon R. Guggenheim Museum Poster (C. III.25), 1969
Screenprint in colors on wove paper, signed in pencil, from the adition of 2000, 5000 published by Poster.

from the edition of 3000 - 5000 published by Poster Originals, Ltd., New York, with full margins, framed. 25 7/8 x 25 1/3in

sheet 28 7/8 x 28 7/8in

US\$1,000 - 1,500

ROY LICHTENSTEIN (1923-1997)

Sweet Dreams, Baby! (Colorado State University) (C.39), 1982

Lithographic poster in colors on wove paper, signed in pencil, from the edition of 1000, printed by Reflexions, Cheyenne, Wyoming, the full sheet, framed. sheet 35 x 24 3/8in

US\$1,500 - 2,500



98

99

AFTER ROY LICHTENSTEIN (1923-1997)

Thinking of Him (Yale University Art Museum), 1991 Lithographic poster in colors on wove paper, signed in black marker, printed by Springdale Graphics, Springdale, CT, with full margins, framed. 24 x 22 1/2in sheet 27 x 25 7/8in

US\$1,200 - 1,800



97

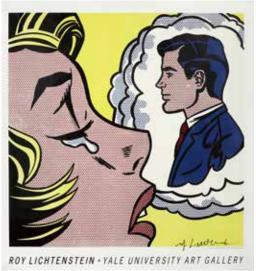
AFTER ROY LICHTENSTEIN (1923-1997)

Still life with Picasso (Los Angeles County Museum),

Lithographic poster in colors on wove paper, signed in black ink, printed by LACMA, Los Angeles, with full margins, framed.

22 x 30 3/8in sheet 26 3/4 x 37 5/8in

US\$1,200 - 1,800



99



100

ROY LICHTENSTEIN (1923-1997)

Repeated Design (C. 90), 1969
Lithograph in colors on Arches paper, signed in pencil, dated, and numbered 95/100, published by the artist, New York, with full margins, framed.
35 7/8 x 12in
sheet 40 3/4 x 16 7/8in

US\$3,000 - 5,000

101

BLEK LE RAT (B. 1952)

Diana and the Angel, 2008 Screenprint in colors on wove paper, signed in pencil and numbered 16/100, with the blindstamp of the publisher, Black Rat Press, London, with full margins. 27 3/16 x 21 1/2in sheet 34 1/4 x 37 3/4in

US\$2,000 - 3,000



101



102

PHILIP PEARLSTEIN (BORN 1924)

Girl on Blue Coverlet (F. 30), 1971 Lithograph in colors on Arches paper, signed in pencil and numbered 5/50, with the blindstamp of the publisher, Landfall Press, Santa Fe, the full sheet, framed.

sheet 22 x 27in

US\$1,200 - 1,800

102

ROBERT MOTHERWELL (1915-1991)

Madrid Suite F (B. 14), 1966 Lithograph on Arches paper, signed in pencil and inscribed 'Trial Proof' (aside from the edition of 100), with the blindstamp of the publisher/printer, Hollander Workshop, Inc., New York, /lan Hollander, New York, from the same-titled suite, with full margins, framed.

19 1/2 x 25 1/4in sheet 22 x 30in

US\$1,000 - 1,500



104

PROPERTY FROM THE ESTATE OF MRS. JANE RAU

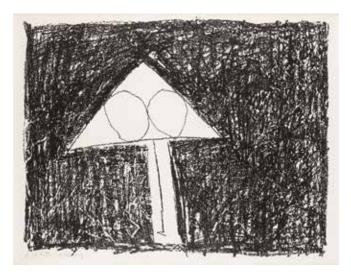
105

LOUISE NEVELSON (1899-1988)

Full Moon, 1980

Cast polyester resin assemblage, painted matte black, with an incised signature, dated, and numbered 113/125 on a plaque adhered to the verso, published by Pace Editions, New York. 18 1/2 x 18 1/2in

US\$3,000 - 5,000



103

104W

ROBERT MOTHERWELL (1915-1991)

Hermitage (B. 149), 1975

Lithograph in colors on Arches Cover paper, signed in pencil, and numbered 24/200, published/printed by Knoedler & Co., New York/Tyler Graphics Ltd, Bedford Village, with the blindstamp of the artist, lower right, with full margins, framed.

40 3/8 x 28 5/8in sheet 46 1/2 x 31 1/3in

US\$6,000 - 8,000











PROPERTY OF VARIOUS OWNERS

106

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









PROPERTY FROM THE COLLECTION OF TOMMASO ZANZOTTO, LONDON

107

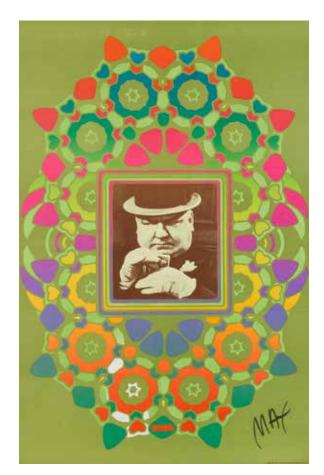
PORTFOLIO

The Rothko Memorial Portfolio, 1973

The complete set, comprising 13 prints in colors on various papers (three screenprints, six lithographs, three etchings, and one woodcut), with title, text, table of contents and justification, each signed in pencil, dated, and numbered 32/75 (there were also 15 artist's proofs), published by the Mark Rothko Memorial Trust, London, four printed on or close to the sheet edges (as issued), each with wide margins, seven with a deckle edge, each framed, with the original red cloth solander box. (13)

Artists Include: Patrick Caulfield (C. 31), Merlyn Evans, Adrian Heath, Patrick Heron, John Hoyland, Paul Huxley, John Hubbard, Allen Jones (L. 67), Henry Moore (C. 169), Victor Pasmore, Bridget Riley (S. 19), William Scott, and Richard Smith.

overall 28 1/2 x 37 x 1/2in



PROPERTY OF VARIOUS OWNERS

108

PETER MAX (BORN 1937)

Four psychedelic posters, 1967-1969

Offset lithographs on wove paper, works include: *Donovan*, 1967, signed in black ink and dated ''71', printed by Peter Max Poster Corp., New York; *W.C. Fields*, 1967, signed in black ink, printed by Peter Max Poster Corp., New York; *Man Must Moon*, 1969, from *Apollo*, signed in black ink, printed by Peter Max Poster Corp., New York; *Moon Tripping*, 1969, from *Apollo*, signed in black ink, printed by Peter Max Poster Corp., New York, each the full sheet, each framed. (4) *each sheet approximately 36 x 24in*

US\$2,000 - 3,000

108



100

ROBERT RAUSCHENBERG (1925-2008)

Tibetan Locks and Keys, 1984 Lithograph in colors on wove paper, signed in pencil, dated and numbered 62/90, the full sheet, framed. sheet 23 x 18 1/8in

US\$2,000 - 3,000



NIKI DE SAINT PHALLE (1930-2002)

Les Baigneurs, 1980-81 Polyester resin and acrylic multiple, stamped 'Niki VII/XX Plastiques d'art R. Haligon' on the underside (aside from the edition of 150 in Arabic numerals). 18 1/2 x 18 x 12in

US\$30,000 - 45,000

Provenance

Galerie Samy Kinge, Paris. Acquired from the above by the present owner, 1980s.



HIROSHI SUGIMOTO (BORN 1948)

Four plates from Time Exposed, 1991 Offset lithographs mounted to light cardstock, each with the title and consecutive numbers 302-305 blind-stamped on the mount. Titles include:

Atlantic Ocean New Foundland, 1982; Atlantic Ocean Martha's Vineyard, 1986; Pacific Ocean Iwate, 1986; Sea of Japan Hokkaido, 1986

each 9 3/8 x 12 1/4in each sheet 13 7/8 x 18 1/4 (4)

US\$4,000 - 6,000



112

MASAMI TERAOKA (BORN 1936)

Eclipsed, from Hawaii Snorkel Series, 1993 Woodcut in colors on handmade Japan paper, signed in pencil, and numbered 23/30, the full sheet, framed. sheet 26 x 45 3/4in

US\$3,000 - 5,000

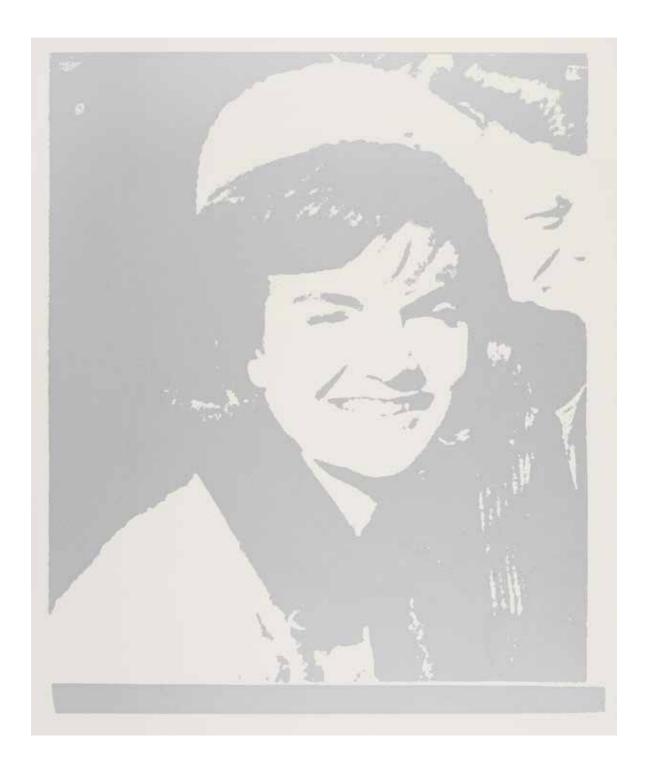
113

ANTONI TÀPIES (1923-2012)

Untitled (G. 278; 630), 1971; 1976 Lithographs in colors on wove paper, each signed in pencil and numbered 60/150 and 35/150, respectively, published by Maeght, Paris, with full margins. (2) sheet 22 x 29 3/4in; 30 3/8 x 22 3/8in

US\$1,000 - 1,500





ANDY WARHOL 1928-1987

Jackie I, from 11 Pop Artists I (F,/S. II.13), 1966 Screenprint in silver ink on light card stock paper, with the artist's stamped signature, verso, and inscribed 'A.P' in pencil, an unfinished staging proof before the addition of gloss, (aside from the numbered edition of 200 and 50 impressions numbered in Roman numerals), the full sheet. 20 5/8 x 17 1/8in

US\$8,000 - 12,000



ANDY WARHOL 1928-1987

Jackie II, from 11 Pop Artists II (F./S. II.14), 1966 Screenprint in colors on light card stock paper, with the artist's stamped signature, verso, and inscribed 'A.P' in pencil, artist's proof aside from the edition of 200 numbered impressions (there were also 50 impressions numbered in Roman numerals), published/printed by Original Editions, New York/Knickerbocker Machine & Foundry, Inc.; New York, the full sheet. sheet 24 x 30im

US\$8,000 - 12,000



ANDY WARHOL 1928-1987

One Plate, from Mick Jagger (F./S. II.141), 1975 Screenprint in colors on Arches Aquarelle paper, signed in pencil by the artist and black felt-tip pen by Mick Jagger, numbered in pencil 135/250 (there were also 50 artist's proofs), with the copyright inkstamp of the publisher, Seabird Editions, London, verso, printed by Alexander Heinrici, New York, the full sheet. sheet 43 3/4 x 29in

US\$40,000 - 60,000

ANDY WARHOL (1928-1987)

Campbell's Tomato Soup Can, c. 1985 Campbell's Tomato Soup can, signed in ballpoint pen on the label. height 4in

US\$1,200 - 1,800



117

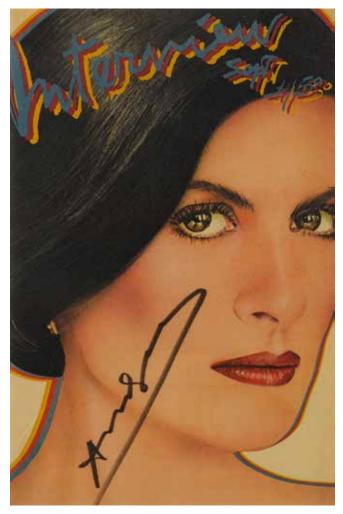
118

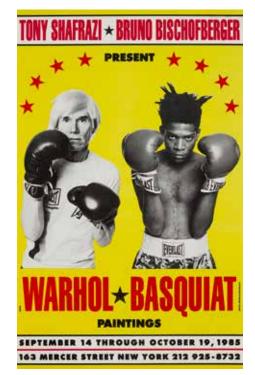
AFTER ANDY WARHOL (1928-1975)

Interview Magazine (Paloma Picasso, Vol. 10 No. 9), September, 1980 Offset lithograph in colors, signed in black marker, the issue in its entirety, published by Andy Warhol and Interview Enterprises, New York, the full sheet.

sheet 17 1/8 x 11 1/8in

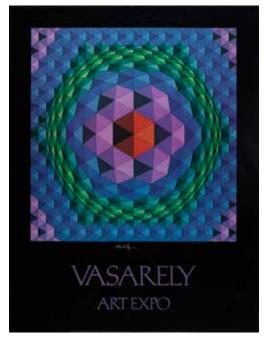
US\$1,000 - 1,500











VARIOUS ARTISTS

Group of six exhibition posters, 1974-85
Offset lithographs on wove paper, works include: Willem de Kooning, Hirshhorn Museum, 1974, signed in pencil; Yaacov Agam, Guggenheim Museum, 1980, signed in multicolored crayon; Victor Vasarely, Expo, c.1980, signed in silver ink; David Hockney, NY Film Festival, 1981, signed in pencil; Robert Rauschenberg, Gala Grand Open, Ruth Eckert Hall, 1984; Andy Warhol/Jean-Michel Basquiat, Tony Shafrazi/Bruno Bischofberger, 1985. (6)
Sheets vary from 19 1/8 x 12in to 39 x 27in

US\$1,800 - 2,500



TOM WESSELMANN (1931-2004)

Nude, 1980

Aquatint in colors on wove paper, signed in pencil and numbered 59/100, published by Abbeville Press, New York, with full margins, framed.

27 1/3 x 30 1/4in sheet 35 1/4 x 37 5/8in

US\$5,000 - 7,000



121

AI WEIWEI (BORN 1957)

Luggage, from Fairytale, 2007

Fabric, steel and plastic multiple with unique sewn applications, containing 4 additional zipper-pocket bags with unique applications, associated paperwork, passenger information and airline luggage tags from Peking to Munich. With a certificate of authenticity from Galerie Urs Meile, Bejing/Lucerne.

21 x 13 x 8in

US\$3,000 - 5,000



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CHUNYA ZHOU (BORN 1955)

Green Dog, 2008

Screenprint in colors on wove paper, signed in pencil, dated, and numbered 25/50, with the blindstamp of the artist, with full margins, framed.

34 x 27 1/2in sheet 47 1/2 x 31 3/4in

US\$6,000 - 9,000

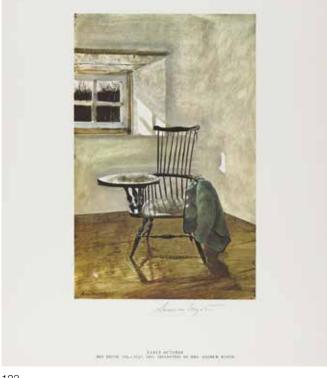
121

ANDREW WYETH (1917-2009)

The Four Seasons, 1962

The portfolio, comprising 12 collotypes in colors on wove paper, each signed in pencil, signed on the colophon, published by Art in America, New York, contained in the original gray pasteboard slipcase. sheet each sheet 13 1/4 x 17in

US\$7,000 - 10,000





123

124

ANDREW WYETH (1917-2009)

South Cushing, 1968 Collotype in colors on wove paper, signed in pencil, with full margins, framed. 10 7/8 x 14 1/8in

US\$1,000 - 1,500

sheet 13 x 16 7/8in

124

PROPERTY FROM KEITH M. MONIZ

125

ANDREW WYETH (1917-2009)

Jacklight, 1980

Collotype in colors on wove paper, signed in in ink (attenuated), and inscribed, from the edition of 300, published by Triton Press, New York, with full margins.

29 1/2 x 33in

US\$1,000 - 1,500



Marilyn Monroe has always been a curious and compelling mix of creative artist, glamorous sex-symbol and vulnerable little-girl lost. She remains an enduring role model.

Taken by some of the finest photographers of the twentieth century, the following 55 lots, offered 55 years after her premature death, aged only 36, on August 5, 1962, are a homage to the many faces of Marilyn Monroe—from her early days as Norma Jeane Dougherty, munitions worker and aspiring model, to Marilyn Monroe, international screen goddess.

The sale includes a selection of portraits of Marilyn from various international private collections, as well as a larger group of work from the Estate of Edward Weston, a Los Angeles-based publisher and art collector. Some of this group formed the basis for a show at the Andrew Weiss Gallery in Los Angeles, 17 Years, Marilyn, the Making of a Legend in 2013.

In the exhibition's accompanying catalogue, writer Lois Banner eloquently summarizes the actress's perennial allure:

"She established an image of female beauty for the 1950s so profound in its innocent and knowing sexuality that it continues to be an icon for our age, still fearful of external enemies and nuclear destruction, still searching for elemental joy. From Madonna to Lady Gaga, major performers borrow Marilyn's looks. Those looks include the dumb blonde comic character, the glamour queen, the oversexed sex icon, and the innocent and joyful, sad and very real girl we all carry in our hearts. Moreover, the photographers who so brilliantly photographed her during her lifetime, have made her into a trans-historical icon. Their photographs, exquisite in their own right, are a major monument to Marilyn and her eternal appeal."

"I was occasionally asked to retrieve the 8 x 10-inch Marilyn transparency from the [*Playboy*] vault to show it to a visiting VIP. I must admit there was something mysterious about holding that sheet of film in my hands. Of course I would speculate on what it was worth. But I would also wonder about its history. Who had touched that film? Where had it been? This was the actual film that "saw" Marilyn Monroe lying naked on that sensuous red velvet. Every time I touched that film it was thrilling."

Tim Hawkins, former *Playboy* archivist (1987-1997), quoted on the photographer website.

Kelley's provocative image of Marilyn Monroe was the centerfold for *Playboy* magazine's first issue in December 1953 (she was also on the cover, clothed.) This extraordinarily rare print of the image, mounted on illustration board and signed by Hugh Hefner, was probably made from the aforementioned transparency for internal purposes. At the time of writing, no other print of this image, signed by Hefner, is known to exist in dye-transfer.

PROPERTY FROM VARIOUS PRIVATE COLLECTIONS

126

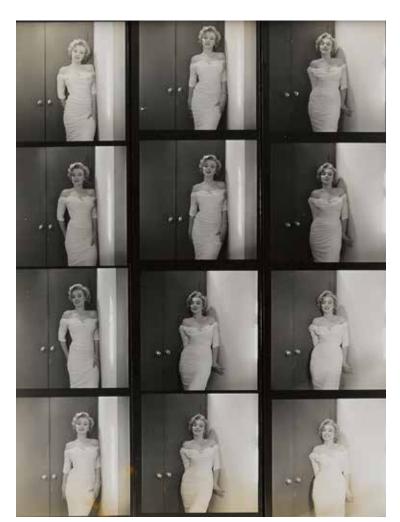
TOM KELLEY (1914-1984)

Marilyn Monroe, Centerfold for First Issue of "Playboy" Magazine, 1953 Dye-transfer print, possibly unique, signed by Hugh Hefner in ink on the reverse of the mount.

sheet 19 1/2 x 15 1/8in (49.3 x 38.3cm)

US\$12,000 - 18,000





PHILIPPE HALSMAN (1906-1979)

Marilyn Monroe, "LIFE" cover, contact sheet, 1952 Gelatin silver contact sheet, notation 1792 in pencil on the verso.

sheet: 10 x 8in (25 x 20.5cm)

US\$2,500 - 3,500

Halsman's portrait of Marilyn Monroe first appeared on the cover of *LIFE* magazine on 7 April 1952, becoming one of the most collectible covers in *LIFE*'s history.

Marilyn was often photographed by Halsman throughout her career and the two shared a warm affection for one another, evident in this and his other portraits of her in this sale.

128

PHILIPPE HALSMAN (1906-1979)

Marilyn, Drive-In, 1952

Gelatin silver print, printed 1981 by Stephen Gersh, Halsman/Marilyn portfolio copyright credit stamp on the verso; unnumbered printer's proof from the edition of 250.

9 7/8 x 12 7/8in (25 x 32.5cm)

US\$1,200 - 1,800





128



ANDRE DE DIENES (1913-1985)

Marilyn Eating an Ice-Cream Sundae, c. 1953 Gelatin silver print, photographer/Pageant magazine credits, dated September, various annotations and cropping notations in pencil on the verso. Accompanied by Andre de Dienes: Marilyn, published by Benedikt Taschen, Cologne, 2002, first edition, two-volume monograph contained in the publisher's box.

10 3/4 x 10 7/8in (27.3 x 27.5cm)

US\$2,000 - 3,000

In 1945 De Dienes met the nineteen-year-old Marilyn Monroe, then called Norma Jeane Baker. In his memoirs DeDienes described the first time he met Monroe saying "...it was as if a miracle had happened to me. Norma Jeane seemed to be like an angel. I could hardly believe it for a few moments. An earthly, sexy-looking angel! Sent expressly for me!"

Taschen published a two-volume monograph *Andre De Dienes: Marilyn* in 2002, noting "his original, inspired style" and how "he soon built up a huge portfolio of stunning photographs of the smiling brunette which helped to launch her model career and, a few years later, a film career that was to make her a legend." These volumes accompany the lot and include a number of images from this charming sitting.



129

130

PHILIPPE HALSMAN (1906-1979)

Marilyn, Towelling Bikini, 1952 Gelatin silver print, printed 1981 by Stephen Gersh, Halsman/Marilyn portfolio copyright credit stamp on the verso; unnumbered printer's proof from the edition of 250. 10 x 13in (25.2 x 33cm)

US\$2,000 - 3,000

Accompanied by a copy of a letter, signed by Yvonne Halsman and Stephen Gersh, validating the *hors commerce* nature of this print.





131



Marilyn Flirting, Triple Portrait, 1959 Gelatin silver print, printed 1981 by Stephen Gersh, Halsman/Marilyn portfolio copyright credit stamp on the verso; unnumbered printer's proof from the edition of 250.

10 x 13in (25.2 x 33cm)

US\$2,000 - 3,000

Accompanied by a copy of a letter, signed by Yvonne Halsman and Stephen Gersh, validating the hors commerce nature of this print.



132

132

PHOTOGRAPHER UNKNOWN

Publicity Stills for "Let's Make Love," starring Marilyn Monroe, Yves Montand and Frankie Vaughn, 1960 Three gelatin silver prints, each with Twentieth-Century Fox copyright credit reproduction limitation stamp and typed caption label affixed on the verso. Each approximately 9 x 3/8 x 7 1/2in (23.8 x 19.2cm)

US\$1,200 - 1,500

133

DAVID FAPP

Marilyn Monroe on the set of "Let's Make Love", 1960 Gelatin silver print. 7 x 8in (18 x 20.5cm)

US\$800 - 1,200

This wonderfully dynamic image of Marilyn is illustrated in *Marilyn Monroe*, published by Exeter Books, New York, 1974, pp. 30-31.

133



134

ALFRED EISENSTAEDT (1898-1995)

Marilyn Monroe, 1953
Gelatin silver print, printed 1991, signed and numbered 33/250 in ink in the margin; titled, dated, Eisenstaedt/Time Warner Inc. copyright credit reproduction limitation annotation in pencil on the verso.

13 3/8 x 17 5/8in (33.8 x 44.5cm)

US\$5,000 - 7,000

The images that "Eisie" captured in 1953 of Marilyn Monroe at her Hollywood home remain not only among the warmest, most casually intimate photos of Marilyn that anyone ever made, they also serve as a poignant record of a young woman on the very cusp of genuine superstardom. (Ben Cosgrove, *LIFE at Home with Marilyn Monroe*, January 18, 2013.)

135

PHILIPPE HALSMAN (1906-1979)

Marilyn Monroe, Jumping, 1954 Gelatin silver print, printed 1980s, copyright credit stamp on the verso. 13 3/8 x 10 3/8in (34 x 26.2cm)

US\$3,000 - 5,000

In the 1950s, "Jumpology" was Philippe Halsman's version of the Rorschach Test. He asked all of his famous and important sitters to jump so that their "true" character could be unmasked. According to Halsman, Marilyn, jumping with bent knees belonged to a category of "child-women." He wrote, "When an adult woman jumps with bent knees, it shows that at this moment she has again become a little girl."



135



WEEGEE (ARTHUR FELLIG) (1899-1968)

Marilyn Riding a Pink Elephant, Opening Night of Ringling Brothers Circus, Madison Square Garden, New York City, March 30, 1955 Gelatin silver print, printed c. 1960. 13 1/2 x 10 1/4in (34.3 x 26.2cm)

US\$4,000 - 6,000

On March 30, 1955 the intrepid and ever-generous Marilyn participated in a charity event organized by Ringling Brothers Circus to benefit the Arthritis and Rheumatism Foundation. Her spectacular entrance, wearing the slightest of costumes and riding a shocking pink elephant, was captured by a number of photographers including Weegee and Erika Stone (see fellowing lot.)

This print is originally from the estate of magazine editor Peter Martin, whose studio in Greenwich Village became a regular meeting place for many famous and aspiring photographers of the 1940s and 50s, including Weegee, Philippe Halsman, Ruth Orkin and W. Eugene Smith.

In 1984, SFMoMA held a retrospective of Weegee's work from Peter Martin's collection.

136

137 ERIKA STONE (BORN 1924)

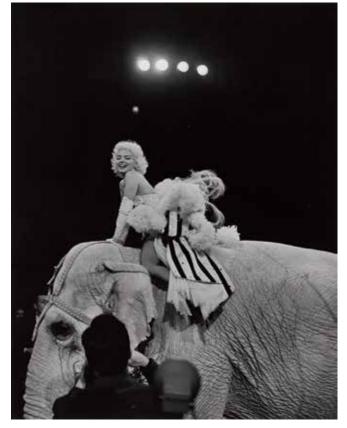
Marilyn Monroe Riding a Pink Elephant at the Opening of Ringling Brothers Circus, Madison Square Garden, New York City, March 30, 1955 Gelatin silver print, printed later, signed in pencil on the verso.

13 3/8 x 10 1/2in (34 x 26.7cm)

US\$2,500 - 3,500

Provenance

With Spencer Throckmorton Fine Art, New York



GEORGE S. ZIMBEL (BORN 1929)

Marilyn Monroe on the set of "The Seven Year Itch", September 11, 1954

Gelatin silver print, printed 1984, signed twice, titled, dated and copyright reproduction limitation in pencil on the verso.

11 7/8 x 8in (30.2 x 20.3cm)

US\$1,800 - 2,200

On the night of Sept 11, 1954 I shot Marilyn Monroe. I wasn't the only one. There were over 20 still photographers, a Hollywood film crew, lots of cops and a crowd estimated at a thousand. We all gathered on a corner of Lexington Avenue in New York to see the great Marilyn act a scene from the movie "The Seven Year Itch" directed by Billy Wilder...For those too young to remember the scene, here it is: "A beautiful blonde in a white dress walks along Lexington Avenue with her "summer bachelor" friend. They walk over a subway air vent as a train speeds by below. The updraft of warm air catches her dress like a parachute. It billows up and up. (George Zimbel)



138



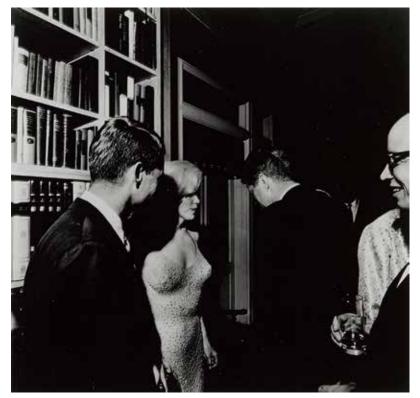
139

WEEGEE (ARTHUR FELLIG) (1899-1968)

Marilyn, Distortion, c. 1953 Gelatin silver print, annotation Weegee's Creative Camera and dated March 19, 1959 in an unknown hand in pencil on the verso. 8 1/4 x 6 1/2in (21 x 16.5cm)

US\$2,000 - 3,000

As noted on the back of this print, the image is illustrated in *Weegee's Creative Camera*, published by Hanover House in 1959.



140

CECIL W. STOUGHTON (1920-2008)

John F. Kennedy, Robert Kennedy, Marilyn Monroe and other guests, Madison Square Garden, New York, May 19, 1962

Gelatin silver print, title, date, photographer/ Time LIFE credit in ink, Time LIFE Picture Agency/ Time LIFE Inc. and Bell Publishing Company Inc. copyright credit stamps on the verso. 7 3/4 x 8in (19.6 x 20.1cm)

US\$2,500 - 3,500

Stoughton took the only photograph ever published of President John F. Kennedy, Bobby Kennedy (then US Attorney General) and Marilyn Monroe together, at the President's 45th birthday celebration at Madison Square Garden, New York City (at which Marilyn memorably sang "Happy Birthday, Mr. President.")

The photograph shows John Kennedy (with his back to the camera), Robert Kennedy, Marilyn Monroe, Arthur M. Schlesinger (Kennedy advisor and historian, at far right) and Harry Belafonte (singer, in the background facing the camera.)

141

ELLIOTT ERWITT (BORN 1928)

Reno, Nevada, (Marilyn Monroe and the cast of "The Misfits"), 1961

Gelatin silver print, printed later, signed in ink in the margin; signed, titled and dated in ink on the verso. $10 \ 1/4 \ x \ 12in \ (25.8 \ x \ 30.3cm)$

US\$2,000 - 3,000

Provenance

Gift of the artist.

This and the following two lots were taken on the set of *The Misfits* (1961), written by Arthur Miller, directed by John Houston and starring Marilyn Monroe, Clark Gable and Montgomery Clift. The project was a notoriously troubled affair--Marilyn's marriage to Miller was unraveling, Gable was ill (he died shortly after filming) and Houston was drinking and gambling heavily. The toxic atmosphere on and off set was documented by nine Magnum photographers, who were given exclusive access to the production. Among this distinguished contingent were Erwitt, Haas and Davidson, whose fascinating and very different stylistic approaches to their subject matter can be compared here.



141





142 **BRUCE DAVIDSON (BORN 1933)**

Marilyn Monroe on the set of "The Misfits", 1960 Gelatin silver print, notation 60-21-35 in pencil and photographer/ Magnum New York credit stamp on the verso. 6 1/4 x 9 1/2in (16 x 24cm)

US\$2,500 - 3,500

143

ERNST HAAS (1921-1986)

Marilyn Monroe and Arthur Miller on the set of "The Misfits", 1961 Gelatin silver print, signed by Alexander Haas, Estate co-Executor, titled, various (an)notations in pencil, photographer and Estate copyright credit reproduction limitation stamps on the verso. 9 1/4 x 14in (23.5 x 35.3cm)

US\$5,000 - 7,000

Provenance

The Ernst Haas Estate.



145

JOHN BRYSON (1924-2005)

Marilyn Monroe and Arthur Miller; and Marilyn Descending a Staircase, Los Angeles, 1960 Two gelatin silver prints. Each approximately 12 3/4 x 8in (32.4 x 20.3cm)

US\$3,000 - 5,000

Provenance

Christie's, New York, Icons of Glamour and Style: The Constantiner Collection, Part II, Thursday, February 12, 2009, lot 138.

Exhibited

Marilyn and Arthur Miller:

Tel Aviv Museum of Art, *Photographs from the Collection of Leon and Michaela Constantiner*, May 13-September 19, 2004.

Marilyn Descending Staircase:

Brooklyn Museum of Art (and other US museum venues), *I Wanna Be Loved By You: Photographs of Marilyn Monroe from the Leon and Michaela Constantiner Collection*, November 12, 2004-April 3, 2005.

144

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962
Three gelatin silver prints, printed 1987, each signed in ink on the recto; each numbered AP in ink, photographer/Edward Weston Collection copyright credit reproduction limitation and date stamps on the verso.

Each 13 1/8 x 10 1/8in (33.2 x 25.5cm)

US\$4,000 - 6,000

Provenance

The Estate of Edward Weston.

After her much-publicized dismissal from Something's Got To Give Give, Marilyn felt she had to counter her increasingly negative image and so accepted Cosmopolitan's offer to take part in a photo-essay, shot by celebrity photographer George Barris. The three prints in this lot are stunning examples from the assignment; other compelling images from this session can be found later in the sale (lots 167-180.)

These photographs by Barris, artist's proofs in a 16 x 20-inch format, are extremely rare. No more than two were ever printed of each image.



PROPERTY FROM THE ESTATE OF EDWARD WESTON

146

WILLIAM J. CARROLL (1915-2014)

A Day at Castle Rock with Norma Jeane Dougherty,

Three archival pigment prints, printed 2010, each signed in silver or black ink on the recto; each numbered 8/25 or 21/25 in ink and photographer/ Andrew Weiss Gallery copyright credit stamp on the verso.

Each 13 3/4 x 10 3/4in (35.3 x 27.3cm)

US\$3,000 - 5,000

In 1945 Marilyn Monroe was still known as Norma Jeane Dougherty, working at the Radio Plane munitions factory in Burbank. She had taken part in a training film made by the army's First Motion Picture Unit and some of the stills from the project came to the attention of William Carroll, a local film lab owner and keen photographer. Carroll felt that "these pictures displayed a young woman of outstanding charm. Not only beautiful, but fresh in a most delightful, girl-next-door manner." Carroll needed a model to promote his expanding business and lots 146-151 are some of the wonderful images Carroll took of Norma Jeane on that warm spring afternoon at Castle Rock Beach.



146



147

WILLIAM J. CARROLL (1915-2014)

A Day at Castle Rock with Norma Jeane Dougherty,

Archival pigment print, printed 2010, signed in silver ink on the recto; numbered 8/25 in ink and photographer/Andrew Weiss Gallery copyright credit stamp on the verso.

13 3/4 x 10 3/4in (35.3 x 27.3cm)

US\$1,000 - 1,500



148

WILLIAM J. CARROLL (1915-2014)

A Day at Castle Rock with Norma Jeane Dougherty, 1945

Archival pigment print, printed 2010, signed in silver ink on the recto; numbered 21/25 in ink and photographer/Andrew Weiss Gallery copyright credit stamp on the verso.

13 3/4 x 10 3/4in (35.3 x 27.3cm)

US\$1,000 - 1,500

149

WILLIAM J. CARROLL (1915-2014)

A Day at Castle Rock with Norma Jeane Dougherty, 1945

Archival pigment print, printed 2010, signed in silver ink on the recto; numbered 19/25 and photographer/Andrew Weiss Gallery copyright credit stamp on the verso.

13 3/4 x 10 3/4in (35.3 x 27.3cm)

US\$1,000 - 1,500





149

WILLIAM J. CARROLL (1915-2014)

A Day at Castle Rock with Norma Jeane Dougherty, 1945

Archival pigment print, printed 2010, signed in silver ink on the recto; numbered 9/25 in ink and photographer/Andrew Weiss Gallery copyright credit stamp on the verso.

13 3/4 x 10 3/4in (35.3 x 27.3cm)

US\$1,000 - 1,500

151

WILLIAM J. CARROLL (1915-2014)

A Day at Castle Rock with Norma Jeane Dougherty, 1945

Two archival pigment prints, printed 2010, each signed and one dated in silver ink on the recto; each numbered 21/25 in ink and photographer/Andrew Weiss Gallery copyright credit stamp on the verso. *Each 13 3/4 x 10 3/4in (35.3 x 27.3cm)*

US\$2,000 - 3,000



152



152

TOM KELLEY (1914-1984)

Marilyn Monroe, Red Velvet Calender, for "Playboy", 1949

Archival pigment print, printed later, signed and numbered 'AP' in white ink on the recto. 19 3/4 x 15 7/8in (50.2 x 40.2cm)

US\$2,500 - 3,500

LASZLO WILLINGER (1909-1989)

Marilyn Monroe, Studio Shots, 1948 Gelatin silver print, printed 1987, signed in ink, numbered 34/50 in pencil, Estate copyright credit reproduction limitation and Edward Weston Edition/ Collection stamps on the verso. 19 1/4 x 10 1/4in (48.9 x 26cm)

US\$2,000 - 3,000

By 1948, Marilyn was beginning to make a name for herself in films and so MGM hired Laszlo Willinger, its celebrated in-house portraitist, to photograph the starlet, now newly blonde. The resulting images, lots 153-155, have the studied monumentality that is characteristic of Willinger's best work. They also proclaim Marilyn's increasing sophistication and confidence before the lens.

154

LASZLO WILLINGER (1909-1989)

Marilyn Monroe, Studio Shots (Profile), 1948 Gelatin silver print, printed 1987, signed in ink, numbered 21/25 in pencil, Estate copyright credit reproduction limitation and Edward Weston Edition/Collection stamps on the verso.

19 1/4 x 14 3/4in (48.9 x 37.5cm)

US\$1,500 - 2,000





153

155 **LASZLO WILLINGER (1909-1989)** *Marilyn Monroe, Studio Shots*, 1948 Gelatin silver print, printed 1987, signed in ink and numbered 47/50 in pencil on the verso. 19 1/4 x 14 3/4in (48.9 x 37.5cm)

US\$1,500 - 2,000



156

KASHIO AOKI

Marilyn Monroe and Joe DiMaggio, Honeymoon Trip to Tokyo, February 23, 1954

Five gelatin silver prints, printed 2001, each signed and numbered respectively 12/75, 13/75 in ink and photographer/Edward Weston Collection copyright credit and date stamp on the verso.

Each approximately 11 x 14 (28 x 35.6cm) or the reverse

US\$4,000 - 6,000

Marilyn Monroe met baseball player Joe DiMaggio in 1952, when she was 25 and DiMaggio 37. Di Maggio was just retiring from the spotlight after 13 years as a New York Yankees All-Star, his extraordinary talent having earned him the title of Most Valuable Player in the American League three times, as well as helping the Yankees win nine World Series championships. Marilyn, for her part, was also quickly becoming the most famous woman in America. The couple married on January 14, 1954 in San Francisco and then traveled to Tokyo for the honeymoon. By the time they boarded the plane to return home, however, both were disgruntled by the constant onslaught of fans and journalists they had endured during the visit. Kashio Aoki, a steward on the aircraft and a keen amateur photographer, managed, however, to persuade the couple to pose again for this group of interesting and candid shots.





157

157 MILTON H. GREENE (1922-1985)

Marilyn Monroe in Bill Blass Gown, March 28, 1955 Three archival pigment prints, printed 2013, each numbered 8/50 in ink and Andrew Weiss Gallery stamp on the verso.

Each 35 1/2 x 23 5/8in (40.2 x 60cm)

US\$3,000 - 5,000

158

MILTON H. GREENE (1922-1985)

Marilyn Monroe with Pekingese Dog, March 28, 1955

Three archival pigment prints, printed 2013, each numbered 8/95 or 9/95 in ink and Andrew Weiss Gallery stamp on the verso. *Each 17 3/4 x 17 3/4in (45.1 x 45.1cm)*

US\$3,000 - 5,000

Greene took these exquisite photographs of Marilyn in his Manhattan studio, commissioned by *The Saturday Evening Post*. Unlike some of their sessions together, this was a carefully choreographed affair. Marilyn's hair was arranged by celebrated stylist Sidney Guilaroff, whose Pekingese dogs were used by Greene to add to enhance the opulent Asian character of the set.

159

MILTON H. GREENE (1922-1985)

Marilyn Monroe with Lute, 1953
Archival pigment print, flush-mounted on
Diabond, printed 2013, numbered 5/50 in ink and
photographer/Andrew Weiss Gallery copyright credit
stamps on the reverse of the flush-mount.
30 x 30in (76.2 x 76.2cm)

US\$3,000 - 5,000

In September 1953, fresh from the set of the critically-acclaimed *Gentlemen Prefer Blondes*, at one of their earliest sessions, Greene photographed Marilyn holding a prop lute. When she saw the proof prints from this so-called "balalaika" sitting, Marilyn sent Greene two dozen roses and a note thanking him for what she considered to be the most beautiful pictures she had ever seen of herself.





159



160

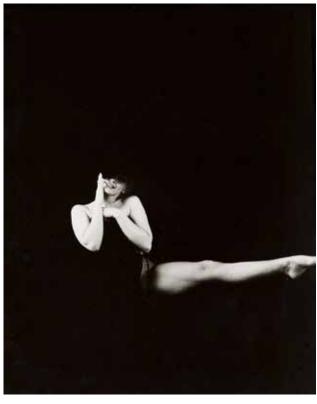
MILTON H. GREENE (1922-1985)

Marilyn Monroe, the Black Sitting, 1956 Gelatin silver print, credit reproduction limitation stamps on the verso 10 3/4 x 10 5/8in (27.3 x 27cm)

US\$4,000 - 6,000

To me, the most powerful, important pictures of their collaboration are the *Black Sitting*. It was never done for publication; it was done completely for their own self-serving needs. Milton was one of those guys who would shoot a roll or two. He didn't overshoot. The thing about the *Black Sitting* that was so amazing is, it lasted four hours and he shot 28 rolls... 12 frames per roll...The photos are very personal, and they show the sense of humor and sensibility that they shared and enjoyed together. This is a timeless picture of a woman looking beautiful, and that's why it holds up. (Joshua Greene, quoted in *Newsweek*, January 16, 2014.)





161



161

MILTON H. GREENE (1922-1985)

Marilyn Monroe, the Black Sitting, 1956 Screenprint on textured white wove paper, printed later, signed in ink and numbered 8/300, with full margins.

sheet 40 x 30in (101.5 x 76.2cm)

US\$3,000 - 5,000

162

MILTON H. GREENE (1922-1985)

Marilyn Monroe, the Black Sitting, 1956 Gelatin silver print, printed 1973, signed and numbered AP in ink and credit stamp on the verso. 19 3/4 x 15 7/8in (50.2 x 40.3cm)

US\$3,000 - 5,000

160

MILTON H. GREENE (1922-1985)

Marilyn Monroe, the Black Sitting, 1956 Gelatin silver print, printed later, signed, numbered 179/250 in ink and credit stamps on the verso. 15 3/4 x 19 3/4in (40 x 50.2cm)

US\$3,000 - 5,000



164

MILTON H. GREENE (1922-1985)

Marilyn Monroe, the Black Sitting, 1956 Gelatin silver print, printed 1973, signed, dated 4-12-73, numbered 244/250, collection annotation in ink and copyright credit stamps on the verso. 19 3/4 x 15 3/4in (50 x 40.2cm)

US\$4,000 - 6,000

This striking image was used for the cover of Norman Mailer's 1980 book, *Of Women and Their Elegance*, his "factional" memoir of Monroe's life.

165

MILTON H. GREENE (1922-1985)

Marilyn Monroe on the set of "Bus Stop", 1956 Gelatin silver print, printed 1971, copyright credit reproduction limitation stamp on the verso. 8 x 8in (20.3 x 20.3cm)

US\$3,000 - 5,000

Unlike most of Monroe's movies, *Bus Stop* was neither a comedy nor a musical, but rather a dramatic piece. Co-produced with photographer Milton H. Greene, it was her first film after studying at the Actors Studio in New York.





BERT STERN (1930-2013)

Head Shot (Crème on Gold), 1962 Screenprint on gold foil, signed in ink, inscribed 'AP'; artist's proof aside from an unknown edition, with full margins. 29 1/2 x 30in (75 x 76cm)

US\$2,000 - 3,000

166

167 GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962 Two gelatin silver prints, printed 1987, each signed in ink on the recto; each numbered AP 1/2 in ink, photographer/Edward Weston Collection copyright credit reproduction limitation and date stamp on the verso.

Each 19 x 15in (48.2 x 38.1cm)

US\$4,000 - 6,000

To counteract negative press after being abruptly fired from Something's Got To Give, Marilyn agreed to take part in an "at home and play" photo-essay commissioned by Cosmopolitan to be shot by celebrity photographer George Barris. Barris chose two locations for the session, which took place in late June and early July 1962--the North Hollywood home of a friend and Santa Monica Beach at sunset. Marilyn asked Barris to buy new outfits for the occasion and so the Emilio Pucci sports shirts, bulky sweater and hooded, toweling robe she wears in these photographs are his purchases from her favorite stores in Beverly Hills. Barris recalled that Marilyn seemed relaxed and optimistic throughout the project and his engaging images of the star seem to attest to her positive state of mind. Shortly afterwards, however, on 5 August 1962, and before the photographs could be published, Marilyn was found dead of a drug overdose at her home.

These photographs by Barris, artist's proofs in a 16 x 20-inch format, are extremely rare. No more than two were ever printed of each image.



GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962 Gelatin silver print, printed 1987, signed, numbered AP 1/2 in ink and photographer/Edward Weston Collection copyright credit reproduction limitation and date stamp on the verso. 15 x 19in (38.1 x 48.2cm)

US\$2,000 - 3,000

169

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962 Four gelatin silver prints, printed 1987, each signed in ink on the recto; each numbered AP 1/2 in ink, photographer/Edward Weston Collection copyright credit reproduction limitation and date stamp on the

Each approximately 15 x 19 (38.1 x 48.2cm) or the reverse

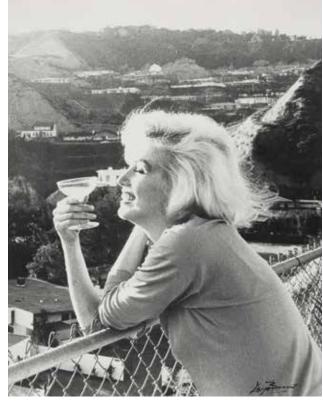
US\$8,000 - 12,000

170

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962 Three gelatin silver prints, each signed in ink on the recto; each numbered AP 1/2 in ink, photographer/ Edward Weston Collection copyright credit reproduction limitation and date stamp on the verso. Each approximately 15 x 19in (38.1 x 48.2cm) or the reverse

US\$6,000 - 8,000



168











171

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962 Six chromogenic prints, each signed in ink on the recto, five numbered 40/99, one 38/99 in ink and photographer/Edward Weston Editions Ltd. copyright credit reproduction limitation stamp on the verso.

Each 13 1/4 x 10 1/4in (33.7 x 26cm) or the reverse

US\$6,000 - 8,000

172

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962
Two chromogenic prints, printed 1987, each signed in ink on the recto; numbered respectively AP 1/2 and AP 2/2 in ink, each with photographer/Edward Weston Editions Ltd. copyright credit reproduction limitation and date stamp on the verso.

Each 19 1/2 x 15 1/2in (49.5 x 39.5cm) or the reverse

US\$4,000 - 6,000

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962 Chromogenic print, printed 1987, signed in ink on the recto; numbered AP in pencil/ink and photographer/Edward Weston Collection copyright credit reproduction limitation stamp on the verso. 19 x 15in (38.1 x 48.2cm)

US\$2,000 - 3,000

174

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962
Two chromogenic prints, printed 1987, each signed in ink on the recto; numbered respectively AP 1/2, AP 2/2 in ink and each with photographer/Edward Weston Collection copyright credit reproduction limitation stamp on the verso.

Each 15 1/2 x 19 1/2in (39 x 49.5cm) or the reverse

US\$4,000 - 6,000

175

GEORGE BARRIS (BORN 1928)

Marilyn Monroe: The Last Photos, 1962
Four chromogenic prints, each signed in ink on the recto; two numbered 40/99 and two respectively 3/99, 49/99 in ink and photographer/Edward Weston Editions Ltd. copyright credit reproduction limitation stamp on the verso.

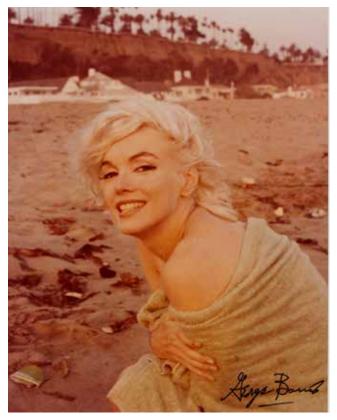
Each 13 1/4 x 10 1/4in (33.7 x 26cm)

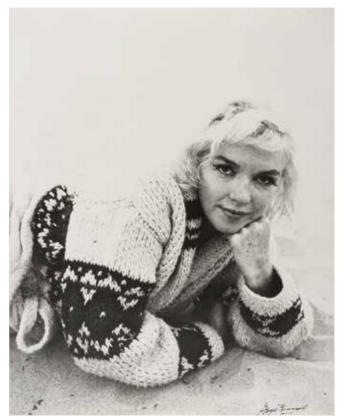
US\$4,000 - 6,000





173





176

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962 Gelatin silver print, printed 1987, signed in ink on the recto; numbered AP 1/2 in ink, photographer/ Edward Weston Collection copyright credit reproduction limitation and date stamp on the verso. 19 x 15in. (48.2 x 38.1cm)

US\$2,000 - 3,000

177

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962 Gelatin silver print, printed 1987, signed in ink on the recto; numbered AP 1/2 in pencil and photographer/ Edward Weston Collection copyright credit reproduction limitation stamp on the verso. 19 x 15in (38.1 x 48.2cm)

US\$2,000 - 3,000

178

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, June 1, 1962 Gelatin silver print, printed 1987, signed in ink on the recto; numbered AP 1/2 in ink, photographer/ Edward Weston Collection copyright credit reproduction limitation and date stamp on the verso. 19 x 15in (48.2 x 38.1cm)

US\$2,000 - 3,000





GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962
Los Angeles: Edward Weston Editions Ltd., 1987; five gelatin silver prints, each signed in ink on the recto; each numbered 39/99 and photographer/ Marilyn Monroe/Edward Weston editions Ltd. portfolio stamp on the verso; each 11 x 14in (35.5 x 28cm) or the reverse; contained in a card folder with portfolio label; number 39 from the edition of 99.

US\$4,000 - 6,000



179



180

GEORGE BARRIS (BORN 1928)

The Last Photos of Marilyn Monroe, 1962
Los Angeles: Edward Weston Editions Ltd., 1987;
eight chromogenic prints, each signed in ink on the
recto; each numbered 12/99 and photographer/
Marilyn Monroe/Edward Weston editions Ltd.
portfolio stamp on the verso; each 8 x 10in (25.4 x
20.3cm) or the reverse; contained in a card folder
with portfolio label; number 12 from the edition of
99.

US\$3,000 - 5,000

END OF SALE

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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.

GLOSSARY OF TERMS FOR PHOTOGRAPHS

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 photographer or author whose name appears in Bold Type Heading.

TITLES

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

PRINTS

An early print is one made at roughly the same time as the negative by the photographer or by a person or procedure satisfactory to the photographer. The negative dated indicates the date that the negative, positive, digital file or other method was exposed. When there is a difference between the negative date and the date of printing, the later date follows the description of the photographic process.

In accordance with the Conditions of Sale, Bonhams does not guarantee the printing date of a photograph. Bonhams also does not undertake scientific testing in order to formulate our opinions on the dating of a positive print.

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

All photographs are sold unframed unless stated in the condition report description. Photographs described as framed are sold in the frames in which they have been offered. Bonhams does not take responsibility for the appearance of the frames or for their conformity to proper standard of conservation.

INCLUDING

Property from Keith M. Moniz

Property from the Collection of Tommaso Zanzotto, London

Property from the Estate of Mrs. Jane Rau

Property from the Estate of Rudd Brown, Pasadena, California

Property from an Important East Coast Collection

Property from a Private Oklahoma Collection

Property of the Bassett Family Trust, Newport Beach, California Property from the Estate of Edward Weston

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 \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, 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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." 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 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;

CONDITIONS OF SALE - CONTINUED

(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 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.

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. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

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

Bidding at Auction

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

Valid Bonhams client accounts are 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 by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue. San Francisco, CA 94103.

Sales Tax

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

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

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

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

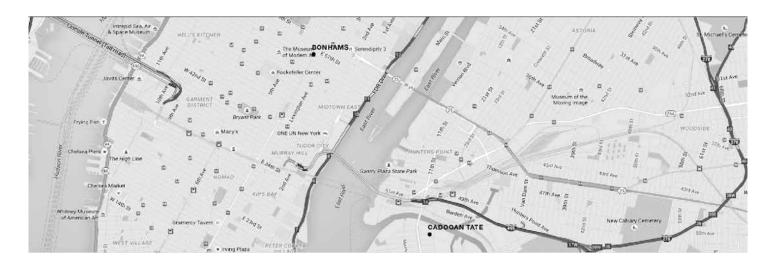
Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday June 14, 2017 without penalty. After June 14 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

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. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY JUNE 14, 2017** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however,

THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE, SO

that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9AM ON FRIDAY JUNE 16

Address

Cadogan Tate 301 Norman Ave Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Tansier \$75	
Daily storage \$10	
Insurance (on Hammer + Premium + tax) 0.	3%

SMALL OBJECTS

Transfer \$37.50	
Daily storage \$5	
Insurance (on Hammer + Premium + tax)	0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at

- +1 (917) 464 4346
- +1 (347) 468 9916 (fax)
- c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at

+1 (917) 464 4346 or c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

33 55 62 63 64 65 66 67 91 104 122

Auction Registration Form

B	O	\cap	h	a	\bigcap	S

(Attendee / Absentee / Please circle your bidding	Online / T	Telephone Bidding	3)	В	onnams
			Sale title:	Sale	date:
Paddle number (for office			Sale no.	Sale	venue:
General Notice: This sale wi with Bonhams Conditions of buying at the sale will be gov conditions. Please read the C with the Buyer's Guide relatin published notices and terms Payment by personal or busin property not being released u bank. Checks must be drawn	Il be conduct Sale, and you erned by suc conditions of ig to this sale relating to bi less check m ntil purchase	ted in accordance ur bidding and th terms and Sale in conjunction and other dding. ay result in your funds clear our	General Bid Increments: \$10 - 200	\$20,000 \$50,000 \$100,000 above \$2	- 20,000by 1,000s - 50,000by 2,000 / 5,000 / 8,000s - 100,000by 5,000s 0 - 200,000by 10,000s 100,000at the auctioneer's discretion oneer has discretion to split any bid at any time.
Notice to Absentee Bidders:	: In the table	below, please	Customer Number	Title	
provide details of the lots on vileast 24 hours prior to the sale	e. Bids will be	e rounded down	First Name	Last	Name
to the nearest increment. Plea the catalog for further informa			Company name (to be invoiced if applicable)		
Bonhams to execute absented will endeavor to execute bids	on your beha		Address		
liable for any errors or non-ex-		_	City	Cou	nty / State
Notice to First Time Bidder provide photographic proof of	ID - passpor	t, driving license, ID	Post / Zip code	Cou	ntry
card, together with proof of accard statement etc. Corporate	clients shou	ld also provide a	Telephone mobile	Telep	ohone daytime
copy of their articles of associ documents, together with a le	tter authorizir	ng the individual to	Telephone evening Fax		
bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.		er value lots you may	Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.		
Notice to online bidders; If username and password for contact Client Services.			E-mail (in capitals) By providing your email address above, you authorize Be and partner organizations. Bonhams does not sell or train		narketing materials and news concerning Bonhams
If successful			I am registering to bid as a private client	I am	registering to bid as a trade client
I will collect the purchases myself Please contact me with a shipping quote (if applicable) I will arrange a third party to collect my purchase(s)			Resale: please enter your resale license number here We may contact you for additional information.		
Please email or fax the comprequested information to:	pleted Regis	tration Form and		SHIPPING	
Bonhams Client Services Depa 580 Madison Avenue New York, New York 10022	rtment		Shipping Address (if different than above): Address: Country:		
Tel +1 (212) 644 9001 Fax +1 (212) 644 9009			City: Post/ZIPcode:		
bids.us@bonhams.com			Please note that all telephone calls are		
Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any If you are bidding o	discrepancy, lot number and not lot description nline there is no need to complete this section.	will govern.)	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only
You instruct us to execute amount indicated above.	each absen	itee bid up to the co			ive of Buyer's Premium and tax) to be executed ntact you by telephone or should the connection
	Y THE BUY	ER'S PREMIUM, AN	READ AND UNDERSTAND OUR CONDITION: Y APPLICABLE TAXES, AND ANY OTHER CH		
Your signature:	IIIIO AFFEC	TO TOOK LEGAL N	Date:		



