

Bonhams

1793



Prints & Multiples

Tuesday April 30, 2013 at 10am
San Francisco & Los Angeles

Prints & Multiples

Tuesday April 30, 2013 at 10am
San Francisco & Los Angeles

Bonhams

220 San Bruno Avenue
San Francisco, California 94103

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

Preview

Los Angeles

Friday April 19, 12pm to 5pm
Saturday April 20, 12pm to 5pm
Sunday April 21, 12pm to 5pm

San Francisco

Saturday April 27, 12pm to 5pm
Sunday April 28, 12pm to 5pm
Monday April 29, 12pm to 5pm

Bids

+1 (415) 503 3550
+1 (415) 861 8951 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 20911

Lots 1 - 322

Catalog: \$35

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Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20911

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 300
Session page: Lot 59
Back cover: Lot 279

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
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Bond No. 57BSBGL0808

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 \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mediation and Arbitration Procedures

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

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

CONDITIONS OF SALE - CONTINUED

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

- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

Limited Right of Rescission

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

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

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

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

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

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/20911 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. [Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs](#) and most Arms & Armor auctions are not included in this policy.

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

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 693 6600 or +1 (800) 474 7447

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

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Malcolm Barber
Chief Executive Officer

Patrick Meade
Chief Operating Officer

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Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

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- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

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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.

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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

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Property from the Estate of Daniel Albrecht, Phoenix, Arizona
Property from the Estate of Bruce L. Jones Jr, (1928 - 2012), Carmel, California
Property from the Estate of Mr. Blackwell, Los Angeles, California
Property from the Collection of the late Anthony Quinn
Property from a Southern California Museum
Property of a Private Collection
Property from the Sonesta International Hotels Corporation
Property from a Private Southern California Collection





1



2



3



4

Old Master Prints

1 Property of Various Owners

Giovanni Antonio Canaletto (1697-1768)

Mestre (B. 3), 1741

Etching, a later printing of the second (final) state, with margins.

11 7/8 x 16 7/8in

sheet 14 x 19 1/4in

\$1,200 - 1,400

Property from a Southern California Museum

2

Albrecht Dürer (1471-1528)

Mass of St. Gregory (B. 123; M., Holl. 226), 1511

Woodcut, High Crown watermark (M. 20), a Meder A impression, trimmed to or just outside the borderline.

Ex. Coll.: Ed. Schultze (Lugt 906)

sheet 11 5/8 x 8 1/8in

\$3,000 - 5,000

3

Giovanni Battista Piranesi (1720-1778)

Six Plates, from Vedute di Roma (H. 6; 18; 21; 97; 103; 104), 1748-78
Etchings, (H. 6; 104) with *fleur-de-lys* in double circle (R. 36?) and (H. 21) with Bracciano (R. 59) watermarks, various states, all with trimmed margins. (6) sizes vary

\$3,500 - 4,500

Additional images can be viewed in our online catalog.

4

Rembrandt Harmensz van Rijn (1606-1669)

The Raising of Lazarus: Large Plate (B., Holl. 73; H. 96), c. 1632

Etching, countermark IGD (A. & F. p. 141), Boon's eighth state (of 10), trimmed within the borderline, framed.

sheet 14 1/4 x 10in

\$2,500 - 3,500



5



7

5

Rembrandt Harmensz van Rijn (1606-1669)

The Descent from the Cross: The Second Plate (B., Holl. 81; H. 103), 1633
Etching with engraving, laid on japon support, the third state (of 5),
trimmed to or within the platemark, framed.

sheet 21 x 16 1/4in

\$4,000 - 6,000

6

Rembrandt Harmensz van Rijn (1606-1669)

Jan Uytenbogaert, 'The Goldweigher' (B., Holl. 281; H. 167), 1639
Etching and drypoint on Japanese paper, without watermark, Boon's
second (final) state, with Captain Baillie's re-work, with margins.

10 x 8 1/8in

sheet 10 3/4 x 8 7/8in

\$2,500 - 3,500



6



8

7

Rembrandt Harmensz van Rijn (1606-1669)

Jan Six (B., Holl. 285; H. 228), 1647

Etching, drypoint and burin, without watermark, Boon's fourth
(final) state, possibly one of the 25 impressions printed at the end of
18th-century, with thread margins.

sheet 9 5/8 x 7 5/8in

\$5,000 - 7,000

8

Rembrandt Harmensz van Rijn (1606-1669)

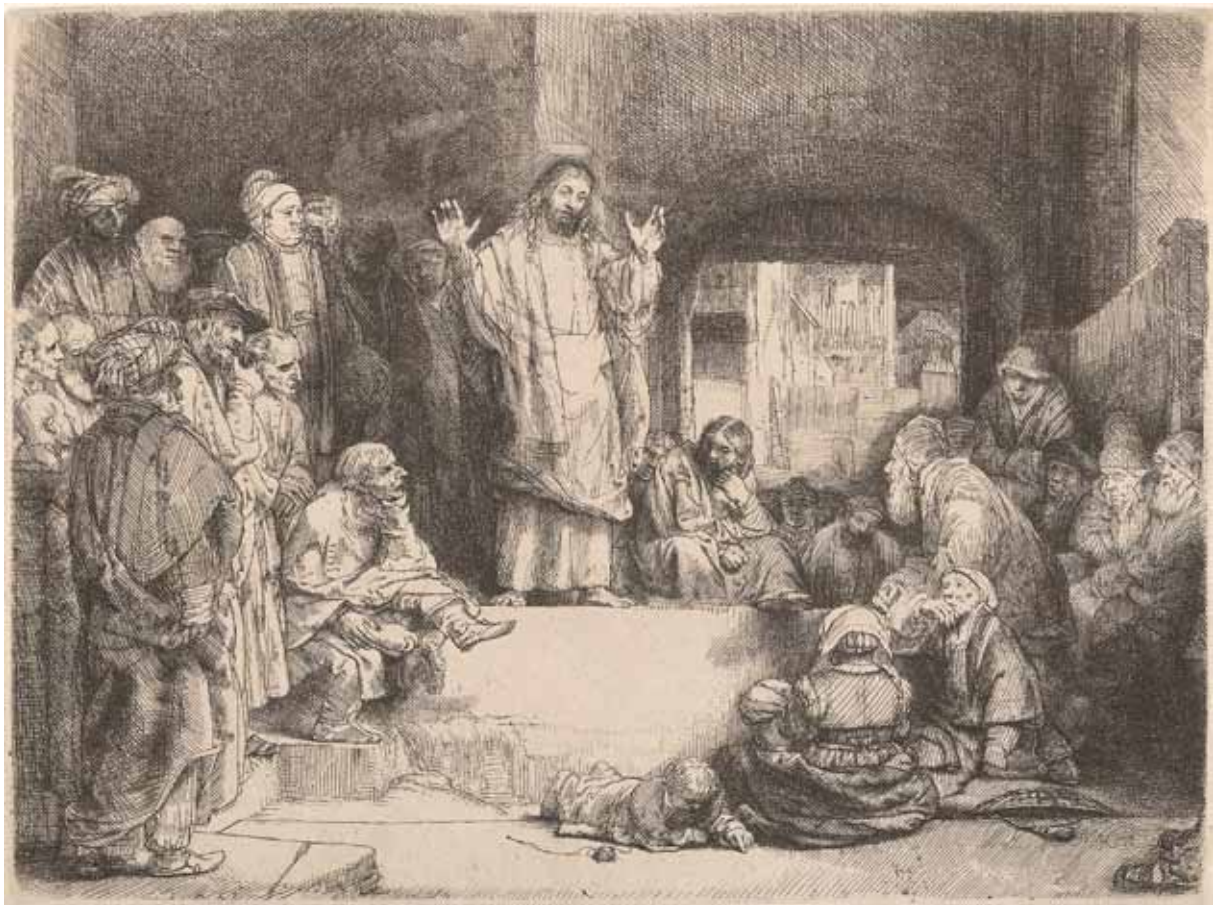
Christ at Emmaus: The Larger Plate (B., Holl. 87; H. 282), 1654

Etching and drypoint, without watermark, Boon's third (final) state,
with margins.

8 3/8 x 6 1/4in

sheet 8 3/4 x 6 5/8in

\$2,000 - 3,000



9



10

9

Rembrandt Harmensz van Rijn (1606-1669)

Christ preaching (La Petite Tombe) (B., Holl. 67; H. 256), c. 1652
Etching, drypoint and burin, without watermark, a good 'white sleeve' impression, with thread margins.

sheet 6 1/8 x 8 1/4 in

\$10,000 - 15,000

10

Martin Schongauer (1445-1491)

St. Matthew, from The Twelve Apostles (B. 41; L. 50), c. 1480
Etching, a very scarce impression, with uneven margins.

Ex. Coll.: Georg Ráth (Lugt 1206)

sheet 3 1/2 x 2 in

\$3,000 - 5,000

19th Century & Modern Prints

11

George Bellows (1882-1925)

The Street (M. 47), 1917

Lithograph on thin wove paper, signed in pencil by the artist's estate and numbered 'No. 13', from the edition of 54, with full margins, framed.

19 x 15 1/8in

sheet 26 x 21 1/4in

\$3,000 - 5,000



11

12

Thomas Hart Benton (1889-1975)

Edge of Town (F. 22), 1938

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

8 7/8 x 10 3/4in

sheet 12 x 16in

\$2,000 - 3,000

13

Thomas Hart Benton (1889-1975)

Letter from Overseas (F. 59), 1943

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

9 3/4 x 13in

sheet 11 1/4 x 14 5/8in

\$1,500 - 2,500

14

Thomas Hart Benton (1889-1975)

Loading Corn (F. 65), 1945

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

9 5/8 x 12 7/8in

sheet 11 3/8 x 14 3/4in

\$1,500 - 2,500



12



13

15

Thomas Hart Benton (1889-1975)

Gateside Conversation (F. 69), 1946

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 13 17/8in

sheet 10 7/8 x 16in

\$1,500 - 2,000



14



15



16



17



18

Property from the Collection of Florence Eiseman

16

Georges Braque (1882-1963)

L'Oiseau et son ombre I (V. 141; M. 65), 1959
Lithograph in colors on Rives BFK paper, signed in pencil and numbered 33/75, published/printed by Maeght/Mourlot, Paris, with full margins, framed.

13 x 23 1/8in

sheet 20 1/2 x 29 1/2in

\$10,000 - 12,000

Property of Various Owners

17

Georges Braque (1882-1963)

Pl. 6, from L'Ordre des oiseaux (V. 182, p. 258), 1962

Aquatint in colors on Richard de Bas paper with Au Vent d'Arles watermark, signed in pencil and numbered 13/30 (aside from the unsigned book edition of 100), published/printed by Au Vent d'Arles/Crommelynck, Paris, with full margins, framed.

5 1/8 x 9 3/8in

sheet 16 3/4 x 21 1/8in

\$3,500 - 4,500

18

Georges Braque (1882-1963)

Verre et la Pomme, from Georges Braque, dix oeuvres (V. 189), 1963

Lithograph in colors on Arches paper, signed in pencil and numbered 74/120, published/printed by Phoebus Editions, Basel/Mourlot, Paris, with full margins framed.

6 x 10in

sheet 19 3/4 x 14 5/8in

\$1,500 - 2,000

Property from a Private Southern California Collection

19

Marc Chagall (1887-1985)

Pl. 2, from Four Tales from the Arabian Nights (M. 37; C. bk. 18), 1948

Lithograph in colors on laid paper, signed in pencil, titled 'Pl. 2' and numbered 34/90 (the total edition was 111), published by Pantheon Books, New York, with margins, framed.

14 1/2 x 11in

sheet 16 7/8 x 12 7/8in

\$10,000 - 15,000

Property of Various Owners

20

Marc Chagall (1887-1985)

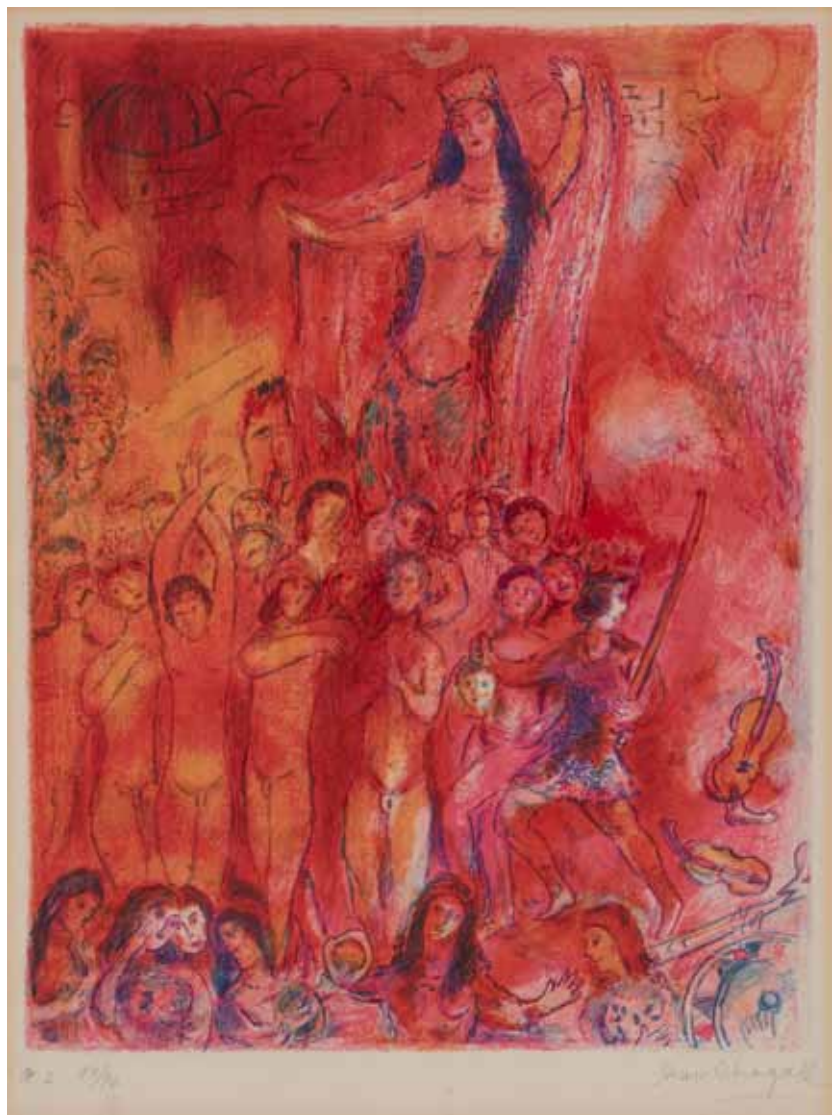
Le Cercle Rouge (M. 440), 1966

Lithograph in colors on Arches paper, signed in pencil and annotated 'épreuves d'artiste XIV/XXV' (aside from the edition of 50), with full margins.

19 x 25 1/2in

sheet 21 1/2 x 30in

\$10,000 - 15,000



19



20



21



22



23



24

21

Marc Chagall (1887-1985)

Enlèvement de Chloé, pl. 19, from Daphnis et Chloé (M. 327; C. bk. 46), 1961
Lithograph in colors on wove paper, from the unsigned edition of 250 (there was also a signed edition of 60), published/printed by Tériade/Mourlot, Paris, the full sheet, framed.

sheet 16 1/2 x 25 1/4in

\$2,500 - 3,500

22

Marc Chagall (1887-1985)

Le Bouquet de Paris (M. 632), 1971

Lithograph in colors on Arches paper, signed in pencil and numbered 44/50, with full margins, framed.

16 1/2 x 13 1/4in

sheet 25 1/2 x 19 5/8in

\$4,000 - 6,000

23

Marc Chagall (1887-1985)

Pl. 6, from La Féerie et le Royaume (M. 673; C. bk. 88), 1971

Lithograph in colors on wove paper, signed in pencil and numbered 14/180 (there was also an edition of 10 in Roman numerals), published by Mourlot, Paris, with full margins, framed.

9 1/2 x 6 3/4in

sheet 11 3/4 x 8 1/2in

\$2,000 - 3,000

24

Marc Chagall (1887-1985)

The Painter at the Eiffel Tower (M. 949), 1979

Lithograph in colors on *japon nacré* paper, signed in pencil and numbered 46/50 (there were also 7 proofs in Roman numerals), published by Maeght, Paris, with margins, framed.

13 1/8 x 10in

sheet 22 3/4 x 17 1/4in

\$4,000 - 6,000

25

After Marc Chagall (1887-1985), by Charles Sorlier

The Magic Flute (M. CS. 38), 1967

Lithograph in colors on Arches paper, signed in pencil and numbered twice 149/200, with full margins, framed.

39 3/8 x 25 5/8in

sheet 40 x 26in

\$20,000 - 30,000

26

After Marc Chagall (1887-1985), by Charles Sorlier

The Blue Bird (M. CS. 41), 1968

Lithograph in colors on Arches paper, signed in pencil and numbered 150/200, with full margins, framed.

21 7/8 x 17in

sheet 27 7/8 x 20 1/2in

\$8,000 - 12,000



25



26



27



28



29

27

Jules Chéret (1836-1932)

Musée Grévin. Théâtre les Fantoches (B. 471), 1900
Lithograph in colors on wove paper backed with linen, a proof before letters, printed by Chaix, Paris, with margins, framed.
sheet 49 1/8 x 34 3/8in
\$2,000 - 3,000

Property from the Sonesta International Hotels Corporation

28

Le Corbusier (1887-1965)

Modulor, 1956
Lithograph in colors on wove paper, signed and dated in the plate, published by Mourlot, Paris, with margins, laid down to foam board, framed.
27 3/4 x 20 3/4in
sheet 29 x 21in
\$1,000 - 1,500

Property of Various Owners

29

José Luis Cuevas (born 1934)

The Homage to Quevedo Portfolio, 1969
The complete portfolio, comprising of 14 lithographs in colors with mixed media on wove paper, lacking text, each signed in pencil and annotated 'artist's proof' (aside from the edition of 100), including Table of Contents, Colophon and text by E. Gunter Troche, with the blindstamp of publisher Collectors Press, San Francisco, the full sheets, loose as issued, contained in original linen-covered portfolio case.
album 31 1/4 x 23 x 3/4in
\$2,000 - 3,000

30

Salvador Dalí (1904-1989)

Les Dîner de Gala (M./L. 1333-44; F. 75-5), 1971
The complete set, comprising 12 lithographs in colors with etched remarques on Rives BFK paper, each signed in pencil, eight numbered 50/395 and four numbered 139/395 (the total edition was 590), published/printed by Lavigne/Draeger, with full margins.
each 16 x 22 1/2in
each sheet 21 3/4 x 29 1/2in
\$6,000 - 8,000

31

Salvador Dalí (1904-1989)

Vietnam Suite (Peace Suite) (M./L. 1387-90; F. 73-1), 1973
The complete set, comprising 4 lithographs in colors on wove paper, each signed in pencil, titled and numbered 157/300 (the total edition was 400), published by Fidelity World Art, Skokie, Illinois, with full margins.
each 16 x 22 1/2in or reverse
each sheet 22 1/4 x 28 7/8in or reverse
\$2,000 - 3,000



30



31



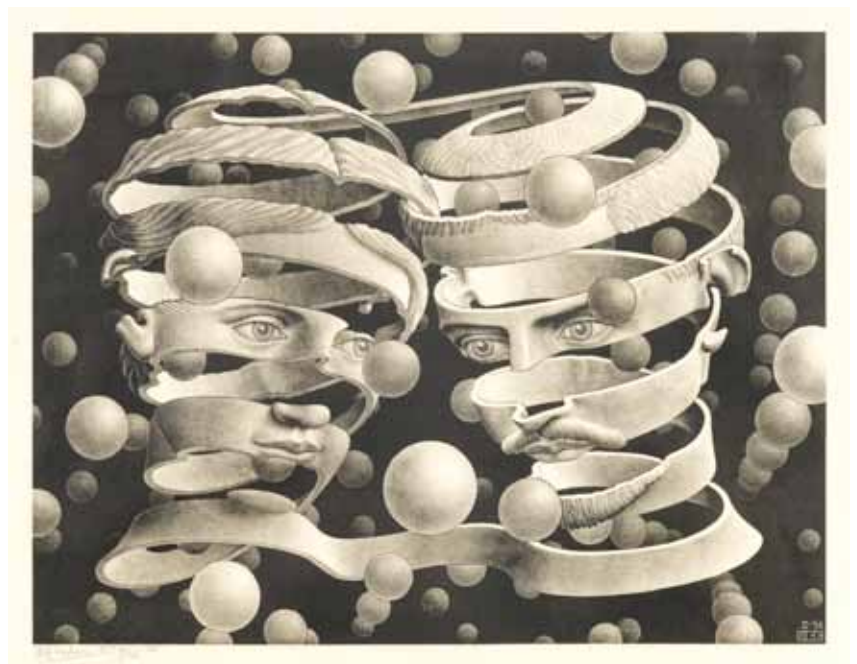
32



33



34



35

32

Sonia Delaunay (1885-1979)

Untitled (Composition with semi-circle), c. 1970
Etching and aquatint in colors on Arches paper,
signed in pencil and numbered 106/125,
published by Jacques Damase, Paris, with full
margins, framed.

19 1/2 x 15 3/4in

sheet 26 x 19 3/4in

\$1,200 - 1,600

33

Sonia Delaunay (1885-1979)

*Untitled (Composition with blue circle and
triangles)*, c. 1970

Etching and aquatint in colors on Arches paper,
signed in pencil and numbered 108/125,
published by Jacques Damase, Paris, with full
margins, framed.

19 1/2 x 15 3/4in

sheet 26 x 19 7/8in

\$2,000 - 3,000

34

Sonia Delaunay (1885-1979)

Untitled (Composition with two circles), c. 1970
Etching and aquatint in colors on Arches paper,
signed in pencil and numbered 122/125,
published by Jacques Damase, Paris, with full
margins, framed.

19 1/2 x 15 3/4in

sheet 25 1/4 x 19 3/4in

\$2,000 - 2,500

35

Maurits Cornelis Escher (1898-1972)

Bond of Union (B. 409), 1956

Lithograph on *simili Japon* paper with partial
watermark, signed in pencil and numbered
'No. 19/56 III', with wide margins, framed.

10 1/8 x 13in

sheet 15 x 17 1/2in

\$18,000 - 25,000

36

Léonard Tsuguharu Foujita (1886-1968)

14 Plates, from A Book of Cats

(Buisson II.30.127), 1929

The incomplete set, comprising 14 (of 20)
collotypes on Arches paper, signed and dated in
the plate, from the edition of 500, published by
Covici-Friede, New York, 1930, with margins.

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

each sheet approx. 10 x 12 1/2in or reverse

\$10,000 - 15,000

37

Paul Gauguin (1848-1903)

Le Char à Boeufs-Souvenir de Bretagne

(G. 70; M., K. & J. 51), 1898

Woodcut on tissue-thin *japon* paper lightly
backed, a fine impression of this rare print,
initialed in ink and numbered 2, from the
edition of approx. 30, printed by the artist, with
margins on three sides, framed.

Ex. Coll.: Gustave Fayet, Béziers, France
Sold Christie's, London, 3-4 December 1996,
lot 375

7 x 11 1/2in

sheet 8 x 12in

\$10,000 - 12,000



36



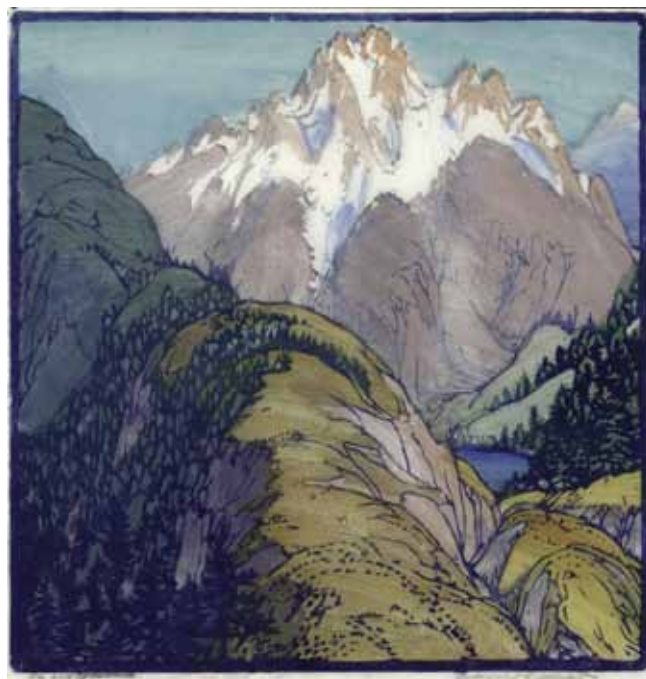
37



38



40



39



41

38

Frances Hammell Gearhart (1869-1958)

Away & Beyond, 1927

Woodcut in colors on Japanese paper, signed in pencil and titled, with margins, framed.

9 1/8 x 9 7/8in

sheet 10 3/8 x 12 1/8in

\$3,000 - 5,000

39

Frances Hammell Gearhart (1869-1958)

On and Up, 1937

Woodcut in colors on Japanese paper, signed in pencil and titled, with margins, framed.

12 x 11 3/4in

sheet 13 3/8 x 12 7/8in

\$3,000 - 5,000

40

Paul Césaire Helleu (1859-1927)

Femme en buste de trois-quarts vers la droite, c. 1900

Drypoint with handcoloring on wove paper, signed in pencil, with margins.

15 3/4 x 11 5/8in

sheet 18 3/8 x 13 5/8in

\$1,500 - 2,500

41

Paul Jacoulet (1896-1960)

Calme. "Truck"; Dans la Nature. Angur (M.74; 103), 1941; 1949

Woodcuts in colors on handmade paper with the artist's watermark, each signed in pencil with the artist's butterfly and owl stamps, respectively, from editions of 350, with margins. (2)

each 11 7/8 x 15 1/2in

each sheet 14 1/4 x 18 3/4in

\$1,200 - 1,600



42



44



43



45

42

Wassily Kandinsky (1866-1944)

Bogenshütze (R. 79), 1908-09

Woodcut in colors on wove paper, from the edition of 1200, published by XXe Siècle, Paris, 1938, with margins, framed.

6 1/2 x 6in

sheet 9 3/4 x 8in

\$1,000 - 1,200

43

Wifredo Lam (1902-1982)

Nouvelle Bonté; Rabordaille; Passages, from *Annonciation Portfolio* (T./R. 6904; 6906; 6907), 1968-71

Etchings with aquatint in colors on Arches paper, each signed in pencil and numbered 18/125 (there was also an edition of 30 in Roman numerals), published/printed by Edition Grafica Uno/Giorgio Upiglio, Milan, Italy, with full margins. (3)

each 19 3/8 x 25 3/4in

each sheet 24 x 31 3/4in

\$1,200 - 1,800

44

Wifredo Lam (1902-1982)

Three Plates, from *Croiseur Noir* (T./R. 7101; 7104; 7105), 1972

Etchings with aquatint in colors on japon nacré paper, each signed in pencil and numbered 0/20 (there was also an edition of 100 on Arches), published/printed by Odette Lazar-Vernet/Atelier Morsang, Paris, with wide margins. (3)

each 9 3/8 x 7 1/4in

each sheet 22 1/2 x 15 1/4in

\$1,200 - 1,800

45

Käthe Kollwitz (1867-1945)

Arbeiterfrau (mit dem ohrring) (K. 105 IVb; Kn. 121), 1910

Etching and soft-ground etching in brown-black ink on Japan paper, Knesebeck's fourth state (of 5), signed in pencil by the artist and printer, Otto Felsing, with full margins, framed.

12 1/2 x 9 1/2in

sheet 15 3/4 x 13 5/8in

\$2,500 - 3,500



46

46

Pedro Joseph Lemos (1882-1954)

Top o' The Hill, 1934

Woodcut in colors on tissue-thin Japanese paper, signed in pencil, titled, dated and numbered '1 of 3', with margins, framed.

8 1/2 x 12in

sheet 9 1/2 x 13 1/8in

\$3,000 - 5,000

47

Martin Lewis (1881-1962)

Little Penthouse (M. 91), 1931

Drypoint on laid paper, signed in pencil and inscribed 'To Bill Hannery with all good wishes May 5th (1947)', from the total edition of 84, with full margins, framed.

10 x 7in

sheet 13 1/2 x 10 1/2in

\$12,000 - 18,000

48

Fernand Léger (1881-1955)

Les femmes au perroquet (S. 119), 1952

Lithograph in colors on wove paper, signed in ink (faded), a proof aside from the edition of 110, published by Mourlot, Paris, laid down, with margins, framed.

16 1/4 x 23 1/2in

sheet 19 x 25 7/8in

\$9,000 - 12,000

Property from the Sonesta International Hotels Corporation

49

Marino Marini (1901-1980)

Cavalier et Cheval, Orange et Jaune (G. L39), 1952

Lithograph in colors on Arches paper, signed in pencil and numbered 41/50 (there were also 5 artist's proofs), published/printed by Curt Valentin Gallery, New York/Mourlot, Paris, with margins, framed.

20 1/2 x 12 1/2in

sheet approx. 26 x 20in

\$1,200 - 1,800

Property of Various Owners

50

Henri Matisse (1869-1954)

Lassitude (D. 451), 1925

Lithograph on Japan paper, signed in pencil and annotated 'Bon à tirer' (aside from the edition of 50), with full margins, framed.

Ex. Coll.: Initial H.M.P. (possibly H.M. Petiet) in an oval (not in Lugt)

7 3/8 x 5in

sheet 13 3/4 x 10 7/8in

\$4,000 - 6,000



47



48



49



50



51



15/35
Eve Matisse

52



53

51

Henri Matisse (1869-1954)

Danseuse au fauteuil de bois, from *Dix danseuses* (D. 483), 1925-26
Lithograph on wove paper, signed in pencil and numbered 117/130
(there were also 8 *hors commerce*), published by Galerie d'Art
Contemporain, Paris, 1927, with margins, laid down to board.

18 1/8 x 10 3/8in

sheet 19 x 11 7/8in

\$8,000 - 12,000

52

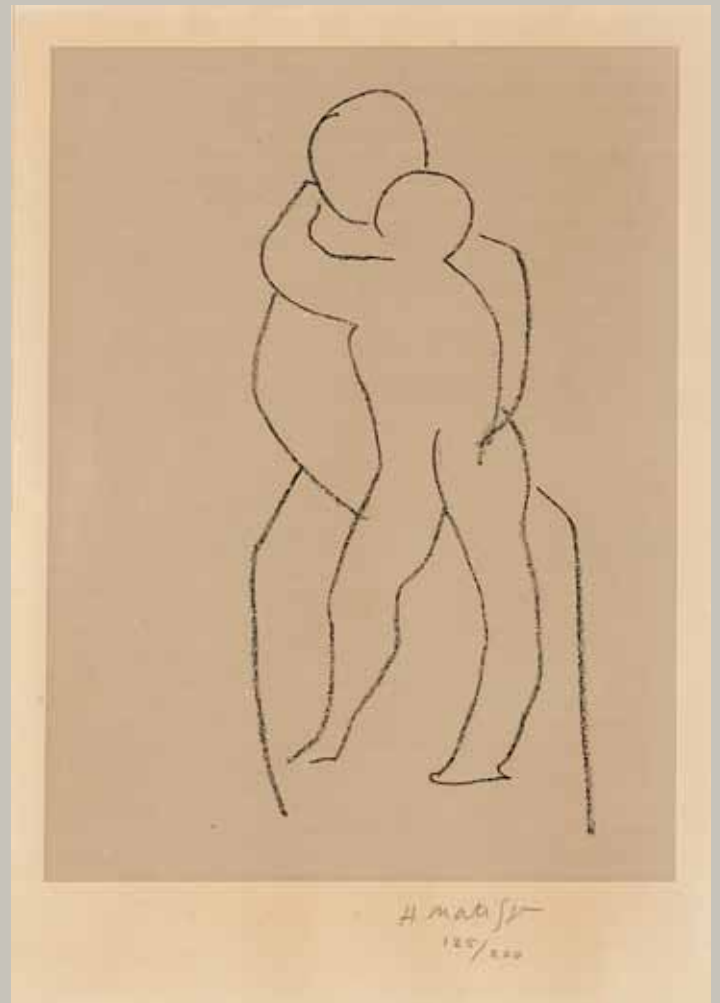
Henri Matisse (1869-1954)

Jeune fille rêvant près d'un bocal de poissons (D. 175), 1929
Etching on *chine appliqué* to wove support, signed in pencil and
numbered 15/25, with full margins, framed.

4 7/8 x 6 1/2in

sheet 11 1/4 x 14 7/8in

\$8,000 - 12,000



54

53

Henri Matisse (1869-1954)

Jeune fille de face, flot de ruban sur l'épaule gauche (D. 198; F. 173), 1929
Etching on *chine appliqué* to Arches support, signed in pencil and
annotated 'Essai' (aside from the edition of 25), with full margins, framed.
Ex. Coll.: Gunnar W. Lundberg (not in Lugt)

6 5/8 x 4 5/8in

sheet 14 7/8 x 11in

\$7,000 - 10,000

54

Henri Matisse (1869-1954)

Vierge à l'enfant debout (D. 650), 1950-51

Lithograph on *chine appliqué* to Arches support, signed in pencil and
numbered 125/200 (there were also 15 artist's proofs), with margins, framed.

11 x 5 1/4in

sheet 18 1/8 x 12 3/4in

\$5,000 - 7,000



55



56



57

55

Roberto Sébastian Matta (1911-2002)

Perser l'invisible, 1995

Carborundum etching in colors with handcoloring in pastel and gouache on handmade paper, initialed in ink and numbered 97/125 (there were also 35 artist's proofs), published by Nordstamp Fine Art, Buford, Georgia, the full sheet, framed.

sheet 38 1/2 x 38 1/2 in

\$6,000 - 8,000

56

Carlos Mérida (1895-1984)

La Endecha, 1978

Screenprint in colors on wove paper, signed in ink and numbered 44/100, with margins.

25 x 21 in

sheet 30 7/8 x 25 5/8 in

\$1,000 - 1,500

57

Charles Meryon (1821-1868)

San Francisco (S. 54; D. 73), 1856

Etching and drypoint on Japan paper, Delteil's fourth (final) state, printed by Delâtre, Paris, with margins, laid down to board, framed.

plate 7 3/8 x 38 1/4 in

sheet 9 x 39 1/2 in

\$1,500 - 2,500

58

Joan Miró (1893-1983)

The Prints of Joan Miró (D. 47; 49; 50; C. bk. 13), 1947

The incomplete portfolio, comprising an etching with aquatint in orange on Auvergne paper, 2 pochoirs in colors on wove paper and 40 reproductions, the etching signed in pencil, dated and numbered 11/100, published/printed by Curt Valentin/Atelier 17, New York, with text by Michel Leiris and stamp numbered 11, with full margins, contained in red cloth covered portfolio.

etching 4 7/8 x 5 7/8 in

sheet 11 x 8 1/2 in

(overall) 11 1/4 x 9 x 1 in

\$5,000 - 7,000

59

Joan Miró (1893-1983)

One Plate, from *The Prints of Joan Miró* (D. 48; C. bk. 13), 1947

Etching with handcoloring on Auvergne paper, signed in pencil, dated and numbered XLVIII/L, published/printed by Curt Valentin/Atelier 17, New York, with full margins.

4 7/8 x 5 7/8 in

sheet 10 7/8 x 8 3/8 in

\$15,000 - 25,000



58



59



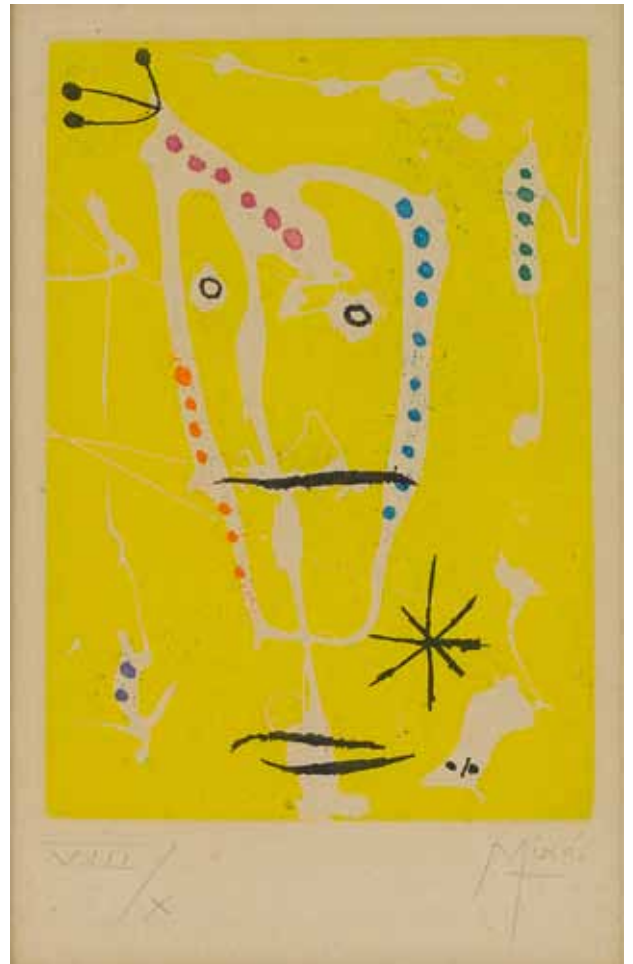
60



61



62



63

60

Joan Miró (1893-1983)

Pl. 8, from La Bague d'aurore Suite (D. 129; C. bk. 45), 1957

Etching and aquatint in colors on Rives paper, signed in pencil and numbered 56/60 (the total edition was 87), published/printed by Louis Broder/Crommelynck, Paris, with full margins.

4 1/2 x 5 1/2 in

sheet 15 x 11 1/8 in

\$3,000 - 5,000

61

Joan Miró (1893-1983)

Pl. 9, from La Bague d'aurore Suite (D. 130; C. bk. 45), 1957

Etching and aquatint in colors on Rives paper, signed in pencil and numbered 56/60 (the total edition was 87), published/printed by Louis Broder/Crommelynck, Paris, with full margins.

4 1/2 x 5 1/2 in

sheet 15 x 11 1/8 in

\$3,000 - 5,000

62

Joan Miró (1893-1983)

Exhibition at the Galerie Matarasso, Nice (M. 247), 1957

Lithograph in colors on Arches paper, signed in pencil, dated '1953' and numbered 36/125 (there was also an edition of 500 with letters), published by Galerie Matarasso, Nice, the full sheet.

sheet 24 5/8 x 18 3/4 in

\$1,500 - 2,000

63

Joan Miró (1893-1983)

Pl. 6, from Les Brisants (D. 243), 1958

Aquatint in colors on wove paper, signed in pencil and numbered VIII/X (a color variant aside from the edition of 65), published/printed by Guy Lévis Mano/Crommelynck et Dutrou, Paris, with full margins, framed.

5 1/8 x 3 5/8 in

sheet 9 1/2 x 7 in

\$3,000 - 5,000

64

Joan Miró (1893-1983)

Pl. 6, from Nous Avons (D. 258; C. bk. 53), 1959

Etching and aquatint in colors with touches of handcoloring on Japanese paper, signed in pencil and numbered 4/40 (the total edition was 170), published/printed by Louis Broder/Fequet et Baudier, Paris, with full margins, framed.

3 3/4 x 5 3/4 in

sheet 5 x 7 1/2 in

\$2,500 - 3,500

65

Joan Miró (1893-1983)

The Ring (M. 305), 1961

Lithograph in colors on Rives paper, signed in pencil and numbered 75/90, published by Maeght, Paris, with full margins, framed.

32 x 20 in

sheet 37 x 26 1/8 in

\$1,200 - 1,800



64



65



66



67



68



69

66

Joan Miró (1893-1983)

Miró-Artigas (M. 338), 1963

Lithograph in colors on Rives paper, signed in pencil and numbered 55/200 (aside from the edition of 500 with letters), published/printed by Maeght, Paris, the full sheet, framed.

sheet 33 3/8 x 22 1/2in

\$1,500 - 2,000

67

Joan Miró (1893-1983)

Twilight's Ring (M. 390), 1964

Lithograph in colors on Arches paper, signed in pencil and numbered 34/75, published/printed by Maeght, Paris, the full sheet.

sheet 35 1/4 x 24 1/8in

\$3,000 - 4,000

68

Joan Miró (1893-1983)

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

Lithograph in colors on Rives BFK paper, signed in pencil, from the total edition of 225, published/printed by XXe Siècle/Mourlot, Paris, the full sheet, laid down to board, framed.

sheet 16 x 12 3/4in

\$2,000 - 3,000

69

Joan Miró (1893-1983)

Pl. 3, from Je Travaile comme un jardinier

(M. 415; C. bk. 90), 1964

Aquatint in colors on wove paper, signed in pencil and numbered 26/30 (there was also an edition of 15 in Roman numerals), published/printed by XXe Siècle Éditeur/Mourlot, Paris, trimmed to image.

sheet 8 3/4 x 8 3/4in

\$1,200 - 1,800

70

Joan Miró (1893-1983)

Pl. 9, from Le lézard aux plumes d'or (M. 521), 1967

Lithograph in colors on thin Japanese paper, signed in pencil and numbered II/X (aside from the edition of 50), published by Louis Broder, Paris, the full sheet, framed.

sheet 13 3/4 x 19 1/2in

\$2,000 - 3,000

71

Joan Miró (1893-1983)

The Taciturn Majorcan (M. 595), 1969

Lithograph in colors on Rives BFK paper, signed in pencil and annotated 'H.C.' (aside from the edition of 75), published by Maeght, Paris, the full sheet, framed.

sheet 33 1/4 x 23 5/8in

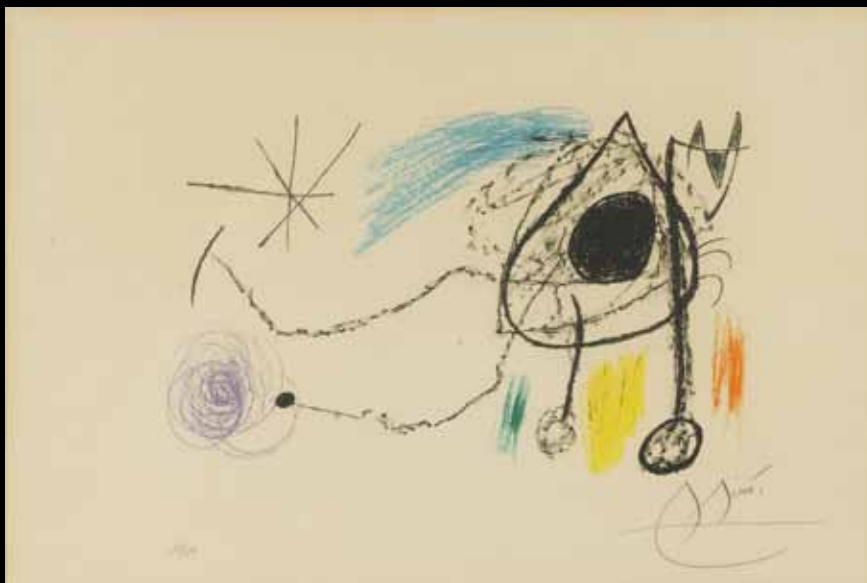
\$3,000 - 5,000



70



71



72

72

Joan Miró (1893-1983)

Sobreteixims i escultures (M. 849), 1972

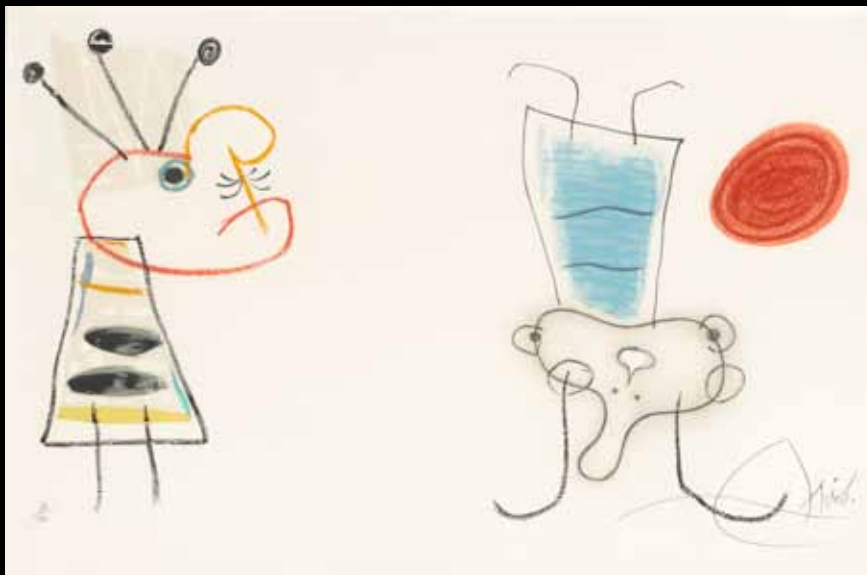
Lithograph in colors on Guarro paper, signed in pencil and numbered 28/150, with full margins, framed.

9 x 14in

sheet 14 3/4 x 22 1/4in

\$2,000 - 3,000

Property from the Sonesta International Hotels Corporation



73

73

Joan Miró (1893-1983)

Pl. 15, from L'enfance d'Ubu (M. 1012), 1975

Lithograph in colors on Arches paper, signed in pencil and numbered 68/120 (there were also 20 *hors commerce*), published/printed by Tériade/Mourlot, Paris, the full sheet.

sheet 12 7/8 x 20in

\$2,000 - 3,000

74

Joan Miró (1893-1983)

Pl. 17, from L'enfance d'Ubu (M. 1014), 1975

Lithograph in colors on Arches paper, signed in pencil and numbered 42/120 (there were also 20 *hors commerce*), published/printed by Tériade/Mourlot, Paris, the full sheet.

sheet 12 7/8 x 20in

\$2,000 - 3,000

Property of Various Owners



74

75

Joan Miró (1893-1983)

Le Permissionnaire (D. 655), 1974

Etching with aquatint and carborundum in colors on wove paper, signed in pencil and numbered 27/50, published by Maeght, Paris, with full margins, framed.

44 7/8 x 29 1/8in

sheet 55 1/8 x 36 5/8in

\$25,000 - 35,000





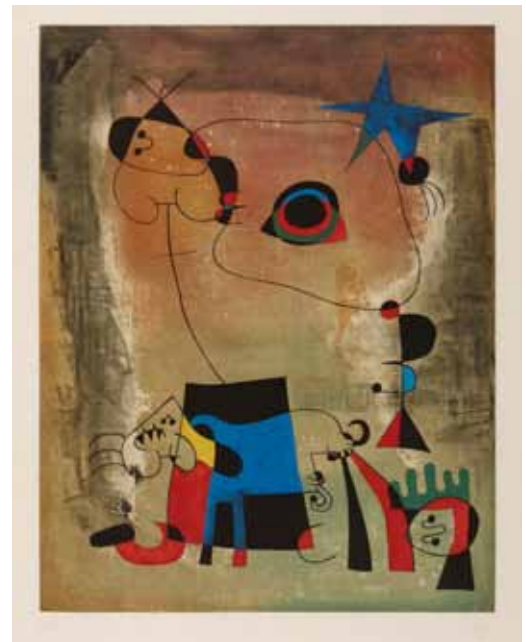
76



77



78



79



80

76

Joan Miró (1893-1983)

Maravillas con variaciones acrósticas en el Jardín de Miró (M. 1058), 1975
Lithograph in colors on Japan paper, signed in pencil and annotated 'H.C.' (aside from the total edition of 110 excluding the book editions), published/printed by Ediciones Polígrafa, Barcelona, with full margins, framed.

18 x 13in

sheet 29 1/4 x 21in

\$2,000 - 3,000

77

Joan Miró (1893-1983)

Poster for the Opening of the Fundació Joan Miró Barcelona (M. 1090), 1976
Lithograph in colors on wove paper, signed in pencil and numbered 84/99 (there was also a poster edition of 2000 with letters), published/printed by Fundació Joan Miró, Barcelona/La Polígrafa, Barcelona, the full sheet, framed.

sheet 27 1/2 x 19 5/8in

\$2,000 - 3,000

78

Joan Miró (1893-1983)

Enrajolats IV (D. 1084), 1979

Etching in colors on Arches paper, signed in pencil and numbered 4/30 (there was also an edition of 15 in Roman numerals), published/printed by Maeght/Joan Barbarà, Barcelona, with full margins, framed.

15 3/4 x 20 1/2in

sheet 22 1/4 x 29 3/4in

\$3,500 - 5,500



81

79

After Joan Miró (1893-1983)

Le Chien Bleu (M. 1714), c. 1960

Aquatint and etching in colors on Rives BFK paper, signed in pencil and numbered 34/300, published by Maeght, Paris, with the blindstamp of the printer, Atelier Crommelynck, Paris, with full margins, framed.

24 1/8 x 18 5/8in

sheet 33 x 24 5/8in

\$8,000 - 12,000

80

Henry Moore (1898-1986)

Two Women Bathing Child II (C. 310), 1973

Lithograph in colors on wove paper, edition A, signed in pencil and numbered 110/175 (there were also 25 *hors commerce* in Roman numerals), with the blindstamp of the publisher, Transworld Art Co., New York, printed by Curwen Prints, Ltd., London, with margins.

14 5/8 x 16 3/4in

sheet 19 3/4 x 25 1/2in

\$1,200 - 1,600

81

Henry Moore (1898-1986)

Reclining Woman III (C. 593), 1980-81

Lithograph in colors on Rives paper, signed in pencil and numbered 28/50 (there was also an edition of 15 in Roman numerals), published/printed by Raymond Spencer Company for The Henry Moore Foundation, Much Hadham/Curwen Prints, London, with full margins, framed.

18 1/4 x 25 1/2in

sheet 24 3/4 x 31 1/2in

\$1,500 - 2,000



82

Property from a Private Southern California Collection

82
Alphonse Mucha (1860-1939)
La Samaritaine (R.W. 24), 1897
 Lithograph in colors on wove paper backed with linen, printed by F. Champenois, Paris, with margins, framed.
 66 1/4 x 21 3/8in
 sheet 68 1/2 x 23in
 \$10,000 - 15,000



83

Property of Another Owner

83
Alphonse Mucha (1860-1939)
Rêverie du Soir, from *Heures du Jour* (R.W. 62), 1899
 Lithograph in colors on wove paper, printed by F. Champenois, Paris, with lower text trimmed, framed.
 40 x 14in
 sheet 42 x 16 1/8in
 \$6,000 - 9,000

Property from a Private Southern California Collection

84
Alphonse Mucha (1860-1939)
Les Arts (R.W. 54), 1898
 The complete set, comprising 4 lithographs in colors on wove paper backed with heavy paper, printed by F. Champenois, Paris, with margins, each framed.
 Titles Include: *Poesie; Danse; Peinture; Musique*
 each approx. 22 x 13 3/8in
 each sheet approx. 23 3/8 x 15in
 \$30,000 - 40,000





85



86

Property of Various Owners

85

Shiko Munakata (1903-1975)

Ananda no saku (Ananda), from the series
Shaka judai deshi (The Ten Great Disciples of the
Buddha), 1948

Woodcut on Japanese paper (blocks carved
1939), signed in pencil and dated, with the
artist's red seal *Muna*, with full margins, lacking
original screen, framed.

35 1/2 x 12in

sheet 41 x 16in

\$10,000 - 15,000

86

Edvard Munch (1863-1944)

Portrait of Dr. Max Asch (Sch. 27; Woll. 25), 1895
Etching and drypoint in brown ink on wove
paper, the third (final) state, signed in pencil by
the artist and the printer, Otto Felsing, from the
edition of 55, with margins.

10 3/8 x 7 1/2in

sheet 13 5/8 x 11in

\$1,500 - 2,500

87

Pablo Picasso (1881-1973)

Homme et Femme (B. 77; Ba. 118), 1927

Etching on wove paper, signed in ink and
numbered 169/250, with wide margins, framed.

7 5/8 x 11in

sheet 17 7/8 x 22 5/8in

\$2,000 - 3,000

88

Pablo Picasso (1881-1973)

L'Atelier de Cannes, cover for *Ces peintres nos
amis Vol. II* (B. 794; M. 279), 1956

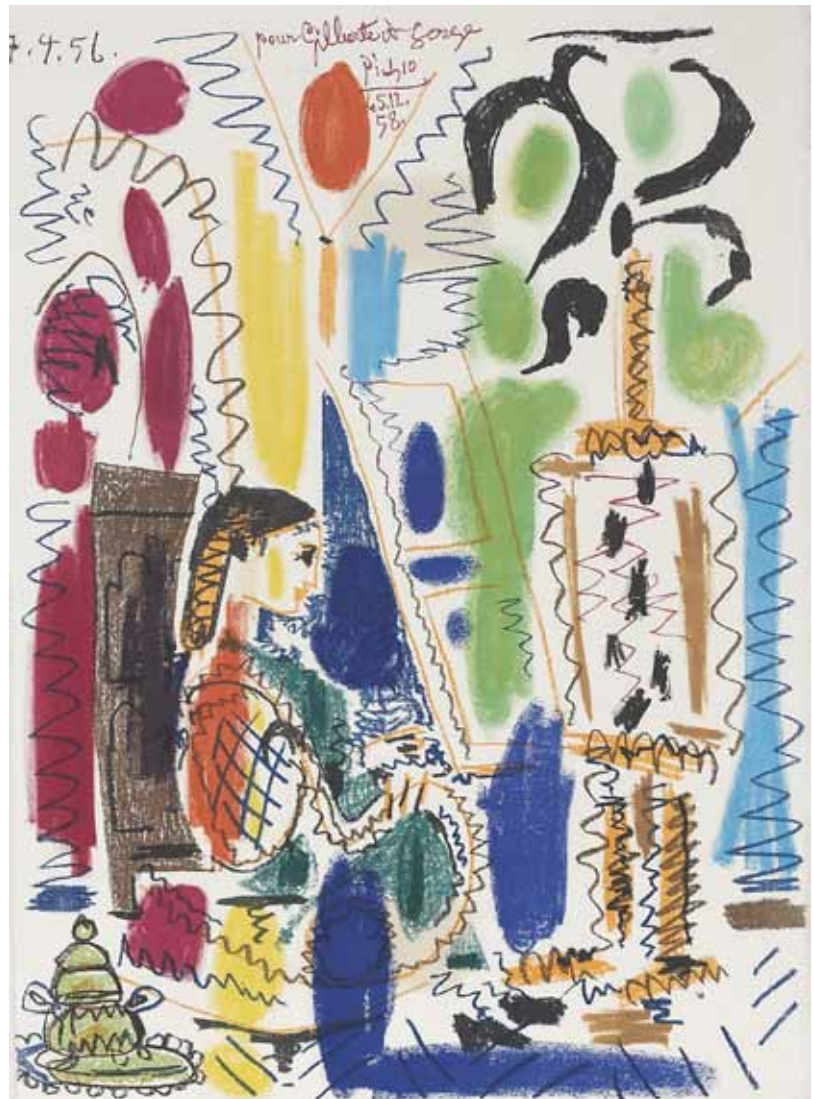
Lithograph in colors on Arches paper,
first produced in 1956 as a frontispiece for the
book 'Dans l'Atelier de Picasso', this impression
used as the cover of the volume 'Ces Peintres
Nos Amis', Vol. II, with the colors reworked by
the artist, from an edition of 250, published/
printed by Mourlot, Paris, 1960, the full sheet.

sheet 17 5/8 x 12 3/4in

\$1,200 - 1,600



87



88



89

89

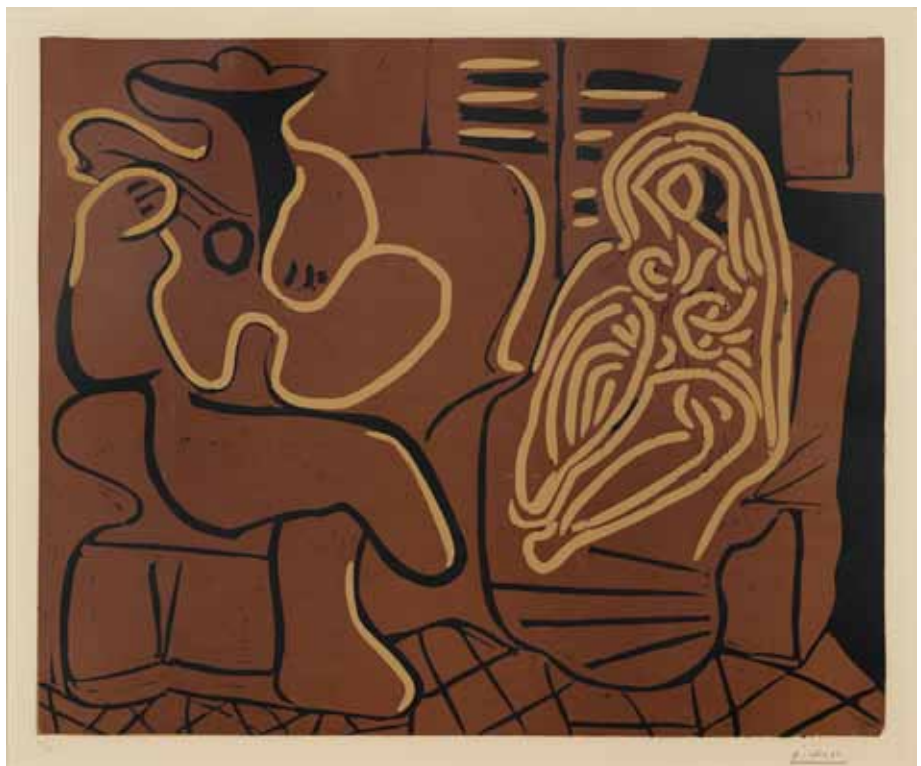
Pablo Picasso (1881-1973)

Faune Musicien No. 4 (B. 522; M. 115), 1948
Lithograph on wove paper, signed in pencil
and numbered 21/50 (there were also 5 artist's
proofs), with margins, framed.

26 1/4 x 20 1/2in

sheet 30 x 22in

\$20,000 - 30,000



90

90

Pablo Picasso (1881-1973)

Femme dans un Fauteuil et Guitariste (B. 917;
Ba. 1232), 1959
Linocut in black, brown and beige on Arches
paper, signed in pencil and numbered 13/50,
published/printed by Louise Leiris, Paris/Arnéra,
Vallauris, with full margins, framed.

20 7/8 x 25 1/4in

sheet 24 1/2 x 29 1/2in

\$20,000 - 30,000

91

Pablo Picasso (1881-1973)

Les Danseurs au Hibou (B. 936; Ba. 1256), 1959
Linocut in black and brown on Arches paper,
signed in pencil and numbered 32/50,
published/printed by Louise Leiris, Paris/Arnéra,
Vallauris, with full margins, framed.

20 3/4 x 25 1/8in

sheet 24 3/8 x 29 1/2in

\$15,000 - 20,000



91



92

92
Pablo Picasso (1881-1973)

Femme assise en pyjama de plage (B. 1062; Ba. 1276), 1961
Linocut in reddish brown and tan on Arches paper, signed in pencil and numbered 88/100, from the deluxe edition of Jacques Prévert's book "Diurnes", published/printed by Editions Berggruen, Paris/Arnéra, Vallauris, 1962, with margins, framed.

15 1/2 x 11 3/4in

sheet 19 3/4 x 16 1/8in

\$8,000 - 12,000

93
Pablo Picasso (1881-1973)

Visage (B. 1105; Ba. 1339), 1963
Linocut in black and beige on Arches paper, signed in pencil and numbered 6/50, published/printed by Louise Leiris, Paris/Arnéra, Vallauris, with full margins, framed.

25 1/8 x 20 3/4in

sheet 29 1/2 x 24 3/8in

\$12,000 - 18,000



93

94
Pablo Picasso (1881-1973)

L'Etreinte, I (B. 1150; Ba. 1344), 1963
Linocut in black and white on Arches paper, signed in pencil and numbered 34/50, published/printed by Louise Leiris, Paris/Arnéra, Vallauris, with full margins, framed.

20 7/8 x 25 1/8in

sheet 24 1/4 x 29 1/4in

\$8,000 - 12,000

95
Pablo Picasso (1881-1973)

Fumeur (B. 1173; Ba. 1173), 1964
Aquatint and etching on Richard de Bas laid paper, signed in pencil and numbered 36/50 (there were also 15 artist's proofs), printed by Crommelynck, Paris, with full margins.

16 1/4 x 12 1/2in

sheet 22 1/2 x 16 1/8in

\$6,000 - 8,000



94



95



96

Property from the Estate of Mr. Blackwell,
Los Angeles, California

96

Pablo Picasso (1881-1973)

Exposition 1958 Vallauris (B. 1284; Ba. 1050), 1958
Linocut in colors on Arches paper, signed in blue
crayon and numbered 79/175 (there were also
25 artist's proofs), with full margins, framed.

25 x 21in

sheet 39 1/4 x 25 1/2in

\$8,000 - 10,000

Property of Various Owners

97

Pablo Picasso (1881-1973)

Fleurs (for U.C.L.A.) (B. 1297; M. 351), 1961
Lithograph in colors on Arches paper, signed in
pencil and numbered 81/100 (there was also a
poster edition of 500), with margins, framed.

22 1/2 x 18in

sheet 29 1/2 x 21in

\$7,000 - 9,000



97

98

Pablo Picasso (1881-1973)

Exposition Vallauris 1964 (B. 1301; Ba. 1354), 1964
Linocut in brown on Arches paper, signed in
blue crayon and numbered in pencil 86/168

(there were also 25 artist's proofs), published/
printed by Arnéra, Vallauris, with full margins.

25 1/4 x 20 7/8in

sheet 29 1/2 x 24 1/2in

\$2,000 - 3,000

99

Pablo Picasso (1881-1973)

*Femme sur un char Romain attelé à un cheval à
demi humain, pl. 53, from Séries 347* (B. 1533;
Ba. 1549), 1968-69

Etching on wove paper, signed in pencil and
numbered 24/50 (there were also 17 artist's
proofs), published by Galerie Louise Leiris, Paris,
1969, with wide margins.

11 x 15 3/8in

sheet 17 7/8 x 21 1/2in

\$5,000 - 7,000

100

Pablo Picasso (1881-1973)

Spectacle de Gladiateurs, pl. 58, from Séries 347
(B. 1538; Ba. 1554), 1968

Etching on Rives paper, signed in pencil and
numbered 26/50 (there were also 17 artist's
proofs), published by Galerie Louise Leiris, Paris,
1969, with wide margins.

12 1/2 x 15 1/2in

sheet 18 5/8 x 22 3/8in

\$5,000 - 7,000



98



99



100



101

101

Pablo Picasso (1881-1973)

Vieux Peintre, Modèle et Spectateur, pl. 68, from *Séries 347* (B. 1547; Ba 1564), 1968

Etching on wove paper, signed in pencil and numbered 40/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, with full margins, framed.

4 3/4 x 3 3/8in

sheet 12 1/2 x 9 3/4in

\$4,000 - 6,000

102

Pablo Picasso (1881-1973)

Homme nu assis en Tailleur, pl. 121, from *Séries 347* (B. 1600; Ba. 1616), 1968
Etching and aquatint on wove paper, signed in pencil and numbered 22/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, framed.

3 1/4 x 2 3/8in

sheet 12 3/4 x 9 7/8in

\$3,000 - 4,000



102

103

Pablo Picasso (1881-1973)

Trois vieux Copains en visite: Monsieur Fume, Madame Surveille, pl. 340, from *Séries 347* (B. 1820; Ba. 1837), 1968

Aquatint on wove paper, signed in pencil and numbered 26/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, with full margins, framed.

8 1/8 x 10 1/2in

sheet 12 3/4 x 15 3/4in

\$4,000 - 6,000

104

Pablo Picasso (1881-1973)

Degas fantasmant. Faune chuchotant à l'oreille d'une femme, pl. 114, from *Séries 156* (B. 1969; Ba. 1978), 1971

Sugar-lift aquatint on wove paper, with stamped signature and numbered in pencil 39/50 (there was also an edition of 18 in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, with margins, framed.

14 3/8 x 19 3/8in

sheet 19 7/8 x 25 7/8in

\$2,500 - 3,500



103



104



105
Pablo Picasso (1881-1973)
Wood-owl woman (A.R. 119), 1951
 Partially glazed *terre de faïence* turned vase,
 painted in white and black, from the edition of
 500, inscribed 'Edition Picasso', with the 'Edition
 Picasso' and 'Madoura Plein Feu' stamps.
 height 11 1/4in
 \$4,000 - 6,000

106
Pablo Picasso (1881-1973)
Bird under the Sun (A.R. 174), 1952
 Partially glazed *terre de faïence* turned round
 dish, painted in white and black, from the edition
 of 500, inscribed 'Edition Picasso', with the
 'Edition Picasso' and 'Madoura Plein Feu' stamps.
 diameter 5 7/8in
 \$1,000 - 1,200

Property of a Private Collection

107
Pablo Picasso (1881-1973)
Jacqueline au Chevalet (A.R. 334), 1956
Terre de faïence round dish, numbered 44/100,
 inscribed 'C 119', with the 'Madoura Plein Feu'
 and 'Empreinte Originale de Picasso' stamps.
 diameter 16 3/4in
 \$6,500 - 8,000

Property of Various Owners

108

Pablo Picasso (1881-1973)

Little face no. 12 (A.R. 460), 1963

Partially glazed *terre de faïence* round plate, painted in yellow, blue and black, numbered 139/150 and inscribed 'No. 12 Edition Picasso Madoura'.

diameter 10in

\$1,500 - 2,500

109

Pablo Picasso (1881-1973)

Bird no. 82 (A.R. 482), 1963

Partially glazed *terre de faïence* round plate, painted in black and white, numbered 139/150, inscribed 'No. 82 Edition Picasso Madoura'.

diameter 10in

\$3,000 - 5,000

110

Pablo Picasso (1881-1973)

Yan black headband (A.R. 514), 1963

Terre de faïence turned pitcher, painted in black, numbered 67/300, inscribed 'Edition Picasso', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

height 10 1/4in

\$2,000 - 3,000

111

Pablo Picasso (1881-1973)

Yan sun (A.R. 516), 1963

Terre de faïence turned pitcher, painted in black, numbered 219/300, inscribed 'Edition Picasso', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

height 10 1/4in

\$2,500 - 3,500

112

After Pablo Picasso (1881-1973)

Bouteille et raisins, c. 1922

Pochoir in colors on wove paper, signed in pencil and numbered 97/100, with margins, framed.

18 x 21 5/8in

sheet 19 3/4 x 23 1/8in

\$7,000 - 10,000

113

After Pablo Picasso (1881-1973)

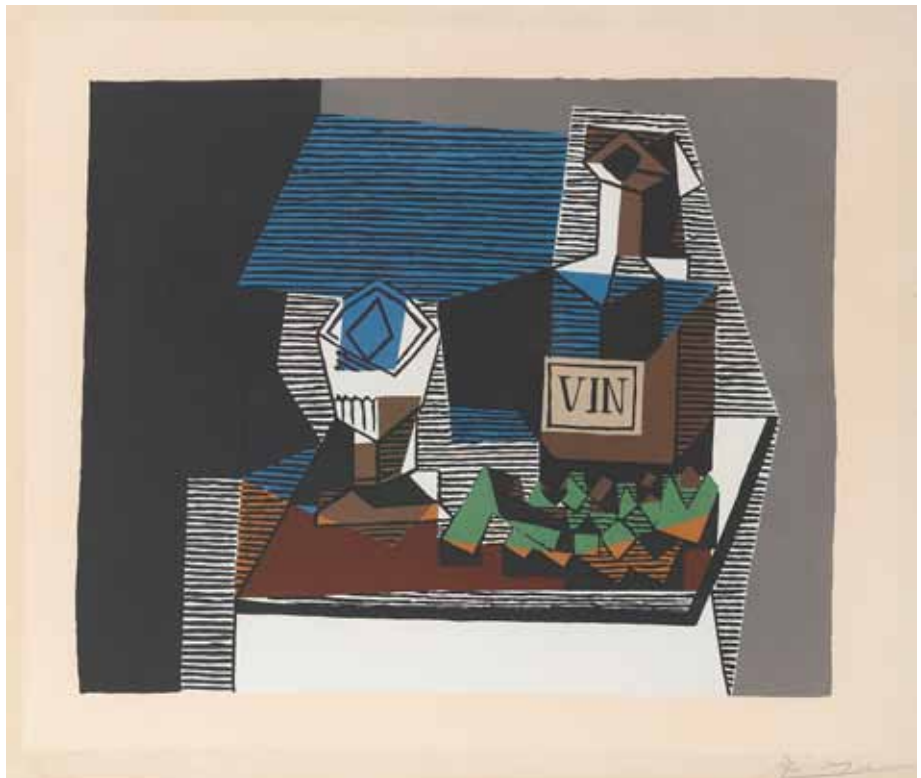
Bacchanale, c. 1955

Aquatint on Richard de Bas paper, signed in pencil and numbered 232/250, with the blindstamp of the publisher, Atelier Crommelynck, Paris, with full margins, framed.

18 3/4 x 22 1/8in

sheet 22 3/4 x 31in

\$7,000 - 10,000



112



113



114



115



116



117

114

After Pablo Picasso (1881-1973)

Tête de Roi, c. 1951

Lithograph in colors on wove paper, signed in red crayon, from an edition of unknown size, printed by Imprimerie de la Victoire, Nice, with margins, framed.

19 1/2 x 15 1/4in

sheet 21 1/2 x 17 1/2in

\$2,000 - 3,000

115

After Pablo Picasso (1881-1973)

Paz. Estocolmo (Cz. 130), 1958

Offset lithograph in colors on Rives BFK paper, signed in pencil and numbered 75/100 (aside from the edition of 10000 with text), printed by Schuster, Paris, with full margins, framed.

22 1/2 x 15 1/2in

sheet 25 1/4 x 19 1/8in

\$5,000 - 7,000

116

After Pablo Picasso (1881-1973)

Colombe Volante (Cz. 179 biz), 1962

Lithograph in colors on Arches paper, signed in pencil and numbered 179/200, published/printed by Galerie de la Colombe/Arnéra, Vallauris, with full margins.

17 x 21 1/2in

sheet 19 7/8 x 26in

\$2,000 - 3,000

117

After Pablo Picasso (1881-1973)

Tête de Buffon, 1964

Lithograph in colors on Rives BFK paper, signed in blue crayon (aside from the edition of 200), with spurious annotation, with full margins, published by Mourlot, Paris, framed.

25 1/2 x 19 1/2in

sheet 29 x 21 3/8in

\$3,500 - 5,500

118

After Pablo Picasso (1881-1973)

La danseuse naine, from *Barcelona Suite* (C. 234), 1966

Offset lithograph in colors on Arches paper, signed in pencil and numbered XL/LX (aside from the edition of 60), with the embossed stamp of the publisher, Museo Picasso, Barcelona, with margins, framed.

22 1/2 x 12 1/2in

sheet 29 3/4 x 21 5/8in

\$3,000 - 5,000

119

After Pablo Picasso (1881-1973)

One Plate, from *Imaginary Portraits*, 1969

Lithograph in colors on wove paper, numbered in pencil 'A 5/250' (from the American edition annotated A; there was also a French edition of 250 annotated F), published by Harry N. Abrams, New York, the full sheet, framed.

sheet 25 3/4 x 19 3/4in

\$1,500 - 2,500



118



119



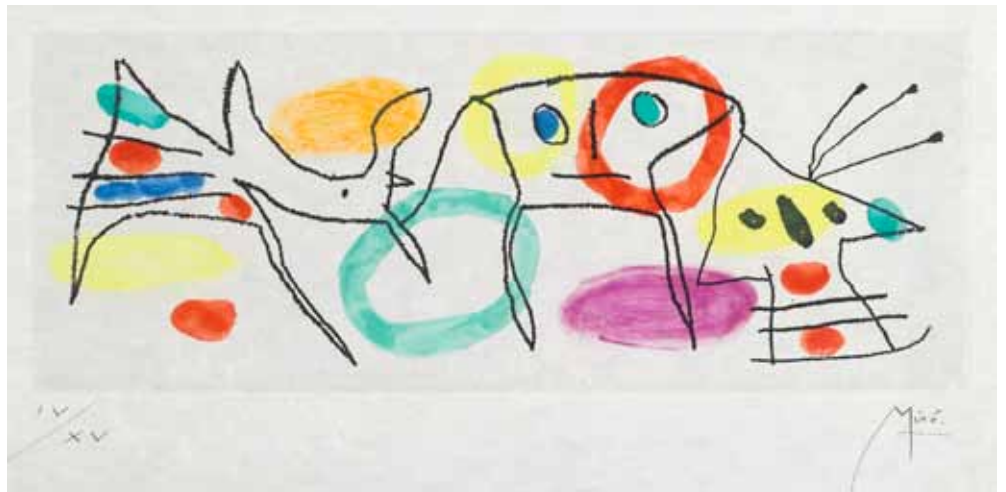
120



121



122



123



124

120

After Pablo Picasso (1881-1973)

One Plate, from Imaginary Portraits, 1969

Lithograph in colors on wove paper, numbered in pencil 'A 215/250' (from the American edition annotated A; there was also a French edition of 250 annotated F), published by Harry N. Abrams, New York, with the blindstamp of the printer, Marcel Salinas, Paris, the full sheet, framed.

sheet 25 x 19 1/2in

\$3,000 - 5,000

121

After Pablo Picasso (1881-1973)

One Plate, from Imaginary Portraits, 1969

Lithograph in colors on wove paper, numbered in pencil 'A 215/250' (from the American edition annotated A; there was also a French edition of 250 annotated F), published by Harry N. Abrams, New York, with the blindstamp of the printer, Marcel Salinas, Paris, the full sheet, framed.

sheet 25 1/8 x 19 1/4in

\$3,000 - 5,000

122

Serge Poliakoff (1900-1969)

Composition bleue, jaune et rouge (R. 18), 1958

Lithograph in colors on Arches paper, signed in pencil and numbered 101/110, with the blindstamp of the publisher, L'Oeuvre Gravée, Zürich, printed by Pons, Paris, with full margins.

23 3/8 x 17 5/8in

sheet 26 x 19 7/8in

\$3,000 - 4,000



125

123

Portfolio

La Magie Quotidienne, 1968

The incomplete portfolio, comprising 7 (of 9) woodcuts, etchings and lithographs on *japon nacré* paper, each signed by the artist and numbered IV/XV, Wou-ki numbered IV/X, Giacometti (2) unsigned, with title page and justification, published by Louis Broder, Paris, with full margins, loose as issued, contained in original gray linen-covered portfolio.

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

\$15,000 - 20,000

124

William Seltzer Rice (1873-1963)

Del Monte Oaks (T. 25), 1920

Woodcut in colors on laid paper, signed in pencil and titled, with margins, framed.

8 7/8 x 10 3/4in

sheet 11 1/4 x 15 1/8in

\$3,000 - 5,000

125

David Roberts (1796-1864)

Selected Plates, from Egypt and Nubia (Abbey Travel 272), 1846-49

A group of 16 full-folio, 24 half-folio and title vignette to Vol. II, lithographs in colors on wove paper, from the Standard Edition, published/printed by F.G. Moon/Louis Haghe, London, with full margins, loose and unbound, including Vol. II book cover in 3/4 green morocco over green cloth with tooling and gilt letters on spine. (34)

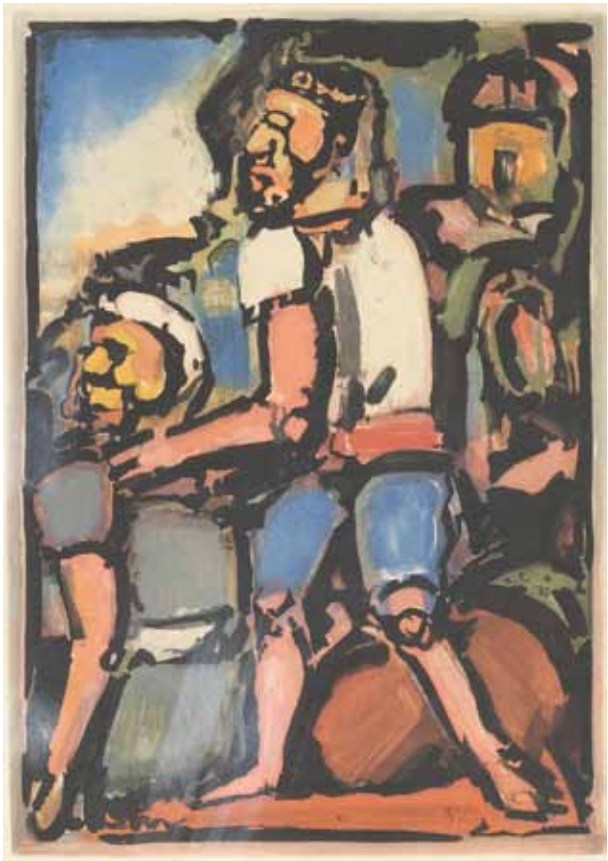
*A complete listing is available upon request.

sizes vary

\$5,000 - 7,000



126



127



128



129

126

Georges Rouault (1871-1958)

Le Vieux Clown, from Cirque (C./R. 202), 1930

Aquatint in colors on Montval laid paper, from the total edition of 270, published by Ambroise Vollard, Paris, with full margins, framed.

12 3/4 x 9in

sheet 17 1/4 x 13 1/4in

\$2,000 - 3,000

127

Georges Rouault (1871-1958)

Homme conduisant un autre, from Passion (C./R. 260), 1936

Aquatint in colors on Montval laid paper, from the total edition of 270, published/printed by Vollard/Lacourière, Paris, with margins, framed.

13 1/4 x 9 1/2in

sheet 17 1/2 x 13 1/4in

\$1,200 - 1,600

128

Georges Rouault (1871-1958)

Christ et Sainte Femme, from Passion (C./R. 261b), 1936

Aquatint in colors on Montval laid paper, initialed in ink and annotated 'Essai', from the total edition of 270, published/printed by Vollard/Lacourière, Paris, with full margins, framed.

12 1/4 x 8 1/4in

sheet 17 x 13 1/2in

\$2,000 - 3,000

129

Georges Rouault (1871-1958)

Christ en profil, à droite, from Passion (C./R. 266), 1936

Aquatint in colors on Montval laid paper, from the total edition of 270, published/printed by Vollard/Lacourière, Paris, with margins, framed.

12 1/2 x 8 1/2in

sheet 17 1/2 x 13 1/4in

\$1,500 - 2,000

130

Rufino Tamayo (1899-1991)

Dos Cabezas de Mujer, from Mujeres (P. 106), 1969

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 31/150 (there was also an edition of 25 in Roman numerals), published/printed by Touchstone Publishers, New York/Atelier Désjobert, Paris, with full margins, framed.

21 x 27 3/8in

sheet 22 1/4 x 29 3/4in

\$1,800 - 2,500

131

Rufino Tamayo (1899-1991)

Torso de Mujer, from Mujeres (P. 108), 1969

Lithograph in colors on wove paper, signed in pencil and numbered 35/150 (there was also an edition of 25 in Roman numerals), published/printed by Touchstone Publishers, New York/Atelier Désjobert, Paris, with full margins, framed.

27 1/4 x 21in

sheet 29 7/8 x 22 3/8in

\$1,500 - 2,000

132

Rufino Tamayo (1899-1991)

Demi-poisson, from Mujeres (P. 117), 1969

Lithograph in colors on wove paper, signed in pencil and numbered 6/150 (there was also an edition of 25 in Roman numerals), published/printed by Touchstone, New York/Atelier Désjobert, Paris, with full margins.

20 7/8 x 27 1/2in

sheet 22 1/4 x 29 3/4in

\$1,500 - 2,000



130



131



132



133



135



134

133
Rufino Tamayo (1899-1991)

Peces (P. 139), 1973

Lithograph in colors on Guarro paper, signed in white crayon and numbered 6/75 (there was also an edition of 10 in Roman numerals), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed.

sheet 22 x 29 3/4in

\$1,200 - 1,800

134
Rufino Tamayo (1899-1991)

Mano Negra (P. 243), 1977

Mixografía® in colors on Arches paper, signed in pencil and numbered 50/100 (the total edition was 150), printed by Taller de Gráfica Mexicana, Mexico City, the full sheet, framed.

sheet 47 1/2 x 31 1/4in

\$3,000 - 5,000

135
Rufino Tamayo (1899-1991)

Quetzalcóatl (P. 248), 1978

Mixografía® in colors on Arches paper, signed in pencil and numbered 39/70 (the total edition was 84), printed by Taller de Gráfica Mexicana, Mexico City, with full margins, framed.

24 x 47 3/4in

sheet 27 1/8 x 52 3/4in

\$4,000 - 6,000

Property from the Collection of the late Anthony Quinn

136
Rufino Tamayo (1899-1991)
Cabeza, from *Rufino Tamayo 15 aguafuertes* 1980 (P. 270), 1980

Etching in colors on Guarro paper, signed in black crayon and numbered 'P de A XII/XV' (an artist's proof aside from the edition of 99), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed.

sheet 29 1/2 x 21 3/4in

\$1,000 - 1,500

Property of Another Owner

137
Rufino Tamayo (1899-1991)
Personaje en Gris; Hombre en la Ventana, from *Rufino Tamayo 15 aguafuertes* 1980 (P. 271; 272), 1980

Etchings in colors on Guarro paper, each signed in black crayon and numbered 'P de A XIII/XV' (an artist's proof aside from the edition of 99), published/printed by Ediciones Polígrafa, Barcelona, the full sheets. (2)

each sheet 29 3/4 x 22in

\$5,000 - 7,000

Property from a Southern California Museum

138
Rufino Tamayo (1899-1991)
Hombre con Bastón (P. 284), 1980
Mixografía® in colors on handmade paper, signed in pencil and 37/100 (there was also an edition of 25 in Roman numerals), published/printed by Taller de Gráfica Mexicana, Mexico City, with full margins, framed.

34 x 25in

sheet 36 x 27 1/2in

\$4,000 - 6,000

Property from the Collection of the late Anthony Quinn

139
Rufino Tamayo (1899-1991)
Hombre II (P. 297), 1981
Mixografía® in colors on handmade paper, signed in white crayon and numbered 31/250 (there were also 25 artist's proofs), published/printed by Grupo Alfa y Fundación/Taller de Gráfica Mexicana, Mexico City, the full sheet, enclosed in the 'Museo Rufino Tamayo' folder invitation, framed.

sheet 9 1/2 x 6 3/4in

\$1,500 - 2,000



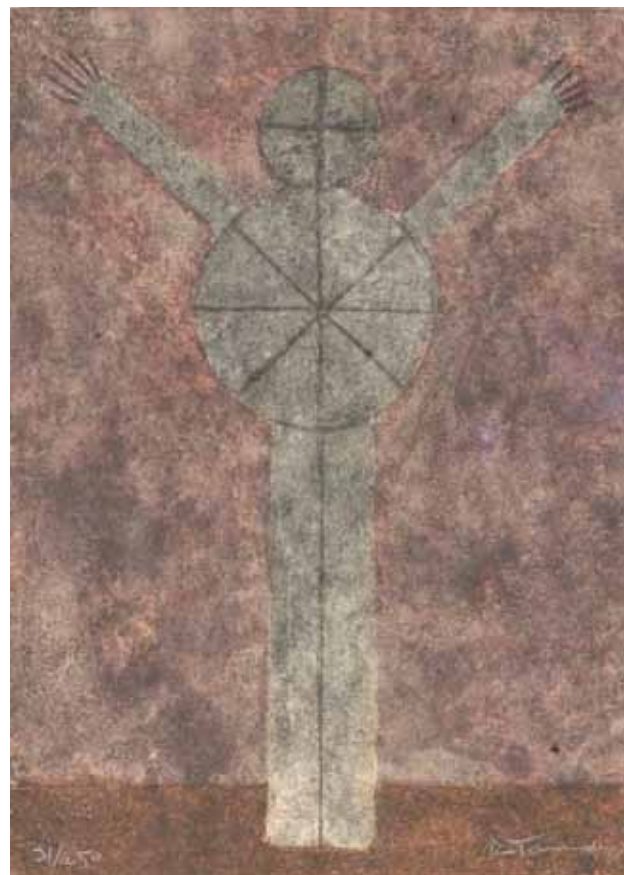
136



137



138



139



140



141



142



143

Property of Various Owners

140

Antoni Tàpies (1923-2012)

Oval i blanc (G. 849), 1982

Etching and aquatint in colors with carborundum on Guarro paper, signed in pencil and numbered 44/99 (there was also an edition of 15 in Roman numerals), published/printed by Ediciones Polígrafa, Barcelona, with full margins, framed.

16 3/8 x 19 1/8in

sheet 22 x 30 1/4in

\$1,500 - 2,000

141

Antoni Tàpies (1923-2012)

Rouge Horizontal (G. 954), 1984

Etching in colors with carborundum on wove paper, signed in pencil and numbered 21/50 (there was also an edition of 15 in Roman numerals), published/printed by Galerie Lelong/J. Barbarà, with full margins, framed.

13 5/8 x 42 3/4in

sheet 15 3/4 x 47 1/2in

\$3,000 - 4,000



144

142

Henri de Toulouse-Lautrec (1864-1901)

Ambassadeurs, Aristide Bruant (W. P4; D. 343; Adr. 3), 1892

Lithograph in colors on two sheets of wove paper backed with wove support, printed by Edward Ancourt, Paris, with narrow margins, framed.

sheet 53 3/8 x 35 7/8in

\$20,000 - 30,000

143

Henri de Toulouse-Lautrec (1864-1901)

Aristide Bruant, dans son cabaret (W. P9; D. 348; Adr. 15), 1893

Lithograph in colors on wove paper, Wittrock's state A (without text), printed by Charles Verneau, Paris, with narrow margins, laid down, framed.

sheet 53 1/2 x 37 3/4in

\$10,000 - 15,000

144

Henri de Toulouse-Lautrec (1864-1901)

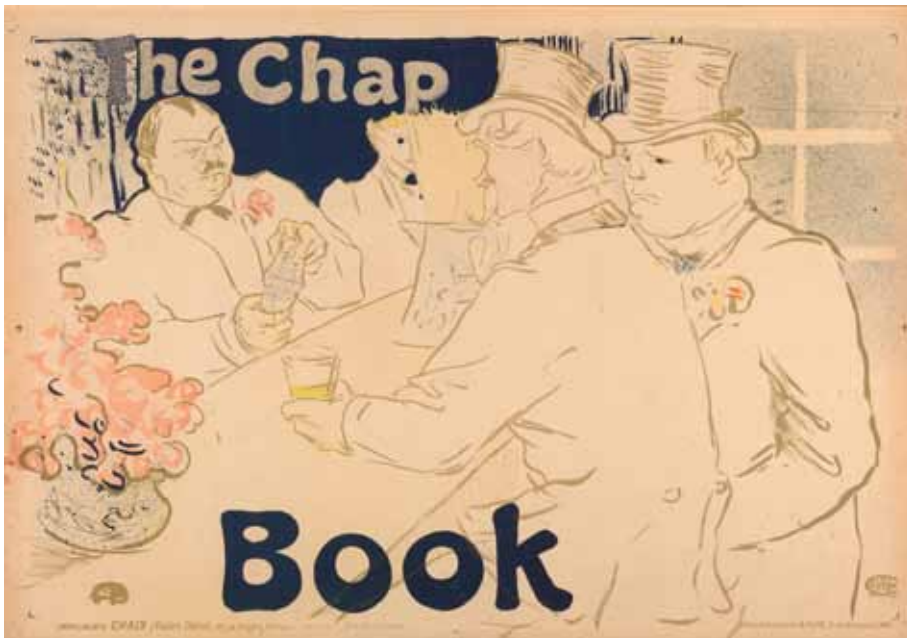
La Loge au Mascaron Doré (W., D. 16; Adr. 69), 1893

Lithograph in colors on imitation *japon* paper, signed in pencil and numbered in blue crayon 'No. 37', from the first edition of 100 before letters, with the partial blindstamp of the publisher, E. Kleinmann, Paris, with margins, framed.

14 1/2 x 10 3/8in

sheet 16 3/8 x 12 7/8in

\$15,000 - 25,000



145

145

Henri de Toulouse-Lautrec (1864-1901)

Irish and American Bar, Rue Royale-The Chap Book (W. P18; D. 362; Adr. 139), 1895
Lithograph in colors on wove paper, Wittrock's state B (with text), printed by Chaix, Paris, the full sheet, laid down, framed.

sheet 16 3/8 x 23 3/4in

\$18,000 - 25,000

146

Henri de Toulouse-Lautrec (1864-1901)

La passagère du 54 - Promenade en yacht (D. 366; W. P20; Adr. 137), 1896
Lithograph in colors on beige wove paper, Wittrock's third (final) state, commissioned as poster by *La Plume* for exhibition at the Salon des Cent, printed by Bourgerie et Cie., the full sheet, framed.

Ex. Coll.: Unidentified Collector (JR) (Lugt 1516a)

23 5/8 x 15 3/4in

sheet 24 x 16 1/8in

\$20,000 - 30,000

147

Henri de Toulouse-Lautrec (1864-1901)

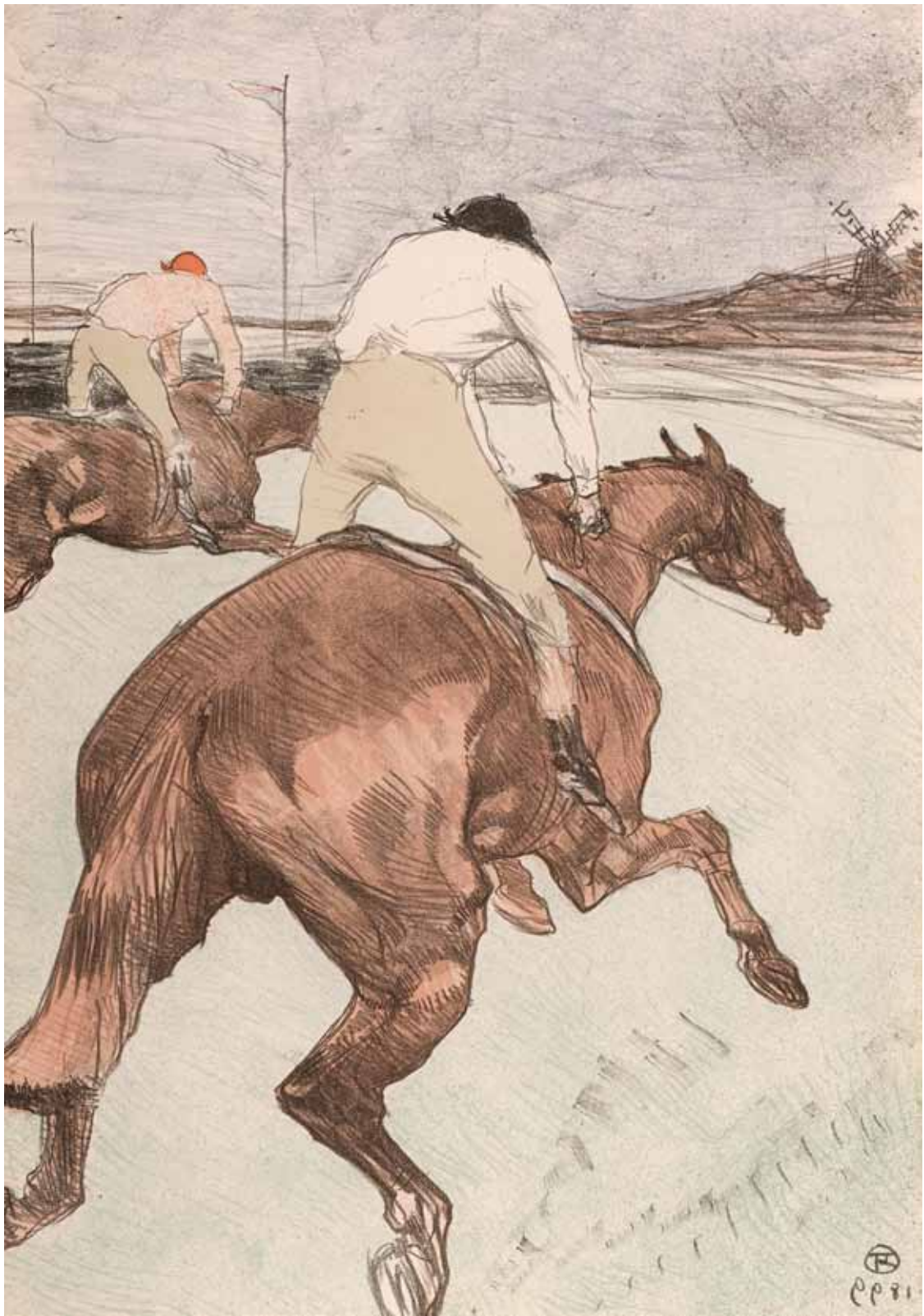
Le Jockey (W. 308; D. 279; Adr. 345), 1899
Lithograph in colors, a very fine impression with colors fresh, Wittrock's second (final) state, from the total edition of 112, published/printed by Pierrefort/H. Stern, Paris, the full sheet, framed.

sheet 20 3/8 x 14 1/4in

\$50,000 - 70,000



146



147



148

Property of J. & D. Miller

148
Fernand Toussaint (1873-1955)
Café Jacquemotte (DFP. II-1131), 1896
 Lithograph in colors on wove paper backed with masonite, published by O. de Rycker & Cie., Brussels, with margins, framed.
 39 3/4 x 29 5/8in
 sheet 42 1/4 x 31 5/8in
 \$7,000 - 9,000

Property of Various Owners

149
James Abbott McNeill Whistler (1834-1903)
The Mast (K. 195), 1879-80
 Etching on cream Japanese paper, the fifth state (of 6) before the knot on the kerchief of the second woman, signed in pencil with the butterfly and inscribed 'imp' on the tab, with thread margins, framed.
 sheet 13 3/4 x 6 1/2in
 \$6,000 - 8,000



149

150
John Wilson (born 1922)
Father and Child, 1970
 Lithograph in colors on wove paper, signed in pencil, titled, dated and numbered 1/100, with full margins, framed.
 19 3/4 x 14 1/4in
 sheet 25 1/4 x 20in
 \$1,500 - 2,000

151
Grant Wood (1891-1942)
Fruits; Wild Flowers (C. 7; 10), 1939
 Lithographs with handcoloring on Rives paper, each signed in pencil, from editions of 250, published by Associated American Artists, New York, with full margins, each framed. (2)
 7 1/4 x 9 3/4in; 6 3/4 x 10in
 sheet 11 3/4 x 15 7/8in; 11 7/8 x 16in
 \$3,000 - 5,000

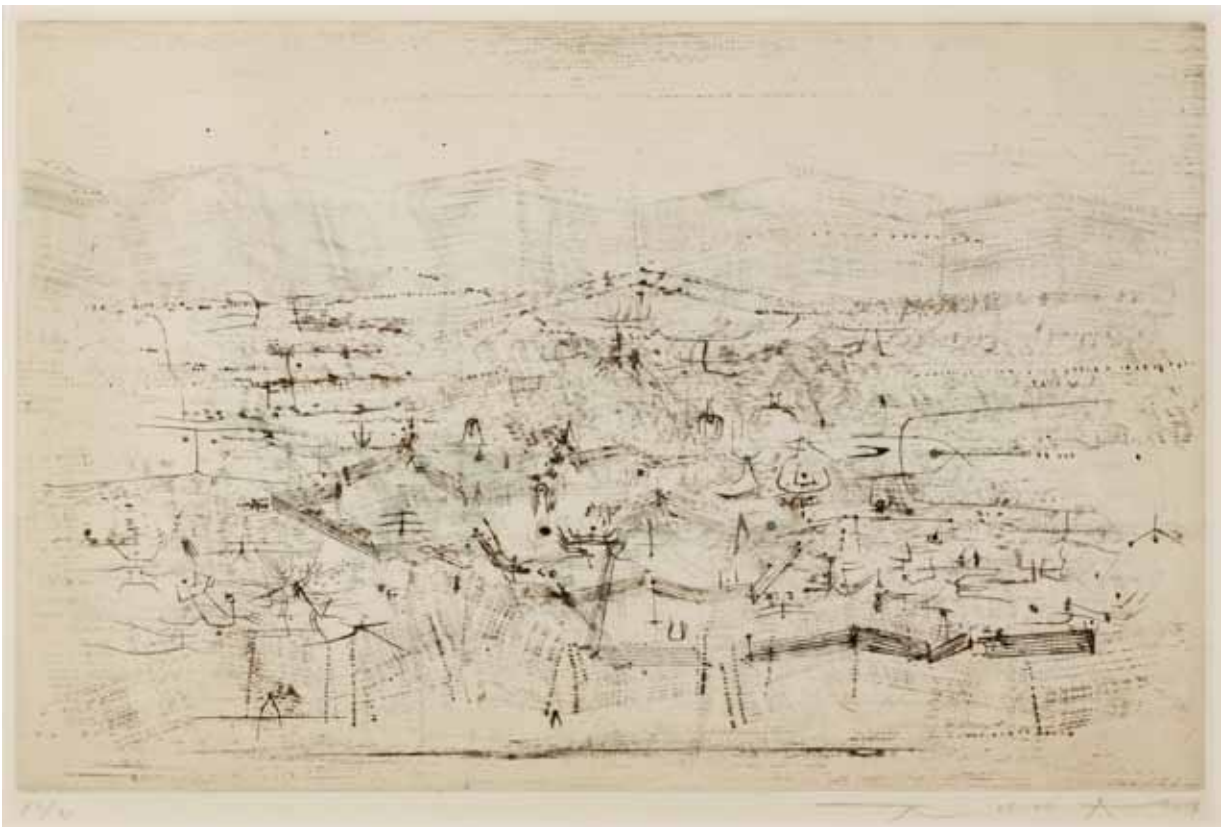
152
Zao Wou-Ki (born 1921)
Champs abandonnés (R. 93), 1954
 Etching in colors on wove paper, signed in pencil, dated '54' and numbered 72/95 (there were also 11 artist's proofs), published/printed by Klipstein & Co., Bern/G. Leblanc, Paris, with margins trimmed, laid down with water-based glue, framed.
 12 3/8 x 19 1/4in
 sheet 14 3/8 x 20 7/8in
 \$2,000 - 3,000



150



151



152



153

Property from the Estate of Bruce L. Jones, Jr.
(1928 - 2012), Carmel, California

153

Francisco Zúñiga (1912-1998)

Soledad Acostada, from the *Mexican Masters Suite* (B. 6), 1973

Lithograph in colors on wove paper, signed in pencil, dated and numbered XX/XXV (aside from the edition of 100), with the blindstamps of the publisher/printer, Editions Press/Voorhees Mount, San Francisco, the full sheet.

sheet 22 1/2 x 30in

\$1,000 - 1,500

Property of Another Owner

154

Francisco Zúñiga (1912-1998)

Dolores Sentada (B. 35), 1977

Lithograph in colors on wove paper, signed in pencil, dated and numbered 13/50 (there were also 5 artist's proofs), published by Brewster Editions, New York, with the blindstamp of the printer, Kryon, S.A., Mexico D.F., the full sheet.

sheet 30 1/4 x 22in

\$2,000 - 3,000

Property from the Estate of Daniel Albrecht,
Phoenix, Arizona

155

Francisco Zúñiga (1912-1998)

La Mercedora (B. 68), 1982

Lithograph in colors on wove paper, signed in pencil, dated and numbered 78/135 (there were also 15 artist's proofs), published/printed by Brewster Editions, New York/Kryon, S.A., Mexico D.F., the full sheet, framed.

sheet 23 1/4 x 31in

\$1,500 - 2,000

Property of Various Owners

156

Francisco Zúñiga (1912-1998)

Familia Indígena, III (B. 93), 1983

Lithograph in colors on wove paper, signed in pencil, dated and numbered 89/100 (there were also 10 artist's proofs), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed.

sheet 21 7/8 x 29 3/4in

\$1,200 - 1,800

157

Francisco Zúñiga (1912-1998)

Virginia (B. 91), 1983

Lithograph in colors on Rives BFK paper, signed in pencil, dated and numbered 81/100 (the total edition was 125), published/printed by Ediciones Polígrafa, Barcelona, the full sheet.

sheet 29 3/4 x 21 7/8in

\$2,000 - 3,000



154



155



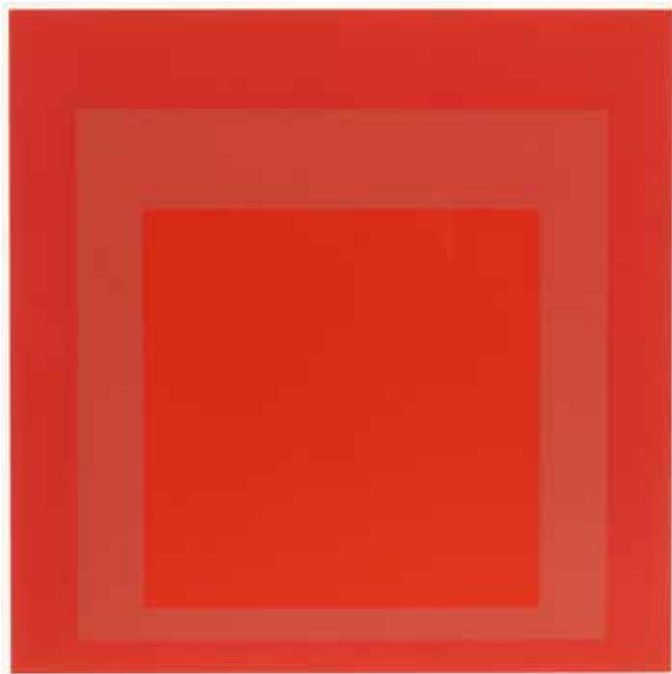
156



157

Bonhams is delighted to offer in its spring *Prints & Multiples, Photographs, Contemporary Art, and Period, Art & Design* sales property from the **Sonesta International Hotels Corporation**. For more than forty years, the focus of the collection has been contemporary art – painting, sculpture, prints, and photographs by internationally well-established and emerging avant-garde artists. The origins of the collection began with Joan Stoneman when she and Phyllis Rosen operated Obelisk Gallery, one of the most progressive galleries

in Boston during the 1960s. After Joan married Roger Sonnabend, then CEO of Sonesta, she influenced the hotel chain to commission and purchase significant works of contemporary art to complement the design of each hotel, thus forming one of the most significant corporate American art collections of the 20th century. The art being sold this spring was part of Sonesta's corporate collection as well as pieces from the former Sonesta Beach Resort Key Biscayne. Additional works from the Sonesta Hotel collection will be offered in our fall auctions.



158

158
Josef Albers (1888-1976)

SP V, from SP Portfolio (D. 175.5), 1967

Screenprint in colors on Schöllers Hammer board, initialed in pencil, titled, dated '67' and numbered 79/125, published/printed by Editions Domberger, Stuttgart, for Galerie der Spiegel, Cologne, with margins, framed.

19 5/8 x 19 5/8in

sheet 24 1/4 x 24 1/4in

\$1,000 - 1,500

159
Josef Albers (1888-1976)

SP VIII, from SP Portfolio (D. 175.8), 1967

Screenprint in colors on Schöllers Hammer board, initialed in pencil, titled, dated '67' and numbered 79/125, published/printed by Editions Domberger, Stuttgart, for Galerie der Spiegel, Cologne, with margins, framed.

19 5/8 x 19 5/8in

sheet 24 1/4 x 24 1/4in

\$1,000 - 1,500



159

160
John Baldessari (born 1931)

Blasted Allegories (Colorful Sentence): Announce (H. 9), 1978

Four Polaroids and one chromogenic print mounted to board, signed in black felt-tip pen, titled and dated '78', from the edition of 65 (there were also 2 artist's proofs), published by MTL Galerie, Brussels, the full sheet.

sheet 20 x 24in

\$3,000 - 5,000

161
Alexander Calder (1898-1976)

La Croix sur le Soleil, 1965

Lithograph in colors on Rives paper, signed in pencil and numbered 36/90, published by Maeght, Paris, the full sheet, framed.

sheet 22 x 29 7/8in

\$1,500 - 2,000

162
Alexander Calder (1898-1976)

Moon, Planets and Pyramid, c. 1970

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 53/90, with margins, framed.

20 x 16 1/2in

sheet 24 x 18 5/8in

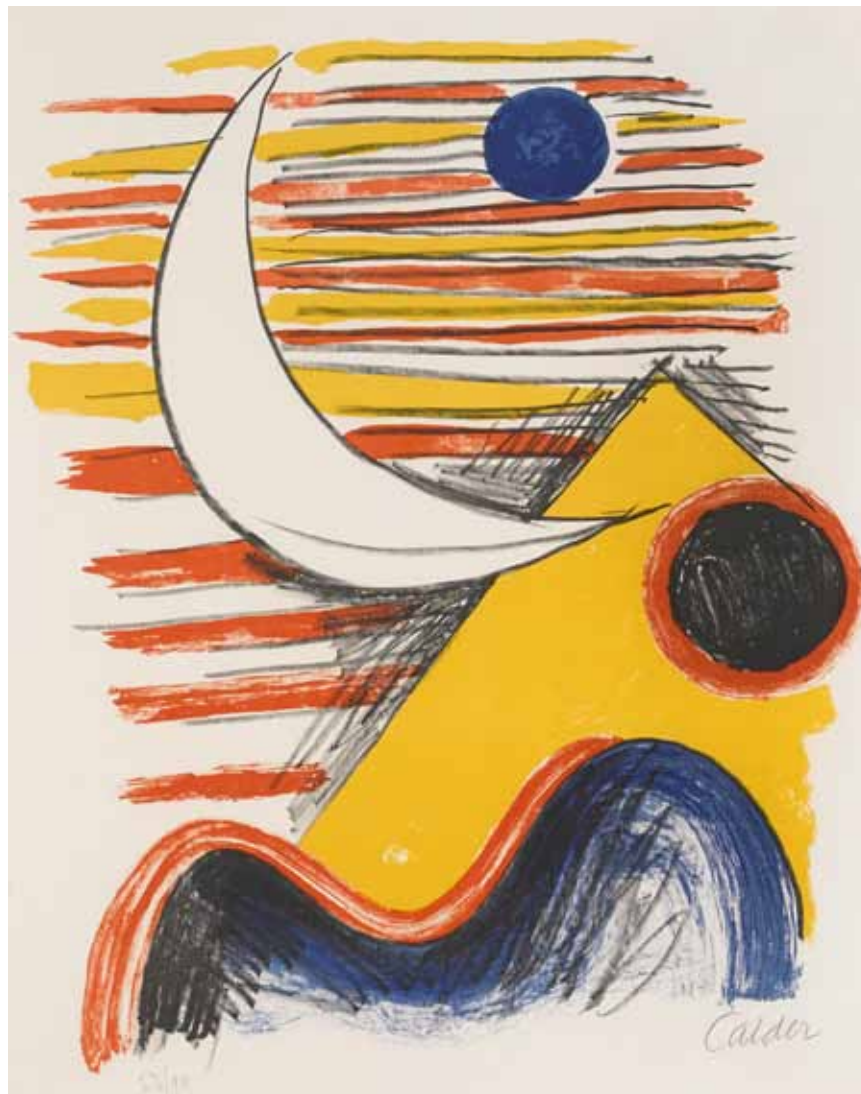
\$1,000 - 1,500



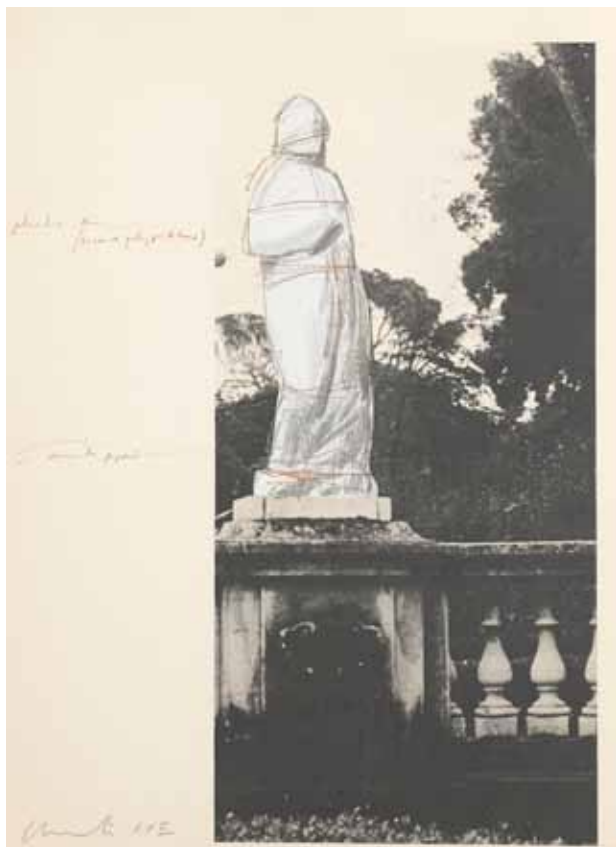
160



161



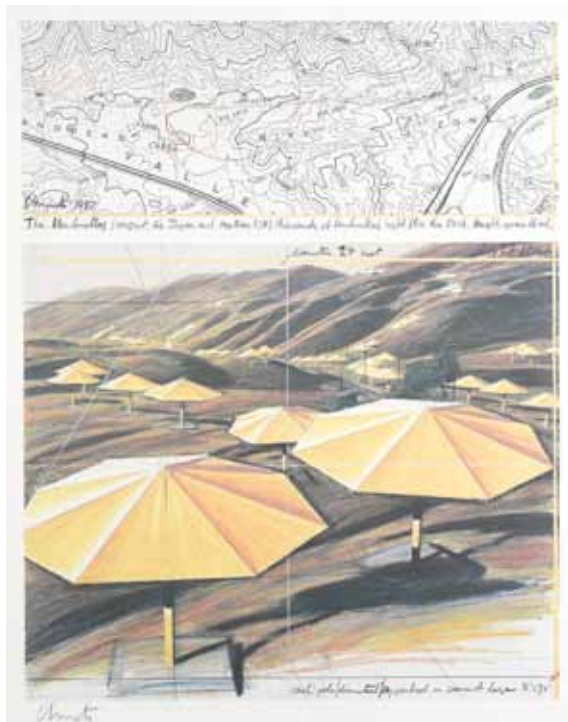
162



163



164



165



166



167

163

Christo (born 1935)

Wrapped Venus, Project for Villa Borghese, Rome (Sch. 74), 1974

Lithograph in colors on wove paper, signed in pencil and numbered 'A.P. III' (an artist's proof aside from the edition of 200), published/printed by artist for Scheizerischer Kunstverein, St. Gallen/Landfall Press, Chicago, with margins, framed.

20 x 19 1/2 in
sheet 24 x 18 in

\$1,000 - 1,500

164

Christo (born 1935)

Package on Handtruck, Project (Sch. 108), 1981
Lithograph in colors with collage of brown canvas, twine and staples on museum board mounted on cardboard (as issued), signed in pencil, dated and numbered 40/100 (there were also 20 artist's proofs), published/printed by Abrams Original Editions, New York/Landfall Press, Chicago, the full sheet, framed.

sheet 28 x 22 1/4 in

\$3,500 - 4,000

165

Christo (born 1935)

The Umbrellas (Project for Japan and Western USA), 1987

Offset lithographs in colors on wove paper, each signed in pencil, with margins, each framed. (2)
each 29 1/4 x 22 3/4 in

each sheet approx. 34 x 27 1/2 in

\$1,000 - 1,500

166

Jan Dibbets (born 1941)

Untitled I; Untitled II; Untitled III, 1980

The complete set, comprising 3 lithographs with photo-collage on heavy wove paper, each signed in pencil, dated, numbered 8/30 and annotated 'I, II, III', respectively, published by Multiples, Inc., New York, the full sheets, each framed. (3)

each sheet 28 3/4 x 28 3/4 in

\$1,200 - 1,600



168

167

Richard Diebenkorn (1922-1993)

Trip on the Ground (G. 1193), 1984

Lithograph in black and gray on Arches Watercolor paper, initialed in pencil, dated '84' and numbered 4/33 (there were also 6 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Alan Holoubek and Serge Lozingot, 1986, with full margins, framed.

30 x 21 in
sheet 37 x 25 in

\$3,000 - 5,000

168

Richard Estes (born 1932)

4 1/2% Interest; Venezia Murano (A., p. 116; 118), 1979

Screenprints in colors on Fabriano Cottone paper, each signed in pencil and numbered 24/100 and 15/100, respectively, published by Parasol Press, Ltd., New York, with the blindstamp of the printer, Domberger Screenprints, Germany, with full margins, each framed. (2)

each 20 x 13 1/8 in
each sheet 27 1/2 x 19 5/8 in

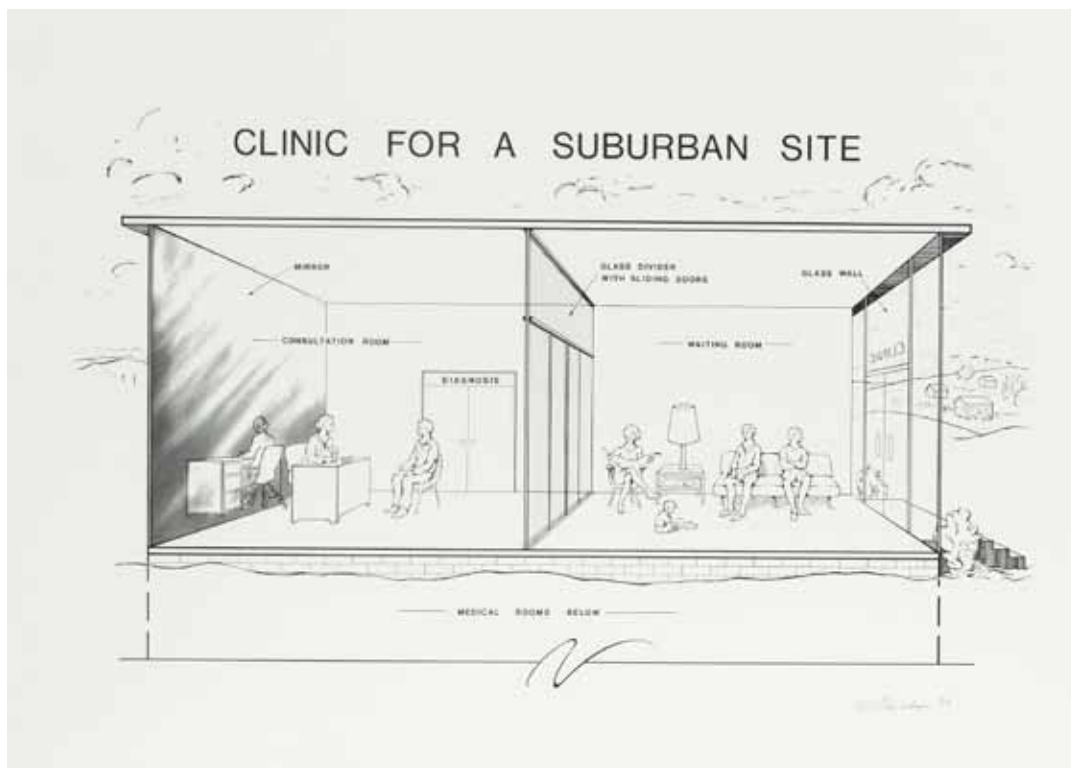
\$1,500 - 2,500



169



170



171

169

Helen Frankenthaler (1928-2011)

Altitudes (H.; W. 67; ULAE 33), 1978

Lithograph in colors on J.B. Green Mayle Mill Bodleian beige handmade paper, signed in pencil, dated '78' and numbered 12/42 (there were also 4 artist's proofs), with the blindstamp of the publisher, ULAE, West Islip, New York, printed by Bill Goldston and John A. Lund, the full sheet, framed.

sheet 22 1/2 x 30 5/8 in

\$1,000 - 1,500

170

Gilbert & George (b. 1943; 1942)

First Blossom, 1979

Photogravure on wove paper, signed in red crayon and numbered 19/50 (there were also 15 artist's proofs), with full margins, framed.

21 1/2 x 17 3/4 in

sheet 24 1/8 x 20 in

\$1,500 - 2,000

171

Dan Graham (born 1942)

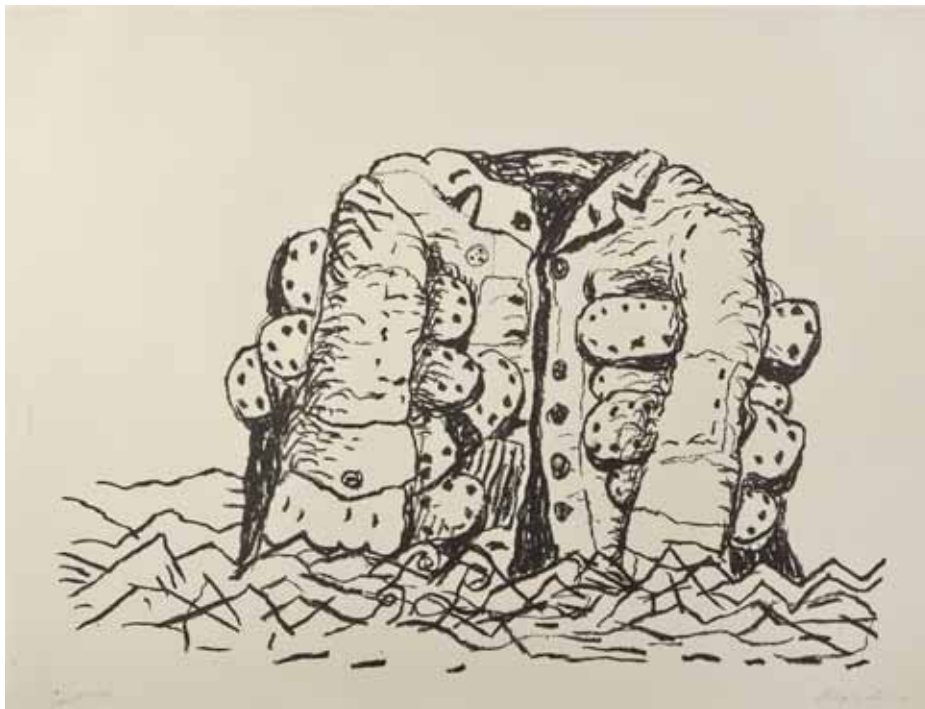
Clinic for a Suburban Site, 1979

Offset lithograph on glossy wove paper, signed in blue ball-point pen, dated '79' and numbered 19/50, with full margins.

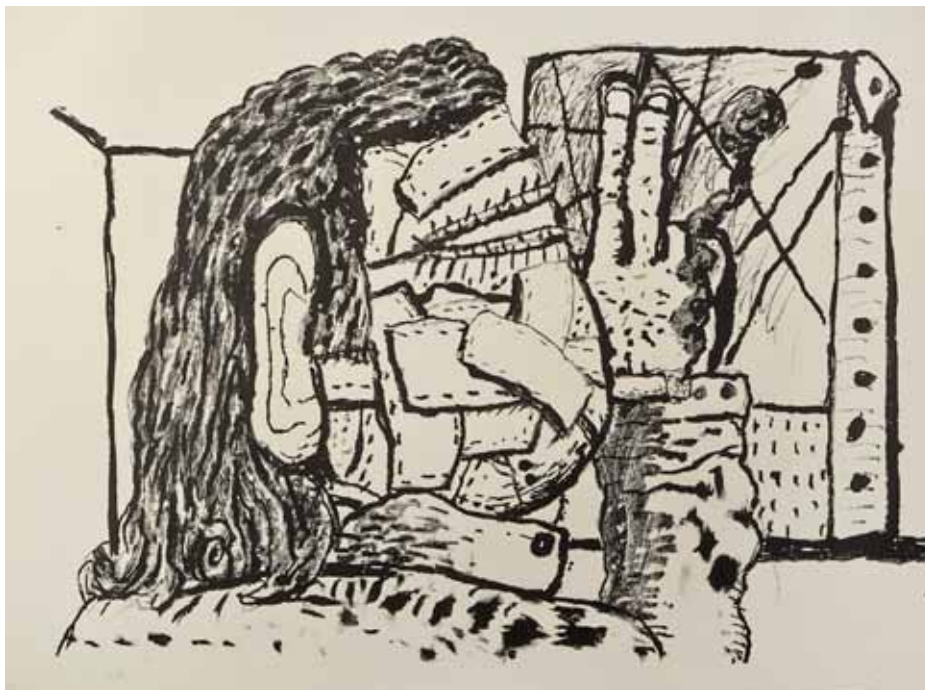
12 x 21 in

sheet 18 1/4 x 25 1/4 in

\$1,500 - 2,000



172



173

172

Philip Guston (1913-1980)

Coat (G. 873), 1980

Lithograph on Arches Cover paper, signed in pencil, titled, dated '80' and numbered 45/50 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Christine Fox and Martin Klein, the full sheet, framed.

sheet 32 x 42 1/2 in

\$5,000 - 7,000

173

Philip Guston (1913-1980)

Painter (G. 1063), 1981

Lithograph on Arches Cover paper, numbered in pencil 24/50 (there were also 11 artist's proofs), with the blindstamps of the Philip Guston Estate and the publisher, Gemini G.E.L., Los Angeles, printed by Christine Fox and Richard Garst, the full sheet, framed.

sheet 32 x 42 1/2 in

\$5,000 - 7,000



174

174

Bryan Hunt (born 1947)

Fall with Bend, 1979

Etching with aquatint on wove paper, signed in pencil, dated and numbered 9/10 (there were 6 artist's proofs), published/printed by Parasol Press/Crown Point Press, San Francisco, the full sheet, framed.

sheet 84 3/4 x 15in

\$1,000 - 1,500

175

Jasper Johns (born 1930)

Periscope II (ULAE 201; G. 841), 1979

Lithograph on Arches 88 paper, signed in pencil, dated '79' and numbered 12/28 (there were also 4 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Serge Lozingot and Chris Sukimoto, with full margins, framed.

50 x 36in

sheet 56 1/4 x 40 3/4in

\$10,000 - 15,000



175

176

Allen Jones (born 1937)

Three Plates (L. 24b; 24f; 25), 1964

Three lithographs in colors on wove paper, each signed in pencil, dated '64' and numbered 96/75, 38/75, 29/75, respectively, with the blindstamps of the publisher, Editions Alecto, London, printed by E. Matthieu, Zurich, the full sheets, each framed. (3) Titles include: *from Concerning Marriages* (2); *Hermaphrodite Head*

each sheet 29 3/4 x 22in

\$1,200 - 1,600

177

Alex Katz (born 1927)

Face of the Poet (M. 96-109), 1978

The complete portfolio, comprising 14 aquatints in colors on wove paper, each signed in pencil and numbered 19/25 (there were also 9 artist's proofs), with poems in letterpress, lacking colophon and title page, co-published by Brooke Alexander, Inc. and Marlborough Graphics, Inc., New York, with the blindstamp of the printer, Prawat Laucheron, with full margins, each framed.

each sheet 14 1/2 x 19in

\$5,000 - 7,000

178

Sol LeWitt (1928-2007)

Arcs, Circles & Grids (Tate Gallery S. 16; K. 1972.08), 1972

Screenprint on Strathmore paper, signed in pencil and numbered 25/144 (there were also 18 artist's proofs), published/printed by Lincoln Center & HKL Art Posters, for Lincoln Center/ Fine Creations, Inc., New York, with margins, framed.

68 x 36 1/4in

sheet approx. 80 x 40in

\$2,000 - 3,000

179

Sol LeWitt (1928-2007)

Justification, from Lines in Color on Color from Corners, Sides and Centers to Specific Points on a Grid (Tate Gallery S. 28; K. 1978.03), 1978

Screenprint in colors on wove paper, signed in pencil and numbered 10/25 (there were also 15 artist's proofs), published/printed by Multiples, Inc./Jo Watanabe, New York, the full sheet.

sheet 30 x 30in

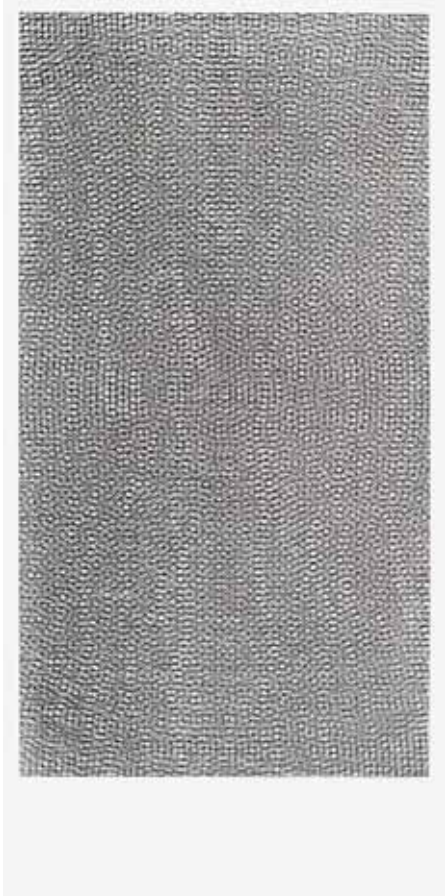
\$1,500 - 2,000



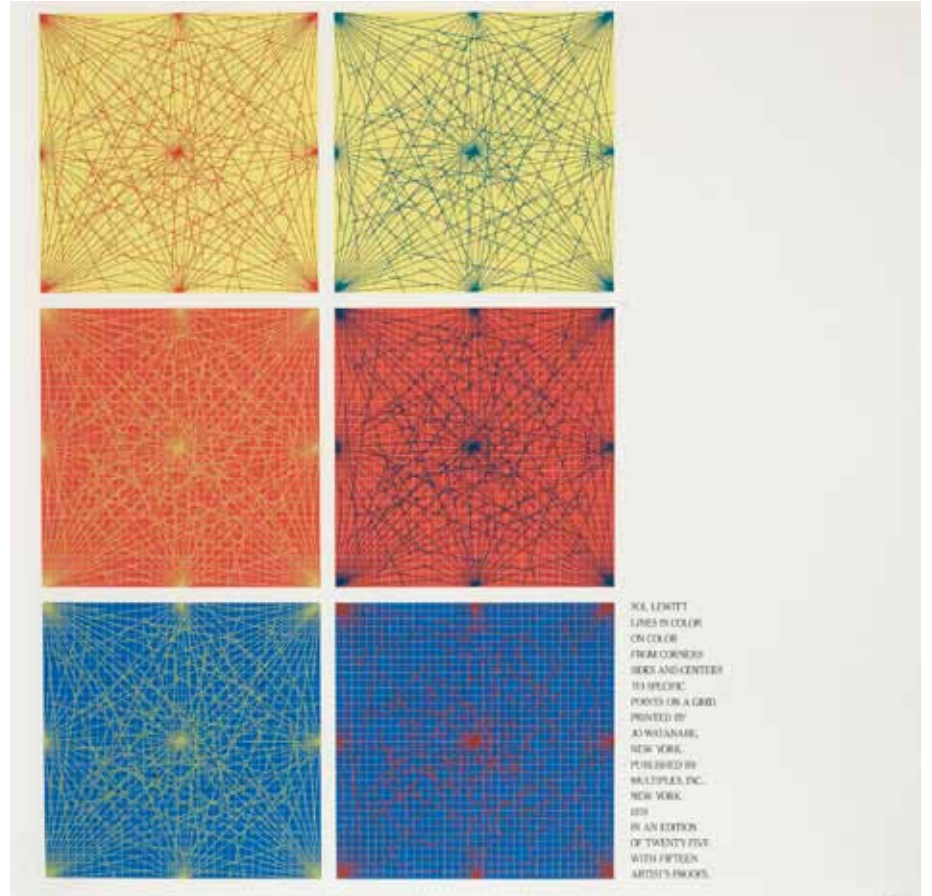
176



177



178



179



180



181

180

Sol LeWitt (1928-2007)

Pl. 3, from Pyramids (K. 1987.03), 1987

Etching with aquatint in colors on wove paper, signed in pencil and numbered 16/19 (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, with full margins.

20 7/8 x 33in

sheet 23 3/8 x 35 3/8in

\$1,000 - 1,500



182



183

181

Roy Lichtenstein (1923-1997)

At the Beach, from Surrealist Series (C. 156;

G. 794), 1978

Lithograph in colors on Arches 88 paper, signed in pencil, dated '78' and numbered 'Change Inc. 1/1' (a proof for distribution by Change, Inc. aside from the edition of 38), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Sergio Lozingot and Edward Henderson, with full margins, framed.

17 3/4 x 34in

sheet 26 x 42in

\$8,000 - 12,000

182

Robert Mangold (born 1937)

B. Orange; C. Yellow, 1979

Aquatints in colors on wove paper, each signed in pencil, titled and numbered 45/50, published by Parasol Press, with the blindstamps of the printers, Crown Point Press/Hidekatsu Takada, with full margins, each framed. (2)

36 x 32 1/2in; 18 x 50 3/4in

sheet 43 5/8 x 40 5/8in; 26 x 58 3/4in

\$2,000 - 3,000



184

183

Robert Motherwell (1915-1991)

The Paris Review (E./B. 17), 1965

Screenprint in colors on wove paper, signed in pencil and numbered 11/150, printed by Chiron Press, New York, with margins, framed.

30 x 22in

\$1,000 - 1,500

184

Robert Motherwell (1915-1991)

Poe's Abyss (E./B. 173), 1974-75

Lithograph in brown on wove paper, signed in pencil and numbered 2/16 (there were 7 artist's proofs), with the blindstamps of the artist and the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, printed by Kenneth Tyler, with full margins, framed.

38 x 33in

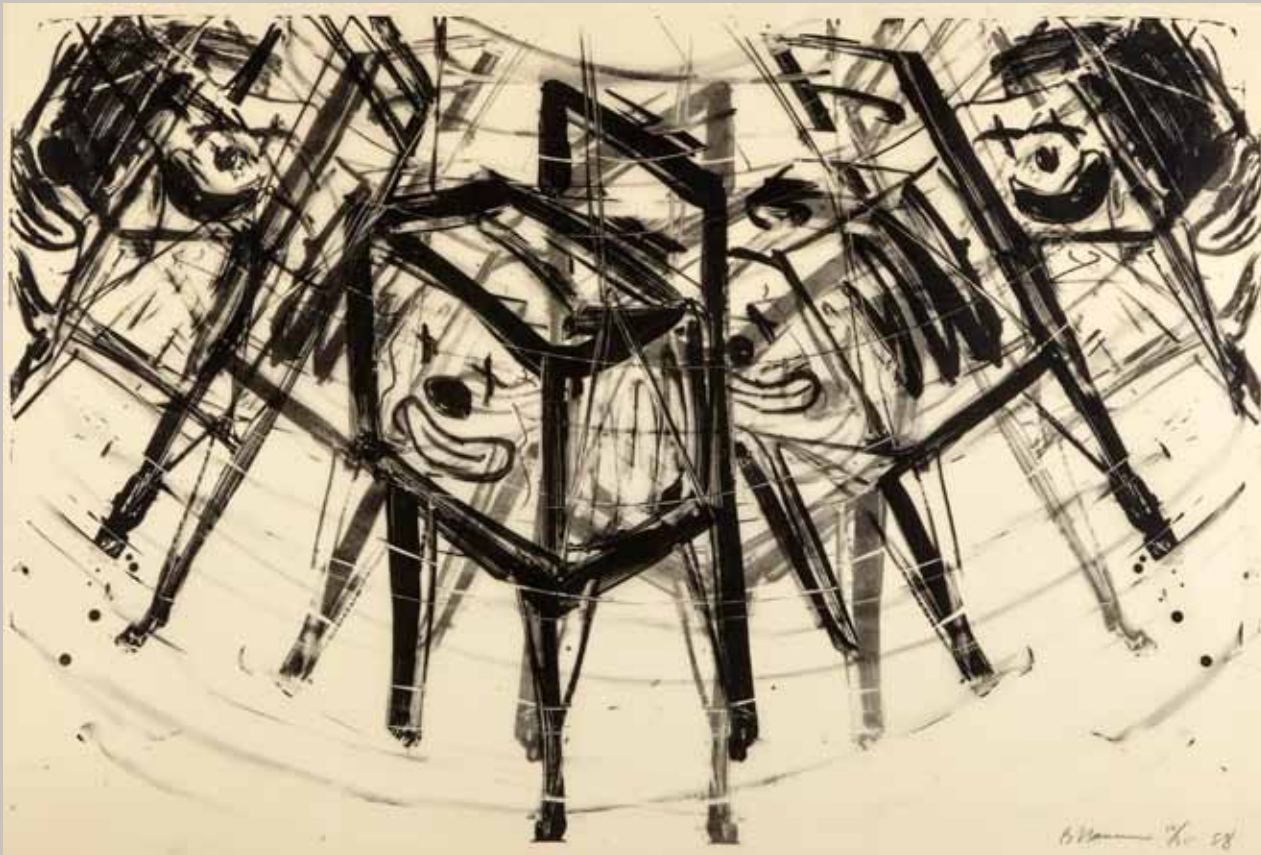
sheet 46 x 42in

\$2,000 - 3,000

AH

HA

185



186

185

Bruce Nauman (born 1941)

Ah Ha, from Sundry Obras Nuevas Series

(G. 606), 1975

Screenprint on Arches 88 paper, signed in pencil, dated '75' and numbered 26/44 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Robert Knisel, the full sheet, framed.

sheet 29 1/8 x 41 1/8in

\$4,000 - 6,000



187

186

Bruce Nauman (born 1941)

T.V. Clown (C. 55), 1988

Lithograph on Transpagra paper, signed in pencil, dated '88' and numbered 12/35 (there were also 9 artist's proofs), published by Brooke Alexander Editions, New York, with margins, framed.

27 5/8 x 42 3/8in

sheet 30 x 44in

\$4,000 - 6,000



188

187

Bruce Nauman (born 1941)

All Thumbs Holding Hands (G. 1751), 1998

Lithograph with hand-cut collage on wove paper, signed in pencil, dated and numbered 24/30 (there were also 8 trial proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Matthew Jackson and Aaron Turner, the full sheet, framed.

sheet 22 1/4 x 30in

\$2,000 - 3,000

188

Claes Oldenburg (born 1929)

Alternate Proposal for the Allen Memorial Art Museum, Oberlin, Ohio (A./P. 169), 1979

Soft- and hard-ground etching with spit-bite aquatint in colors on Rives BFK paper, signed in pencil, dated '79' and numbered 30/60 (there were also 12 artist's proofs), published/printed by Multiples, Inc./Aeropress, New York, with full margins, framed.

22 3/4 x 28 1/2in

sheet 33 3/4 x 40 1/2in

\$1,500 - 2,000



189

189

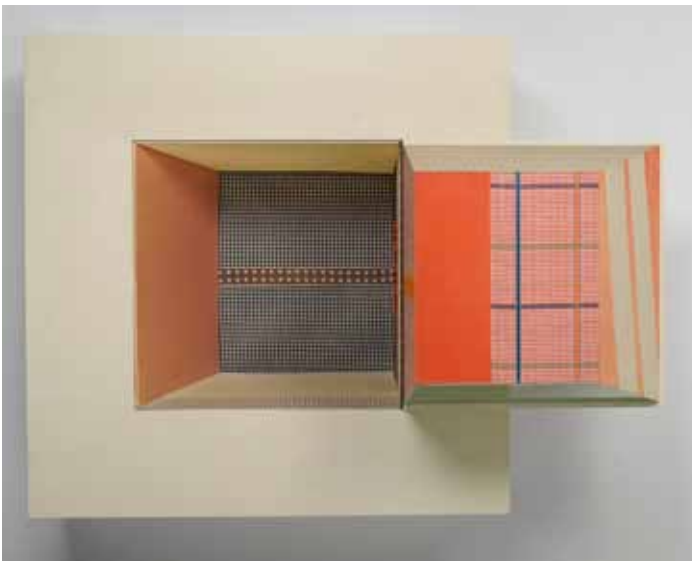
Giulio Paolini (born 1940)

The Triumph of Representation, 1986

The complete set, comprising 3 photolithographs in colors with collage on wove paper, signed in pencil and numbered 2/90 on verso of third, co-published by Multiples, Inc., New York and Christian Stein, Turin, Italy, the full sheets. (3)

each sheet 16 x 23 3/4in

\$1,200 - 1,800



190



192

190

Robert Rauschenberg (1925-2008)
Publicon--Station II, from Publicons Series
(G. 815), 1978

Wood and aluminum construction multiple, coated with lacquer and enamel, collaged with silk and cotton fabric, signed in black marker, dated '78' and numbered 8/30 on label affixed to verso (there were 10 artist's proofs), published by Gemini G.E.L., Los Angeles.

36 x 36 x 14in (closed)
36 x 48 x 14in (opened)

\$4,000 - 6,000

191

Robert Rauschenberg (1925-2008)
Publicon--Station III, from Publicons Series
(G. 816), 1978

Wood and aluminum construction multiple, coated with lacquer and enamel, collaged with steel, mirror, silk and cotton fabric, signed in black marker, dated '78' and numbered 9/30 on label affixed to verso (there were 10 artist's proofs), published by Gemini G.E.L., Los Angeles.

36 1/2 x 31 x 15in (closed)
69 x 64 x 15in (opened)

\$4,000 - 6,000



191

192

Robert Rauschenberg (1925-2008)
Publicon--Station V, from Publicons Series
(G. 818), 1978

Wood and aluminum construction multiple, coated with lacquer and enamel, collaged with Plexiglas, brick, silk and cotton fabric, signed in black marker, dated '78' and numbered 9/30 on label affixed to verso (there were 10 artist's proofs), published by Gemini G.E.L., Los Angeles.

18 x 36 x 8in (closed)
18 x 59 1/2 x 8in (opened)

\$4,000 - 6,000

193

Robert Rauschenberg (1925-2008)
Rookery Mounds-Night Tork, from Rookery Mounds Series (G. 842), 1979

Lithograph in colors on handmade paper, signed in pencil, dated '79' and numbered 33/50 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Martin Klein and Mark Stock, the full sheet, framed.

sheet 40 1/2 x 30 1/2in
\$1,500 - 2,000

194

Robert Rauschenberg (1925-2008)
International Very Special Arts Festival, Washington D.C., 1989

Offset lithograph in colors on wove paper, signed in pencil, dated '89' and numbered 'AP 24/25' (an artist's proof aside from the edition of 275), co-published by the artist and the International Arts Festival, Washington D.C., the full sheet, framed.

sheet 35 1/4 x 26 1/4in
\$1,500 - 2,500

195

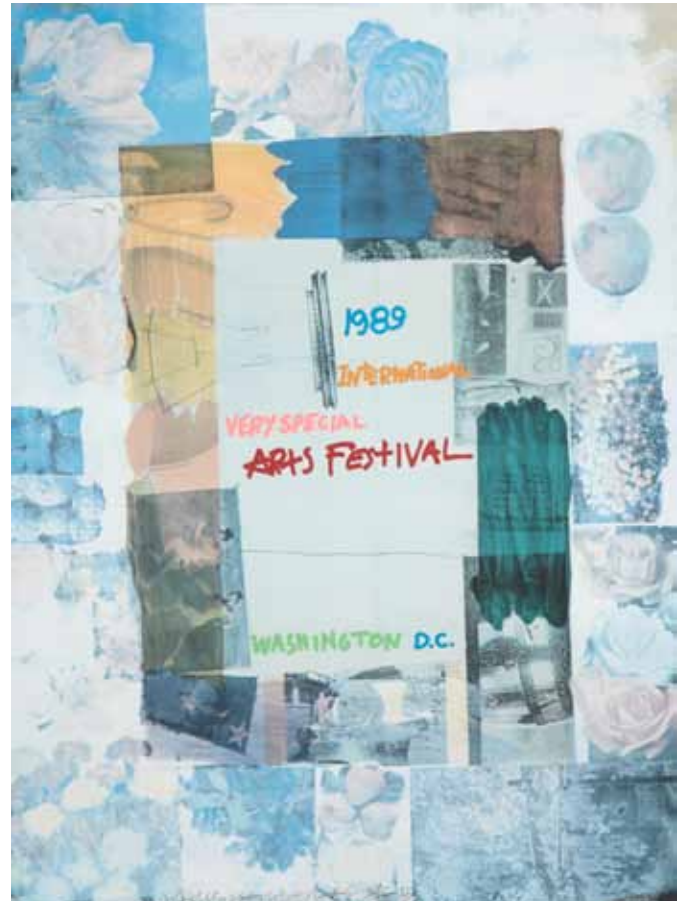
James Rosenquist (born 1933)
In Celebration of the 40th Anniversary of the Brandeis University National Women's Committee, 1988

Screenprint with offset lithography in colors on wove paper, signed in pencil, dated and numbered 105/250, with margins, framed.

23 1/4 x 38 3/4in
sheet 25 x 40in
\$2,500 - 3,500



193



194



195



196



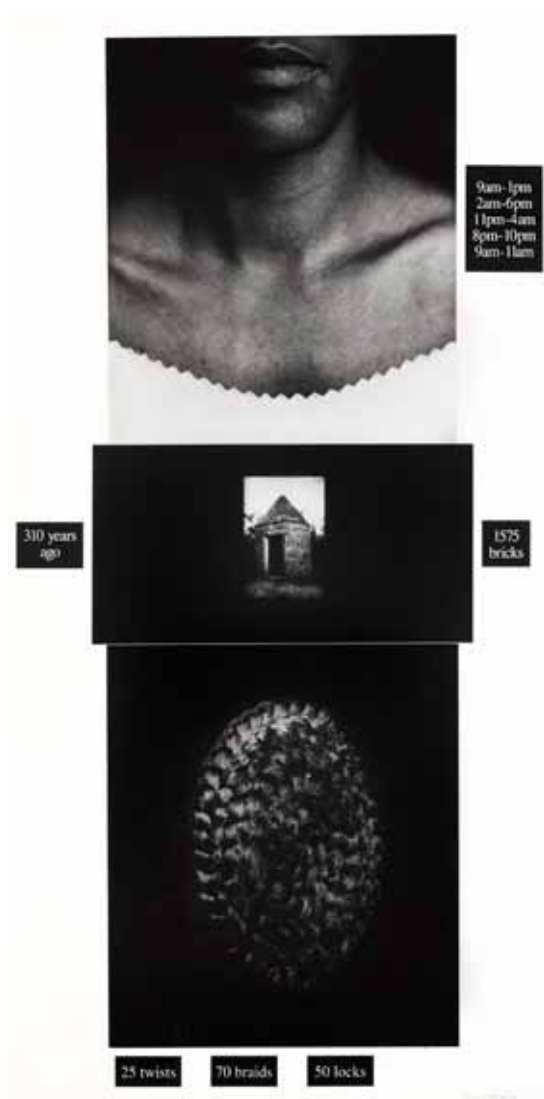
198

196
Richard Serra (born 1939)
Back to Black (G. 969), 1981
 Lithograph on Arches Cover paper, signed in pencil, dated '81' and numbered 9/20 (there were also 7 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Alan Holoubek, the full sheet, framed.
 sheet 52 1/2 x 62in
\$4,000 - 6,000

197
Lorna Simpson (born 1960)
Counting, 1991
 Photogravure with screenprint on wove paper, signed in pencil, titled, dated '91' and numbered 58/60 (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, the full sheet, framed.
 sheet approx. 73 3/4 x 37 3/4in
\$5,000 - 7,000

198
Kiki Smith (born 1954)
Sueño, 1992
 Etching and aquatint on Echizen Kouzo Kizuki paper, signed in pencil, dated and numbered 23/33, published/printed by ULAE, West Islip, New York, the full sheet, framed.
 sheet approx. 41 7/8 x 77in
\$8,000 - 12,000

199
Kiki Smith (born 1954)
Companions (diptych), 2001
 Two lithographs in colors on T.H. Saunders Waterford HP paper, signed in pencil, dated and numbered 19/26, with the blindstamp of the publisher/printer, ULAE, West Islip, New York, the full sheets, each framed. (2)
 sheets 54 1/4 x 33in; 54 x 66 1/4in
\$6,000 - 9,000



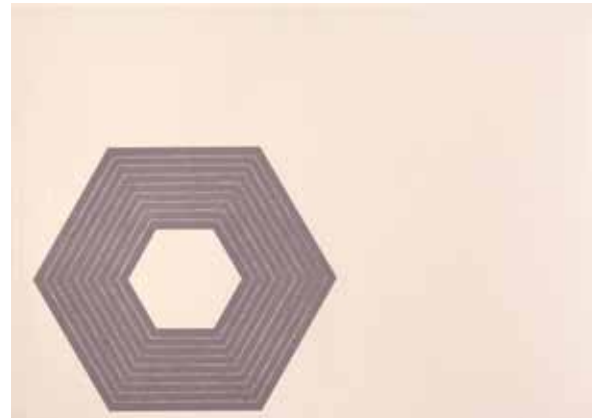
197

200
Frank Stella (born 1936)
Purple Series (A. 64-72; G. 368-376), 1972
 The complete set, comprising 9 lithographs in metallic purple on Copperplate Deluxe paper, each signed in pencil, dated '72' and numbered 27/100 (there were also 9 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheets, framed. (9)
 each sheet 16 x 22in
\$8,000 - 12,000

201
Wayne Thiebaud (born 1920)
Clown, from the Recent Etchings I, 1979
 Etching and aquatint in colors on Somerset paper, signed in pencil, dated and numbered 45/50 (there were also 10 artist's proofs), published by Parasol Press, New York, with the blindstamps of the printers, Crown Point Press, San Francisco/Stephen Thomas, with full margins, framed.
 17 3/4 x 24in
 sheet 23 x 29 3/4in
\$1,500 - 2,000



199



200



201



202

202

Andy Warhol (1928-1987)

Muhammad Ali (F/S. II.179), 1978

Screenprint in colors on Strathmore Bristol paper, signed in brown felt-tip pen and numbered 116/150 (there were also 10 artist's proofs), with the inkstamp of the publisher, Andy Warhol Enterprises, Inc., on verso, printed by Rupert Jason Smith, New York, the full sheet, framed.

sheet 40 x 30in

\$10,000 - 15,000



203

203

Andy Warhol (1928-1987)

Muhammad Ali (F/S. II.180), 1978

Screenprint in colors on Strathmore Bristol paper, signed in brown felt-tip pen and numbered 7/150 (there were also 10 artist's proofs), with the inkstamp of the publisher, Andy Warhol Enterprises, Inc., on verso, printed by Rupert Jason Smith, New York, the full sheet, framed.

sheet 40 x 30in

\$10,000 - 15,000



204

204

Andy Warhol (1928-1987)

Muhammad Ali (F/S. II.181), 1978

Screenprint in colors on Strathmore Bristol paper, signed in brown felt-tip pen and numbered 116/150 (there were also 10 artist's proofs), with the inkstamp of the publisher, Andy Warhol Enterprises, Inc., on verso, printed by Rupert Jason Smith, New York, the full sheet, framed.

sheet 40 x 30in

\$10,000 - 15,000



205



207



206



208

Contemporary Prints & Multiples

205

Anni Albers (1899-1994)

Second Movement I; Second Movement VI (TG. 13:AA13; 18:AA18), 1978
Etching and aquatint in colors on Arches Cover paper, signed in pencil, dated, numbered 12/20 and 14/20, respectively, annotated 'I' and 'VI', respectively, with the blindstamp of the publisher, Tyler Graphics, Mount Kisco, NY, with full margins, framed. (2)

19 1/2 x 19 1/2in; 19 1/4 x 9 1/2in

sheet each 28 x 28in

\$1,600 - 1,800

206

Josef Albers (1888-1976)

Josef Albers Honors the Hirshhorn Museum and Sculpture Garden (D. 224), 1973

The complete portfolio, comprising 2 screenprints in colors on German etching paper, each initialed in pencil, titled, dated and numbered 52/144, with title page and colophon, published by Ives-Sillman, New Haven, with full margins, contained in original grey linen-covered portfolio.

each 15 x 15in

each sheet 25 x 35in

\$1,500 - 2,000

207

Karel Appel (1921-2006)

Bert Schierbeek, *A Beast-Drawn Man*, c. 1963

The incomplete set, comprising 5 (of 7) lithographs in colors on Arches paper, each signed in pencil by the artist and author, and annotated 'h.c.' on colophon (aside from the edition of 75), published by De Bezige Bij, Amsterdam, the full sheets; together with the bound book *Karel Appel*. (overall) 20 1/4 x 16 7/8 x 1in

\$2,000 - 3,000

208

Karel Appel (1921-2006)

Deux Personnages, 1976

Painted stone multiple, signed and dated in red paint, numbered 44/99 (the total edition 125), verso, published by Edition Press, San Francisco.

diameter 24in

\$4,000 - 6,000



209

Property of a Private Collection

209

Charles Arnoldi (born 1946)

Untitled (W-19), 1989

Monoprint in colors with embossing on handmade paper, signed in pencil, dated and annotated 'SB', inscribed in pencil 'CART 12-89 3' and 'GT/CA 12-89 W19', verso, printed by Atelier Tullis/Garner Tullis, Santa Barbara, the full sheet.

sheet 21 x 17 5/8in

\$1,800 - 2,500

Property of Another Owner

210

Charles Arnoldi (born 1946)

Untitled (W-26), 1989

Monoprint in colors with embossing on thick handmade paper, signed in pencil, dated '89' and annotated 'S.B.', inscribed in pencil 'GT/CA 12-89 W-26', verso, printed by Atelier Tullis/Garner Tullis, Santa Barbara, the full sheet, framed.

sheet 21 x 17 1/4in

\$2,500 - 3,500

Property of a Private Collection

211

Charles Arnoldi (born 1946)

Untitled (W-5), 1990

Monoprint in colors with embossing on handmade paper, signed in pencil, dated and annotated 'GT' and 'NYC', inscribed in pencil 'GTCA 590 W.5', verso, printed by Atelier Tullis/Garner Tullis, Santa Barbara, with full margins.

46 1/4 x 39 1/4in

sheet 50 3/8 x 40in

\$4,000 - 6,000

212

Charles Arnoldi (born 1946)

Untitled (W-7), 1990

Monoprint in colors on handmade paper, signed in pencil, dated and annotated 'SB', inscribed in pencil, 'CART 8 90 2', 'PAG/033' and 'GT/CA 8-90 W.7', verso, printed by Atelier Tullis/Garner Tullis, Santa Barbara, the full sheet.

sheet 32 x 23 1/2in

\$2,000 - 3,000

213

Charles Arnoldi (born 1946)

Untitled (W-6), 1992

Monoprint in colors with embossing on handmade paper, signed in pencil, dated and annotated 'FEB', inscribed in pencil 'RT/CA 2-92 W6', verso, printed by Atelier Tullis/Garner Tullis, Santa Barbara, the full sheet.

sheet 20 3/4 x 17 1/4in

\$1,800 - 2,500

214

Charles Arnoldi (born 1946)

Untitled (MP-113), 1993

Monoprint in colors with embossing on handmade paper, signed in pencil, dated and annotated 'SB', inscribed in pencil, '93 MP 113', verso, printed by Atelier Tullis/Garner Tullis, Santa Barbara, the full sheet.

24 1/4 x 18in

sheet 32 1/8 x 24 1/8in

\$1,800 - 2,500



210



211



212



213



214



215



216

Property of Various Owners

215

Jean (Hans) Arp (1887-1966)

Seuil Configuration, 1977

Aluminum multiple, stamped 'ARP' and numbered 267/300 (there were also 25 *hors commerce*), published by The Metropolitan Museum of Art, New York.

height 6 5/8in

\$1,500 - 2,500

216

Richard Artschwager (1923-2013)

Chair/Chair, 1987-90

Oak, cowhide, formica and painted steel chair multiple, signed in black ink, dated '1990' and numbered 20/100 on crossbar, co-published by the artist and Vitra International, Switzerland.

38 1/2 x 40 3/4 x 46in

\$8,000 - 12,000

217

Francis Bacon (1909-1992)

In Memory of George Dyer (S. 32), 1975

Offset lithograph in colors on wove paper, signed in pencil and numbered 76/200 (there was also an unrecorded number of artist's proofs), published by Marlborough Graphics, Zürich, with full margins, framed.

29 3/4 x 21 3/4in

sheet 33 3/4 x 24in

\$4,000 - 6,000

218

Jennifer Bartlett (born 1941)

Circle, Line, House, 1993

The complete set, comprising 3 screenprints in colors on wove paper, each signed in pencil, dated and numbered 59/100 on verso (there were 25 artist's proofs), published by The Democratic Party, Washington D.C., the full sheets, framed together in one frame.

each sheet 12 x 12in

\$1,000 - 1,500

219

Jennifer Bartlett (born 1941)

213D & 219F, from *Homan-ji Series*, 1995

Screenprints in colors with gold and silver leaf on handmade Kozo paper, each signed in pencil, dated and annotated '213D' and '219F', respectively, from editions of 90, the full sheets, each framed. (2)

each sheet approx. 24 x 24in

\$2,000 - 3,000

220

Romare Bearden (1914-1988)

Pepper Jelly Lady (G.G. 56), c. 1975

Lithograph in colors on wove paper, signed in pencil and numbered 45/150, the full sheet.

sheet 26 x 21 1/8in

\$2,000 - 3,000



217



218



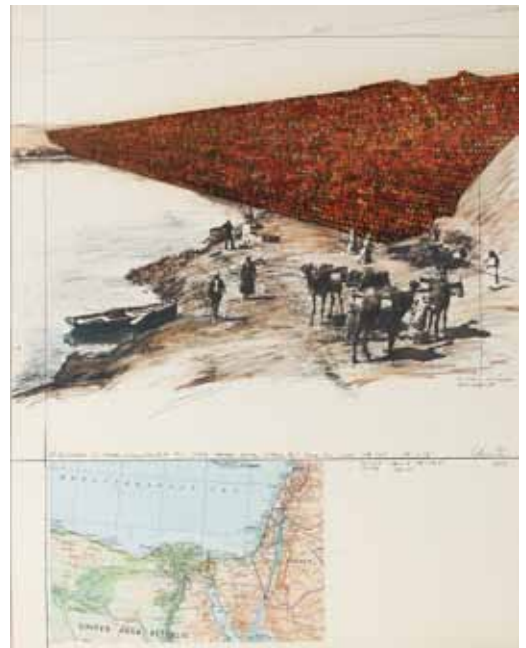
219



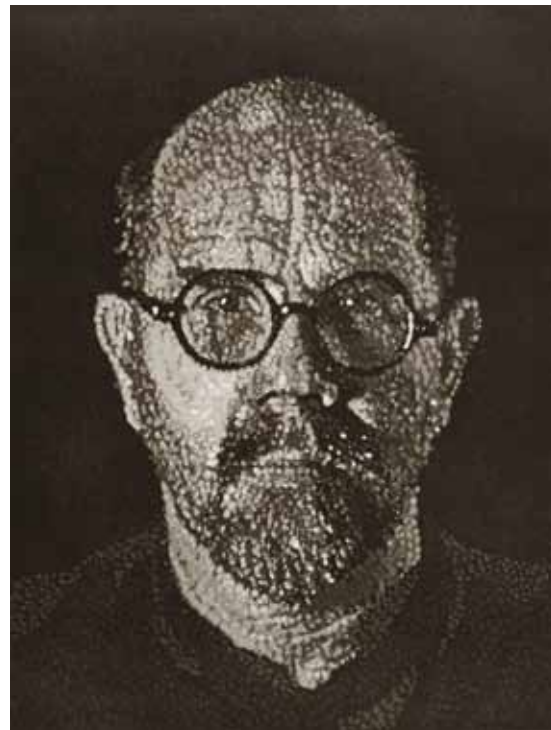
220



221



222



223

221

Alexander Calder (1898-1976)

Flies in the Spider Web, 1975

Lithograph in colors on Japan paper, signed in pencil and annotated 'HC X/XXV' (aside from the edition of 150), with the blindstamp of the publisher, Transworld Art, New York, with narrow margins, framed.

19 1/8 x 24 3/4 in

sheet 19 1/2 x 25 1/2 in

\$1,000 - 1,200

222

Christo (born 1935)

Ten Million Oil Drums Wall, Project for the Suez Canal (Sch. 56-58), 1972

The portfolio, comprising of 3 screenprints in colors, a reproduction photograph and a map on Bristol board, each signed in pencil and numbered 22/70 (there were also 5 artist's proofs), published/printed by Fischer Fine Art, London/Hans-Peter Haas, Stuttgart, the full sheets, lacking text and cloth-covered portfolio, each framed.

each sheet 27 7/8 x 21 7/8 in or reverse

\$3,000 - 4,000

223

Chuck Close (born 1940)

Self-Portrait I (Dots), 1997

Linocut on wove paper, signed in pencil, numbered 'AP XII/XX' (aside from the edition of 70), annotated 'S.P.I.' and inscribed 'For John on birthday -1998 love Chuck + Leslie', published by Pace Editions, New York, with full margins, framed.

11 1/2 x 9 in

sheet 24 x 18 in

\$4,000 - 6,000



224

224

Chuck Close (born 1940)

John, 1998

Screenprint in colors on heavy wove paper, signed in pencil, dated and annotated 'P.P.I.' (a printer's proof impression, aside from the edition of 80), published by Pace Editions, Inc., New York, with the blindstamp of the printer, Brand X Editions, New York, with full margins, framed.

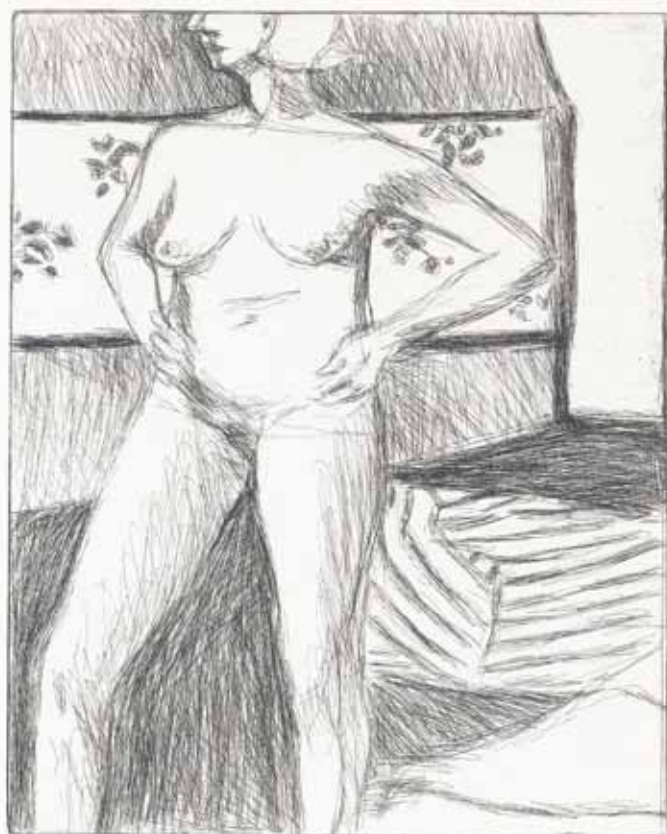
57 x 47in

sheet 64 1/2 x 54 3/4in

\$12,000 - 18,000



225



226



227



228

225

Gene Davis (1920-1985)

Mostly Mozart, 1975

Screenprint in colors on wove paper, signed in pencil and annotated 'A/P' (an artist proof aside from the edition of 144), published by the Lincoln Center for the Performing Arts, New York, with margins, framed.

25 1/2 x 57in

sheet 30 x 61in

\$1,500 - 2,000

226

Richard Diebenkorn (1922-1993)

#15, from 41 Etchings Drypoints, 1965

Hard-ground etching on Rives BFK paper, initialed in pencil, dated and numbered 6/25 (there were also 10 artist's proofs), published/printed by Crown Point Press/Kathan Brown, San Francisco, with full margins, framed.

11 3/4 x 9 3/8in

sheet 18 1/4 x 15in

\$2,000 - 3,000

227

Richard Diebenkorn (1922-1993)

Woman Seated in an Armchair, 1965

Lithograph on Rives BFK paper, initialed in black ink, dated '65' and numbered 38/100, with the blindstamp of the publisher, Original Press, San Francisco, with full margins, framed.

24 3/4 x 19 3/8in

sheet 26 3/4 x 20 3/4in

\$2,500 - 3,500

228

Richard Diebenkorn (1922-1993)

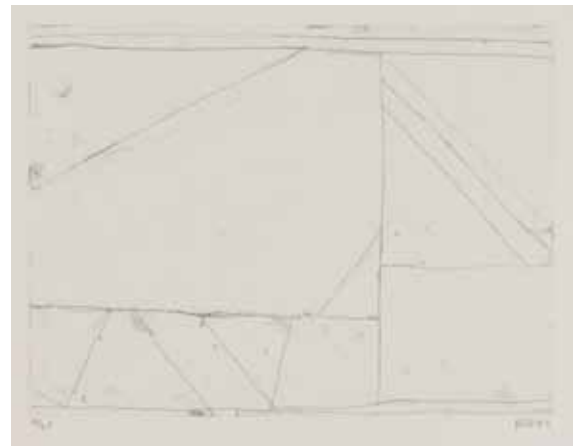
Five Aquatints with Drypoint Portfolio, 1978

The complete portfolio, comprising 5 sugar-lift aquatints with burnishing on Rives paper, each initialed in pencil, dated '78' and numbered 27/35, with the blindstamp of the publisher/printer, Crown Point Press/Lilah Toland, San Francisco, with full margins, each framed.

10 7/8 x 7 7/8in

sheet 19 x 13in

\$12,000 - 16,000



229



230

229

Richard Diebenkorn (1922-1993)

Oakland Image, 1981

Soft-ground etching on wove paper, initialed in pencil, dated and numbered 7/35, with the blindstamp of the publisher, Crown Point Press, San Francisco, with full margins, framed.

9 3/4 x 13 3/8in

sheet 21 7/8 x 30 1/4in

\$1,500 - 2,500

230

Richard Diebenkorn (1922-1993)

Blue Club, 1981

Aquatint and soft-ground etching in colors on wove paper, initialed in pencil, dated '81' and annotated 'AP' (an artist's proof aside from the edition of 35), with the blindstamps of the publisher/printer, Crown Point Press/Nancy Anello, San Francisco, with full margins, framed.

19 x 18in

sheet 37 1/4 x 30 3/4in

\$5,000 - 7,000



231

231

Richard Diebenkorn (1922-1993)

Red-Yellow-Blue, 1986

Soft-ground etching and drypoint in colors on Rives paper, initialed in pencil, dated and numbered 28/60 (there were also 10 artist's proofs), with the blindstamp of the publisher, Crown Point Press, San Francisco, framed.

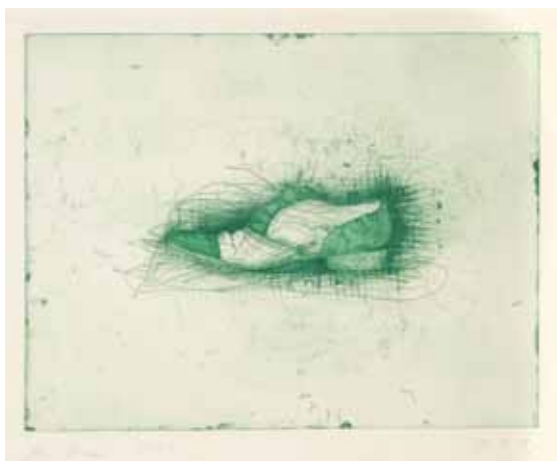
15 7/8 x 30in

sheet 26 1/2 x 40in

\$20,000 - 30,000



232



234

232

Richard Diebenkorn (1922-1993)

The Barbarian's Garden - Threatened, 1992

Aquatint reversal with scraping, burnishing and drypoint on wove paper, initialed in pencil, dated and numbered 4/15, with the blindstamp of the publisher, Crown Point Press, San Francisco, with full margins.

24 x 17 3/4in

sheet 34 x 26 1/4in

\$2,000 - 3,000

233

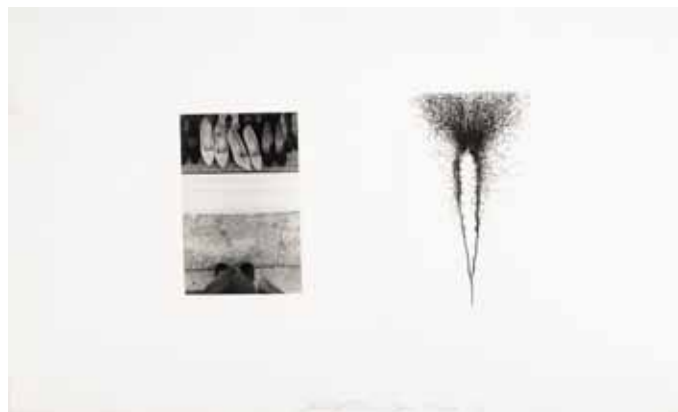
Jim Dine (born 1935), and Lee Friedlander (born 1934)

Pls. 2; 3; 4 & 5, from Photographs and Etchings (Mikro 55), 1969

Gelatin silver prints with etchings on Hodgkinson handmade Waterleaf paper, each signed by Dine and Friedlander in pencil and numbered 9/75 (there were also 15 artist's proofs) published by Petersburg Press, London, with full margins. (4)

each sheet 17 7/8 x 30in

\$4,000 - 6,000



233



235

234

Jim Dine (born 1935)

Shoe (second state) (WC. 104), 1973

Etching in green on Japanese paper, the second state (of 3), signed in pencil, dated and annotated 'B.A.T.' (aside from the edition of 30), published/printed by Petersburg Press/Hartmut Freilinghaus and Maurice Payne, London, with margins, framed.

19 7/8 x 26in

sheet 22 1/8 x 26 1/2in

\$2,000 - 3,000

235

Jim Dine (born 1935)

Single Brush I; Single Brush II, from Four German Brushes, 1973

Etchings on Crisbrook Waterleaf paper, each signed in pencil, dated and numbered 28/75, published/printed by Petersburg Press, London, full margins, framed. (2)

each 11 3/4 x 11 5/8in

each sheet 31 1/4 x 22in

\$1,600 - 1,800



236



237



238



239

236

Jim Dine (born 1935)

Flowered Robe in the Sky (D'O. & F. 62), 1980

Lithograph in colors with handcoloring on Rives BFK paper, signed in pencil, dated and numbered 11/31 (there were also 9 artist's proofs), published/printed by Pace Editions/Derriere L'Etoile Studios, New York, the full sheet, framed.

sheet 37 1/2 x 29 1/2in

\$5,000 - 7,000

237

Jim Dine (born 1935)

The Channel, Two Side Views (D'O. & F. 196), 1985

Woodcut on Arches paper, signed in pencil, dated and annotated 'B.A.T.' (aside from the edition of 12), published/printed by Pace Editions, New York/Toby Michel, Angeles Press, Santa Monica, California, with full margins, framed.

47 x 37in

sheet 49 x 39in

\$2,000 - 3,000

238

Eric Fischl (born 1948)

Beach; Shower, 1987

Aquatints and etchings on wove paper, each signed in pencil and numbered 'A.P. 6' (aside from the edition of 100), published by Parasol Press, Ltd., with the blindstamp of the printer, Aldo Crommelynck, Paris, with full margins, each framed. (2)

12 x 16in; 16 1/2 x 19 1/2in

each sheet 18 3/4 x 21 3/4in; 22 1/4 x 25 1/2in

\$1,500 - 2,000

239

Sam Francis (1923-1994)

Senza Titolo I (Untitled I) (L. 1187; SFE-064), 1987

Etching in colors, aquatint and drypoint on Fabriano paper, signed in pencil and inscribed 'Ded proof for Giavonna' (aside from the edition of 58), with the blindstamp of the publisher, ZRC Edizioni d'Arte, Rome, with full margins, framed.

35 x 39 1/8in

sheet 49 1/4 x 53 3/8in

\$5,000 - 7,000



240



241



242



243

240

Helen Frankenthaler (1928-2011)

Ganymede (H. 69), 1978

Soft-ground and sugar-lift etching and aquatint in colors on Arches paper, signed in pencil, dated and numbered 38/49 (there were also 12 artist's proofs), with the blindstamp of the publisher, Tyler Graphics Ltd., Bedford Village, New York, with full margins, framed.

10 1/4 x 6 1/2in

sheet 22 1/4 x 16 1/2in

\$3,000 - 4,000

241

Helen Frankenthaler (1928-2011)

Solar Imp, 2001

Screenprint in colors on wove paper, signed in pencil twice and numbered 25/126 (there were also 18 artist's proofs), co-published/printed by the Lincoln Center for the Performing Arts/List Art Posters/Brand X Editions, Ltd., New York, the full sheet, framed.

sheet 39 1/4 x 30in

\$3,000 - 5,000

242

Ann Hamilton (born 1956)

Cryptogram Book, 1992

Book pages with colored stones and pebbles in a lacquered birch and glass case, from the edition of 40.

5 5/8 x 38 3/4 x 9 1/4in

\$1,000 - 1,500

243

Richard Hamilton (1922-2011)

He foresaw his pale body (L. 173), 1990

Etching in colors on Zerkall paper, signed in pencil and numbered 1/120 (there were also 12 artist's proofs), with the blindstamp of the publisher, Waddington Graphics, London, with full margins, framed.

20 3/8 x 14 7/8in

sheet 29 5/8 x 22in

\$2,500 - 3,000



244

244

Keith Haring (1958-1990)

Untitled (L. pgs. 74-75), 1987

The complete set, comprising 4 lithographs in colors on Rives BFK paper, each signed in pencil and dated, three numbered 74/100 (there were also 10 artist's proofs), one annotated 'AI' (aside from the edition of 100), published by Sette Publishing Company, Tempe, with full margins, framed.

8 1/4 x 12 1/4 in or reverse

sheet 11 x 14 3/4 in or reverse

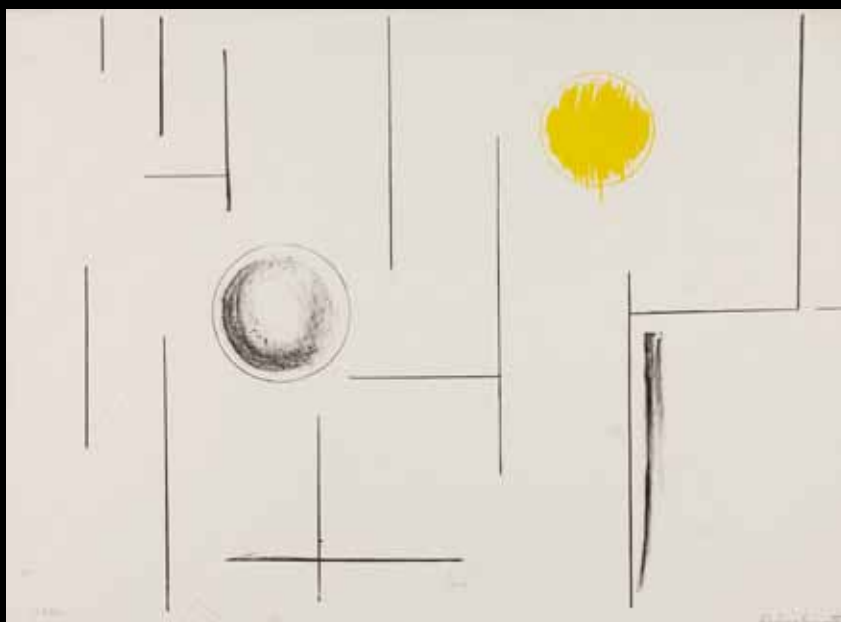
\$15,000 - 20,000



245



247



246

245

Barbara Hepworth (1903-1975)

Pastorale, 1969

Lithograph in colors on wove paper, signed in pencil and numbered 24/30, with the blindstamp of the publisher, Curwen Studio, London, with full margins, framed.

28 x 20in

sheet 32 x 23in

\$1,500 - 2,000

246

Barbara Hepworth (1903-1975)

Sea Forms, 1969

Lithograph in black and yellow with embossing on wove paper, signed in pencil and numbered 23/30 (aside from the edition of 60), with the blindstamp of the publisher, Curwen Studio, London, with full margins, framed.

22 x 28 3/8in

sheet 23 1/8 x 32in

\$2,000 - 3,000

247

David Hockney (born 1937)

Tick It, Tock It, Turn it True, from *The Blue Guitar* (S.A.C. 213), 1976-77

Etching in colors on Inveresk paper, signed in pencil and numbered 117/200 (there were also 37 artist's proofs), published by Petersburg Press, New York and London, with full margins, framed.

16 3/4 x 13 1/2in

sheet 20 3/4 x 18 1/8in

\$1,000 - 1,500



248

248

Jasper Johns (born 1930)

The Critic Sees, from Ten from Leo Castelli Portfolio (ULAE 39), 1967

Screenprint and embossing with collage and acetate on Rives BFK paper, signed in pencil, titled, dated '67' and numbered 136/200 (there were also 15 artist's proofs), with the blindstamp of the publisher, Tanglewood Press, New York, with full margins, framed.

3 3/4 x 6 1/2 in

sheet 24 x 19 1/2 in

\$4,000 - 6,000

249

Jasper Johns (born 1930)

Figure 3, from 0-9 Series (ULAE 159), 1975

Etching with aquatint on Barcham Green paper with Jasper Johns watermark, signed in pencil, dated '75' and numbered 71/100 (there were also 20 artist's proofs in Roman numerals), published/printed by Petersburg Press, New York and London/Atelier Crommelynck, with full margins, framed.

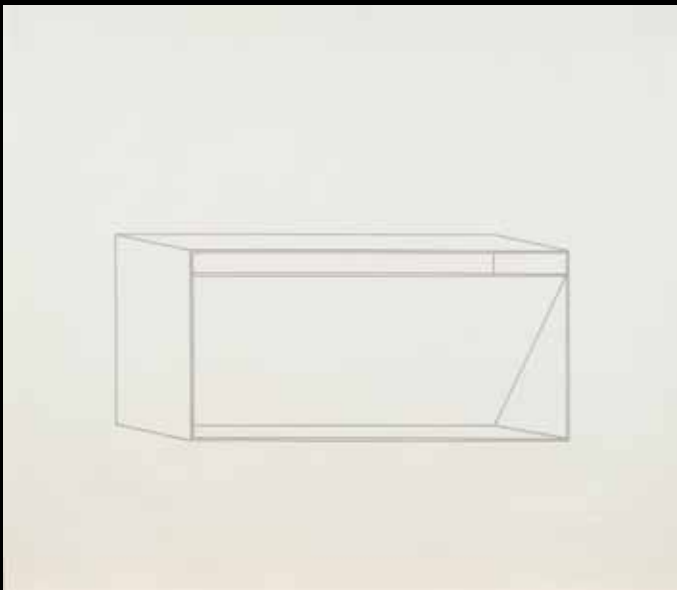
2 1/2 x 2 1/4 in

sheet 8 3/8 x 6 in

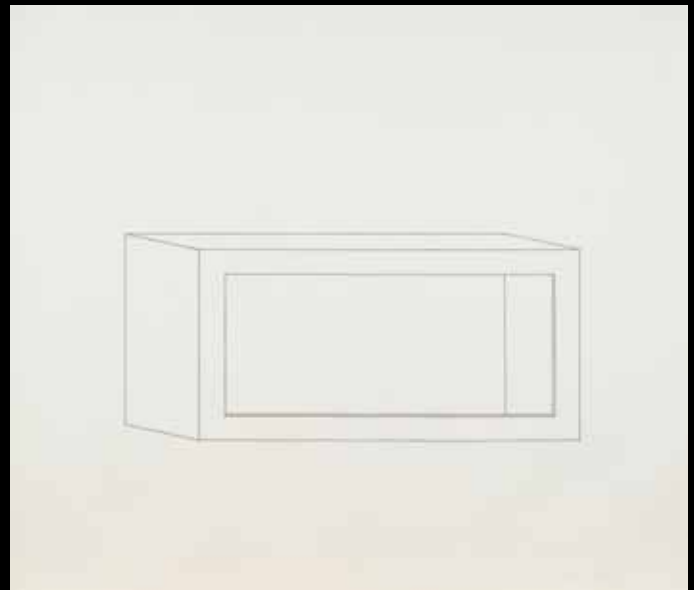
\$3,000 - 5,000



249



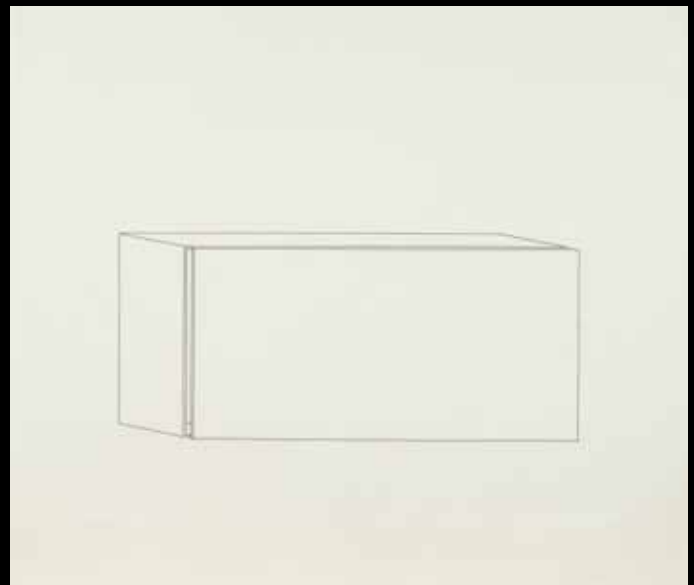
250



251



252



253

250

Donald Judd (1928-1994)

Untitled, pl. 4, from Sixteen Etchings in Black (S. 105), 1978

Etching on Arches paper, signed in pencil, dated and annotated 'P.P. 1/6' (aside from the edition 75), published by the artist, with the blindstamp of the printer, Styria Studios, New York, with full margins, framed.

22 x 27in

sheet 29 1/2 x 34 1/4in

\$2,500 - 3,500

251

Donald Judd (1928-1994)

Untitled, pl. 5, from Sixteen Etchings in Black (S. 106), 1978

Etching on wove paper, signed in pencil, dated and annotated 'P.P. 1/6' (aside from the edition 75), published by the artist, with the blindstamp of the printer, Styria Studios, New York, with full margins, framed.

22 x 27in

sheet 29 1/2 x 34 1/4in

\$2,500 - 3,500

252

Donald Judd (1928-1994)

Untitled, pl. 7, from Sixteen Etchings in Black (S. 108), 1978

Etching on Arches paper, signed in pencil, dated and annotated 'P.P. 1/6' (aside from the edition 75), published by the artist, with the blindstamp of the printer, Styria Studios, New York, with full margins, framed.

22 x 27in

sheet 29 1/2 x 34 1/4in

\$2,500 - 3,500

253

Donald Judd (1928-1994)

Untitled, pl. 8, from Sixteen Etchings in Black (S. 109), 1978

Etching on Arches paper, signed in pencil, dated and annotated 'P.P. 1/6' (aside from the edition 75), published by the artist, with the blindstamp of the printer, Styria Studios, New York, with full margins, framed.

22 x 27in

sheet 29 1/2 x 34 1/4in

\$2,500 - 3,500



254

254

Alex Katz (born 1927)

Alba, 1992

Aquatint in colors on wove paper, signed in pencil and numbered 65/100, published/printed by Chalk & Vermilion Fine Arts, Greenwich, Connecticut, the full sheet, framed.

sheet 34 1/2 x 28in

\$2,500 - 3,500

255

Ellsworth Kelly (born 1923)

Yellow/Orange (A. 70), 1970

Lithograph in colors on Special Arjomari paper, signed in pencil and numbered 75/75 (there were also 9 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

22 3/4 x 29in

sheet 35 x 41 1/4in

\$2,500 - 3,500

256

Ellsworth Kelly (born 1923)

Grape Leaves II (A. 95; G. 531), 1973-74

Lithograph on wove paper, signed in pencil and numbered 49/50 (there were also 15 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by David Freeman, with full margins, framed.

40 1/2 x 25in

sheet 47 1/2 x 31 1/2in

\$3,000 - 5,000

257

William Kentridge (born 1955)

Panic/Picnic, from *Sleeping on Glass*, 1999

Etching with graphite and red pencil on chine collé of antique book page to Fabriano support, signed in pencil and numbered 22/60, published/printed by Caversham Press, Kwazulu-Natal, South Africa, with full margins, framed.

9 7/8 x 13 1/4in

sheet 13 5/8 x 19 3/4in

\$2,000 - 3,000

258

Sol LeWitt (1928-2007)

Sette Stelle (K. 1984.06), 1984

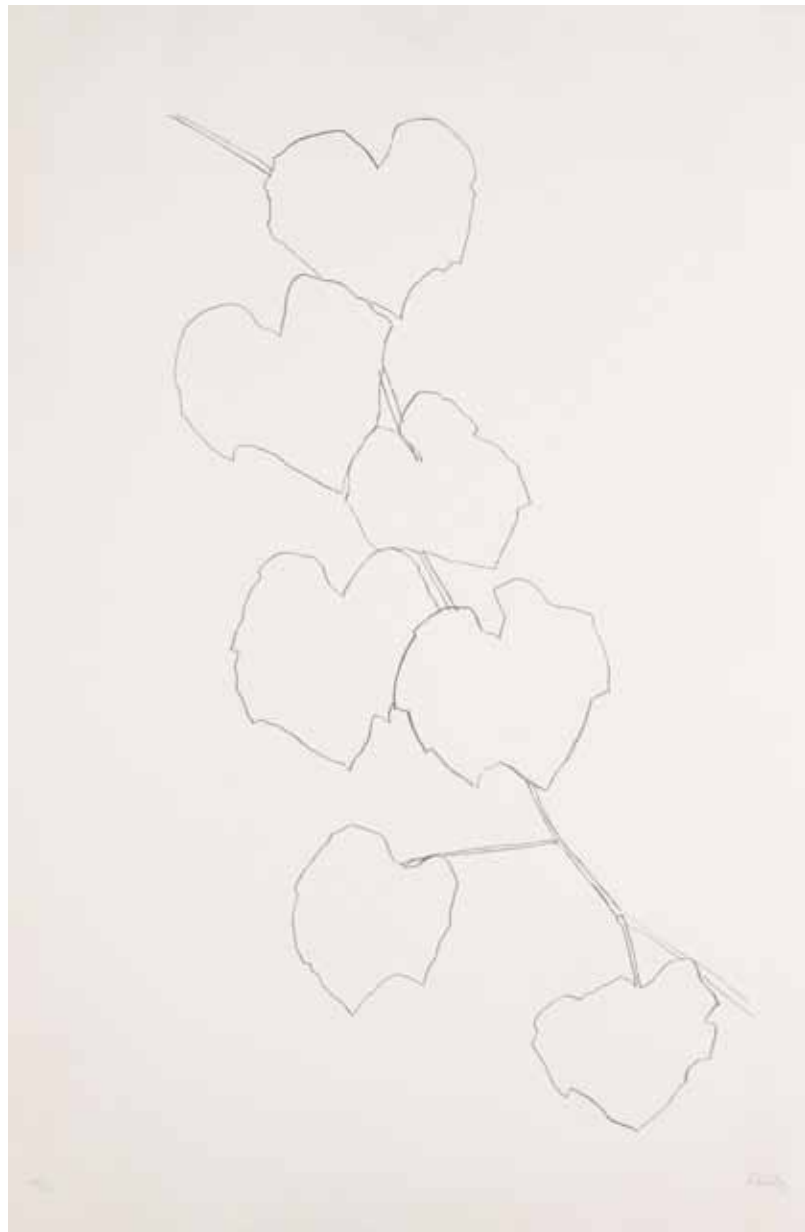
The complete portfolio, comprising 7 offset lithographs in colors on wove paper, signed in pencil and stamp numbered 73 on the justification page, from the edition of 500, published/printed by Fratelli Alinari Stamperia d'Arte, Florence, with text by Germano Clement, with full margins, loose as issued, contained in original portfolio folder with printed lettering.

album 20 1/4 x 16 1/4 x 1/2in

\$3,000 - 4,000



255



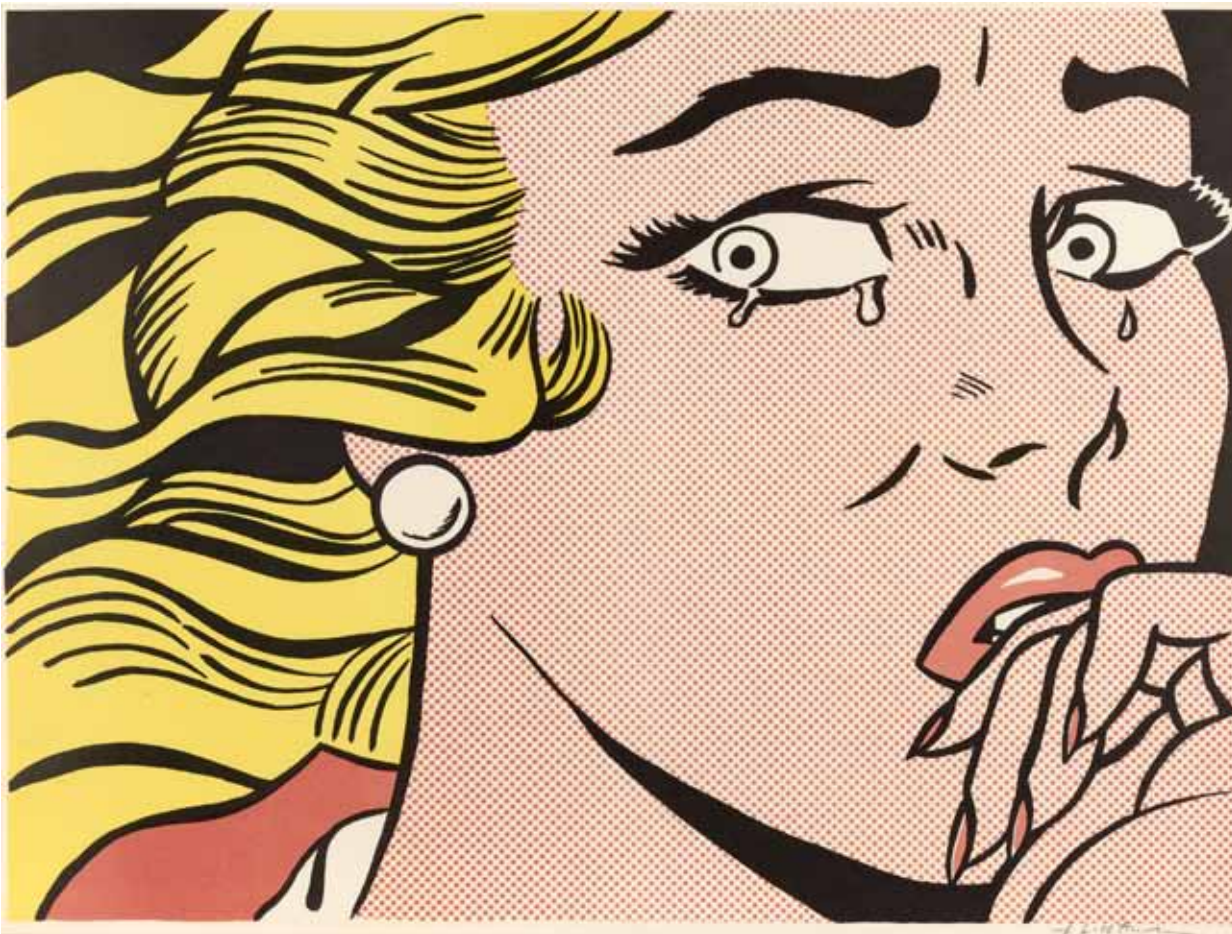
256



257



258



259

259

Roy Lichtenstein (1923-1997)

Crying Girl (C. II.1), 1963

Offset lithograph in colors on wove paper, signed in pencil, from an edition of unknown size, published/printed by Leo Castelli Gallery/Colorcraft, New York, with full margins, framed.

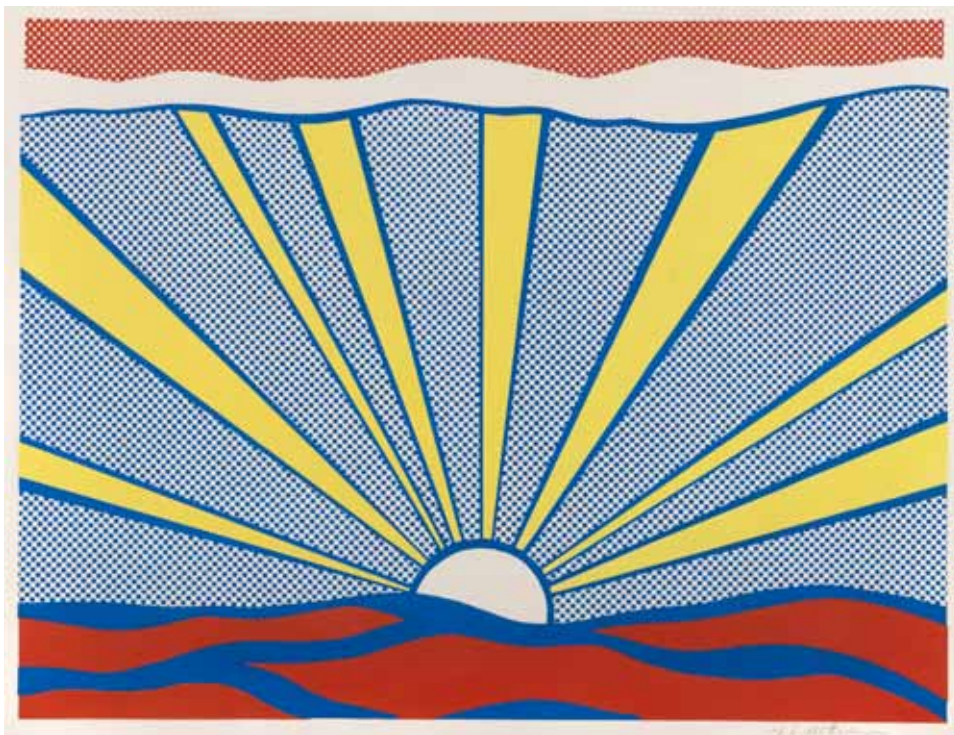
17 1/4 x 23 1/4in

sheet 18 1/8 x 24 1/8in

\$20,000 - 30,000



260



261

260

Roy Lichtenstein (1923-1997)

Crying Girl (C.II. 1), 1963

Offset lithograph in colors on wove paper, signed in pencil, from an edition of unknown size, published/printed by Leo Castelli Gallery/Colorcraft, New York, with margins, framed.

17 1/4 x 23 1/4in

sheet 17 7/8 x 24in

\$18,000 - 25,000

261

Roy Lichtenstein (1923-1997)

Sunrise (C. II. 7), 1965

Offset lithograph in colors on thin wove paper, backed with Japanese paper, signed in pencil, from the edition of unknown size, published/printed by Leo Castelli Gallery/Graphic Industries, Inc., New York, with full margins, framed.

17 1/2 x 23 1/4in

sheet 18 1/2 x 24 3/8in

\$4,000 - 6,000



262

Property from the Estate of Catherine T. Brown, New York

262

Roy Lichtenstein (1923-1997)

Sweet Dreams, Baby!, from *11 Pop Artists, Volume III* (C. 39), 1965

Screenprint in colors on smooth wove paper, signed in pencil and numbered 141/200 (there were also approx. 5 artist's proofs and an edition of 50 in Roman numerals), published by Original Editions, New York, with full margins, laid down to board.

35 3/4 x 25 5/8in

sheet 37 5/8 x 27 5/8in

\$70,000 - 90,000

263

Roy Lichtenstein (1923-1997)

Cathedral #4, from *Cathedral Series* (C. 78; G. 145), 1969

Lithograph in colors on Special Arjomari paper, signed in pencil, dated '69' and numbered 12/75 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Charles Ritt, with full margins, framed.

41 3/4 x 27in

sheet 48 3/8 x 32 3/8in

\$6,000 - 8,000

264

Roy Lichtenstein (1923-1997)

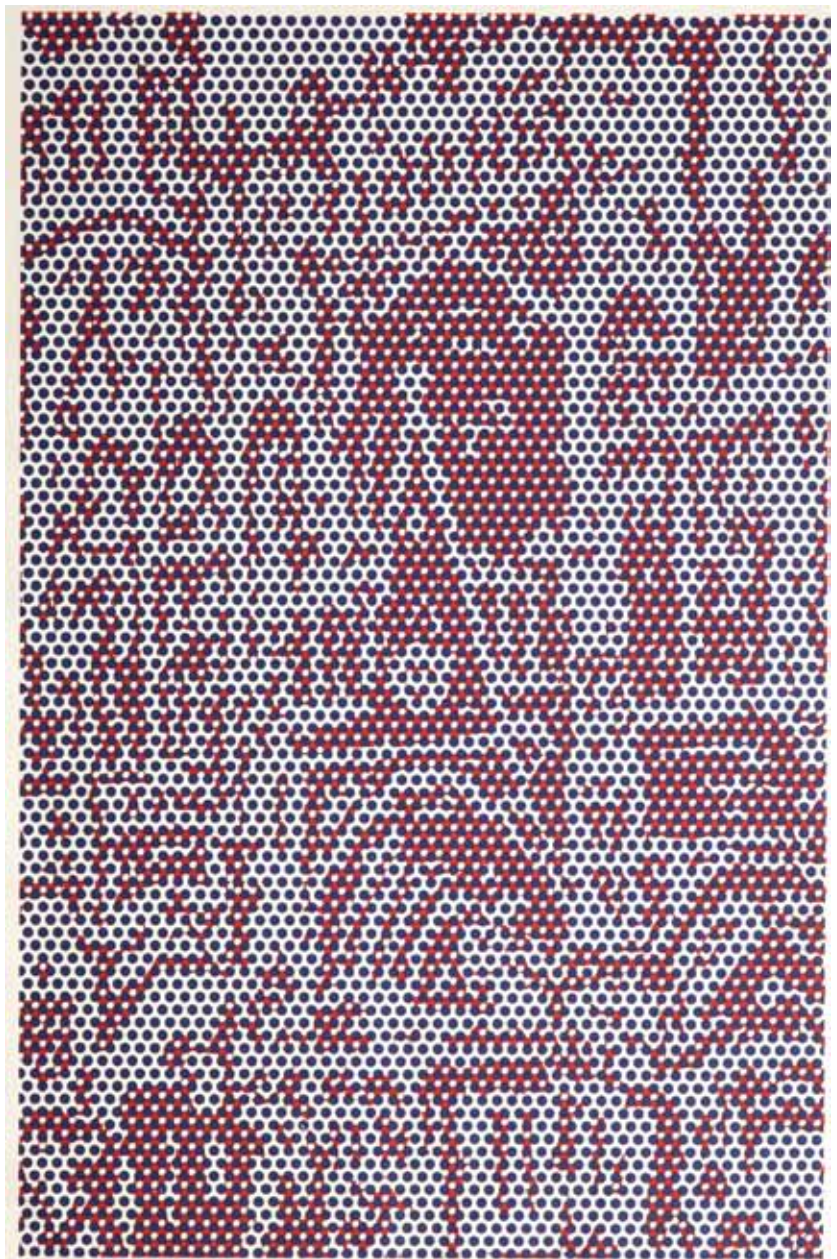
Entablature X (C. 147), 1976

Screenprint, lithograph and collage with embossing on Rives BFK paper, signed in pencil, dated and annotated 'AP IX' (an artist's proof aside from the edition of 18), with the blindstamp of the publisher, Tyler Graphics, Bedford Village, NY, with full margins, framed.

21 1/16 x 38in

sheet 29 3/16 x 44 15/16in

\$4,000 - 6,000



263



264



265

265

Roy Lichtenstein (1923-1997)

American Indian Theme III (C. 162), 1980

Woodcut in colors on handmade Suzuki paper, signed in pencil, dated and numbered 36/50 (there were also 18 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Bedford Village, New York, with full margins, framed.

26 1/4 x 18 7/8in

sheet 34 1/2 x 27in

\$7,000 - 10,000

266

Maya Lin (born 1959)

Ecliptic, 1999

Silvered metal multiple, incised initials, dated and numbered 29/30 (there were also 3 artist's proofs), published by Gagosian Gallery for the New Museum of Contemporary Art, New York.

13 3/8 x 12 5/8 x 4 3/4in

\$3,000 - 5,000

267

Robert Mangold (born 1937)

Curved Plane; One Column; Two Columns, 1995-2005

Two screenprints and one etching in colors on various papers, each signed in pencil and numbered 8/60, 82/100, 18/30, respectively, with full margins. (3)

sizes vary

\$3,000 - 5,000

268

Brice Marden (born 1938)

Han Shan Exit 2, 1993

Etching, aquatint, and sugar-lift aquatint on Twinrocker handmade paper, signed in pencil, dated '93' and numbered 6/45, published/printed by the artist/Branstead Studio, New York, with full margins, framed.

7 3/8 x 5 3/8in

sheet 15 x 11in

\$4,000 - 6,000

269

Ryan McGinness (born 1972)

Surface & Symbol, 2008

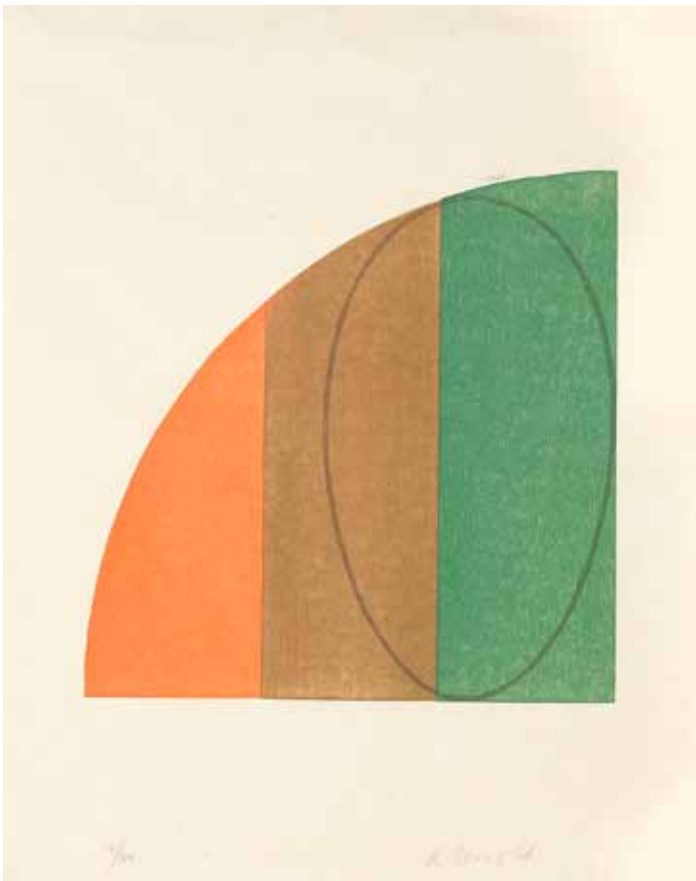
Porcelain-baked enamel in colors on steel panel multiple, signed in black marker, titled, dated and numbered 4/10 (there were also 2 artist's proofs), published by Independent Curators International, New York.

diameter 24in

\$3,000 - 5,000



266



267



268



269



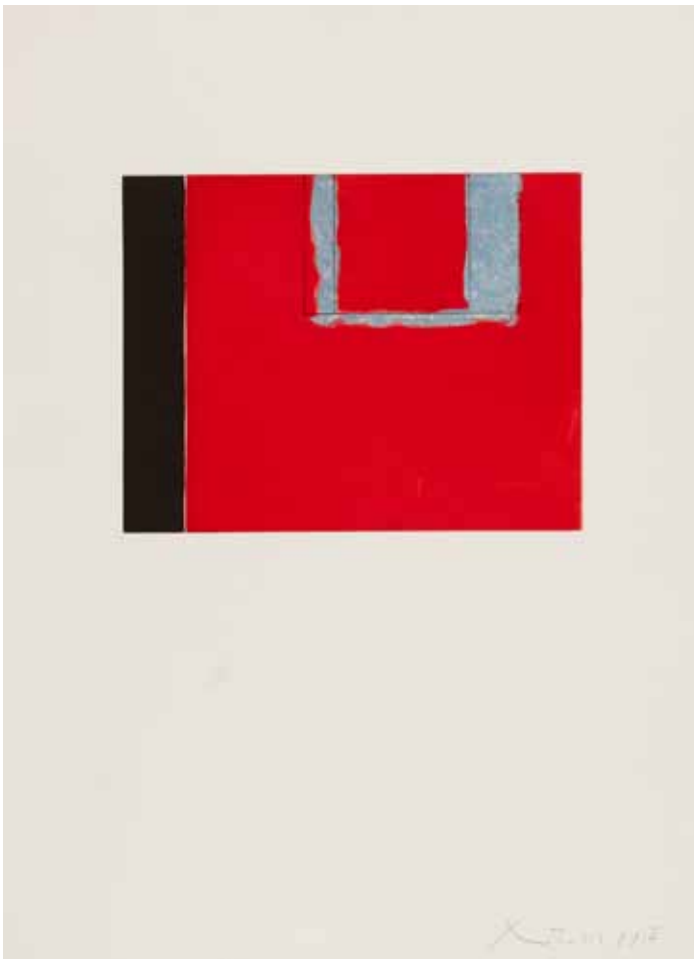
270



272



271



273

270

Joan Mitchell (1926-1992)

Bedford III, from the Bedford Series (T. 365), 1981

Lithograph in colors on wove paper, signed in pencil and numbered 18/70 (there were also 16 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, framed.

38 3/4 x 29in

sheet 42 1/2 x 32 1/2in

\$2,000 - 3,000

271

Joan Mitchell (1926-1992)

Little Weeds I (Triptych), 1992

Etchings with aquatint in colors on three sheets of Rives BFK paper, signed in pencil, dated and numbered 16/30, with the blindstamp of the publisher, Tyler Graphics, Mount Kisco, NY, the full sheets, framed together in one frame. (3)

(overall) 9 1/4 x 21in

\$1,500 - 2,000

272

Robert Motherwell (1915-1991)

Untitled, from Basque Suite (E./B. 79), 1971

Screenprint in colors on J.B. Green paper, initialed in pencil and numbered 70/150, published/printed by Marlborough Graphics, New York/Kelpra Studio, London, with full margins.

22 1/2 x 17 1/4in

sheet 40 1/2 x 28in

\$1,500 - 2,000



274

273

Robert Motherwell (1915-1991)

Untitled (E./B. 181), 1975

Aquatint, lift-ground etching and aquatint and soft-ground etching in colors on Rives BFK paper, signed in pencil and annotated 'p.p. I' (aside from the edition 69), with the blindstamp of the artist, published/printed by Brooke Alexander, New York/Catherine Mosley, Greenwich, CT, with full margins, framed.

9 1/4 x 11 7/8in

sheet 25 5/8 x 19 5/8in

\$3,000 - 5,000

274

Robert Motherwell (1915-1991)

Elegy Fragment II (E./B. 360), 1985

Aquatint and lift-ground etching in colors on Hawthorne handmade paper with RM watermark, signed in pencil and numbered 'ap VIII/X' (an artist's proof aside from the edition of 52), with the blindstamp of the artist, published/printed by Tyler Graphics, Ltd., Mount Kisco, New York/Catherine Mosley, with full margins.

23 3/4 x 14 5/8in

sheet 34 1/2 x 24in

\$2,500 - 3,500



275

275

Takashi Murakami (born 1962)

And then and then...(Yellow); Warm and Sunny, 1999; 2011

Offset lithographs in colors with cold stamping on wove paper, each signed in black ink and numbered 120/300 and 33/300, respectively, published by the artist and Kaikai Kiki Co. Ltd., Tokyo, the full sheets. (2)
each sheet 26 3/4 x 26 3/4in

\$2,500 - 3,500

276

Takashi Murakami (born 1962)

Flower Ball (3-D); Flower Ball (3D) Goldfish Colors; Floating Camping, 2002; 2008; 2011

Offset lithographs in colors with cold stamping on wove paper, each signed in black or silver metallic ink and numbered 43/300, 111/300 and 39/300, respectively, published by the artist and Kaikai Kiki Co. Ltd., Tokyo, the full sheets. (3)

each diameter 27 7/8in

\$3,000 - 5,000

277

Takashi Murakami (born 1962)

Vapor Trail, 2004

Offset lithograph in colors on wove paper, signed in silver pen and numbered 56/300, published by the artist and Kaikai Kiki Ltd., Tokyo, the full sheet, framed.

sheet 20 1/8 x 20 5/8in

\$1,500 - 2,000



276

278

Kenneth Noland (1924-2010)

I-10, from *Circle II series* (T. 465), 1978

Colored, pressed paper pulp with lithographic monotype, signed in pencil and dated, annotated 'I-10', verso, from the edition of 110, with the blindstamps of the artist and publisher, Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, framed.

sheet 20 3/4 x 32in

\$4,000 - 6,000

279

Claes Oldenburg (born 1929)

Tea bag, from *4 on Plexiglas* (A.P. 36), 1966

Laminated vacuum-formed vinyl, screenprinted vinyl, felt and Plexiglas and rayon cord multiple, signed in black crayon and numbered 65/125 (there were also 16 artist's proofs), published by Multiples Press, New York, framed.

(overall) 39 x 27 3/4 x 3in

\$5,000 - 7,000

280

Nathan Oliveira (1928-2010)

London Site I, 1984

Monotype in colors on wove paper with trident watermark, signed in pencil, dated '84' and titled, with full margins, framed.

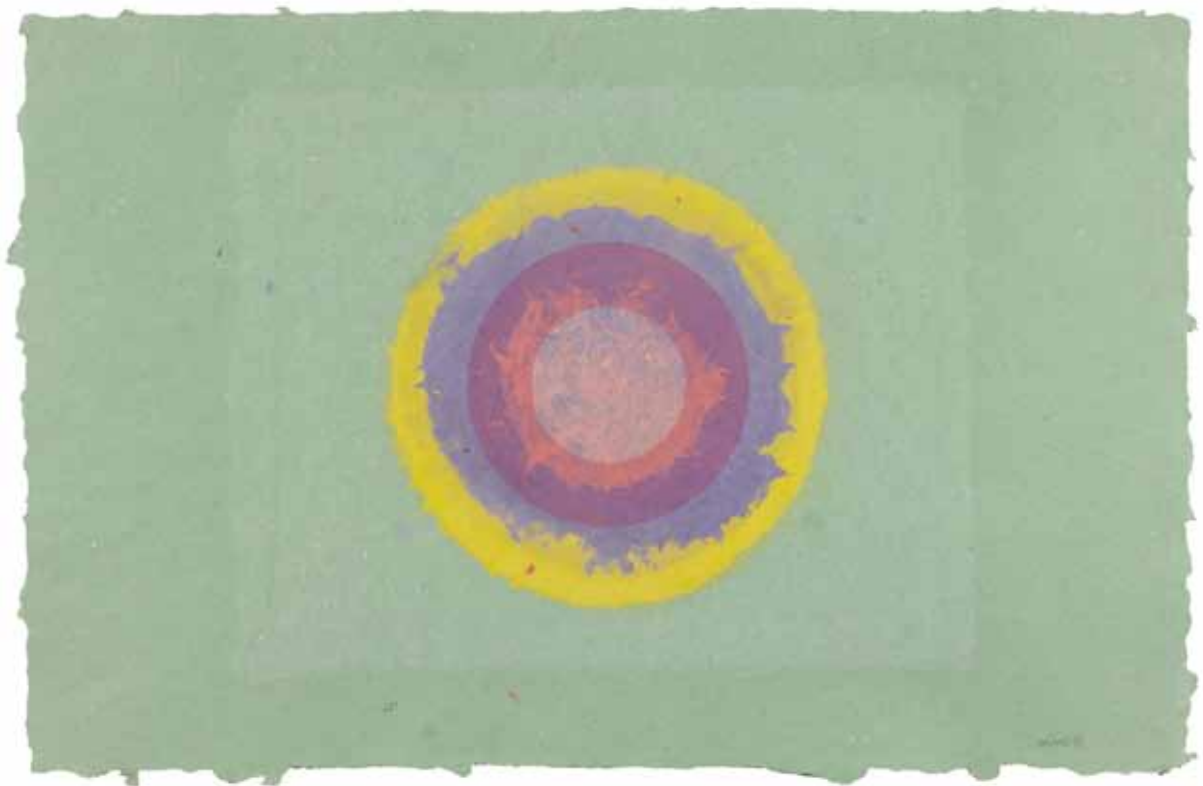
20 x 18in

sheet 30 x 22in

\$2,000 - 3,000



277



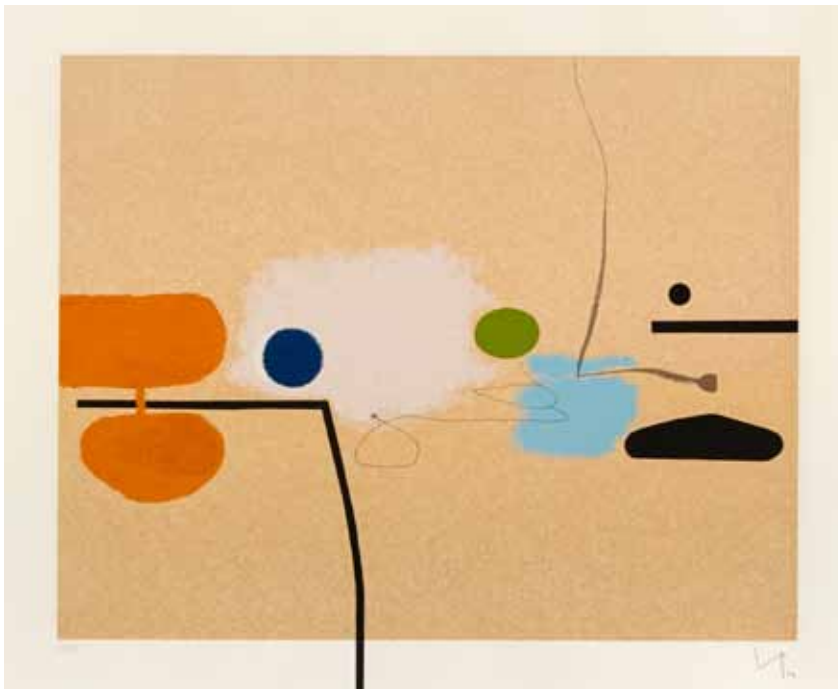
278



279



280



281

281

Victor Pasmore (1908-1998)

Composite image with orange and pink (L. G28), 1984

Screenprint in colors on wove paper, initialed in pencil, dated '84' and numbered 21/70, published by Marlborough Fine Art, London, with the blindstamp of the printer, Kelpa Studio, London, with full margins, framed.

16 3/4 x 21 1/4in

sheet 24 x 29 1/2in

\$1,400 - 1,800

282

Arnaldo Pomodoro (born 1926)

Bassorilievo (Finarte), 1977

Gilt patinated bronze relief with wood mount multiple, incised signature and numbered 22/30 (there were also a few artist's proofs).

overall 11 x 9 1/2 3in

\$8,000 - 12,000

This work is recorded in the Arnaldo Pomodoro Studio Archives under number M/77/10.

283

Robert Rauschenberg (1925-2008)

Shell, from *Stoned Moon Series* (F. 81; G. 161), 1969

Lithograph in colors on Arches J. Perrigot paper, signed in pencil, dated and numbered 39/70 (there were also 7 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

25 1/2 x 19 1/3in

sheet 32 1/8 x 26in

\$1,500 - 2,000

284

Robert Rauschenberg (1925-2008)

Horn, from *Stoned Moon Series* (F. 72; G. 162), 1969

Lithograph on Rives Special paper, signed in pencil, dated and numbered 29/58 (there were also 6 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with margins, framed.

35 x 31 1/2in

sheet 41 1/4 x 33 3/4in

\$3,000 - 4,000

285

Robert Rauschenberg (1925-2008)

Horsefeathers Thirteen IX, from *Horsefeathers Thirteen Series* (G. 566), 1972-73

Screenprint, offset lithograph and pochoir in colors with embossing and collage on Jeff Goodman handmade paper, signed in pencil, dated '72' and numbered 25/74 (there were also 9 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

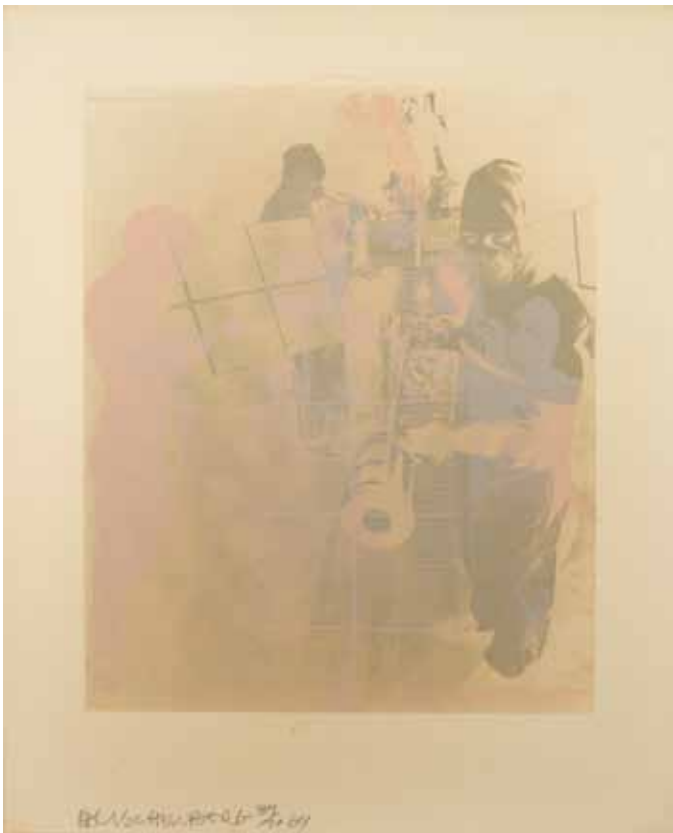
17 7/8 x 17 3/4in

sheet 28 5/8 x 22 1/4in

\$1,500 - 2,000



282



283



284



285



286



287



288

286

Robert Rauschenberg (1925-2008)

Deposit, from America: The Third Century, 1975
Offset lithograph with pochoir in colors on wove paper, signed in pencil, dated '75' and numbered 104/200 (there were also 25 artist's proofs), published/printed by APC Editions and Chermayeff & Geismar/Styria Studio, New York, the full sheet, framed.

sheet 30 x 22 1/4 in

\$1,500 - 2,500

287

Larry Rivers (1923-2002)

15 Years (S. 40), 1965

Lithograph in colors on handmade paper, signed in pencil, dated '65' and numbered 24/35, with the blindstamp of the publisher, ULAE, West Islip, New York, the full sheet, framed.

sheet 22 5/8 x 31 3/4 in

\$2,000 - 3,000

288

Larry Rivers (1923-2002)

Double French Money, from 4 on Plexiglas, 1965

Screenprint in colors on Plexiglas and heavy wove paper, signed in pencil, dated and numbered 65/125, published by Multiples Inc., New York, the full sheet, framed.

sheet 30 x 32 in

\$2,500 - 3,500



289

289

Edward Ruscha (born 1937)

Standard Station (E. 5), 1966

Screenprint in colors on commercial buff paper, an unsigned early trial proof from the 66 undesignated proofs recorded by Engberg and Phillpot (some signed), aside from the signed and numbered edition of 50, with ink notations on image, published/printed by Audrey Sabol, Villanova, Pennsylvania/Art Krebs, Los Angeles, with margins, framed.

19 1/2 x 37in

sheet 25 1/2 x 40in

\$30,000 - 40,000

Provenance:

Originally from Art Krebs's studio.

To date only four other trial proofs from the 66 undesignated proofs have come to auction.

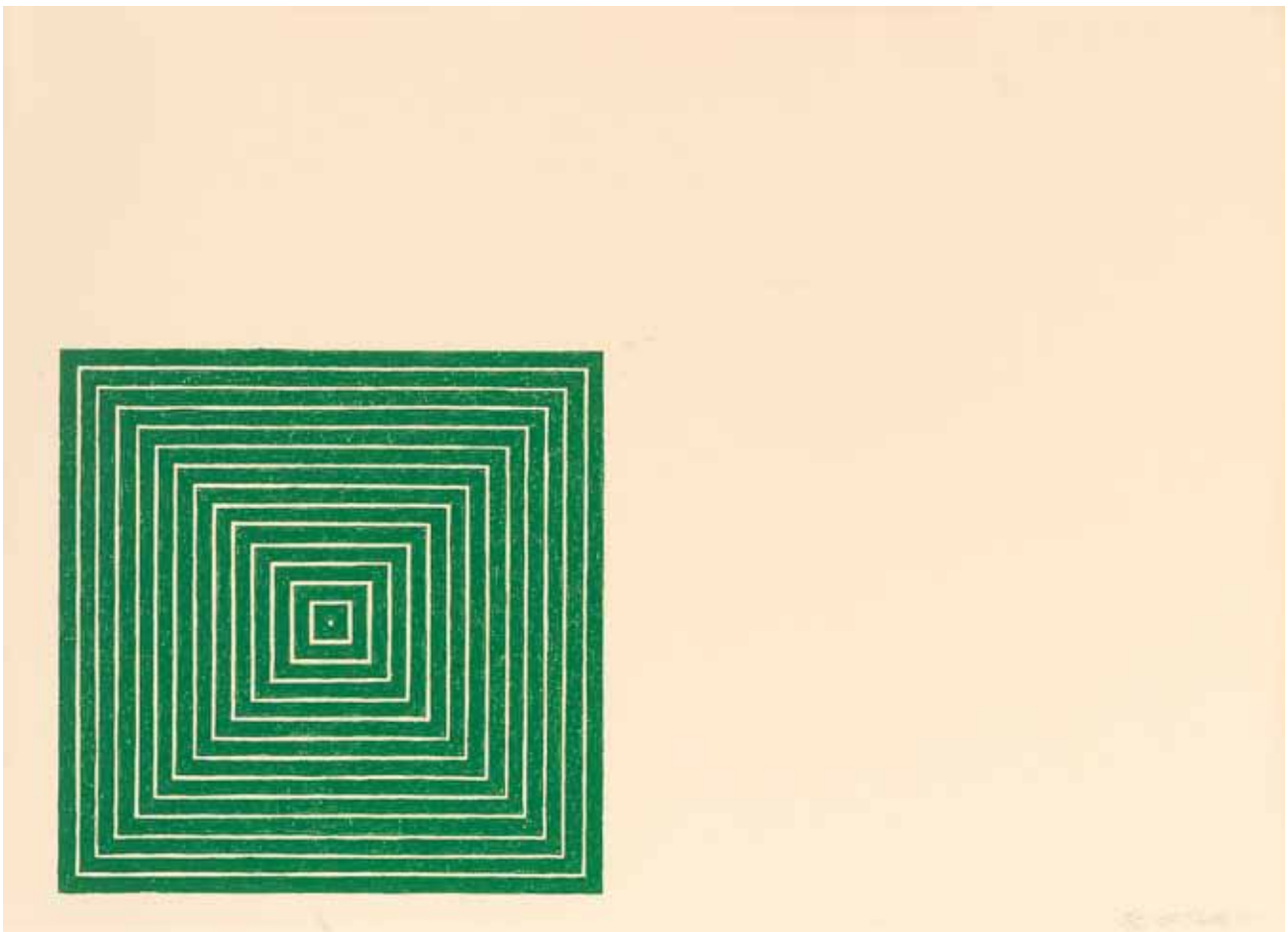
Edward Ruscha has kindly authenticated this work.



290



291



292

290

Betye Saar (born 1926)

Noël, c. 1960

Etching in reddish-brown on cream wove paper, signed in pencil and titled, with narrow margins.

5 7/8 x 5in

sheet 6 7/8 x 5 3/8in

\$1,000 - 1,500

291

Kiki Smith (born 1954)

Spinster Series VII, 2002

Double-printed iris print on mold-made Cranes paper, signed in pencil, dated and numbered 4/24, published by Pace Editions, Inc., New York, the full sheet, framed.

sheet 20 x 14 1/2in

\$1,000 - 1,500

292

Frank Stella (born 1936)

Benjamin Moore Series (A. 57; 59; 60; 62), 1971

The incomplete set, comprising 4 (of 6) lithographs in color on wove paper, each signed in pencil, dated '71' and numbered 41/100 (3), *Hampton Roads* numbered 29/100, each with the blindstamp of the publisher, Gemini, G.E.L., Los Angeles, with full margins, each framed.

Titles include: *Island No. 10*; *Delaware Crossing*; *Hampton Roads*; *Palmito Ranch* (G. 296; 298; 299; 301)

each 9 1/2 x 9 1/2in

each sheet 16 x 22in

\$4,000 - 6,000

293

Frank Stella (born 1936)

River of Ponds III, from Newfoundland (A. 52; G. 272), 1971

Lithograph in colors on Special Arjomari paper, signed in pencil, dated and numbered 73/75 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

31 7/8 x 31 3/4in

sheet 38 x 38in

\$6,000 - 8,000

294

Frank Stella (born 1936)

Sinjerli Variation I (A. 113), 1977

Offset lithograph and screenprint in colors on Arches Cover paper, signed in pencil, dated '77' and numbered 25/100 (there were also 20 artist's proofs), published by Petersburg Press, New York, with full margins, framed.

25 x 25in

sheet 32 x 42 1/2in

\$5,000 - 7,000



293



294



295

295

Donald Sultan (born 1951)

Black Trumpet, April 2008

Screenprint in black with gold leaf on board multiple, initialed in ink, titled, dated and numbered 8/30, published by Har-el Printers/Publishers, Israel.

(overall) 31 1/4 x 21 1/2 x 1 3/4in

\$3,500 - 4,500

296

Donald Sultan (born 1951)

Sand Trumpet, April 16, 2008

Sand with lead on board multiple, incised with initials, titled, dated and numbered 25/30, published by Har-el Printers/Publishers, Israel.

(overall) 31 1/2 x 21 3/4 x 1 3/4in

\$4,000 - 6,000



296

297

Donald Sultan (born 1951)

Five Plates, from Wallflowers, 2008

Screenprints in colors on wove paper, each signed in pencil, titled and numbered 41/190 (there were also 5 printer's proofs), published by Har-el Printers/Publishers, Israel, with full margins. (5)

each 15 5/8 x 13 3/8in

each sheet 24 1/4 x 21 5/8in

\$4,000 - 6,000

Property from a Private California Collection

298

Wayne Thiebaud (born 1920)

Lipstick Row, from Seven Still-Lifes and a Rabbit, 1970-71

Screenprint in colors on wove paper, signed in pencil, dated '1970' and numbered 10/50 (there were also 10 artist's proofs), published by Parasol Press, New York, with full margins, framed.

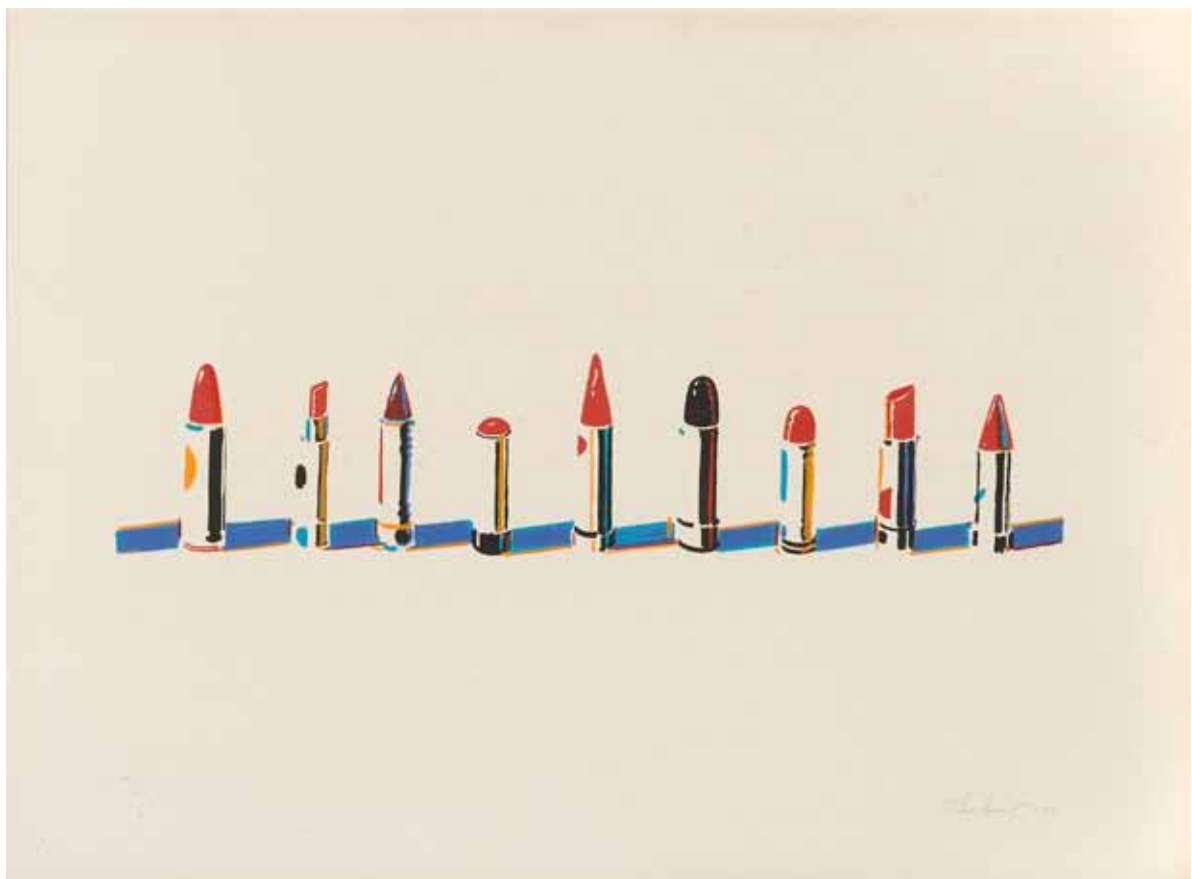
5 x 22 7/8in

sheet 22 3/8 x 30 1/8in

\$5,000 - 7,000



297



298



299

Property of Another Owner

299

Wayne Thiebaud (born 1920)

Dark Cake, 1983

Woodcut in colors on Tosa Kozo paper, signed in pencil, dated and numbered 59/200 (there were also 20 artist's proofs), with the blindstamp of the publisher, Crown Point Press, Oakland, printed by Tadashi Toda at Shi-ub-do Print Shop, Kyoto, with full margins, framed.

15 x 17 3/8in

sheet 20 1/4 x 22 1/2in

\$30,000 - 50,000



300

Property from a Private California Collection

300

Wayne Thiebaud (born 1920)

Candy Apples, 1987

Woodcut in colors on Tosa Kozo paper, signed in pencil, dated and numbered 80/200 (there were also 20 artist's proofs), signed in Japanese by the printer, Tadashi Toda at Shi-un-do Print Shop, Kyoto, with the blindstamp of the publisher, Crown Point Press, San Francisco, with the printer's seal, with full margins, colors fresh, framed.

15 1/4 x 16 1/2 in

sheet 23 1/2 x 24 1/4 in

\$30,000 - 50,000



301

Property of Various Owners

301

Andy Warhol (1928-1987)

Black Bean, from *Campbell's Soup I* (F/S. II.44), 1968

Screenprint in colors on wove paper, signed in black ball-point pen and numbered 121/250 with rubber stamp (there were also 26 artist's proofs), verso, published/printed by Factory Additions/ Salvatore Silkscreen Co., Inc., New York, with full margins, framed.

31 7/8 x 18 3/4in

sheet 35 x 23in

\$10,000 - 12,000

302

Andy Warhol (1928-1987)

Tomato, from *Campbell's Soup I* (F/S. II.46), 1968
Screenprint in colors on wove paper, signed in black ball-point pen and numbered 121/250 with rubber stamp (there were also 26 artist's proofs), verso, published/printed by Factory Additions/Salvatore Silkscreen Co., Inc., New York, with full margins, framed.

32 x 18 3/4in

sheet 35 x 23in

\$15,000 - 20,000



302



303

303

Andy Warhol (1928-1987)

Onion Soup, from *Campbell's Soup I* (F/S. II.47), 1968

Screenprint in colors on wove paper, signed in black ball-point pen and numbered 121/250 with rubber stamp (there were also 26 artist's proofs), verso, published/printed by Factory Additions/Salvatore Silkscreen Co., Inc., New York, with full margins, framed.

31 7/8 x 18 3/4in

sheet 35 x 23in

\$8,000 - 12,000

304

Andy Warhol (1928-1987)

Green Pea, from *Campbell's Soup I* (F/S. II.50), 1968

Screenprint in colors on wove paper, signed in black ball-point pen and numbered 121/250 with rubber stamp (there were also 26 artist's proofs), verso, published/printed by Factory Additions/Salvatore Silkscreen Co., Inc., New York, with full margins, framed.

32 x 18 5/8in

sheet 35 x 23in

\$10,000 - 12,000



304



305

305

Andy Warhol (1928-1987)

Pepper Pot, from *Campbell's Soup I* (F/S. II.51), 1968

Screenprint in colors on wove paper, signed in black ball-point pen and numbered 121/250 with rubber stamp (there were also 26 artist's proofs), verso, published/printed by Factory Additions/Salvatore Silkscreen Co., Inc., New York, with full margins, framed.

31 3/4 x 18 3/4in

sheet 35 x 23in

\$9,000 - 12,000



306



307



308



309

306

Andy Warhol (1928-1987)

Electric Chair (F/S. II.74), 1971

Screenprint in colors on wove paper, signed in black ball-point pen, dated '71' and stamp numbered 122/250 on verso (there were also 50 artist's proofs), published/printed by Bruno Bischofberger/Silkprint Kettner, Zürich, the full sheet.

sheet 35 1/2 x 48in

\$7,000 - 10,000

308

Andy Warhol (1928-1987)

Electric Chair (F/S. II.76), 1971

Screenprint in colors on wove paper, signed in black ball-point pen, dated '71' and stamp numbered 122/250 on verso (there were also 50 artist's proofs), published/printed by Bruno Bischofberger/Silkprint Kettner, Zürich, the full sheet.

sheet 35 1/2 x 48in

\$7,000 - 10,000

307

Andy Warhol (1928-1987)

Electric Chair (F/S. II.75), 1971

Screenprint in colors on wove paper, signed in black ball-point pen, dated '71' and stamp numbered 122/250 on verso (there were also 50 artist's proofs), published/printed by Bruno Bischofberger/Silkprint Kettner, Zürich, the full sheet.

sheet 35 1/2 x 48in

\$7,000 - 10,000

309

Andy Warhol (1928-1987)

Electric Chair (F/S. II.77), 1971

Screenprint in colors on wove paper, signed in black ball-point pen, dated '71' and stamp numbered 122/250 on verso (there were also 50 artist's proofs), published/printed by Bruno Bischofberger/Silkprint Kettner, Zürich, the full sheet.

sheet 35 1/2 x 48in

\$7,000 - 10,000



310

310

Andy Warhol (1928-1987)

Electric Chair (F/S. II.81), 1971

Screenprint in colors on wove paper, signed in black ball-point pen, dated '7' and stamp numbered 122/250 on verso (there were also 50 artist's proofs), published/printed by Bruno Bischofberger/Silkprint Kettner, Zürich, the full sheet.

sheet 35 1/2 x 48in

\$10,000 - 15,000



311

311

Andy Warhol (1928-1987)

Birmingham Race Riot, from Ten Works by Ten Painters (F/S. II.3), 1964

Screenprint on Mohawk Superfine Cover paper, from the unsigned edition of 500 (there were also 10 artist's proofs), published by Wadsworth Atheneum, Hartford, CT, with the blindstamp of the printer, Ives-Sillman, New Haven, CT, with full sheet.

sheet 20 x 24in

\$5,000 - 7,000

312

Andy Warhol (1928-1987)

Cow (F/S. II.11A), 1971

Screenprint in colors on wallpaper, inscribed in ink 'To Wayne County Andy W. 71', from an unlimited edition including approx. 100 signed impressions, published/printed by Factory Additions/Bill Miller's Wallpaper Studio, Inc., New York, the full sheet.

sheet 44 1/2 x 29 3/4in

\$6,000 - 8,000

313

Andy Warhol (1928-1987)

Vote McGovern (F/S. II.84; G. 396), 1972

Screenprint in colors on Arches 88 paper, signed in blue ball-point pen and numbered 104/250 on verso, with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Jeff Wasserman, the full sheet, framed.

sheet 42 x 42in

\$15,000 - 20,000

314

Andy Warhol (1928-1987)

Apples, from Space Fruit: Still Lifes (F/S. II.200), 1979

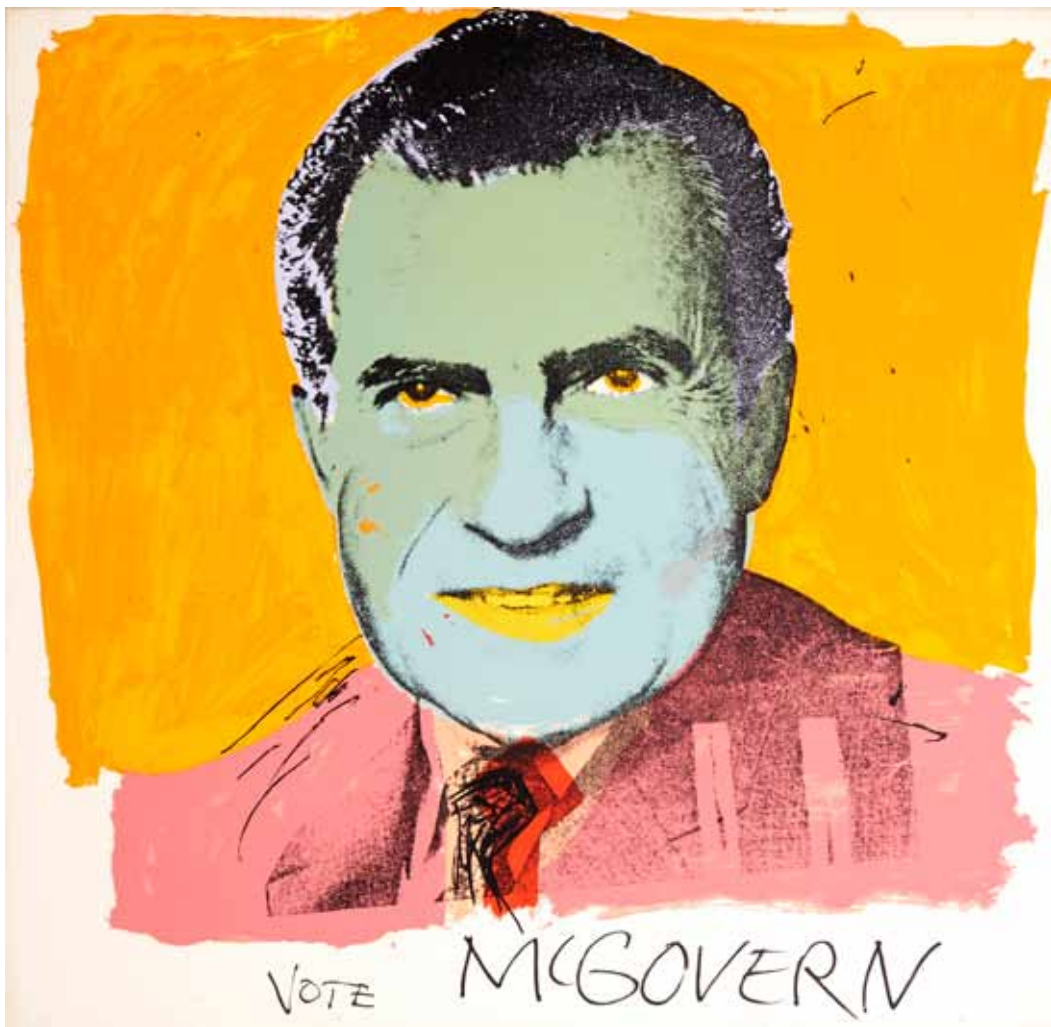
Screenprint in colors on Lenox Museum Board, signed in felt pen (faded) and numbered 129/150 (there were also 30 proofs in Roman numerals), with the artist's copyright stamp, verso, published/printed by Grippi Zivian, Inc./Rupert Jasen Smith, New York, the full sheet, framed.

sheet 30 x 40in

\$3,000 - 5,000



312



313



314



315

315

Andy Warhol (1928-1987)

The Marx Brothers, from Ten Portraits of Jews of the Twentieth Century (F/S. II.232), 1980

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 192/200 (there were also 30 artist's proofs), with the inkstamp of the artist and co-publisher, Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, on verso, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet.

sheet 40 1/8 x 32in

\$18,000 - 25,000



316

316

Andy Warhol (1928-1987)

African Elephant, from the *Endangered Species* (F/S. II.293), 1983

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 106/150 (there were also 10 numbered in Roman numerals, 30 artist's proofs), published by Ronald Feldman, New York, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.

sheet 38 x 38in

\$25,000 - 35,000



317

317

Andy Warhol (1928-1987)

San Francisco Silverspot, from *the Endangered Species* (F./S. II.298), 1983

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 114/150 (there were also 10 numbered in Roman numerals, 30 artist's proofs), published by Ronald Feldman, New York, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.

sheet 38 x 38in

\$25,000 - 35,000



318

318

Andy Warhol (1928-1987)

Orangutan, from the *Endangered Species* (F./S. II.299), 1983

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered X/X (aside from the edition of 150 in Arabic numerals, 30 artist's proofs), published by Ronald Feldman, New York, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.

sheet 38 x 38in

\$20,000 - 30,000



319

319

Tom Wesselmann (1931-2004)

Smoker, from An American Portrait 1776-1976, 1976

Screenprint in colors on museum board, signed in pencil and numbered 95/175 (there were also 50 in Roman numerals), published by Transworld Art, New York, with margins, framed.

16 3/8 x 16 1/2in

sheet 26 x 19 3/8in

\$4,000 - 6,000

320

Tom Wesselmann (1931-2004)

Helen Nude, 1981

Screenprint in colors on wove paper, signed in pencil, dated '81' and numbered 126/150 (there were also 20 artist's proofs), with the blindstamp of the publisher, Transworld Art, New York, with full margins, framed.

31 x 32in

sheet 36 x 36 7/8in

\$6,000 - 8,000

321

Tom Wesselmann (1931-2004)

Seascape Dropout, 1982

Woodcut in colors on handmade paper, signed in pencil, dated and numbered 26/50, with the blindstamp of the publisher, Multiples, Inc., New York, the full sheet, framed.

sheet 21 3/4 x 25in

\$3,500 - 4,500

322

Tom Wesselmann (1931-2004)

Monica with Tulips, 1989

Screenprint in colors on Museum Board, signed in pencil and numbered 10/100 (there were also 12 artist's proofs), with the blindstamps of the publisher/printer, International Images, Inc., Vermont/Screened Images, New York, with full margins, framed.

36 x 44 1/2in

sheet 45 x 53in

\$7,000 - 9,000



320

End of Sale



321



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

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

If successful

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

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
220 San Bruno Avenue
San Francisco, California 94103
Tel +1 (800) 223 2854
Fax +1 (415) 861 8951
Automated Auction Results
Tel +1 (800) 223 2854 ext. 3400

Bonhams

1793

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

Please note that all telephone calls are recorded.

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

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

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

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date: