



Prints & Multiples

Tuesday April 22, 2014 at 10am San Francisco and 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 11, 12pm to 5pm Saturday April 12, 12pm to 5pm Sunday April 13, 12pm to 5pm

San Francisco

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

Bids

+1 (800) 223 2854 x23550 +1 (415) 861 8951 fax

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

Sale Number: 21628 Lots 1 - 320

Catalog: \$35

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Online bidding will be available for this auction. For further information please visit: www.bonhams.com/21628

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

Illustrations

Front cover: Lot 255 Inside front cover: Lot 307 Session page: Lot 191 Inside back cover: Lot 304 Back cover: Lot 201

Bonhams

CONDITIONS OF SALE

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

- 1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.
- 2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

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

- sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/ or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.
- 3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
- 4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.
- 5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.
- 6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
- 7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.
- 8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the

- 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.
- 9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.
- 10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
- 11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator 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. 23550.

Auction Estimates

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

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

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

Consigning Your Property

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

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

Professional Appraisal Services

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

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

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

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

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.

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

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/21628 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

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

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

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment $i\bar{s}$ 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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Jon King

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- Directions to Bonhams's salesrooms
- Automated Auction Results
- * Indicates saleroom
- † Indicates independent contractor

Glossary of Terms for Prints

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

Name of the Artist

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

Titles

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

References

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

Medium

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

Date

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

State

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

Signature

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

Edition

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

Measurements

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

Copyright

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

Condition

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

Framing

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

Simultaneous sale property collection notice:

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

INCLUDING

Property from a Private Seattle Collection

Property from the Collection of Edmund M. Kaufman

Property from the Collection of Mark Stevenson, Oregon

Property from a Charleston Estate

Property from a Private Collection, Los Angeles, California

Property from the Estate of Zora Chanes

Property from a Washington State Collector

Property from a Paradise Valley, Arizona Collection

Property from a Private Collection to benefit the Honolulu Museum of Art

Property from the Estate of Dr. and Mrs. Marcus Rabwin, Beverly Hills, California

Property from the Sonesta International Hotels Corporation

Property from the Estate of Nancy W. Walls

Property from the Greg Hines Collection

Property from a Private Collection

Property from the Ruth K. Belikove Collection

Property from the Steven Zax Collection

Property from a Paradise Valley, Arizona Collection

Property from the Malvina Miller Collection, San Francisco

Property from the Estate of Dr. Maria Reichenbach, Pacific Palisades, California

Property from a Southern California Collection

Property from a Lake Worth, Florida Private Collection

Property from the Collection of Joseph Vernon Pingatore, Los Angeles, California

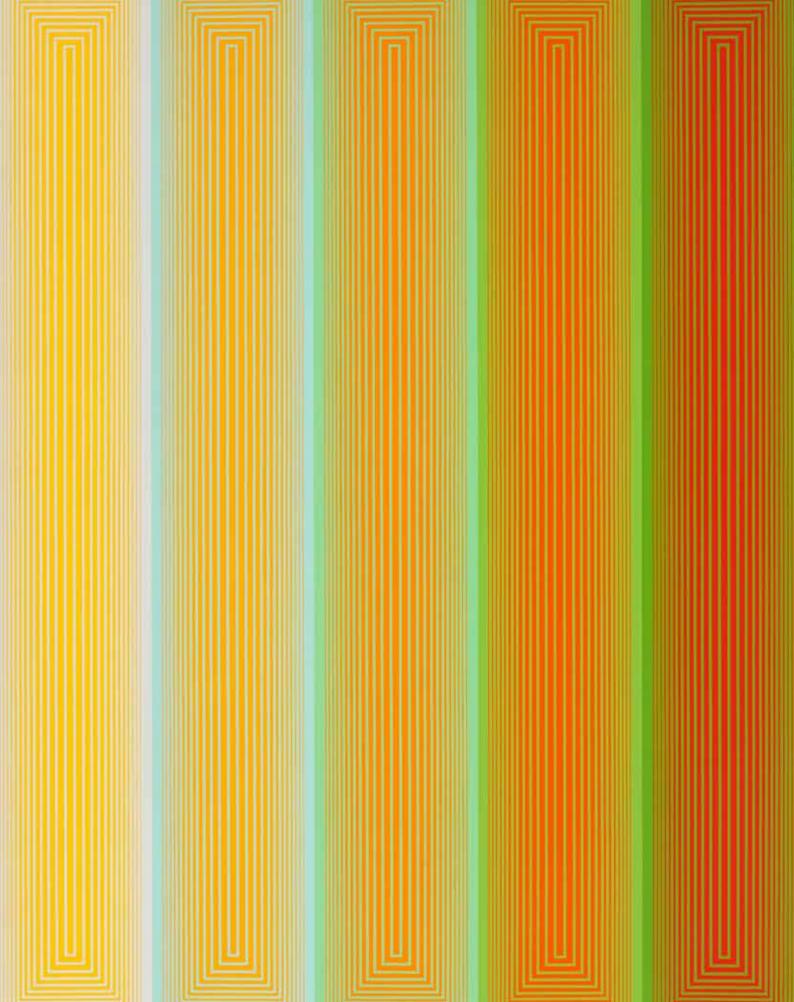
Property from the Collection of the Nevada Museum of Art

Property from the Estate of Maria and Edward Durell Stone

Property from a Private Collection, Rancho Mirage, California

Property from a Private Collection

Property from the Collection of Lauren Bacall









Old Master Prints

1

Albrecht Dürer (1471-1528)

The Last Supper, The Large Passion (BWC. 5; M., Holl. 114), 1510 Woodcut, without watermark, from Latin text edition of 1511, trimmed to and within borderline.

sheet 15 1/2 x 11in

\$4,000 - 6,000

2

Albrecht Dürer (1471-1528)

St. Simon (B.; M., Holl. 49), 1523

Engraving, without watermark, a Meder b impression, trimmed to or within platemark, framed.

sheet 4 5/8 x 2 7/8in

\$1,500 - 2,000

3

Rembrandt Harmensz van Rijn (1606-1669)

Man in a Coat and Fur Cap leaning against a Bank (B., Holl. 151; H. 14), c. 1630

Etching, without watermark, Usticke's third (final) state, with the white streak in the lower left filled in, with narrow margins, framed. $4\ 1/2\ x\ 3\ 1/8in$

sheet 4 5/8 x 3 1/4in

\$2,000 - 3,000



4 Rembrandt Harmensz van Rijn (1606-1669)

Jews in the Synagogue (B., Holl. 126; H. 234), 1648 Etching, a Basan impression, Boon's third (final) state, with narrow margins, framed. sheet 3 x 5 1/4in

\$2,000 - 3,000

5

Rembrandt Harmensz van Rijn (1606-1669)

Clement de Jonghe Printseller (B., Holl. 272; H. 251), 1651 Etching and drypoint on wove paper, a 19th century impression, the fifth state (of 6), with margins trimmed to image. sheet 8 x 6 1/4in

\$1,000 - 1,500





19th Century and Modern Prints

Property from the Collection of Lauren Bacall

After John James Audubon (1785-1851)

Common American Swan (Pl.CCCCXI), c. 1838

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

25 3/4 x 38in

sheet 26 1/2 x 39 5/8in

\$20,000 - 30,000





Property of Various Owners

7

After John James Audubon (1785-1851)

Hawk Owl (Pl. CCCLXXVIII), 1837

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman paper, with margins trimmed outside or within platemark, framed.

26 1/4 x 22in

sheet 31 7/8 x 22in

\$1,800 - 2,000

8

Gustave Baumann (1881-1971)

The Landmark (A. 71), 1916

Woodcut in colors on Zanders laid paper, signed in pencil, titled and numbered 75/100, with the artist's hand-in-heart inkstamp, with margins, framed.

11 x 10in sheet 12 1/2 x 12in

\$4,000 - 6,000

9

Gustave Baumann (1881-1971)

Hopi Katzinas (A. 103), 1925

Woodcut in colors on Zanders laid paper, signed in pencil, titled and numbered 25/100, with the artist's hand-in-heart inkstamp, with margins, framed. $12 \times 13 \, 1/4$ in

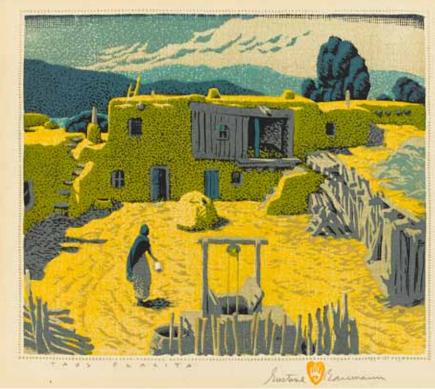
sheet 14 x 14 3/8in

\$5,000 - 7,000



Prints & Multiples | 11





Gustave Baumann (1881-1971)

Procession (A. 2), 1930

Woodcut in colors on Zanders laid paper, signed in pencil, titled and numbered 6/120, with the artist's hand-in-heart inkstamp, with margins, framed.

13 1/4 x 12 7/8in

sheet 14 7/8 x 14 3/8in

\$6,000 - 8,000

11

Gustave Baumann (1881-1971)

Taos Placita (not in Acton), 1947 Woodcut in colors on Zanders laid paper, signed in pencil, titled, dated and numbered 47/125, with the artist's hand-in-heart inkstamp, laid down, with margins, framed.

9 1/2 x 11 1/8in

sheet 10 3/4 x 12 1/4in

\$3,000 - 4,000

12

George Bellows (1882-1925)

Prayer Meeting No. 2 (M. 14), 1916 Lithograph on wove paper to Japan support, signed in pencil by the artist's estate and numbered 'No. 8', from the edition of 47, with full margins, framed.

18 1/2 x 22 1/8in sheet 20 1/8 x 24in

\$1,500 - 2,500

13

Thomas Hart Benton (1889-1975)

I Got a Gal on Sourwood Mountain (F. 19), 1938 Lithograph on wove paper with 'GCM' watermark, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with full margins.

12 1/2 x 9 1/4in sheet 16 x 11 7/8in

\$3,000 - 5,000

14

Thomas Hart Benton (1889-1975)

Instruction (B. 41), 1940 Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with

full margins, framed. 10 1/2 x 12 3/8in

sheet 12 1/2 x 16 1/4in

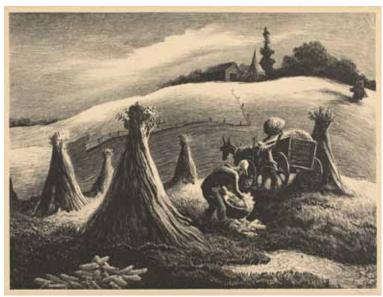
\$2,000 - 3,000











16



15

Thomas Hart Benton (1889-1975)

Wreck of the Ol' 97 (F. 63), 1944 Lithograph on Rives paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with full margins. 10 3/8 x 15in

sheet 13 3/4 x 17in

\$10,000 - 15,000

16

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 12 x 16in

\$1,500 - 2,500

17

Thomas Hart Benton (1889-1975)

Island Hay (F. 68), 1945 Lithograph on wove paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with margins, framed. 10 x 12 5/8in

sheet 11 7/8 x 14 5/8in

\$1,500 - 2,000

18

Georges Braque (1882-1963)

Atelier (V. 165), 1961

Lithograph in colors on Rives BFK paper (Vallier erroneously calls for Arches), signed in pencil and numbered 3/75, published/printed by Musées Nationaux/Mourlot, Paris, with margins, framed.

16 3/4 x 20 1/2in sheet 20 1/8 x 26 1/8in

\$4,000 - 6,000

19

Georges Braque (1882-1963)

Oiseaux (V. 184), 1963

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 59/75 (there were also a few signed *hors commerce*), printed by Mourlot, Paris, with full margins, framed.

13 1/2 x 17 1/4in sheet 19 x 25 1/2in \$4,000 - 6,000















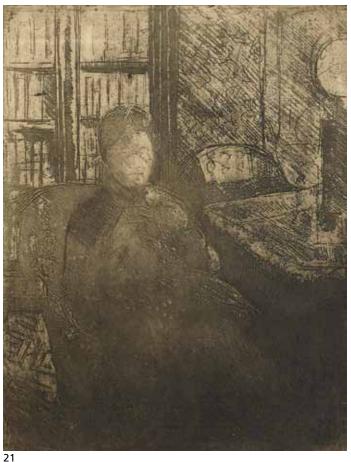














20 Bernard Buffet (1928-1999)

Album San Francisco (S. 83-92), 1966

The complete portfolio, comprising 10 lithographs in colors on Arches paper, each signed in pencil and numbered 29/150 (there were also 20 artist's proofs), numbered 29/150 on the colophon, with title page, printed by Mourlot, Paris, with full margins, loose (as issued), contained in original linen-covered portfolio.

album 21 3/4 x 30 x 5/8in

\$10,000 - 15,000

21

Mary Cassatt (1844-1926)

Knitting in the Glow of a Lamp (B. 31), c. 1880

Soft-ground etching on heavy laid paper, second (final) state, with full margins, framed.

11 5/8 x 9in

sheet 17 1/2 x 13 1/4in

\$2,000 - 2,500

22

Mary Cassatt (1844-1926)

Bill Lying on His Mother's Lap (B. 101), c. 1889

Soft-ground etching and aquatint in sepia on heavy laid paper, Breeskin's fifth (final) state, signed in pencil, with full margins, framed.

Ex., Coll.: Robert Hartshorne, New York (Lugt 2215b)

7 x 5 1/4in

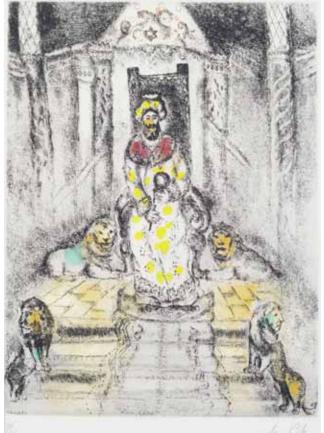
sheet 11 7/8 x 8 3/8in

\$8,000 - 12,000









26



23

Marc Chagall (1887-1985)

Die Grossmuter, pl. 4, from Mein Leben (K. 4; C. bk. 2), 1922

Etching and drypoint on laid paper with 'G G in circle' watermark, signed in pencil and numbered 81/110, published by Paul Cassirer, Berlin, with full margins, framed.

8 1/4 x 6 1/4in

sheet 14 3/4 x 10 1/2in

\$3,000 - 5,000

24

Marc Chagall (1887-1985)

La création de l'Homme, pl. 1, from La Bible (V. 199; C. bk. 30), 1931-39 Etching with handcoloring on Arches paper, initialed in pencil and numbered 21/100, published/printed Tériade/Raymond Hassen, Paris, 1958, with full margins, framed.

12 x 9in

sheet 21 x 15 3/8in

\$2,000 - 3,000

25

Marc Chagall (1887-1985)

David montant la colline des oliviers, pl. 71, from La Bible (V. 269; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 86/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins, framed.

13 x 9 3/4in

sheet 21 x 15 1/4in

\$2,000 - 3,000

Property from a Private Collection, Rancho Mirage, California

26

Marc Chagall (1887-1985)

Salomon sur son trône, pl. 81, from La Bible (V. 279; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 79/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins, framed.

12 3/8 x 9 3/8in

sheet 21 x 15 1/4in

\$2,500 - 3,500

Property from a Southern California Collection

2/

Marc Chagall (1887-1985)

Le coq sur Paris (M. 223), 1958 Lithograph in colors on Arches paper, signed in pencil and numbered 84/125, published by Maeght, Paris, with full margins, framed.

23 1/4 x 17 1/2in

sheet 30 x 21 3/4in

\$12,000 - 18,000













Property of Various Owners

28

Marc Chagall (1887-1985)

Couverture pour dessins pour la Bible (M. 230; C. bk. 42), 1958-59 Lithograph in colors on Arches paper, signed in pencil and numbered 13/50 (there were also 10 hors commerce and an unnumbered book edition), published by Verve, Paris, 1960, with full margins, framed. 15 1/8 x 23 1/2in

sheet 20 1/2 x 29 7/8in

\$4,000 - 6,000

29

Marc Chagall (1887-1985)

L'Offrande, from Chagall Lithographe Tome I (M. 291; C. bk. 43), 1960 Lithograph on Arches paper, signed in pencil and numbered 7/40, printed by Mourlot, Paris, with full margins, framed.

12 1/2 x 10in

sheet 18 3/4 x 13in \$2,000 - 3,000

30

Marc Chagall (1887-1985)

Songe de Lamon et de Dryas, pl. 4, from Daphnis et Chloé (M. 311; 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 Verve/Mourlot, Paris, the full sheet, framed.

sheet 16 1/2 x 12 1/2in

\$2,000 - 3,000

-

Marc Chagall (1887-1985)

The Marriage (M. 432), 1965

Lithograph on Arches paper, signed in pencil and annotated 'épreuve d'artiste' (an artist's proof aside from the edition of 30), with full margins. 19 3/4 x 25 5/8in

sheet 22 1/4 x 30 1/8in

\$3,500 - 4,500

32

Marc Chagall (1887-1985)

Affiche d'Exposition (M. 476), 1967

Lithograph in colors on Arches paper, signed in pencil and numbered 67/150, published by Maeght, Paris, with full margins, framed. 25 1/4 x 19in

sheet 30 1/4 x 22 1/2in

\$5,000 - 8,000

Property from a Southern California Collection

33

Marc Chagall (1887-1985)

Reprenez, muses, reprenez avec moi le chant bucolique..., pl. 9, from Sur la Terres des Dieux (M. 537; C. bk. 72), 1967 Lithograph in colors on Arches paper, signed in pencil and numbered 12/75 (there were also 20 artist's proofs), published/printed by A.C. Mazo/Mourlot, Paris, with full margins, framed.

17 1/2 x 14in

sheet 25 1/2 x 19 5/8in

\$8,000 - 12,000







34

Marc Chagall (1887-1985)

Le soleil jaune (M. 556), 1968

Lithograph in colors on Arches paper, signed in pencil and numbered 49/75, published by Maeght, Paris, with full margins, framed. 15 7/8 x 19 1/2in

sheet 19 7/8 x 24in

\$8,000 - 10,000

Property of Various Owners

35

Marc Chagall (1887-1985)

Artist at the Village II (M. 604), 1969

Lithograph in colors on Arches paper, signed in pencil and annotated 'Epreuve d'artiste VII/XXV' (an artist's proof aside from the edition of 50), with full margins, framed.

15 1/8 x 11 1/4in

sheet 23 7/8 x 18 7/8in

\$5,000 - 7,000

36

Marc Chagall (1887-1985)

The Little Red Horse (M. 742), 1975

Lithograph in colors on Arches paper, signed in pencil and numbered 28/50 (there were also 15 artist's proofs), with margins, framed. 11 1/8 x 9 1/2in

sheet 19 x 15in

\$8,000 - 10,000





3/

37

Marc Chagall (1887-1985)

David and Bathsheba (M. 936), 1979

Lithograph in colors on *japon nacré* paper, signed in pencil and numbered 50/50, with the blindstamp of the publisher, Mourlot, Paris, with margins, framed.

13 3/4 x 12in

sheet 23 1/4 x 16 3/4in

\$5,000 - 7,000

Property from a Southern California Collection

38

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

The Tribe of Dan, from the Twelve Maquettes of Stained Glass Windows for Jerusalem (M. CS. 18), 1964

Lithograph in colors on Arches paper, signed in pencil and numbered 122/150 (there were also 75 in Roman numerals), printed by Mourlot, Paris, with full margins, framed.

24 1/4 x 18 1/8in

sheet 29 1/8 x 20 3/4in

\$6,000 - 8,000

Property of Various Owners

39

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

Les Glaïeuls (M. CS. 24), 1965

Lithograph in colors on Arches paper, numbered in pencil 5/250 (from the unsigned edition), printed on the right side of a folded sheet, with full margins, framed.

13 1/8 x 9 7/8in

\$2,000 - 3,000







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

Angel Bay with Bouquet of Roses, from Nice and the Côte d'Azur (M. CS. 30), 1967

Lithograph in colors on Arches paper, signed in pencil and numbered 100/150 (there was also an edition of 75 in Roman numerals), printed by Mourlot, Paris, with margins, framed.

24 x 18in

sheet 28 3/4 x 20 7/8in

\$10,000 - 15,000

41

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

Fiancés in the Sky at Nice, from Nice and the Côte d'Azur (M. CS. 36), 1967 Lithograph in colors on Arches paper, signed in pencil and numbered 35/150 (there was also an edition of 75 in Roman numerals), printed by Mourlot, Paris, with full margins, framed.

24 1/4 x 18in

sheet 29 1/2 x 20 7/8in

\$15,000 - 20,000

42

After Marc Chagall (1887-1985)

Le cheval rouge, c. 1965

Collotype in colors on wove paper, signed in ink (faded) and numbered 75/300 (faded), with the blindstamp of the publisher, Guy Spitzer, Paris, with margins, framed.

17 1/4 x 21in

sheet 20 1/2 x 24 1/2in

\$3,000 - 5,000

43

José Luis Cuevas (born 1934)

Recollections of Childhood, 1962

The complete portfolio, comprising 12 lithographs in colors on Arches Cover paper, each signed in pencil and numbered 5/100, numbered 5 on the justification, with text, published/printed by The Kanthos Press/Joe Funk, Los Angeles, with full margins, loose (as issued), contained in black cloth-covered folio with black string ties. (12)

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

\$1,500 - 2,000

Property from the Malvina Miller Collection, San Francisco

44

José Luis Cuevas (born 1934)

The Homage to Quevedo Portfolio, 1969

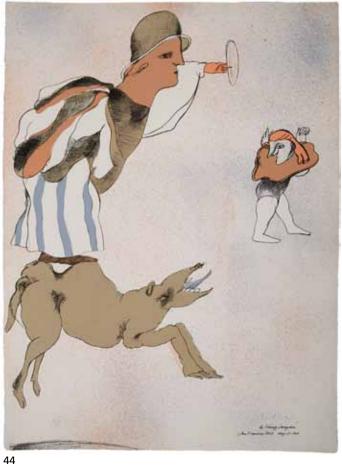
The complete portfolio, comprising of 14 lithographs in colors with mixed media on wove paper, each signed in pencil and numbered XXV (from the limited edition of 25 aside from the edition of 100 in Arabic numerals), with table of contents and title page, lacking colophon, published by Collectors Press, 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















46

Property of Various Owners

Salvador Dalí (1904-1989)

Alice's Adventures in Wonderland (M./L. 321-33; F. 69-5), 1969 The complete portfolio, comprising 1 etching and 12 heliogravures in colors on Mandeure paper, title page with etching signed in pencil, stamp numbered 2425 on justification, from the edition 2500, with text in English, published/printed by Maecenas press-Random House, New York/M. Nourisson and Ateliers Rigal, with full margins, loose (as issued), contained in original faux leather clamshell portfolio case with gilt letterpress on spine.

album 18 1/2 x 13 1/2 x 3 3/4in

\$4,000 - 6,000

Salvador Dalí (1904-1989)

Three Plates, from FlorDali (Les Fruits) (M./L. 344, 353, 355; F. 69-11), 1969-70 Lithographs in colors with drypoint and embossing on Japon nacré paper, each signed in pencil and numbered V/XXXV (the total edition was 340), published by published by Werbungs- und Commerz Union Anstalt, Vaduz, with full margins, each framed. (3)

each 22 1/2 x 14 5/8in

each sheet 30 x 22in

\$4,500 - 6,500

Salvador Dalí (1904-1989)

Les Amours Jaunes (M./L. 694-697, 700-701; F. 74-15), 1974 The incomplete portfolio, comprising 6 of 10 drypoint etchings with gold toned flakes on Arches paper, each signed in pencil and numbered 118/300 (the total edition was 800 according to Field), published by Pierre Belfond, Paris, with full margins, each framed. (6) each 11 3/4 x 8 3/8in

each sheet 14 7/8 x 11in \$4,000 - 6,000





L'HIVER à MONTE-CARLO

Jean-Gabriel Domergue (1889-1962)

L'Hiver à Monte-Carlo, 1937

Lithograph in colors on wove paper backed with linen, printed by Lucien Serre & Cie., Paris, with margins.

39 1/4 x 24 1/4in

sheet 40 1/2 x 25 5/8in

\$1,500 - 2,500

Frank Duveneck (1848-1919)

Grand Canal, Venice (P. 19), 1883

Etching on wove paper, signed in ink (faded), from the edition of 100, with margins, framed.

11 3/4 x 19 1/2in

sheet 19 1/4 x 25 1/4in

\$2,000 - 3,000

Léonard Tsuguharu Foujita (1886-1968)

6 Plates, from A Book of Cats (B. II.30.127), 1929

The incomplete set, comprising 6 (of 20) collotypes on Arches paper, signed and dated in the plate, from the edition of 500, each with 'Made in France' inkstamp, published by Covici-Friede, New York, 1930, with margins.

together with 2 additional plates of Ahola and 1 additional plate of Harhas. (9)

each 7 7/8 x 10 1/4in or reverse

sheet each sheet approx. 10 x 12 7/8in or reverse

\$6,000 - 8,000







52



51

Léonard Tsuguharu Foujita (1886-1968)

Chat allongé, from Les Chats, (B. 29.09), c. 1930 Aquatint, engraving and roulette on chine collé to Japan support, signed in pencil and numbered 22/100, with full margins.

11 1/4 x 14in sheet 17 1/2 x 20 1/4in

\$5,000 - 7,000

52

Léonard Tsuguharu Foujita (1886-1968)

Chaton endormie, from Les Chats, c. 1930 Aquatint, engraving and roulette on chine collé to Japan support, signed in pencil and numbered 22/100, with full margins. 11 1/4 x 14 1/4in

sheet 17 3/4 x 20 1/4in

\$5,000 - 7,000

53

Paul Gauguin (1848-1903)

Manao Tupapau (K. 20IVfb), 1893-94 Woodcut in black on Chine paper, the fourth (final) state, annotated in pencil by the artist's wife 'Paul Gauguin imp./Pola Gauguin fait' and numbered 7 (from the edition of 100), published/printed by Pola Gauguin, Copenhagen, 1921, with margins, framed. 8 x 14in

sheet 10 3/8 x 17in

\$3,500 - 4,500

54

Alberto Giacometti (1901-1966)

Le Couple (L. 3), 1951

Lithograph on wove paper, signed in pencil and numbered 5/50, published by Edouard Loeb, Paris, with full margins, framed. 10 1/8 x 6 3/4in

sheet 12 7/8 x 10in

\$6,000 - 9,000

55

Mathias Goeritz (1915-1990)

Mensaje Sagrado, 1976

Etching and aquatint in brown and gold on handmade paper, initialed in pencil, dated '76', annotated 'P.A. XVIII/XXV' and inscribed 'Museo Eco', the full sheet.

sheet 31 x 22 1/4in

\$2,500 - 3,500

56

Kiyoshi Hasegawa (1891-1980)

Nature morte (Reifu Shobo 306), 1958 Mezzotint on Rives paper, signed in pencil, annotated 'ep. d'artiste' and inscribed by another hand 'petit verre et pomme, manière noire', a rare print, from only a few proofs (the print was never editioned), with the blindstamp of the artist, with full margins, framed.

10 3/4 x 8 7/8in

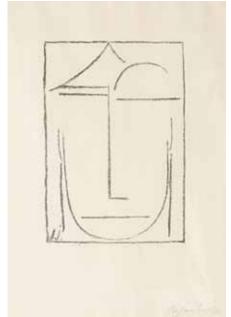
sheet 19 x 15in

\$5,000 - 7,000

















57

Childe Hassam (1859-1935)

The Beach, Easthampton (C. 165), 1921

Etching on cream laid paper with F.G. Head & Co. watermark, the only state, signed in the plate 'Studio C.H. 1921', with artist's cipher in pencil and inscribed 'imp', with full margins, framed.

9 x 14in

sheet 11 5/8 x 18 1/8in

\$6,000 - 8,000

58

Alexej Jawlensky (1864-1941)

Kopf, pl. 7, from Bauhaus-Mappe, vol.4 (R. 17), 1921

Lithograph on wove paper, signed in pencil, from the edition of 100 (there was also an edition of 10 on *japon*), with the blindstamp of the publisher, Staatliches Bauhaus, Weimar, with margins, framed.

7 x 4 7/8in

sheet 11 7/8 x 9in

\$5,000 - 7,000

59

Käthe Kollwitz (1867-1945)

Gefallen (K. 153; Kn. 150llc), 1920

Lithograph on laid paper, Knesebeck's second (C) state (of 3), signed in pencil, published by Richter, 1921, with margins, framed.

16 x 15in

sheet 24 x 19 1/2in

\$2,000 - 3,000

Property from a Washington State Collector

60

Yasuo Kuniyoshi (1893-1953)

Café No. 2 (D. L-67), 1935

Lithograph on wove paper, signed in pencil, a proof aside from the edition of 100, printed by George Miller, with full margins, framed.

12 1/2 x 9 3/4in

sheet 15 7/8 x 11 1/2in

\$3,000 - 5,000

Property of Various Owners

61

Fernand Léger (1881-1955)

La Vachère (S. 133), 1954

Lithograph in colors on Arches paper, signed in ink (faded) and numbered in pencil 64/75, published/printed by Louise Leiris/Mourlot, Paris, with full margins, framed.

19 x 15 3/8in

sheet 25 7/8 x 19 7/8in

\$2,000 - 3,000

62

Marino Marini (1901-1980)

Marino, from Shakespeare I (G. A194), 1977

Etching, drypoint and aquatint in colors on wove paper, signed in pencil and numbered 4/75 (there were also 20 artist's proofs), published/printed by ZWR, London/Labyrinth, Florence, with full margins, framed.

18 7/8 x 15 1/8in

sheet 29 7/8 x 22 3/8in

\$3,000 - 4,000



63 Henri Matisse (1869-1954)

Danseuse debout, accoudée, from Dix Danseuses (D. 482), 1925-26 Lithograph on wove paper, signed in pencil and numbered 115/130 (there were also 8 hors commerce lettered A-H), published by Galerie d'Art Contemporain de Paris, 1927, with full margins, framed.

18 1/8 x 11in sheet 19 1/4 x 13in

\$6,000 - 8,000

64

Henri Matisse (1869-1954)

Danseuse couchée, from Dix Danseuses (D. 487), 1925-26 Lithograph on wove paper, signed in pencil and numbered 52/130 (there were also 8 hors commerce lettered A-H), published by Galerie d'Art Contemporain de Paris, 1927, with full margins, framed. 10 3/8 x 18in

sheet 13 x 19 5/8in

\$6,000 - 8,000

65

Henri Matisse (1869-1954)

Les Trois Modèles (D. 495), 1928

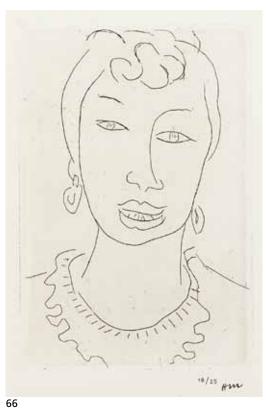
Lithograph on *japon* paper, signed in pencil and numbered 37/50 (there were also 10 artist's proofs), with full margins, framed.

17 3/8 x 29 1/4in sheet 21 5/8 x 33 5/8in

\$15,000 - 20,000









Henri Matisse (1869-1954)

Martiniquaise (D. 286), 1946

Etching on Arches paper, signed with the artist's initials inkstamp and stamp numbered 18/25, with full margins, framed.

7 x 4 3/4in

sheet 15 x 11 1/4in

\$2,500 - 3,500

67

Henri Matisse (1869-1954)

Catherinette (D. 619), 1946

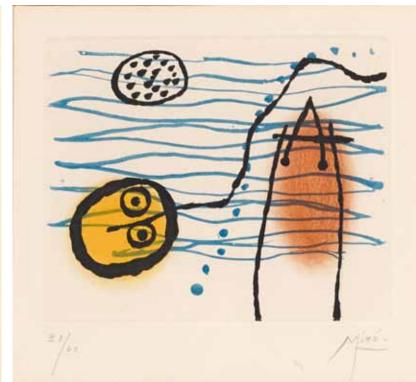
Lithograph on Montval wove paper, signed in pencil and numbered 16/25 (there were also 5 artist's proofs), with full margins.

10 5/8 x 8 7/8in

sheet 14 5/8 x 11 1/4in

\$10,000 - 15,000







Henri Matisse (1869-1954)

Vierge et Enfant sur fond étoilé (D. 647), 1951 Lithograph on chine appliqué to wove support, signed in pencil and numbered 70/100, laid down, with margins, framed. 13 7/8 x 9 7/8in

sheet 18 x 13 1/4in

\$3,000 - 4,000

Joan Miró (1893-1983)

Pl. 8, from Suite La Bague d'aurore (D. 129; C. bk. 45), 1957 Etching and aquatint in colors on Rives paper, signed in pencil and numbered 21/60 (the total edition was 89), published/printed by Louis Broder/Crommelynck, Paris, with full margins, framed.

4 1/2 x 5 1/2in

sheet 15 x 11 1/8in

\$3,000 - 5,000

Property from a Southern California Collection

Joan Miró (1893-1983)

Pl. 12, from Suite La Bague d'aurore (D. 133; C. Bk. 45), 1957 Etching and aquatint in colors on Rives paper, signed in pencil and numbered 50/60 (the total edition was 89), published/printed by Louis Broder/Crommelynck, Paris, with margins, framed.

5 1/2 x 4 1/2in

sheet 15 x 11 1/8in

\$3,000 - 5,000

70





Property from the Malvina Miller Collection, San Francisco

71

Joan Miró (1893-1983)

Pl. 5, from Series I (M. 279), 1961

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 28/30, published/printed by Maeght, Paris, the full sheet, framed. sheet 26 1/4 x 39 1/2in

\$1,500 - 2,500

Property of Various Owners

72

Joan Miró (1893-1983)

Le Ciel du Forgeron (D. 364), 1964

Drypoint and embossing in colors on Arches paper, signed in pencil and numbered 46/75, published/printed by Maeght and Levallois-Perret, Paris, with margins, framed.

23 1/8 x 18 3/4in

sheet 26 x 18 3/4in

\$2,000 - 3,000

73

Joan Miró (1893-1983)

The Cascade (M. 391), 1964

Lithograph in colors on Arches paper, signed in pencil and numbered 7/75, published/printed by Maeght, Paris, with full margins, framed. 34 x 21in

sheet 35 1/2 x 24in

\$4,000 - 6,000











74

Joan Miró (1893-1983)

Les Guetteurs (M. 399), 1964

Lithograph in colors on wove paper, signed in pencil and numbered 8/75, published/printed by Maeght, Paris, the full sheet, framed. sheet $35\ 3/8\ x\ 24\ 1/4in$

\$3,000 - 5,000

75

Joan Miró (1893-1983)

Éclats (D. 449), 1968

Aquatint with carborundum in colors on Chiffon de Mandeure paper, signed in pencil and annotated 'H.C.' (a *hors commerce* aside from the edition of 75), published/printed by Maeght, Paris, with full margins. 18 3/8 x 13 1/2in

sheet 29 1/4 x 22 5/8in

\$6,000 - 8,000

Property from a Southern California Collection

76

Joan Miró (1893-1983)

Vers la Gauche (D. 461), 1968

Etching, aquatint and carborundum in colors on Mandeure paper, signed in pencil and numbered 5/75, published/printed by Maeght, Paris, with full margins, framed.

24 1/2 x 40in

sheet 28 1/2 x 48 1/8in

\$8,000 - 12,000

Property of Various Owners

77

Joan Miró (1893-1983)

La Fronde (D. 501), 1969

Etching, aquatint and carborundum in colors on wove paper, signed in white crayon and numbered 4/75, published/printed by Maeght/Morsang, Paris, the full sheets, framed.

sheet 41 3/4 x 27 3/4in

\$20,000 - 30,000





Joan Miró (1893-1983)

Le Vieil Irlandais (D. 521), 1969

Etching and aquatint in colors with carborundum on wove paper, signed in white crayon and numbered 61/75, published/printed by Maeght/ Morsang, Paris, the full sheet, framed.

sheet 41 1/4 x 27 3/4in

\$12,000 - 18,000

Property from a Southern California Collection

79

Joan Miró (1893-1983)

The Conversation (M. 588), 1969

Lithograph in colors on hessian backed with Chiffon de Mandeure paper, signed in pencil and numbered 8/75, published/printed by Maeght, Paris, with full margins, framed.

39 x 27in

sheet 46 1/8 x 29 1/2in

\$4,000 - 6,000

Property of Various Owners

80

Joan Miró (1893-1983)

Les essencies de la terra (M. 625), 1969

Lithograph in colors on offset paper, monogrammed in pencil and numbered 133/200 (aside from the edition of 140 on Guarro paper), published/printed by Polígrafa, Barcelona, with margins, framed. 25 1/2 x 20in

sheet 29 5/8 x 22 1/2in

\$2,000 - 3,000

81

Joan Miró (1893-1983)

Mannequin Parade in Lapland (M. 633), 1969

Lithograph in colors on Arches paper, signed in pencil and numbered 31/75, published/printed by Maeght, Paris, with full margins, framed. 47 1/4 x 31 5/8in

sheet 49 1/2 x 34in

\$6,000 - 8,000

82

Joan Miró (1893-1983)

Pl. 1, from Ma de Proverbis (M. 673;

C. bk. 139), 1970

Lithograph in colors on Arches paper, signed in pencil and numbered 25/75 (there was also an edition of 25 in Roman numerals), published/ printed by Ediciones Polígrafa, Barcelona/Maeght, Paris, the full sheet. sheet 22 1/4 x 30in

\$2,000 - 3,000













83

Joan Miró (1893-1983)

Agora I (M. 704), 1971

Lithograph in colors on wove paper, signed in pencil and numbered 16/125 (there was also a poster edition with text), published/printed by Musée d'Art Moderne, Strasbourg/Maeght, Paris, with margins, framed. sheet 35 x 30 1/2in

\$2,500 - 3,000

_ _

Joan Miró (1893-1983)

Pl. 2, from Homenatge a Joan Prats (M. 707; C.bk. 153), 1971

Lithograph in colors on Guarro paper, signed in pencil and annotated 'H.C' (a hors commerce aside from the edition of 75), printed by Polígrafa, Barcelona, with full margins, framed. 22 x 29 1/2in

sheet 25 5/8 x 33 1/2in

\$4,000 - 6,000

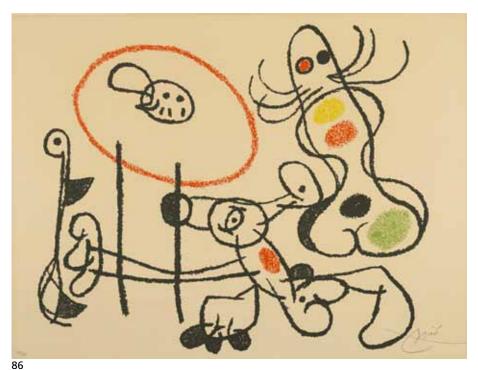
85

Joan Miró (1893-1983)

Poster for the Exhibition 'Peintures sur Papier, Dessins' (M. 737), 1971

Lithograph in colors on wove paper, signed in pencil and numbered 89/150 (there was also a poster edition of unknown size), published/printed by Maeght, Paris, with margins, framed. sheet 33 1/2 x 22 3/4in

\$2,000 - 3,000



Joan Miró (1893-1983)

Pl. 19, from Ubu aux Baléares (M. 784; C. bk. 146), 1971

Lithograph in colors on Arches paper, signed in pencil and numbered 105/120 (there were also 6 hors commerce), published/printed by Tériade/ Mourlot, Paris, with full margins.

sheet 19 7/8 x 26in

\$2,000 - 3,000

87

Joan Miró (1893-1983)

Bethsabée (D. 556), 1972 Etching and aquatint in colors on Arches paper, signed in pencil and numbered 7/50, published/printed by Maeght/Morsang, Paris, with full margins, framed.

26 3/4 x 21in

sheet 36 x 24 5/8in \$4,000 - 6,000









88

Joan Miró (1893-1983)

Miró Al'Encre (M. 837; C. bk. 161), 1972

Lithograph in colors on wove paper, signed in pencil and numbered 63/70 (there were also 20 in Roman numerals), published/printed by XXe Siècle/ Mourlot, Paris, with full margins, framed.

14 x 10in

sheet 21 7/8 x 17 1/8in

\$2,000 - 3,000

89

Joan Miró (1893-1983)

Arlequin Circonscrit (M. 887), 1973

Lithograph in colors on Arches paper, signed in pencil and numbered 60/75, published/printed by Maeght, Paris, with margins, framed. $25 \times 17 \, 1/2$ in

sheet 29 3/4 x 20 3/4in

\$3,000 - 5,000

90

Joan Miró (1893-1983)

La Gestation des Couleurs (M. 892), 1973

Lithograph in colors on wove paper, signed in pencil and numbered 2/50 (the was also an edition of 15 in Roman numerals), printed by Maeght, Paris, with full margins, framed.

25 x 19in

sheet 31 3/8 x 23 1/8in

\$3,000 - 5,000



91 Joan Miró (1893-1983)

El Vol de l'Alosa (M. 924), 1973

Lithograph in colors on Guarro paper with the Miró watermark, signed in pencil and numbered 18/90 (there was also a book edition of 590), published/printed by Mallorca Daily Bulletin, Palma de Mallorca/La Polígrafa, Barcelona, the full sheet, framed.

sheet 17 1/4 x 25 5/8in

\$2,500 - 3,500

92

Joan Miró (1893-1983)

La Chasse aux Papillons (D. 743), 1975

Etching and aquatint in colors on Arches paper, signed in pencil and numbered 10/50, published/printed by Maeght/Morsang, Paris, the full sheet, framed.

sheet 26 x 19 3/4in

\$4,000 - 6,000









94 95

Joan Miró (1893-1983)

Pl. 17, from L'enfance d' Ubu (M. 1014), 1975 Lithograph in colors on wove paper, signed in pencil and numbered 110/120 (there were also 20 hors commerce), published/printed by Tériade/Mourlot, Paris, the full sheet. sheet 12 7/8 x 19 3/4in

\$2,000 - 3,000

Joan Miró (1893-1983)

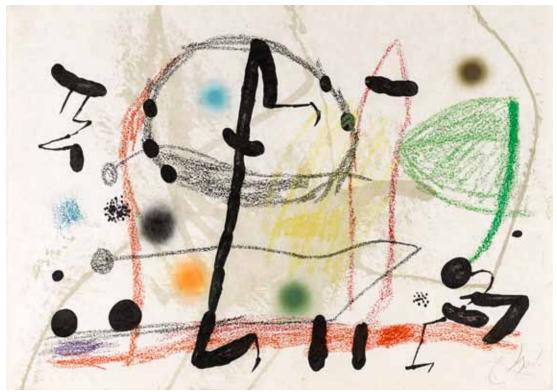
Pl. 8, from Maravillas con variaciones acrósticas en el jardín de Miró (M. 1058; C. bk. 211), 1975 Lithograph in colors on Rives BFK paper, signed in pencil and numbered VII/XV (aside from the edition of 75 in Arabic numerals), published/ printed by Ediciones Polígrafa, Barcelona, with full margins, framed.

18 x 13 1/2in sheet 29 1/2 x 20 7/8in \$2,000 - 3,000

Joan Miró (1893-1983)

Pl. 14, from Maravillas con variaciones acrósticas en el jardín de Miró (M. 1064; C. bk. 211), 1975 Lithograph in colors on Rives BFK paper, signed in pencil and numbered VII/XV (aside from the edition of 75 in Arabic numerals), published/ printed by Ediciones Polígrafa, Barcelona, with full margins, framed.

19 x 13 1/2in sheet 29 1/2 x 20 7/8in \$2,000 - 3,000





97

96 Joan Miró (1893-1983)

Pl. 13, from Maravillas con variaciones acrósticas en el jardín de Miró (M. 1065; C. bk. 211), 1975

Lithograph in colors on Japan paper, signed in pencil and numbered I/V (aside from the edition of 75 in Arabic numerals), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed. sheet 20 7/8 x 29 1/4in

\$3,000 - 5,000

97 Joan Miró (1893-1983)

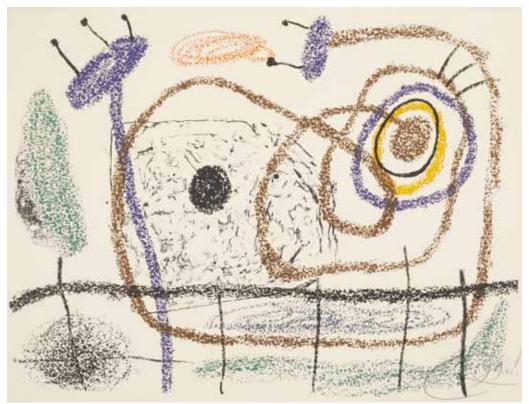
Trés Joans (M. 1034; C. bk. 244), 1978

Etching and aquatint in colors on Arches paper, signed in pencil and numbered 10/99 (there were also 10 artist's proofs in Roman numerals), published/printed by Polígrafa, Barcelona/Morsang, Paris, with margins, framed.

20 3/4 x 42in

sheet 29 3/4 x 47 1/2in

\$8,000 - 12,000





Joan Miró (1893-1983)

Pl. 7, from Album 21 (M. 1132; C. bk. 241), 1978 Lithograph in colors on wove paper, signed in pencil and numbered 30/75 (there were also 15 in Roman numerals), published/printed by Maeght/Mourlot, Paris, with full margins. 19 1/8 x 25 1/4in sheet 19 3/4 x 25 1/2in

\$2,000 - 3,000

99

Joan Miró (1893-1983)

Querelle d'Amoureux II, from Allegro Vivace (M. 1233), 1981

Lithograph in colors on wove paper, signed in pencil and numbered 79/100, published/printed by Daniel Lelong/Atelier Lelong, Paris, with full margins, framed.

23 1/2 x 18in

sheet 36 x 25 5/8in

\$6,000 - 8,000

Property from the Estate of Maria and Edward Durell Stone

100

After Joan Miró (1893-1983)

La Mangouste, c. 1960

Hand-woven wool tapestry, with the signature embroidered, verso, from the unrecorded edition, published by Edition Cuttoli, Paris. 61 x 77in

\$2,000 - 3,000

Property of Various Owners

101

Henry Moore (1898-1986)

Reclining Figure Architectural Background I (C. 454), 1977

Lithograph in colors on TH Saunders paper, signed in pencil and numbered 41/50 (there were also 10 artist's proofs), published/printed by Raymond Spencer Company for The Henry Moore Foundation, Much Hadham/Curwen Prints, London, with margins, framed. 12 1/2 x 16in

sheet 19 x 22 1/8in

\$1,000 - 1,500

102

Armando Morales (born 1927)

Pescaderas, 1979

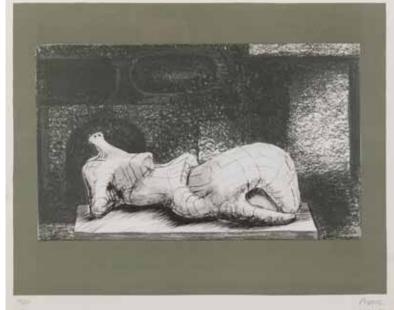
Lithograph in colors on wove paper, signed in pencil, dated '79' and numbered 4/75, with the blindstamp of the publisher, Kyron, S.A., Mexico D.F., the full sheet.

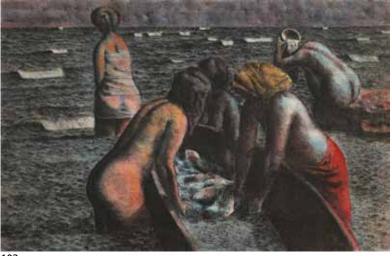
sheet 21 3/4 x 33 5/8in

\$2,000 - 3,000



100









103 Alphonse Mucha (1860-1939) Biscuits Lefévre-Utile (R./W. 22), 1897 Lithograph in colors on wove paper backed with linen, printed by Champenois, Paris, with margins, framed. 23 3/4 x 17 1/8in

sheet 24 1/8 x 17 1/2in \$8,000 - 12,000

104

104 Alphonse Mucha (1860-1939)

Lefèvre-Utile, Sarah Bernhardt (R./W. 86), 1903 Lithograph in colors on wove paper, printed by Champenois, Paris, laid down, the full sheet, framed. sheet 27 3/4 x 20 1/4

\$7,000 - 9,000

Shiko Munakata (1903-1975)
Monju bosatsu no saku (Bodhisattva
Monjusri), from the series Shaka judai deshi
(The Ten Great Disciples of the Buddha
Sakyamuni), blocks carved in 1948
Woodcut on Japanese paper, with the artist's
red seal Muna, mounted as a hanging scroll,
contained in original wooden box with interior
and exterior inscription in black ink by Munakata
and the artist's red seal Munakata.

37 x 11 3/4in sheet 40 1/2 x 15 1/2in \$18,000 - 20,000

Shaka judai deshi was awarded First Prize in the print division of the Biennale International Art Exhibition, Sao Paulo, 1955.

The original blocks for this print were carved along with the others in the set in 1939 but were destroyed in a fire during the war and recarved in 1948.



Property from the Estate of Dr. Maria Reichenbach, Pacific Palisades, California

106

Emil Nolde (1867-1956)

Tänzerin (Schiefler/Mosel L56), 1913

Lithograph in colors on Japan paper, signed in pencil, a rare 6 color proof printed in ochre, black, grey-violet, violet, grey and dark red (aside from the numbered edition of 35), printed at the Westphalen lithography workshop, Flensburg, with margins.

20 3/4 x 26 3/4in sheet 21 7/8 x 27in

\$200,000 - 300,000

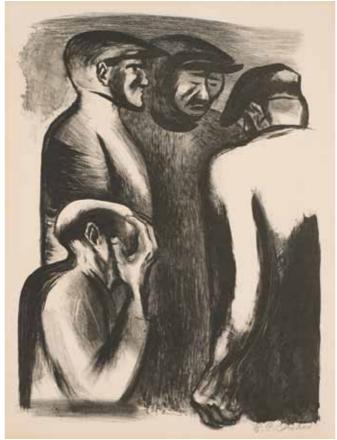
Emil Nolde was the prototype of the North German Expressionist: more independent than the others, he lived apart, in self-imposed solitude. He noted: 'How glad I am to be almost alone as an artist among artists, with the whole swarm of artists somewhere else.' As an independent personality, he left Brücke after only one year. However, what he shared with the other Expressionists was the celebration of instinctual, unfettered emotion, erotic energy and spiritual freedom. *Tänzerin* (Dancer), with her legs splayed, her arms fluttering, her skirt and black hair swinging to the movement is the 'primitive' and phantasmagorical image of an ecstatic dancer. This image, in a primeval setting, may well have been inspired by the modern experimental dances of Loïe Fuller, Mary Wigman and her protégé Palucca, and the Australian dancer Saharet - all of whom Nolde was well acquainted.

Early in his career, Nolde produced etchings and lithographs, but his interest in lithography was revived in 1911, when he learned to make drawings directly on the stone. In 1913 he spent eight weeks at the Westphalen lithography workshop in Flensburg, where he was introduced to color lithography. Excited by the possibility of adding the rich colors of his paintings to his graphics, Nolde not only made new color prints but also revisited earlier black and white lithographs and reprinted them in color. More than other Brücke artist, Nolde was fascinated with the technical possibilities of the medium in which he worked. *Tänzerin* was the last of the 13 lithographs he produced at the workshop, and his favorite. He said it expressed his 'passion and joy.' (Victor Carlson, *Emile Nolde: The Painter's Prints*, Museum of Fine Arts, Boston (exh. cat.), 1995, p. 242.

This important lithograph went through a number of different stages and was printed in as many as six colors. The present impression is a proof, aside from the edition of 35, and was printed in ochre, black, greyviolet, violet, grey, and dark red. All impressions are extremely rare as the working proofs in Nolde's studio were destroyed by bombs in 1944.

Tänzerin is undoubtedly one of Nolde's greatest achievements as a printmaker, and a masterpiece of German Expressionism.









Property of Various Owners

107

José Clemente Orozco (1883-1949)

Ruined House; Unemployed-Paris (H. 8; 22), 1928; 1932

Lithographs on wove paper, each signed in pencil, Ruined House titled in pencil and numbered 82/100, each with full margins. (2) 12 3/4 x 16 7/8in; 14 1/4 x 10 1/2in sheets 15 7/8 x 22 5/8in; 17 x 12 5/8in

\$2,000 - 3,000

108

Pablo Picasso (1881-1973)

Les Deux Saltimbanques, from Les Saltimbanques (B. 5; Ba. 6), 1905 Drypoint on wove paper, from the edition of 250, published by Ambroise Vollard, Paris, 1913, with full margins, framed. 4 3/4 x 3 1/2in sheet 11 3/4 x 9 3/4in

\$4,000 - 6,000

109

Pablo Picasso (1881-1973)

Les Trois Baigneuses, III (B. 62; Ba. 108), c. 1922-23

Etching on wove paper, signed in pencil and numbered 18/100 (there were also 15 artist's proofs), with margins, framed.

7 x 5 1/16in sheet 13 3/4 x 11 1/16in

\$10,000 - 12,000

110

Pablo Picasso (1881-1973)

Le Viol, pl. 9, from La Suite Vollard (B. 142; Ba. 209), 1931

Etching on Montval laid paper with Picasso watermark, signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), published/printed by Vollard/ Lacourière, Paris, 1939, with margins, framed. 8 7/8 x 12 1/4in

sheet 13 5/8 x 17 3/4in

\$5,000 - 7,000

111

Pablo Picasso (1881-1973)

Le Repos du sculpteur devant un centaure et une Femme, pl. 58, from La Suite Vollard (B. 167; Ba. 320), 1933

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

7 3/4 x 10 1/2in

sheet 13 1/4 x 17 1/2in \$8,000 - 12,000









Pablo Picasso (1881-1973)

Modèle et grande sculpture de dos, pl. 73, from La Suite Vollard (B. 186; Ba. 345), 1933

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

10 1/2 x 7 1/2in

sheet 17 5/8 x 13 3/8in

\$10,000 - 15,000

Pablo Picasso (1881-1973)

Femme assise et femme de dos, pl. 78, from La Suite Vollard (B. 206; Ba. 404), 1934

Etching on Montval laid paper with Vollard watermark, signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), published/printed by Vollard/Lacourière, Paris, 1939, with margins, framed.

11 x 7 3/4in

sheet 17 1/2 x 13 3/8in

\$5,000 - 7,000

114

Pablo Picasso (1881-1973)

Minotaure aveugle guidé par une Fillette I, pl. 94, from La Suite Vollard (B. 222; Ba. 434), 1934

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

10 x 13 3/4in

sheet 13 1/2 x 17 5/8in

\$10,000 - 15,000

Pablo Picasso (1881-1973)

Joueuses à la balle (B. 243; Ba. 271), 1932

Etching and aquatint on laid paper, stamped signature and numbered in pencil 37/50, published by Galerie Louise Leiris, Paris, 1961, with margins, framed.

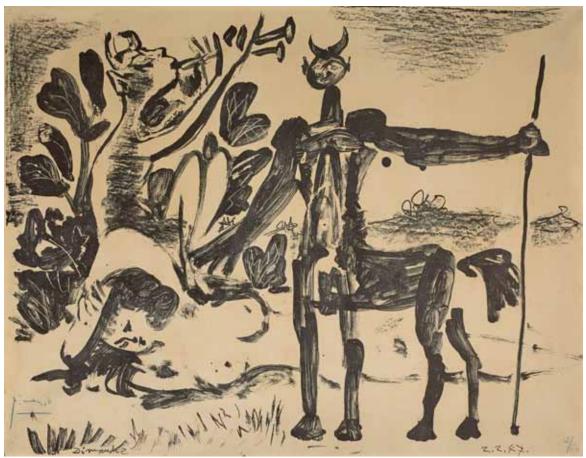
4 3/8 x 4 3/8in

sheet 12 1/4 x 9 5/8in

\$2,000 - 3,000

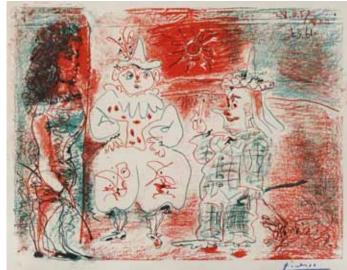












Property from a Private Collection to benefit the Honolulu Museum of Art

116

Pablo Picasso (1881-1973)

Centaure et Bacchante avec un Faune (B. 417; M. 63), 1947 Lithograph on Arches paper, signed in blue crayon and numbered 2/50 (there were also 6 artist's proofs), with margins.

19 1/4 x 25 1/4in sheet 19 5/8 x 25 3/4in

\$10,000 - 15,000

Property from a Southern California Collection

117

Pablo Picasso (1881-1973)

Femme accroupie au Bras levé (B. 791; M. 275), 1956 Lithograph on wove paper, signed in pencil and numbered 11/50, with full margins, framed. 17 x 23 1/2in

sheet 19 7/8 x 26in

\$18,000 - 25,000

Property from a Private Collection, Los Angeles, California

118

Pablo Picasso (1881-1973)

La Danse des Faunes (B. 830; M. 291), 1957 Lithograph in black and ochre on Arches paper, signed in red crayon and numbered 158/200 (there was also an unsigned edition of 1000), published for *Le Patriote, Nice*, with full margins, framed. 16 x 20 3/4in

sheet 19 3/4 x 26in \$4,000 - 6,000

Property of Various Owners

119

Pablo Picasso (1881-1973)

L'Ecuyère et les clowns (B. 844; M. 304), 1957-61 Lithograph in colors on Arches paper, the seventh (final) state, signed in blue crayon and numbered 34/50, with full margins, framed.

19 3/4 x 25 1/2in sheet 22 x 30in

\$8,000 - 10,000

119



120

120

Pablo Picasso (1881-1973)

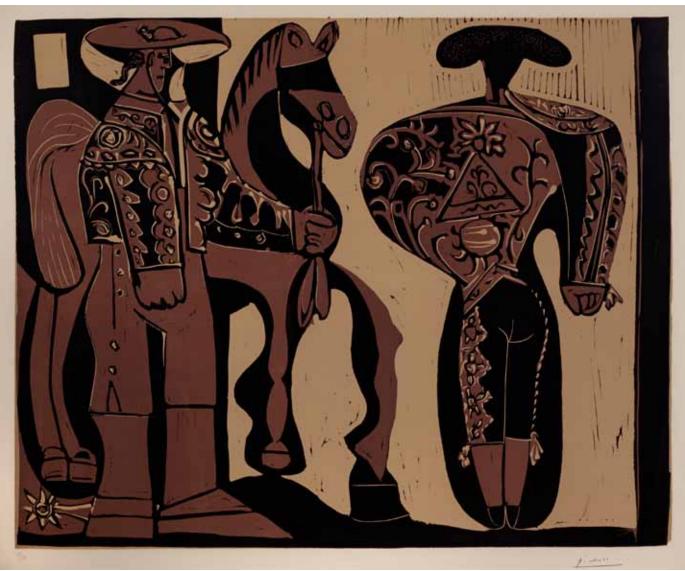
Carnet de Californie (B. 900; M. 327; C. bk. 101), 1959

Lithograph on Arches paper, the second (final) state, signed in pencil and numbered 61/100, published/printed by Cercle d'Art/Mourlot, Paris, with full margins, framed.

15 3/4 x 11 1/4in

sheet 18 3/8 x 12 3/4in

\$2,500 - 3,000



121 Pablo Picasso (1881-1973)

Picador et Torero (B. 906; Ba. 1251), 1959

Linocut in colors on Arches paper, signed in pencil and numbered 48/50, published/printed by Galerie Louise Leiris, Paris/Arnéra, Vallauris, with full margins, framed. 20 $7/8 \times 25 \, 1/4$ in

sheet 24 1/2 x 29 5/8in

\$30,000 - 40,000



Property from a Southern California Collection

122

Pablo Picasso (1881-1973)

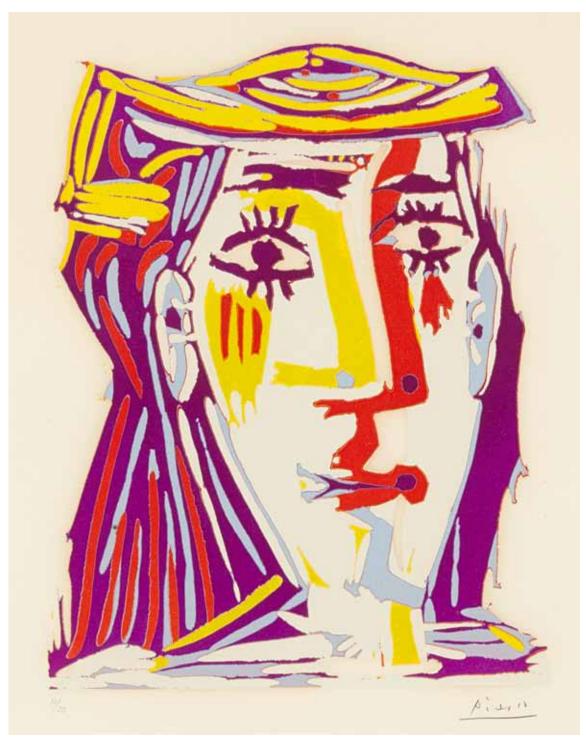
Deux Femmes (B. 915; Ba. 1239), 1959

Linocut in colors on Arches paper, signed in pencil and numbered 37/50 (there were also approx. 20 artist's proofs), published/printed by Galerie Louise Leiris, Paris/Arnéra, Vallauris, 1960, with full margins, framed.

20 7/8 x 25 1/4in

sheet 24 1/2 x 29 5/8in

\$25,000 - 35,000



123 Pablo Picasso (1881-1973)

Femme au Chapeau (B. 1074; Ba. 1283), 1962 Linocut in colors on Arches paper, signed in pencil and numbered 12/50, published/printed by Galerie Louise Leiris, Paris/Arnéra, Vallauris, with full margins, framed. 13 5/8 x 10 5/8in sheet 24 3/4 x 17 1/2in

\$30,000 - 50,000



Property of Various Owners

124

Pablo Picasso (1881-1973)

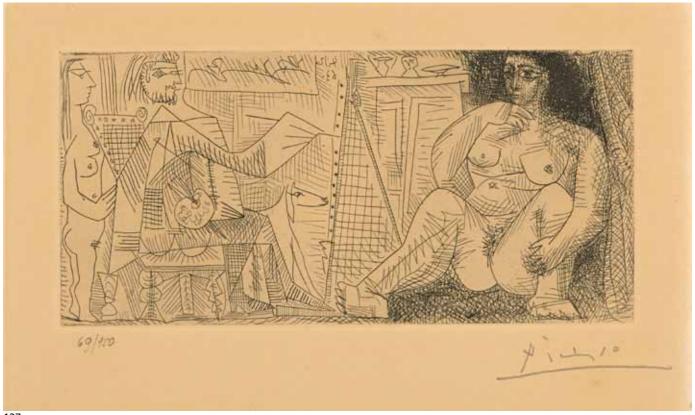
La Dame à la Collerette (Portrait de Jacqueline à la Fraise (B. 1147; Ba. 1321), 1963 Linocut in brown, black and shades of grey on Arches paper, signed in pencil and numbered 35/50 (there were also approx. 20 artist's proofs), published/printed by Galerie Louise Leiris, Paris/Arnéra, Vallauris, with margins, framed.

Ex. Coll.: 'HMP' in oval, verso (not in Lugt)

21 1/2 x 15 3/4in sheet 24 1/4 x 17 3/8in \$40,000 - 60,000







127

125 Pablo Picasso (1881-1973)

Peintre avec modèle barbu assis sur une chaise (B. 1136; Ba. 1133), 1963
Drypoint and aquatint on Richard de Bas paper, signed in pencil and numbered 11/50, published by Galerie Louise Leiris, Paris, with full margins, framed.

9 1/8 x 13in

sheet 13 1/16 x 17 3/4in

\$5,000 - 8,000

126

Pablo Picasso (1881-1973)

Dans l'Atelier (B. 1137; Ba. 1134), 1963 Etching on wove paper, signed in pencil and numbered 19/50 (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, with full margins, framed. 16 5/8 x 22 1/2in

16 5/8 x 22 1/2in sheet 22 1/8 x 29 3/4in

\$6,500 - 8,500

127

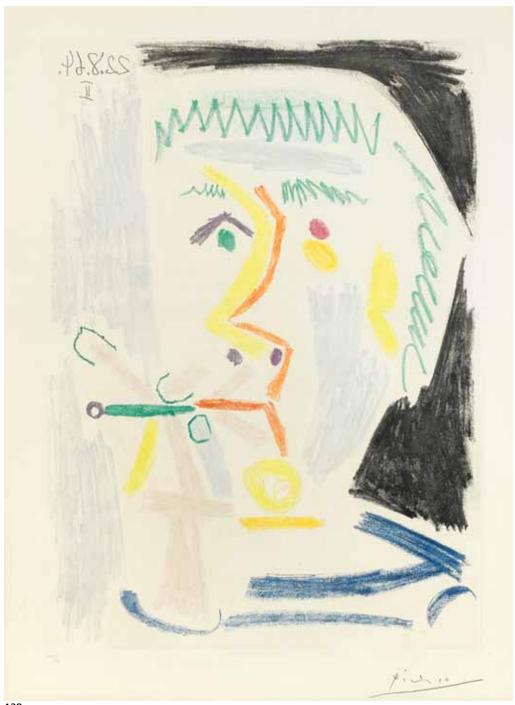
Pablo Picasso (1881-1973)

Le peintre et son modèle (B. 1139; Ba. 1136), 1963 Etching on cream Richard de Bas paper, signed in pencil and numbered 69/150, printed by Atelier Crommelynck, Paris, with margins, contained in original linen-covered portfolio folder.

4 1/2 x 9 3/8in

sheet 12 x 11 1/4in

\$4,000 - 6,000



128

Pablo Picasso (1881-1973)

Fumeur (B. 1168; Ba. 1168), 1964

Soft-ground etching and aquatint in colors on Richard de Bas paper, signed in pencil and numbered 43/50 (there were also 15 artist's proofs), printed by Atelier Crommelynck, Paris, with full margins, framed.

23 1/2 x 16 3/4in

sheet 31 x 22 3/4in

\$18,000 - 25,000









129 Pablo Picasso (1881-1973) Vénus foraine (B. 1232; Ba. 1461), 1966 Etching and drypoint on wove paper, signed in pencil and numbered 4/50, with full margins, framed. 12 3/8 x 16 3/8in

sheet 17 3/4 x 22 1/4in

\$4,000 - 6,000

130 Pablo Picasso (1881-1973)

Trois hommes se disputant une femme devant un émir (B. 1426; Ba. 1454), 1966

Etching on Rives paper, stamped signature and numbered in pencil 38/50 (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1981, with full margins, framed.

8 3/4 x 12 1/2in

sheet 14 7/8 x 18 1/2in

\$2,000 - 3,000

Pablo Picasso (1881-1973)

Femme Nue et Homme à la Canne, from Picasso-dessins 27.3.66 to 15.3.68 (B. 1464; M. 407; C. bk. 145), 1969

Lithograph on wove paper, signed in pencil and annotated 'H.C.' (a hors commerce aside from the edition of 125), published by Editions Cercle d'Art, Paris, with full margins, framed.

10 1/2 x 8 3/4in

sheet 16 7/8 x 13in

\$3,000 - 5,000

132

Pablo Picasso (1881-1973)

Autour du Chef-d'Oeuvre Inconnu, pl. 64, from Séries 347 (B. 1544; Ba. 1560), 1968

Etching and drypoint on wove paper, signed in pencil and numbered 6/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with wide margins, framed.

16 3/8 x 19 1/2in

sheet 22 3/8 x 25 3/4in

\$8,000 - 10,000

133

Pablo Picasso (1881-1973)

La Célestine. Poursuite, Pl. 92, from Séries 347 (B. 1572; Ba. 1588), 1968 Etching and aquatint on wove paper, signed in pencil and annotated 'Epreuve d'artiste' (an artist's proof aside from the edition of 50), published/printed by Galerie Louise Leiris, Paris, 1969, with full margins, framed.

6 1/2 x 8 1/8in

sheet 11 1/4 x 13 1/4in

\$3,000 - 5,000

We are grateful to Emmanuel Benador for his assistance in cataloging this work.

134

Pablo Picasso (1881-1973)

Homme frisé se balançant, avec odalisques, putto, et Espagnol de profil, pl. 201, from Séries 347 (B. 1681; Ba. 1697), 1968

Aquatint on Rives BFK paper, signed in pencil and numbered 32/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, framed.

11 x 15 1/4in

sheet 17 7/8 x 21 1/2in

\$4,000 - 6,000

Property from the Estate of Nancy W. Walls

135

Pablo Picasso (1881-1973)

Homme avec deux femmes nues, from La Série 347 (B. 1702; Ba. 1718), 1968 Aquatint on Rives BFK paper, signed in pencil and numbered 17/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins.

12 1/2 x 15 3/8in

sheet 18 5/8 x 22 1/8in

\$3,000 - 5,000



133







Property of Various Owners

136

Pablo Picasso (1881-1973)

Faun's head (A.R. 51), 1948

Glazed white earthenware rectangular dish, painted in blue, pink, green, yellow and brown, numbered 37/300, inscribed 'I-122', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

15 1/4 x 12 1/2in

\$8,000 - 12,000

137

Pablo Picasso (1881-1973)

La pique (A.R. 103), 1950

Glazed white earthenware plate, painted in blue, numbered 87/150, inscribed 'H-140', with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps.

diameter 15 1/4in

\$4,500 - 6,500

138

Pablo Picasso (1881-1973)

Fish subject (A.R. 139), 1952

Red earthenware turned pitcher, painted in black and white, from the edition of 500, inscribed 'Edition Picasso Madoura', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

height 5 1/2in \$2,000 - 3,000

139

Pablo Picasso (1881-1973)

Yan pitcher (A.R. 140), 1952

Red earthenware turned pitcher, painted in black and white, from the edition of 400, with the 'Madoura Plein Feu' and 'Edition Picasso' stamps. height 10in

\$2,500 - 3,500

140

Pablo Picasso (1881-1973)

Picador (A.R. 160), 1952

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

diameter 8in

\$2,000 - 3,000



Pablo Picasso (1881-1973)

Bird with worm (A.R. 172), 1952

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

diameter 6in

\$1,000 - 2,000

Property from the Steven Zax Collection

142

Pablo Picasso (1881-1973)

Small owl jug (A.R. 293), 1955

Glazed white earthenware pitcher, painted in black, blue and brown, from the edition of 500, inscribed 'Edition Picasso Madoura', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

height 10in

\$5,000 - 7,000

Property of Various Owners

143

Pablo Picasso (1881-1973)

Woman (A.R. 300), 1955

Partially glazed white earthenware pitcher, painted in blue, grey and black, numbered 34/100, inscribed 'Edition Picasso', with the 'Edition Picasso' stamp.

height 12 1/4in

\$8,000 - 12,000

144

Pablo Picasso (1881-1973)

Diaulos player and faun (A.R. 342), 1956

White earthenware dish, from the edition of 100, inscribed 'B101', with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps. diameter 12in

\$2,000 - 3,000

145

Pablo Picasso (1881-1973)

Face in a square (A.R. 354), 1956

Glazed white earthenware round dish, painted in blue and ivory, numbered 48/100, inscribed 'C120', with the Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps.

diameter 16 3/4in

\$7,000 - 10,000



Property from the Steven Zax Collection

146

Pablo Picasso (1881-1973)

Face with palm-leaves (recto); Bright mask (verso) (A.R. 365; 366), 1956 Partially glazed white earthenware dish, painted in green and black, verso, numbered 43/100, inscribed 'C. 116 BIS', with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps. diameter 17in

\$3,000 - 4,000

Property of Another Owner

147

Pablo Picasso (1881-1973)

Bull (A.R. 392), 1957

Partially glazed red earthenware turned round dish, painted in black, numbered 82/250, inscribed 'N. 107' and 'Edition Picasso, Madoura', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps. diameter 14 3/4in

\$4,000 - 6,000

Property from a Private Collection, Rancho Mirage, California

148

Pablo Picasso (1881-1973)

Mat wood-owl (A.R. 405), 1958

Partially glazed white earthenware turned vase, painted in red, black and white, numbered 117/200, inscribed 'Edition Picasso Madoura', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

height 10 1/2in

\$6,000 - 8,000

Property of Various Owners

149

Pablo Picasso (1881-1973)

Face tankard (A.R. 432), 1959

Glazed white earthenware pitcher, painted in brown and blue, numbered 260/300, inscribed 'Edition Picasso Madoura', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

height 8 1/4in

\$4,000 - 6,000



Pablo Picasso (1881-1973)

Face no. 197 (A.R. 494), 1963

Glazed white earthenware round plate, painted in black, blue and green, numbered 435/500, inscribed 'No. 197' and 'Edition Picasso, Madoura'. diameter 10in

\$5,000 - 7,000

151

Pablo Picasso (1881-1973)

Face with large nose (A.R. 503), 1963

White earthenware round plate, numbered 6/100, inscribed 'TM', with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps. diameter 10 3/4in

\$2,500 - 3,500

152

Pablo Picasso (1881-1973)

Woman's head with crown of flowers (A.R. 522), 1964

Red earthenware rectangular plaque, painted in black, numbered 25/100, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps. 13 x 10 x 3/4in

\$15,000 - 20,000

153

Pablo Picasso (1881-1973)

Little bust of woman (A.R. 523), 1964

Red earthenware rectangular plaque, painted in black, numbered 84/100, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps. 13 1/4 x 10 1/8in

\$20,000 - 25,000

Property from the Ruth K. Belikove Collection

154

Pablo Picasso (1881-1973)

Laughing-eyed face (A.R. 608), 1969

Partially glazed earthenware pitcher, painted in blue, green, red and white, numbered 144/350, inscribed 'Edition Picasso, Madoura', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

Height 12 3/4in \$20,000 - 30,000





Property from the Estate of Maria and Edward Durell Stone

After Pablo Picasso (1881-1973)

La Serrure, 1950-59

Hand-woven wool tapestry, with the signature embroidered, verso, from the unrecorded edition, published by Edition Cuttoli, Paris.

79 x 62in

\$2,000 - 3,000

Property from the Estate of Dr. Maria Reichenbach, Pacific Palisades, California

156

After Pablo Picasso (1881-1973)

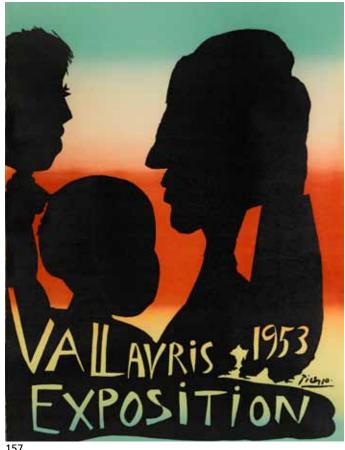
Nature morte aux poires et au pichet, c. 1960

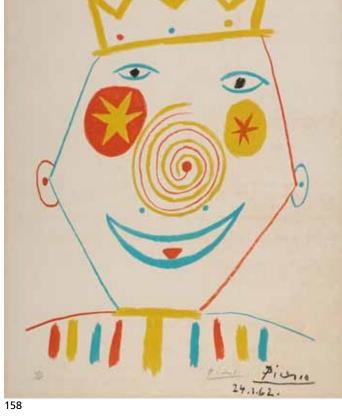
Aquatint in colors on Arches paper, signed in pencil and numbered 227/300, with the blindstamp of the publisher/printer, Atelier Crommelynck, Paris, with full margins, framed.

12 3/4 x 17 1/4in

sheet 19 3/4 x 26in

\$10,000 - 15,000





Property of Various Owners

157

After Pablo Picasso (1881-1973)

Vallauris 1953 Exposition (Cz. 68), 1953

Linocut in colors on thin wove paper, from the edition of 2000, printed by Arnéra, Vallauris, the full sheet, framed.

sheet 24 3/4 x 19 5/8in

\$2,500 - 3,500

158

After Pablo Picasso (1881-1973)

Le Clown, 1962

Lithograph in colors on Arches paper, signed in pencil and numbered 47/200, with margins, laid to board.

24 1/2 x 16 3/8in

sheet 24 3/4 x 19 1/2in

\$3,000 - 5,000

Property from the Malvina Miller Collection, San Francisco

159

After Pablo Picasso (1881-1973)

Young Spanish Peasant, 1970

Lithograph in colors on wove paper, signed in pencil and numbered 97/150, printed by Michel Casse, Paris, 1974, with margins, framed. 22 x 18 1/4in

sheet 29 1/2 x 22 1/4in

\$3,000 - 5,000





160





Property of Another Owner

160

Camille Pissarro (1830-1903)

Paul-Émile Pissarro (D. 146), c. 1895

Lithograph on chine appliqué with wove support, a posthumous impression, printed 1922, with the artist's monogram stamp (Lugt Suppl. 613e), with wide margins.

3 3/4 x 4 1/2in

sheet 12 1/4 x 9 1/2in

\$1,500 - 2,500

Property from a Charleston Estate

161

Pierre-Auguste Renoir (1841-1919)

Ambroise Vollard, from Douze Lithographies Originales (D.; S. 37), c. 1904 Lithograph on wove paper, the only state, from the total edition of 1000, published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with full margins, framed.

9 3/8 x 6 3/4in sheet 13 x 9 7/8in

\$1,500 - 2,000

Property of Various Owners

162

161

Pierre-Auguste Renoir (1841-1919)

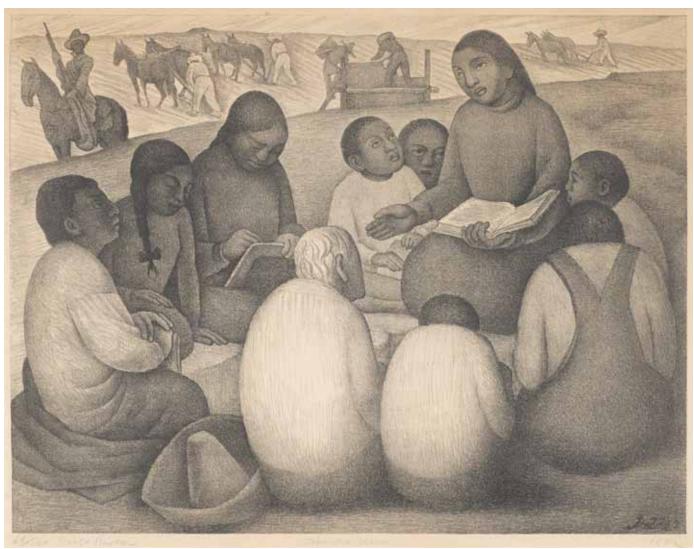
La pierre aux trois croquis, from Douze Lithographies Originales (D.; S. 41), c. 1904

Lithograph on wove paper, the second (final) state, with stamped signature, from the total edition of 1000, published/printed by Ambroise Vollard/Auguste Clot, Paris, 1919, with margins, framed.

8 7/8 x 11 3/8in

sheet 9 7/8 x 13in

\$2,000 - 3,000



163 Diego Rivera (1886-1957)

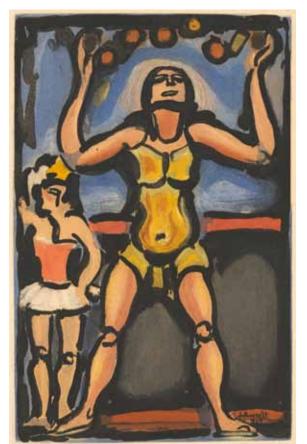
Open Air School, 1932 Lithograph on wove paper, signed in pencil, titled, dated and numbered 66/100, published/printed by Weyhe Gallery/George Miller, New York, with margins, framed.

12 1/2 x 16 3/8in

sheet 15 1/8 x 20in \$10,000 - 15,000



164





165

164 Georges Rouault (1871-1958)

Parade (Frontispiece), from Cirque de l'Etoile Filante (C./R. 240), 1934-35 Aquatint in colors on Vergé de Montval laid paper, signed and dated in the plate, from the total edition of 280, published/printed by Vollard/ Lacourière, Paris, 1938, the full sheet.

12 x 7 3/4in

sheet 17 1/4 x 13in

\$2,000 - 3,000

16

Georges Rouault (1871-1958)

Amer Citron, from Cirque de l'Etoile Filante (C./R. 242), 1934-35 Aquatint in colors on Vergé de Montval laid paper, signed and dated in the plate, from the edition of 280, published/printed by Ambroise Vollard/ Lacourière, Paris, 1938, with full margins, framed.

12 3/8 x 8 1/2in

sheet 17 x 13 1/4in

\$2,000 - 3,000



167





166 Georges Rouault (1871-1958)

Jongleur, from Cirque de l'Etoile Filante (C./R. 244), 1934-35 Aquatint in colors on Vergé de Montval laid paper, signed and dated in the plate, from the total edition of 280, published/printed by Vollard/ Lacourière, Paris, 1938, with full margins.

12 1/2 x 8in

sheet 17 1/2 x 13 1/4in

\$2,000 - 3,000

167

Rufino Tamayo (1899-1991)

Coyote (P. 34), 1950

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 34/100 (there were also 10 artist's proofs), printed by Atelier Désjobert, Paris, with full margins, framed.

16 1/2 x 21in

sheet 19 5/8 x 25in

\$2,000 - 3,000



168

168 Rufino Tamayo (1899-1991)

Torse de jeune fille, from Mujeres (P. 112), 1969

Lithograph in colors on wove paper, signed in pencil and numbered 18/150 (there were also 25 in Roman numerals), published/printed by Touchstone Publishers, New York/Atelier Désjobert, Paris, with full margins, framed.

27 5/8 x 21in

sheet 30 x 22 1/2in

\$2,000 - 3,000

169

Rufino Tamayo (1899-1991)

Máscara Roja, from Mujeres (P. 124), 1969

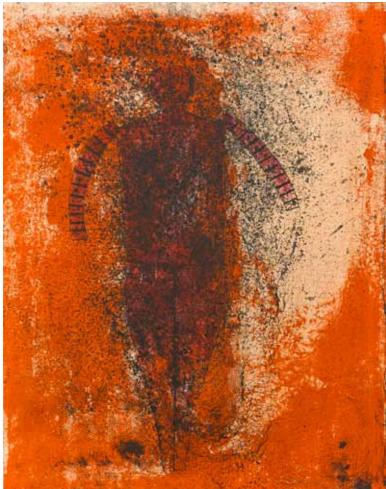
Lithograph in colors on Rives BFK paper, signed in pencil and numbered 75/150 (there were also 25 proofs in Roman numerals), published/ printed Touchstone Publishers, New York/Atelier Désjobert, Paris, with full margins, framed.

21 1/4 x 27 1/2in

sheet 22 1/2 x 29 7/8in

\$1,500 - 2,000













170 Rufino Tamayo (1899-1991)

Cabeza en la Ventana, from Rufino Tamayo 16 aguafuertes 1976 (P. 201), 1976 Etching in colors on Guarro paper, signed in pencil

and numbered 29/75 (there were also 10 artist's proofs in Roman numerals), published by Ediciones Polígrafa, Barcelona, the full sheet, framed. sheet 29 7/8 x 22in

\$1,500 - 2,500

171

Rufino Tamayo (1899-1991)

Hombre Obscuro (P. 218), 1976 Lithograph in colors on Arches paper, signed in pencil and annotated 'PP VIII' (aside from the edition of 175), published/printed by Transworld Art, New York/Mourlot, Paris, the full sheet. sheet 25 1/2 x 19 1/2in

\$2,000 - 3,000

172 Rufino Tamayo (1899-1991)

Mujer con los brazos altos (P. 224), 1976 Mixografía ® in colors on wove paper, signed in white crayon and numbered 125/140 (there were also 20 in Roman numerals), published/ printed by Transworld Art, New York/Taller de Gráfica Mexicana, the full sheet. sheet 29 3/4 x 22 1/2in

\$2,500 - 3,500

173

Rufino Tamayo (1899-1991)

Manos in Rojo (P. 263), 1979 Etching in colors on Guarro paper, signed in pencil and numbered 24/99 (there were also 15 proofs in Roman numerals), published/printed by Ediciones Polígrafa, Barcelona, the full sheet.

sheet 22 x 29 3/4in

\$1,500 - 2,000

174

James Jacques Joseph Tissot (1836-1902)

Printemps (W. 34; B. 27), 1878 Etching and drypoint on wove paper, from the

edition of 100, with margins.

15 x 5 1/4in

sheet 19 5/8 x 10in

\$1,000 - 1,500

175

James Jacques Joseph Tissot (1836-1902)

L'Eté (W. 43; B. 35), 1878

Etching and drypoint on laid paper with 'Strasbourg Lily' watermark, from the edition of 100, with full margins.

14 3/4 x 8 1/4in

sheet 22 x 14 3/4in

\$4,000 - 6,000







James Jacques Joseph Tissot (1836-1902)

Sur l'herbe (W. 50; B. 41), 1880

Etching and drypoint on laid paper with partial 'Strasbourg Lily' watermark, second (final) state, from the edition of 100, with full margins.

7 3/4 x 10 3/4in

sheet 10 1/2 x 14 3/8in

\$1,800 - 2,500

177

176

James Jacques Joseph Tissot (1836-1902)

Sa Première Culotte (W. 51; B. 42), 1880

Drypoint on cream laid paper, second (final) state, signed in pencil, with the artist's red inkstamp (Lugt 1545), from the edition of 100, with wide margins, framed.

7 x 3in

sheet 10 1/2 x 6in

\$1,200 - 1,800

178

Francisco Toledo (born 1940)

Hojas Muertas, 2004

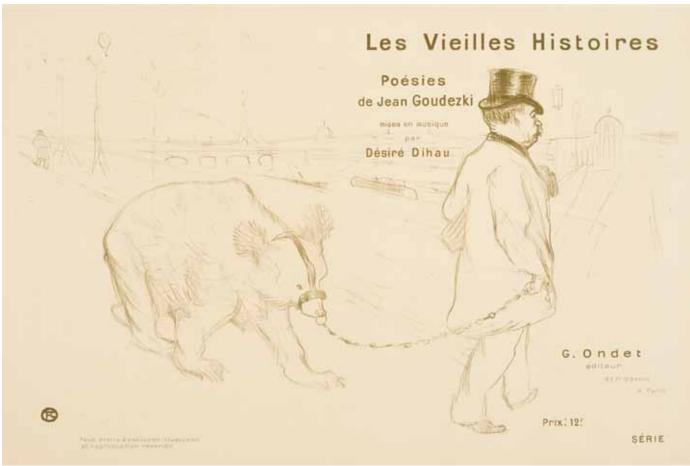
Etching and drypoint in colors on wove paper, signed in pencil and numbered 20/20, with full margins, framed.

38 3/4 x 13in

sheet 49 x 22in

\$3,000 - 4,000

178



179

Henri de Toulouse-Lautrec (1864-1901)

Les Vielles Histories, couverture-frontispice (W. 5; D. 18; Adr. 19), 1893 Lithograph in olive green on wove paper, from the first edition, Wittrock calls for over 100 impressions, published by G. Ondet, Paris, with margins, framed.

13 x 21 1/4in

sheet 19 5/8 x 24 7/8in

\$2,000 - 3,000

180

Henri de Toulouse-Lautrec (1864-1901)

Ultime ballade (W. 10; D. 23; Adr. 32), 1893

Lithograph on imitation *japon* paper, signed in pencil and numbered 'No. 7', from the edition of 100 before letters, published by E. Kleinmann, Paris, with wide margins, framed.

10 1/2 x 7 1/8in

sheet 13 7/8 x 11in

\$1,500 - 2,000



180



181



182

181 Unknown Artist

Sutro Baths, San Francisco, 1896 Lithograph in colors on four sheets of wove paper backed with linen, printer unknown. sheet 75 x 81in

\$6,000 - 8,000

Property from a Private Seattle Collection

182

Maurice Utrillo (1883-1955)

Pour le Bal de l' A.A.A.A. (F. 7), 1925 Lithograph in colors on wove paper, before the lettering, with margins, framed.

43 1/2 x 28 1/2in sheet 45 1/2 x 31in \$4,000 - 6,000

Property of Various Owners

183

James Abbott McNeill Whistler (1834-1903)

Nursemaid and Child (K. 37), 1859 Etching on wove paper, first state (of 2), with margins, framed.

3 3/4 x 5 1/8in sheet 6 1/4 x 9 5/8in

\$2,500 - 3,500

184

James Abbott McNeill Whistler (1834-1903)

Drouet (K. 55), 1859

Etching and drypoint on laid paper, the second (final) state, with full margins, framed. 9 x 6in

sheet 13 7/8 x 9 1/8in \$1,200 - 1,800

185

Zao Wou-Ki (1921-2013)

Les voiliers (R. 79), 1952

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 62/90 (there were also 15 artist's proofs), published/printed by Klipstein & Co., Bern/Désjobert, Paris, with full margins. 17 3/8 x 21 3/4in

sheet 19 7/8 x 25 3/4in

\$6,000 - 8,000

Property from the Estate of Dr. and Mrs. Marcus Rabwin, Beverly Hills, California

186

Zao Wou-Ki (1921-2013)

Untitled (A. 92), 1954

Etching on *chine collé* with wove support, signed in pencil, dated and numbered 56/120 (there were also 10 artist's proofs), published/ printed by Gutekunst & Klipstein, Bern/G. Leblanc, Paris, with full margins, framed.

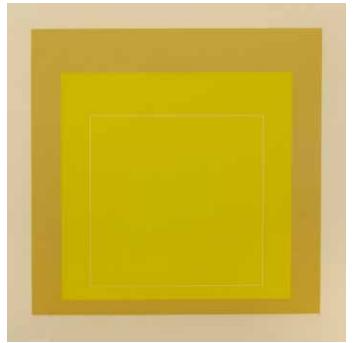
6 1/4 x 4 1/4in sheet 9 x 5 7/8in \$2,500 - 3,500

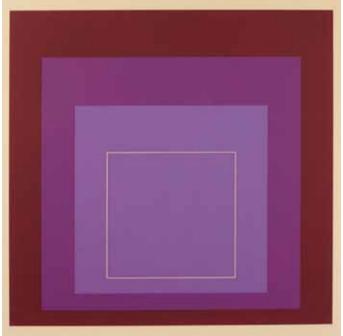


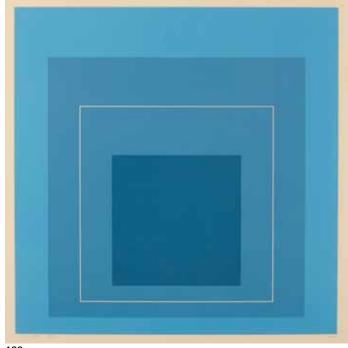




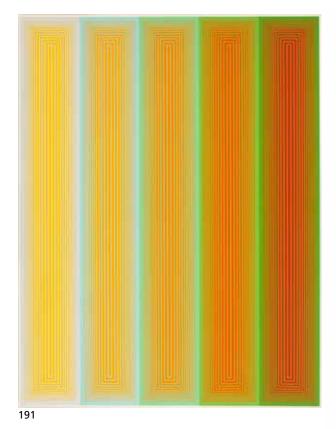














Contemporary Prints and Multiples

Property of Another Owner

187

Josef Albers (1888-1976)

White Line Square X; White Line Square XVI, from White Line Squares (Series II) (D. 172.2; 172.8), 1966

Lithographs in colors on Arches paper, each signed in pencil, titled, dated and numbered 23/125 and 25/125 (there were also 15 artist's proofs), respectively, with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed. (2)

each 15 3/4 x 15 3/4in

each sheet 20 3/4 x 20 3/4in

\$2,000 - 3,000

188

Josef Albers (1888-1976)

White Line Square XI, from White Line Squares (Series II) (D. 172.3), 1966 Lithograph in colors on Arches paper, signed in pencil, titled, dated and numbered 23/125 (there were also 15 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed. 15 3/4 x 15 3/4in

sheet 20 3/4 x 20 3/4in

\$2,000 - 3,000

189

Josef Albers (1888-1976)

White Line Square XIII, from White Line Squares (Series II) (D. 172.5), 1966 Lithograph in colors on Arches paper, signed in pencil, titled, dated and numbered 23/125 (there were also 15 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed. 15 3/4 x 15 3/4in

sheet 20 3/4 x 20 3/4in

\$2,000 - 3,000

190

Josef Albers (1888-1976)

White Line Square XV, from White Line Squares (Series II) (D. 172.7), 1966 Lithograph in colors on Arches paper, signed in pencil, titled, dated and numbered 23/125 (there were also 15 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed. 15 3/4 x 15 3/4in

sheet 20 3/4 x 20 3/4in

\$1,000 - 1,500

Property from the Malvina Miller Collection, San Francisco

191

Richard Anuszkiewicz (born 1930)

Inward Eye, 1970

The complete set, comprising 10 screenprints in colors on smooth wove paper, each signed in pencil, dated and numbered 38/100 (there was also an unsigned portfolio edition of 500), published/printed Aquarius Press, Baltimore/Edition Domberger, Stuttgart, Germany, with full margins. (10) each 25 5/8 x 19 3/4in

each sheet 25 3/4 x 19 7/8in

\$2,000 - 3,000

Property of Various Owners

192

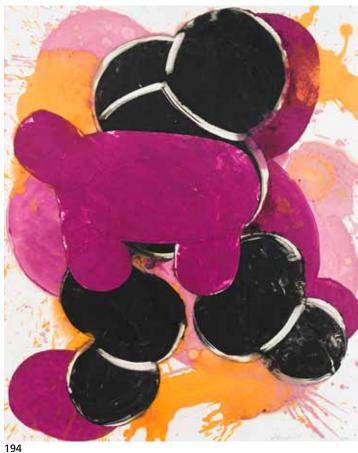
Karel Appel (1921-2006)

Close Together, 1977

Handpainted wood sculpture multiple on revolving base, signed in black paint on recto, signed in ink and annotated 'E.P.I.' on label affixed to underside of base, an Editions Press Impression aside from the total edition of 65, constructed by Editions Press, San Francisco. 31 x 29in

\$7,000 - 9,000





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Property from a Private Collection

193

193

Charles Arnoldi (born 1946)

Untitled (GT/CA 8-90 W15), 1989-90

Monoprint in colors on heavy handmade paper, signed in pencil and dated '8/30/90' and annotated 'SB', annotated in pencil 'GT/CA 8-90 W15', verso, published/printed by Atelier Tullis/Garner Tullis, Santa Barbara, the full sheet.

sheet 31 x 23 1/4in

\$1,500 - 2,000

194

Charles Arnoldi (born 1946)

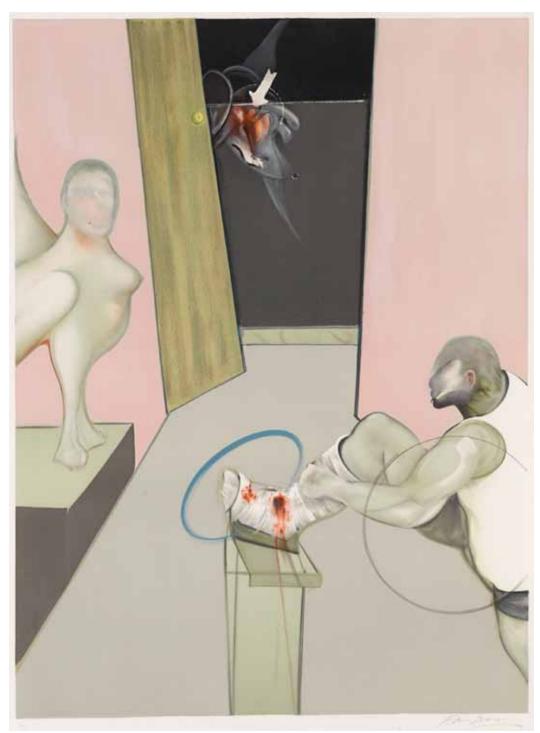
Untitled (CART 97 MP4), 1997

Monoprint in colors on heavy handmade paper, signed in pencil, dated '6/13/97' and annotated 'SB', annotated in pencil 'CART 97 MP4', verso, published/printed by Atelier Tullis/Garner Tullis, Santa Barbara, with full margins.

21 1/4 x 17 1/4in

sheet 27 x 23in

\$1,200 - 1,800



195

Property of Another Owner

195

Francis Bacon (1909-1992)

Oedipus and the Sphinx (d'après Ingres) (S. 18), 1984

Lithograph in colors on Arches paper, signed in pencil and annotated 'H.C.' (an hors commerce aside from the edition of 150), published/printed by Éditions de la Différence/Arts Litho, Paris, with full margins, framed.

46 x 33 7/8in sheet 50 1/4 x 35 3/8in

\$10,000 - 15,000







Property from a Lake Worth, Florida Private Collection

196

Romare Bearden (1914-1988)

The Train (GG. 54a), 1974

Etching and aquatint in colors on Arches paper, signed in pencil and annotated '11/20 AP' (aside from the edition of 125), published/ co-printed by Transworld Art/the artist and Robert Blackburn, New York, with full margins, framed.

17 3/4 x 22 1/4in

sheet 22 1/4 x 30in

\$6,000 - 8,000

Property of Various Owners

197

Romare Bearden (1914-1988)

The Family (GG. 55a), 1975

Aquatint in colors on Arches paper, signed in pencil, titled 'woman washer' and numbered 58/175, with the blindstamp of the publisher, Transworld Art, Inc., printed by The Printmaking Workshop, New York, the full sheet, framed.

sheet 19 1/2 x 25 7/8in

\$3,000 - 5,000



199

198

Romare Bearden (1914-1988)

Louisiana Serenade, from Jazz Series (GG. 72), 1976 Lithograph in colors on wove paper, signed in pencil and annotated 'ap 25/30' (aside from the edition of 175), published by London Arts, Inc., Detroit, the full sheet, framed.

sheet 24 1/2 x 34in

\$5,000 - 7,000

Property from a Lake Worth, Florida Private Collection

199

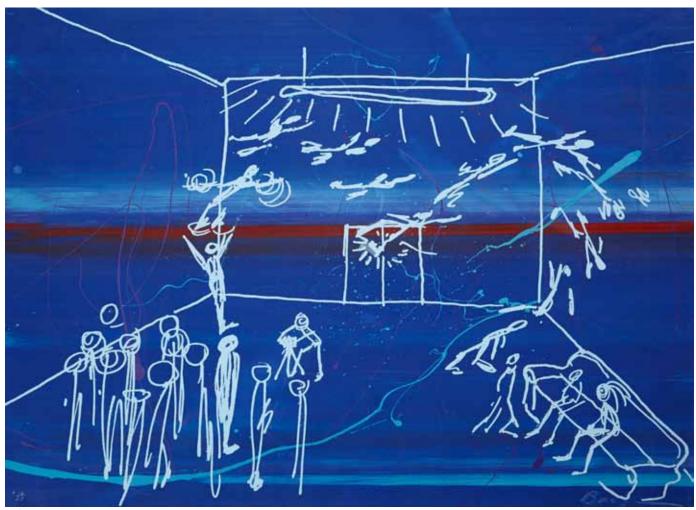
Romare Bearden (1914-1988)

Improvisation Time (not in GG.), c. 1980

Monotype in colors on Rives BFK paper, signed in ink, titled, verso, the full sheet, framed.

sheet 29 3/4 x 41 3/4in

\$5,000 - 7,000



Property from the Sonesta International Hotels Corporation

200

Jonathan Borofsky (born 1942)

I dreamed I was having my photograph taken with a group of people. Suddenly I began to rise up and fly around the room. Half way around I tried to get out the door. When I couldn't get out I continued to fly around the room until I landed and sat down next to my mother who said I had done a good job!, No. 2822484 (G. 1100), 1982-83

Screenprint with unique handcoloring on Inveresk Exeter cover paper, signed in multicolored pencil and numbered 16/23 (there were also 4 artist's proofs), published/printed by Gemini G.E.L./Ronald McPherson, Los Angeles, framed.

sheet 77 1/2 x 98in

\$20,000 - 30,000











204

201 Jonathan Borofsky (born 1942) Flying Man with Briefcase, No. 2816955 (G. 1111), 1983-86

Gatorfoam painted multiple, signed in black felttip pen and numbered 7/9 (there were also 4 artist's proofs) on the verso, published/fabricated Gemini G.E.L./Ronald McPherson, Los Angeles. 94 x 25 x 3in

\$20,000 - 30,000

Property of Another Owner

202

Miguel Berrocal (1933-2006)

Richelieu, Homenaje a Paolo Marzotto (59 elements), 1973

Brass multiple, with incised signature and stamp numbered 1265/2000 (there were also 6 in Roman numerals made of solid silver), with instruction manual. height 7 3/4in

\$1,500 - 2,000

Property from the Greg Hines Collection

Alexander Calder (1898-1976)

Spiral and Red Triangle, 1969 Lithograph in colors on wove paper, signed in pencil and numbered 43/75, the full sheet. sheet 29 1/2 x 43 1/8in \$2,000 - 3,000

Property from the Collection of the Nevada Museum of Art

204

After Alexander Calder (1898-1976)

Floating Circles, 1975

Tapestry hand-woven in maguey fiber multiple, with woven signature, dated '75' and numbered 28/100, published/supervised by C.A.C. Publications, New York/Catalina Meyer for Bon Art. 85 x 57in

\$3,000 - 5,000

205

After Alexander Calder (1898-1976)

Swirl, 1975

Tapestry hand-woven in maguey fiber multiple, with woven signature, dated '75' and numbered 26/100, published/supervised by C.A.C. Publications, New York/Catalina Meyer for Bon Art. 57 x 85in

\$3,000 - 5,000







207

206

After Alexander Calder (1898-1976)

Star, 1975

Tapestry hand-woven in maguey fiber multiple, with woven initials, dated '75' and numbered 89/100, published/supervised by C.A.C. Publications, New York/Catalina Meyer for Bon Art.

57 x 85in

\$3,000 - 5,000

Property of Various Owners

207

Vija Celmins (born 1939)

Saturn Stamps, 1995

Offset lithograph on wove paper, signed in pencil and annotated 'AP 7/30' (aside from the edition of 200), the full sheet, framed. sheet 12 1/4 x 9 3/8in

\$2,000 - 3,000

208

Enrique Chagoya (born 1953)

2012: Super-Bato Saves the World, 2009
Screenprint and digital print in colors with
metallic marker on customized slot machine
multiple, signed in ink, dated '09' and
numbered 2/8 on interior label (there were also
3 artist's proofs), with keys, base, minted coins
and payout cup, published by Electric Works in
association with Joseph Sweeney, San Francisco.
overall 68 x 27 x 21in

\$10,000 - 15,000

209

Christo (born 1935)

Wrapped Trees, from Five Urban Projects (S. 124), 1985

Screenprint in colors with collage on Arches paper, signed in pencil, titled and numbered 42/100 (there were also 20 artist's proofs in Roman numerals), published by Edition Schellmann, Munich and New York, the full sheet, framed.

sheet 14 x 11in

\$2,000 - 3,000

210

Christo (born 1935)

Curtains for La Rotunda, from Five Urban Projects (S. 126), 1985

Screenprint in colors with collage on Arches paper, signed in pencil, titled and numbered 42/100 (there were also 20 artist's proofs in Roman numerals), published by Edition Schellmann, Munich and New York, the full sheet, framed. sheet 14 x 11in

\$2,000 - 3,000

211

Allan D'Arcangelo (1930-1998)

US Highway 1, from The Road series, 1978 Screenprint in colors on wove paper, signed in pencil, dated and numbered 143/150, with full margins, framed.

24 x 30in

sheet 26 1/8 x 31 7/8in

\$1,000 - 1,500

212

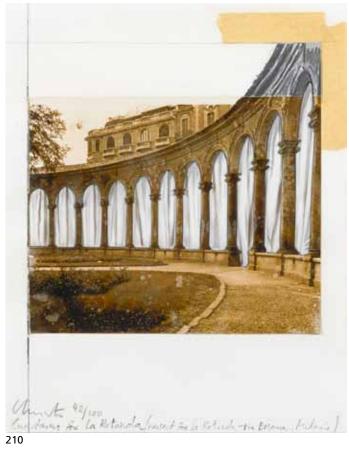
Gene Davis (1920-1985)

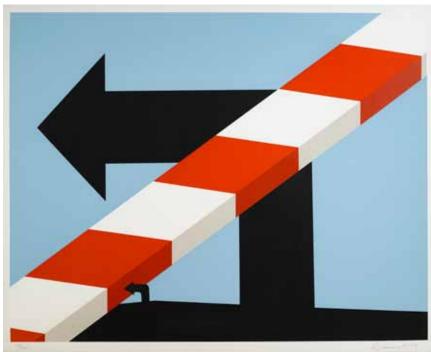
Yellow Jack; Royal Curtain; Sonata; Banjo, 1979; 1980 (2); 1981

Lithographs in colors on wove paper, each signed in pencil, first and third dated and titled on verso, numbered 242/250, 48/250, 222/250 and 86/250, respectively, with full margins or the full sheet. (4) each sheet approx. 22 1/2 x 25in to 30 x 21 1/4in

\$2,000 - 3,000







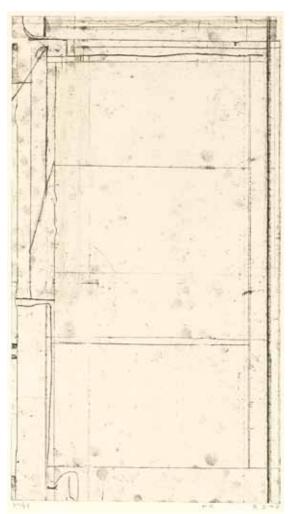






214

213



213

Richard Diebenkorn (1922-1993)

Seated Woman Drinking from a Cup, 1965

Lithograph on Rives BFK paper, initialed in ink, dated '65' and 41/100, with the blindstamps of the publisher/printer, Original Press/Joe Zirker, San Francisco, with full margins.

27 1/2 x 20 1/2in sheet 30 x 22in

\$5,000 - 7,000

214

Richard Diebenkorn (1922-1993)

#4, from 41 Etchings Drypoints, 1965

Soft-ground etching on Rives BFK paper, initialed in pencil, dated and numbered 22/25 (there were also 10 artist's proofs), published/printed by Crown Point Press/Kathan Brown, Oakland, with full margins, framed. 8 x 12 1/4in

sheet 15 x 17 3/4in

\$2,000 - 3,000

215

Richard Diebenkorn (1922-1993)

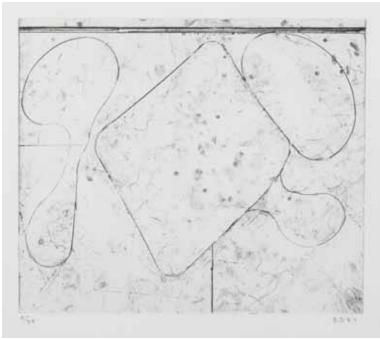
#6, from Six Softground Etching, 1978

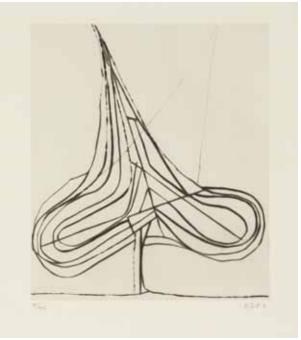
Soft-ground etching on Rives paper, initialed, dated in pencil and numbered 30/35 (there were also 10 artist's proofs), with the blindstamps of the publisher/printer, Crown Point Press/Lilah Toland, Oakland, with full margins, framed.

20 x 11in

sheet 40 x 26in

\$3,000 - 5,000





216 Richard Diebenkorn (1922-1993)

Card Game, 1981

Soft-ground etching on wove paper, initialed in pencil, dated and numbered 2/35, with the blindstamp of the publisher, Crown Point Press, Oakland, with full margins, framed.

11 x 13in

sheet 21 3/4 x 30 1/2in

\$1,500 - 2,000

217

Richard Diebenkorn (1922-1993)

Spade Drypoint, from Five Spades, 1982 Drypoint on J. Whatman antique laid paper, initialed in pencil and numbered 9/50, with the blindstamp of the publisher, Crown Point Press, Oakland, with full margins, framed. 10 3/8 x 9in

sheet 23 1/2 x 18 1/2in

\$1,500 - 2,000

Property from the Collection of Joseph Vernon Pingatore, Los Angeles, California

218

Richard Diebenkorn (1922-1993)

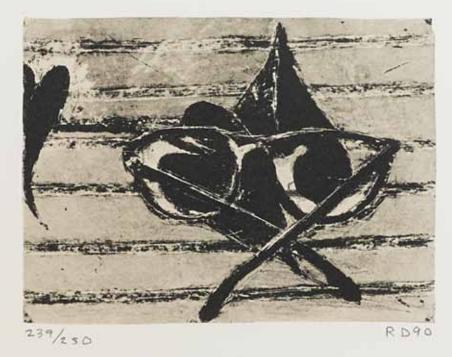
Untitled, from Harvey Gantt Portfolio (G. 1452), 1990

Lithograph in colors on Rives BFK paper, initialed in pencil, dated and numbered 239/250 (there were also 50 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

5 x 6 3/4in

sheet 13 x 14 1/2in

\$1,000 - 1,500



















Property from the Collection of Mark Stevenson, Oregon

219

Jim Dine (born 1935)

Vegetables (M. 66 a-f), 1969

The complete suite, comprising 8 lithographs in colors with collage on Hodgkinson handmade paper, each signed or initialed in pencil and numbered 89/96 (there were also 12 artist's proofs), published by Petersburg Press, New York & London, the full sheets, lacking paper-covered portfolio. (8)

each sheet approx. 18 x 16 1/2in

\$3,000 - 5,000

Property from the Sonesta International Hotels Corporation

220

Jim Dine (born 1935)

Picabia I (Cheer); Picabia II (Forgot); Picabia III (Groans) (WC. 43-45), 1971

The complete set, comprising 3 offset lithographs with collage and handcoloring on Hodgkinson mould made paper, each signed in white crayon, dated and numbered 71/75 (I) and 28/75 (II and III) (there were also 15 artist's proofs), published/printed by Petersburg Press/Ernie Donagh, London, the full sheets, each framed. (3) each sheet 53 1/2 x 36 7/8in

\$4,500 - 5,500

Property of Various Owners

221

Jim Dine (born 1935)

Black and White Bathrobe (WC. 197), 1975 Lithograph on Arches paper, signed in pencil, dated and numbered 42/60 (there were also 13 artist's proofs), co-published by Graphicstudio, University of South Florida and Petersburg Press, New York, printed by Paul Clinton, the full sheet, framed.

sheet 36 x 24in

\$2,000 - 3,000

222

Jim Dine (born 1935)

Key West (D'O. & F. 88), 1981

Offset lithograph and etching in colors on Arches Cover paper, signed in pencil, dated and numbered 25/40 (there were also 10 artist's proofs), published/printed by Pace Editions, Inc./Sienna Studios, New York, with full margins, framed.

16 3/4 x 18 1/4in

sheet 41 3/8 x 29 3/8in

\$1,500 - 2,000

223

Jim Dine (born 1935)

Rancho Woodcut Heart (D'O. & F. 142), 1982 Woodcut in colors on wove paper, signed in pencil, dated and numbered 73/75 (there were also 15 artist's proofs), published/printed by Pace Editions, Inc., New York/R.E. Townsend, Inc., Boston, the full sheet, framed.

sheet 47 3/4 x 40 1/2in

\$5,000 - 7,000

224

Jim Dine (born 1935)

Bill Clinton (Robe), from Sixteen Artists for Freedom of Expresssion (C. 57), 1992 Woodcut and etching in colors on Hahnemühle ivory paper, signed in pencil, dated and numbered 98/100 (there were also 17 artist's proof), co-published by the artist and Pace Editions, Inc. as a contribution to the Democratic Senatorial Campaign Committee's 1992 fundraising effort, with full margins, framed. 12 3/8 x 10 1/8in sheet 20 3/4 x 15 1/8in

\$3,000 - 4,000







2.

Shepard Fairey (born 1970)

Rise Above, 2006

Screenprint in colors on wove paper, signed in pencil, dated and annotated 'AP 7/12' (aside from the edition of 50), with full margins, framed. 39 1/8 x 26 3/8in

sheet 41 3/4 x 28 5/8in

\$3,000 - 4,000

226

Shepard Fairey (born 1970)

Change, 2008

Offset lithograph in colors on wove paper, signed in pencil, dated, and numbered 4999/5000 (only 200 were signed from the edition of 5000), released in 2008 by Obama for America, printed by Allied Printing Trades Council, Los Angeles, with full margins. 35 3/8 x 21 3/4in

sheet 39 1/4 x 24 3/4in

\$2,000 - 3,000

227

Sam Francis (1923-1994)

One Plate, from the Pasadena Box (L. L66; SF-80), 1964

Lithograph in colors on Kochi rice paper, signed in pencil and numbered 6/11 (aside from the edition of 100), published by the Pasadena Art Museum, with the blindstamp of the printer, Joseph Press, Los Angeles, the full sheet, framed.

sheet 15 3/4 x 22 3/4in

\$2,000 - 3,000



228 Sam Francis (1923-1994)

Her Wet White Nothing (L. L116; SF-107), 1971 Lithograph in colors on Rives BFK paper, signed in pencil and numbered 12/23 (there was 1 artist's proof), published/printed by The Litho Shop, Inc./Hitoshi Takatsuki, Santa Monica, California, the full sheet, framed. sheet 25 X 35in

\$2,500 - 3,500

229

Sam Francis (1923-1994)

Silver Line (L. L119; SF-110), 1971 Lithograph in colors on Rives BFK paper, signed in pencil and numbered 26/57 (there were also 3 artist's proofs), with the blindstamps of the publisher/printer, The Litho Shop/Hitoshi Takatsuki, Santa Monica, California, the full sheet, framed.

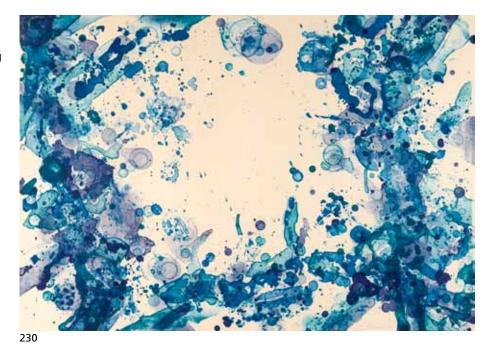
sheet 14 1/2 x 11in \$3,000 - 5,000

230

Sam Francis (1923-1994)

White Bone (L. L140; SF-119; G. 320), 1971 Lithograph in colors on wove paper, signed in pencil and annotated 'A.P. 1' (an artist's proof aside from the edition of 69), published/printed by Gemini G.E.L./Serge Lozingot, Los Angeles, the full sheet, framed. sheet 27 1/2 x 39 3/4in

\$2,000 - 3,000





231 Sam Francis (1923-1994)

The Five Continents in Summertime (L. 153; SFE-020), 1984

Five aquatints in colors on one sheet of Rives BFK paper, signed in pencil and numbered 6/20 (there were also 4 artist's proofs), with the blindstamp of the publisher, The Litho Shop, Inc., Santa Monica, California, printed by Jacob Samuel, with full margins, framed.

23 3/4 x 49 3/4in sheet 31 x 56in

\$10,000 - 15,000

232

Helen Frankenthaler (1928-2011)

Spoleto (H. 37), 1972

Screenprint in colors on Arches paper, signed in pencil, titled, dated and numbered 22/100 (there were also 10 artist's proofs), published/printed by Spoleto Festival Foundation/Patricia Yamashiro, New York, the full sheet, framed.

sheet 39 1/2 x 29 1/2in

\$3,000 - 4,000

233

Helen Frankenthaler (1928-2011)

Un Poco Más (H. 140), 1987

Lithograph in colors on Arches Cover paper, signed in white crayon, dated '87' and numbered 59/60 (there were also 12 artist's proofs), published by Ediciones Polígrafa, Barcelona, the full sheet.

sheet 27 1/8 x 37in

\$2,000 - 3,000

Property from a Private Collection

234

Helen Frankenthaler (1928-2011)

Monoprint X-Grove (H. 228), 1991

Unique woodcut in colors on Awagami-Fujimori handmade paper, printed from edition blocks, signed in pencil, dated and annotated 'X', published/ printed Garner Tullis, New York, with full margins.

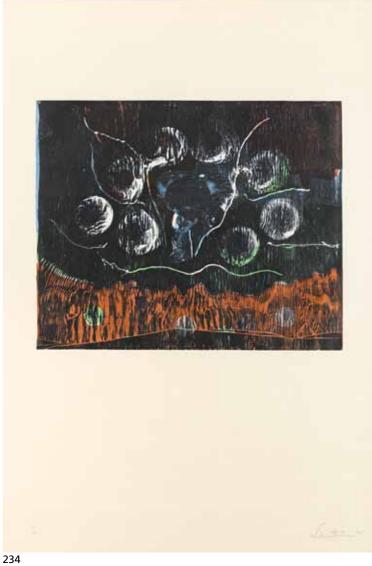
17 x 21in

sheet 38 1/8 x 26in

\$2,000 - 3,000









Property of Another Owner

235

Lucian Freud (1922-2011)

Ib (Hartley 22), 1984

Etching on Arches paper, initialed in pencil and numbered 48/50 (there were also 15 artist's proofs), co-published by James Kirkman, London and Brooke Alexander, New York, printed by Terry Wilson at Palm Tree Studios, London, 1986, with full margins, framed. 11 3/4 x 11 3/4in

sheet 22 3/8 x 20 3/4in

\$18,000 - 22,000



lb, 1983-84 (oil on canvas), Freud, Lucian (1922-2011) / Private Collection / © The Lucian Freud Archive / The Bridgeman Art Library



236

Property from the Sonesta International Hotels Corporation

236

Buckminster Fuller (1895-1983)

Inventions: Twelve Around One, 1981

The complete portfolio, comprising 13 screenprints on polyester film overlaid to screenprints on Lenox rag paper, each overlaid signed in black felt-tip marker, dated and numbered 9/60 (there were also 20 *hors commerce* in Roman numerals), with title page and text, published by Carl Solway Gallery, Cincinnati, the full sheets, loose (as issued), with original Curtis Tweedweave rag paper backing sheets. (13) *each sheet 30 x 40in*

\$10,000 - 15,000

Property from the Steven Zax Collection

237

Richard Hamilton (1922-2011)

In Horne's House (L. 120; W. 115), 1981-82

Etching and aquatint on Rives paper, signed in pencil, titled and numbered 41/120, with the blindstamp of the publisher, Waddington Graphics, London, printed by Atelier Crommelynck, Paris, with full margins, framed. 20 7/8 x 17 1/8in

sheet 29 3/4 x 22 3/8in

\$2,500 - 3,500

238

Richard Hamilton (1922-2011)

Patricia Knight (colored) (L. 122), 1982

Unique aquatint, scraper and burnisher, colored with acrylic on wove paper, signed in pencil and numbered 11/12, published/printed by Waddington Galleries, London/Crommelynck, Paris, with full margins, framed. 9 $3/8 \times 6 \ 3/8 in$

sheet 15 x 11in

\$4,000 - 6,000





238













2-13

Property from the Malvina Miller Collection, San Francisco

239

Zarina Hashmi (born 1937)

Untitled (A-5 Tied Strings), 1974 Blind embossing with string on German Stern Schoeller paper, incised signature, dated '74' and numbered 4/20, annotated in pencil 'A-5' on the verso, the full sheet, framed. sheet 16 1/2 x 12 3/8in

\$2,000 - 3,000

Property of Various Owners

240

Robert Heinecken (1931-2006)

Untitled (Connie Chung), from Untitled Newswomen, 1985 Ink jet print, signed in pencil, dated, numbered 12/70 and annotated 'jet graph proof', with full margins, framed.

23 1/8 x 28 1/2in

sheet 24 x 29 1/2in

\$1,500 - 2,500

241

David Hockney (born 1937)

For John Constable (S.A.C. 189; M.C.A.T. 175), 1976

Etching on Crisbrook paper, signed in pencil, dated '76' and numbered 47/100, published/printed by Bernard Jacobsen/Dany Levy, London, with full margins.

10 3/4 x 13 3/4in

sheet 15 1/8 x 17 5/8in

\$1,800 - 2,500

242

David Hockney (born 1937)

House Doodle (G. 1189), 1984 Etching on Rives BFK paper, signed in pencil, dated '84' and numbered 5/60 (there were also 10 artist's proofs), published/printed by Gemini G.E.L./Kenneth Farley, Los Angeles, with margins, framed.

24 x 35 3/4in

sheet approx. 31 x 42in

\$1,500 - 2,500

Property from the Sonesta International Hotels Corporation

243

Jasper Johns (born 1930)

Feet, from Casts from Untitled (F. 185; G. 504; ULAE 140), 1973-74

Lithograph in colors on Richard de Bas Narcisse paper, signed in pencil, dated '74' and numbered 31/47 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

14 1/2 x 16in

sheet 31 x 23in

\$3,000 - 5,000

244

Jasper Johns (born 1930)

Leg, from Casts from Untitled (F. 187; G. 505; ULAE 142), 1973-74

Lithograph in colors on Richard de Bas Narcisse paper, signed in pencil, dated '74' and numbered 44/50 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

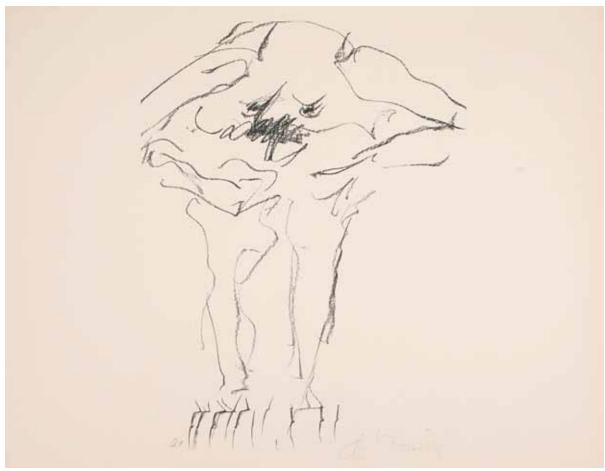
16 x 21 1/4in

sheet 31 x 23in

\$3,000 - 5,000









248

Property from the Collection of Edmund M. Kaufman

245

Ellsworth Kelly (born 1923)

Black/Brown (A. 79; G. 338), 1970-72

Lithograph in black and brown on Special Arjomari paper, signed in pencil and annotated 'AP IX' (an artist's proof aside from the edition of 50), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed. sheet $39\,1/4\,x\,37\,5/8$ in

\$2,500 - 3,500

Property of Another Owner

246

Edward Kienholz (1927-1994)

The Block Head (G. 896), 1979

Pumice construction block, Fresnel lens system, wood, leather and transistor radio multiple, with incised signature and numbered 55/75 on a brass plaque, published by Gemini G.E.L., Los Angeles, 1981. 12 1/2 x 8 1/2 x 11 3/4in

\$1,500 - 2,500

Property from the Malvina Miller Collection, San Francisco

247

Willem de Kooning (1904-1997)

Clam Digger, from Portfolio 9 (G. 4), 1966-67

Lithograph on Arches paper, signed in pencil and annotated 'A.P.' (an artist proof aside from the edition of 100 in Arabic numerals), with the blindstamp of the publisher/printer, Hollander Workshop/Irwin Hollander, New York, the full sheet.

sheet 17 1/4 x 22 1/2in

\$2,000 - 3,000



249



250

Property of Various Owners

248

Jeff Koons (born 1955)

Puppy, 1998

Glazed white porcelain vase multiple, with incised signature, dated '98' and numbered 1199/3000 on the underside, with the stamps of the publisher/foundry, Art of This Century/Porcellano C. Villari, New York & Paris. height 17 1/4in

\$6,000 - 9,000

249

Sol LeWitt (1928-2007)

Arcs from Four Corners (K. 1986.01), 1986

Woodcut in colors on Echizen Torinoko paper, signed in pencil and numbered 28/200 (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, framed.

18 5/8 x 28 5/8in

sheet 23 x 32 1/2in

\$2,000 - 3,000

250

Sol LeWitt (1928-2007)

Horizontal Plate, from Bands of Lines One Inch Wide in Four Directions (K. 1993.02), 1993

Woodcut in colors on Tosa-Kozo paper, signed in pencil and numbered 118/125 (there were also 15 artist's proofs), published/printed by Watanabe Studio Ltd./Takuji Hamanaka, Brooklyn, New York, framed. 6 1/2 x 24 1/2in

sheet 10 1/2 x 28 1/2in

\$1,500 - 2,500



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Property from the Sonesta International Hotels Corporation

251

Sol LeWitt (1928-2007)

Color Bands (K. 2000.07), 2000

The complete set, comprising 8 linocuts in colors on Somerset Velvet paper, each signed in pencil and numbered 43/75 (there were also 10 artist's proofs), published/printed by Parasol Press, Ltd./ Watanabe Studio, Ltd., New York, with full margins, each framed. (8)

24 1/8 x 24 1/8in

sheet 29 x 29in

\$12,000 - 18,000





Property of Another Owner

252

Julie Mehretu (born 1970)

Diffraction, 2005

Hard-ground etching with sugar-lift and spit-bite aquatint in colors on *chine collé* with wove support, signed in pencil, dated and numbered 4/35, with the blindstamps of the publisher/printer, Crown Point Press/ Dena Schuckit, San Francisco, with full margins, framed.

27 3/4 x 39 3/4in

sheet 35 1/2 x 46 1/2in

\$7,000 - 10,000

Property from the Sonesta International Hotels Corporation

253

Beatriz Milhazes (born 1960)

As Irmãs (The Sisters), 2003

Screenprint in colors on Waterford paper, signed in pencil, titled, dated and numbered 30/35 on verso (there were also 8 artist's proofs), with the blindstamp of the publisher, Durham Press, Pennsylvania, the full sheet, framed.

sheet 52 x 60in

\$20,000 - 30,000



254



Beatriz Milhazes (born 1960)

Havaí (Hawaii), 2003

Screenprint in colors on Waterford paper, signed in pencil, dated, titled and numbered 34/40 on verso (there were also 8 artist's proofs), with the blindstamp of the publisher, Durham Press, Pennsylvania, the full sheet, framed. sheet 52 x 46in

\$20,000 - 30,000

255

Beatriz Milhazes (born 1960)

Serpentina (Serpentine), 2003

Screenprint in colors on Waterford paper, signed in pencil, titled, dated and numbered 23/40 on verso (there were also 8 artist's proofs), with the blindstamp of the publisher, Durham Press, Pennsylvania, the full sheet, framed. sheet 52 x 52in

\$15,000 - 20,000

Property from the Malvina Miller Collection, San Francisco

256

Robert Motherwell (1915-1991)

Africa 9, from Africa Suite (E./B. 77), 1970 Screenprint in cream and black on J.B. Green paper, initialed in pencil and numbered 58/150, with the blindstamp of the artist, published/ printed by Marlborough Graphics, Inc./Kelpra Studio, London, with full margins, framed. 32 x 23 3/4in

sheet 40 1/2 x 28 1/2in

\$2,000 - 3,000

Property of Various Owners

257

Robert Motherwell (1915-1991)

Untitled (E./B. 224), 1978
Monotype, lithograph, chine collé and handcoloring on Richard de Bas and Kitakata handmade paper, signed in pencil and numbered 19/29 (there were also 6 artist's proofs), with the blindstamp of the artist, published/printed by Brooke Alexander, New York/Robert Bigelow, Greenwich, CT, the full sheet, framed.

sheet 26 x 19 1/2in

\$5,000 - 8,000

258

Robert Motherwell (1915-1991)

Rite of Passage I (E./B. 248), 1979-80 Lithograph in colors on TGL handmade paper, signed in pencil and numbered 13/50 (there were also 14 artist's proofs in Roman numerals), with the blindstamp of the publisher, Tyler Graphics, Ltd., New York, printed by Lee Funderburg, with full margins, framed. 15 x 17 1/4in

sheet 25 3/8 x 29 1/4in

\$3,000 - 5,000













An homage to IKB 1957, 2011
Offset lithograph in colors with cold stamping on wove paper, signed in silver metallic ink and numbered 74/300, co-published by the artist and

sheet 29 x 20 7/8in \$1,000 - 1,500

Offset lithographs in colors on wove paper, each signed in ink and numbered 139/300 and 106/300, respectively, co-published by the artist and Kaikai Kiki Co. Ltd, Tokyo, the full sheet. (2) each sheet 19 5/8 x 19 5/8in \$1,500 - 2,500

and Kaikai Kiki Co. Ltd, Tokyo, the full sheet. (2) each sheet 19 5/8 x 19 5/8in \$1,500 - 2,500

Suposter (C. 12; G. 430), 1972 Lithograph and screenprint in colors on Arjomari paper, signed in pencil, dated and numbered 9/72 (there were also 12 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Serge Lozingot, the full sheet, framed.

sheet 36 x 29 3/4in

Property from the Collection of Joseph Vernon Pingatore, Los Angeles, California

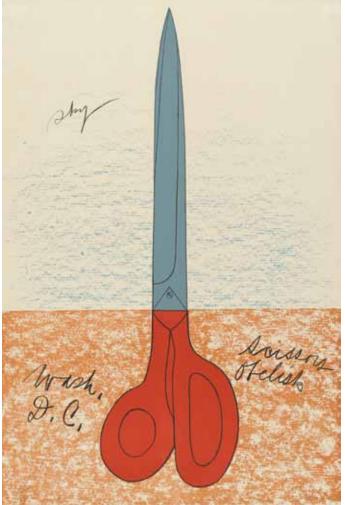
Untitled, from Fingers and Holes (not in Cordes; G. 1636), 1994
Etching on Lana Royal white paper, signed in pencil, dated and annotated 'AP 7/8' (aside from the edition of 50), with the blindstamp of the publisher, Gemini, G.E.L., Los Angeles, with full margins, framed.

15 3/4 x 17 7/8in

sheet 19 3/4 x 22in

\$5,000 - 7,000





Property from the Malvina Miller Collection, San Francisco

265

Louise Nevelson (1899-1988)

Night Leaf (B. 121), 1969-74

Black opaque plexiglas multiple, signed in ink (faded) and annotated 'A/P' on label affixed to verso (aside from the edition of 150), published/produced by Pace Editions, Inc./Knickerbocker Machine & Foundry, New York.

12 3/4 x 12 3/4 x 2 1/4in \$2,000 - 3,000

Property of Various Owners

266

Louise Nevelson (1899-1988)

City-Sunscape, 1979

Black polyester resin multiple, with incised signature, dated '79' and numbered 102/150 on metal plaque affixed to verso, for the benefit of the Louise Nevelson Laboratory, Sloan-Kettering Institute, published by Pace Editions, Inc., New York.

12 1/2 x 9 x 1 1/4in

\$5,000 - 7,000

267

Claes Oldenburg (born 1929)

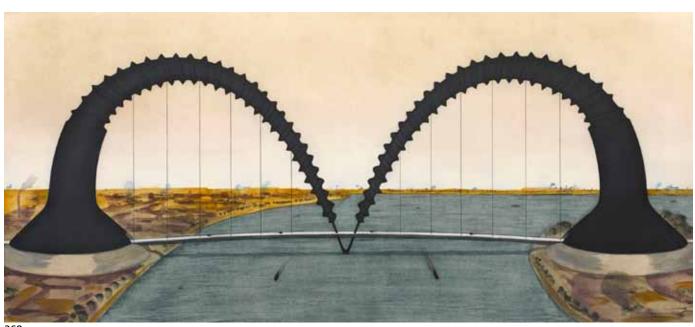
Scissors as Monument, from National Collection of Fine Arts portfolio (A./P. 49), 1967

Lithograph in colors on Arches paper, signed in pencil and numbered 90/144 (there were also 9 artist's proofs), published/printed by HKL Ltd., Boston and New York/Mourlot, New York, the full sheet.

sheet 30 x 20in

\$1,000 - 1,200

267



268

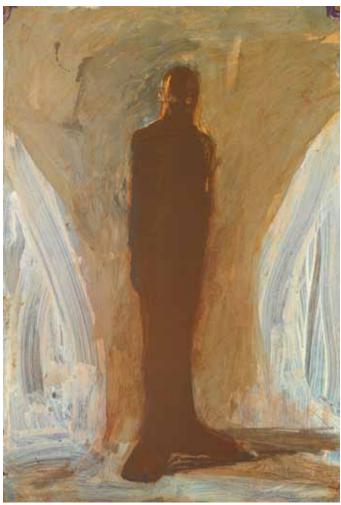
268 Claes Oldenburg (born 1929)

Screwarch Bridge (State III) (A./P. 174), 1981

Hard-ground etching, spitbite aquatint and monoprint with handcoloring on Arches Roll paper, signed in pencil, dated '81' and numbered 2/25 (there were also 13 artist's proofs), with the blindstamps of the publisher/printer, Multiples, Inc./Aeropress, New York, with full margins, framed. 23 1/2 x 50 1/2in

sheet 31 1/4 x 58in

\$25,000 - 35,000









271

269 Nathan Oliveira (1928-2010) *Man*, 1989

Lithograph in colors on Arches Cover paper, signed in blue crayon, dated '89' and numbered 32/45, with the blindstamp of the publisher, Coplan/Dalsheimer Fine Art, Baltimore, printed by David Salgado, the full sheet, framed.

sheet 40 x 27in \$3,000 - 4,000

270

Raymond Pettibon (born 1957)

A kiss for the careful reader..., 1994 Screenprint in colors on cotton shirt multiple, signed in black felt-tip marker and numbered 25/50.

30 1/4 X 35in \$1,500 - 2,500 271

Judy Pfaff (born 1946)

Ibirapuera (for Oscar), 1998

Photogravure and etching with encaustic on Crown Kozo paper, signed in pencil, dated '99', and numbered 19/30 (there were also 8 artist's proofs), with the blindstamp of the publisher, Tandem Press, Madison, Wisconsin, printed by Bruce Crownover, with full margins, framed. 11 x 64 3/4in

sheet 14 x 67 1/2in

\$2,500 - 3,500





272

Robert Rauschenberg (1925-2008)

Night Grip (S. 29), 1966

Lithograph in colors on British Crisbook handmade paper, signed in pencil, dated '66' and numbered 35/35 (there were also 7 artist's proofs), with the blindstamp of the publisher, Universal Limited Art Editions, West Islip, New York, with margins, framed.

24 x 18 3/4in

\$4,000 - 6,000

273

Robert Rauschenberg (1925-2008)

Storyline II, from Reels B + C (G. 99), 1968

Lithograph in colors on wove paper, signed in pencil, dated and numbered 31/59 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed. 19 1/2 x 16 1/2in

sheet 22 1/4 x 18in

\$3,000 - 4,000

Property from the Collection of Joseph Vernon Pingatore, Los Angeles, California

274

Robert Rauschenberg (1925-2008)

L.A. Uncovered #5 (G. 1731), 1998

Screenprint in colors on John Koller HMP paper, signed in pencil, dated and annotated 'SP 7/10' (aside from the edition of 58), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed. sheet 30 3/4 x 22in

\$3,000 - 4,000























279

Property of Another Owner

275

James Rosenquist (born 1933)

When a Leak (G. 175), 1980

Lithograph in colors on Arches paper, signed in pencil, titled, dated and numbered 26/28 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, Los Angeles, with full margins, framed. 39 1/2 x 50 1/2in

39 1/2 x 50 1/2in sheet 43 x 53 3/4in \$1,000 - 1,500

Property from the Sonesta International Hotels Corporation

276

James Rosenquist (born 1933)

Five Plates, from The Glass Wishes (G. 188, 191, 193-195), 1980-82

The incomplete set, comprising 5 (of 11) aquatints and etchings in colors on St. Cuthberts Somerset Satin paper, each signed in pencil, titled, dated and numbered, from the edition of 59, published/printed by Gemini G.E.L./ Doris Simmelink, Los Angeles, with full margins. (5) Titles include: Beach (G. 188); Krapp's Banana (G. 191); L'Amour (G. 193); Paper Head on a Nuclear Pillow (G. 194); While the Earth Revolves at Night (G. 195) each 23 3/8 x 16 1/4in each sheet 33 x 26in

\$2,500 - 3,500

Property from a Paradise Valley, Arizona Collection

277

Edward Ruscha (born 1937)

The World and its Surroundings, from The Global Edition series (E. 125), 1982 Lithograph in colors on Rives BFK paper, signed in pencil, dated and numbered 13/55 (there were also 5 artist's proofs), published/printed by Bernard Jacobson/Sky Editions, London, with full margins, framed. 28 1/4 x 20in

sheet 42 x 31 1/2in \$1,000 - 1,500

Property of Various Owners

278

Edward Ruscha (born 1937)

Untitled (E. 132), 1982

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 62/100 (there were also 25 artist's proofs), with the blindstamp of the publisher, Cirrus Editions, Los Angeles, commissioned for the 1983 Chicago International Art Exposition, with full margins. 27 x 23in

sheet 33 x 28 1/2in

\$1,000 - 1,200

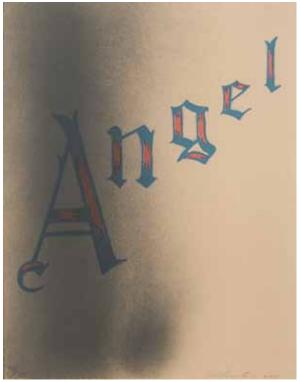
279

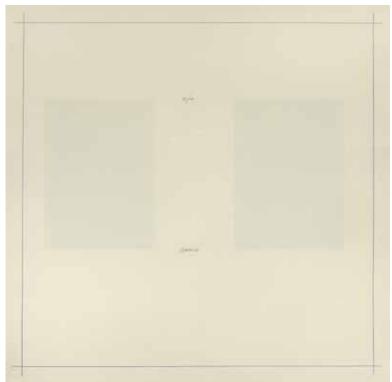
Edward Ruscha (born 1937)

Country Cityscapes, 2001

The complete suite, comprising 6 photogravures with screenprinted text in colors on wove paper, each signed in pencil, dated and numbered 'printer's proof 2/2' (aside from the edition of 60), with the blindstamp of the publisher, Graphicstudio, University of South Florida, Tampa, with full margins. (6) each 12 x 9in each sheet 18 x 14 1/8in

\$5,000 - 7,000







280

Edward Ruscha (born 1937)

Angel, 2006

Lithograph in colors on wove paper, signed in pencil, dated and numbered XIV/XX (aside from the edition of 36), with the blindstamps of the publisher/printer, Tamarind Institute, Albuquerque, NM/Ed Hamilton, Venice, CA, the full sheet, framed.

sheet 20 x 16in

\$3,000 - 5,000

281

Robert Ryman (born 1930)

Untitled, from On the Bowery portfolio (S. 1), 1969 Screenprint in white and blue on Schodles-Hammer paper, signed in pencil, dated and numbered 92/100 (there were also 20 artist's proofs in Roman numerals), with the blindstamp of the publisher, Edition Domberger, Bonlanden, the full sheet, framed.

sheet 25 1/2 x 25 1/2in

\$2,000 - 3,000

282

David Salle (born 1952)

Pls. 2, 5, and 9, from Canfield Hatfield, 1989

Aquatints with photo-etching in colors on Somerset paper, each signed in pencil, dated and numbered 8/60 (there were also 10 artist's proofs), published by Waddington Graphics, London, each with full margins. (3) 23 3/4 x 18in; 23 1/2 x 36in (2)

sheets 32 3/4 x 25 3/4in; 30 1/4 x 43 7/8in (2)

\$3,000 - 5,000





Property from the Sonesta International **Hotels Corporation**

283

Richard Serra (born 1939)

To Bobby Sands (B./W. 20; G. 968), 1981 Lithograph on Arches Cover paper, signed in pencil, dated '81' and numbered 8/14 (there were also 5 artist's proofs), published by Gemini G.E.L., Los Angeles, the full sheet, framed. sheet 60 x 40in

\$4,000 - 6,000

Property from the Collection of Joseph Vernon Pingatore, Los Angeles, California

284

Richard Serra (born 1939)

T.E. Sketch (G. 1779), 1999 Etching on Fabriano Pescia paper, signed in pencil, dated and annotated 'AP 6/10' (aside from the edition of 38), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

9 1/2 x 11 3/4in sheet 13 3/4 x 16in

\$2,500 - 3,500

Property of Another Owner

Richard Serra (born 1939)

Path and Edges #2, 2007 Etching on Mohachi paper, signed in black crayon, dated '07' and numbered 39/60 on verso, with the inkstamp of the publisher, Gemini G.E.L., Los Angeles, on verso, the full sheet, framed. sheet 25 3/4 x 39 1/2in

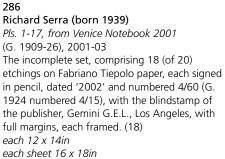
\$4,000 - 6,000











Property from the Sonesta International

Hotels Corporation

\$25,000 - 30,000

























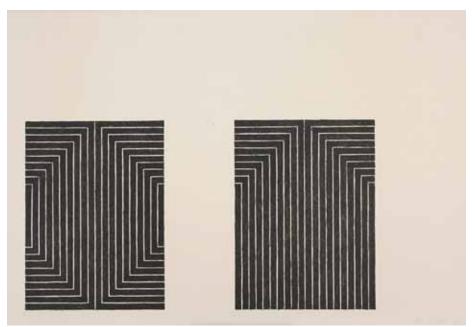






286





Property of Another Owner

287

James Siena (born 1958)

Constant Window, from Nine Prints, 1999-2000

Etching in red on Hahnemühle Copperplate paper, signed in pencil, dated and numbered 18/28 (there were also 6 artist's proofs), published/printed by Harlan and Weaver, New York, with full margins, framed. $6 \times 4 in$

sheet 13 x 10 3/4in \$1,500 - 2,000

Property from the Malvina Miller Collection, San Francisco

288

Frank Stella (born 1936)

Four Plates, from Black Series I (A. 4, 7, 11, 12; G. 48, 51, 55, 56), 1967 Lithographs on Barcham Green paper, each signed in pencil, dated '67' and numbered 64/100 (there were also 9 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Kenneth Tyler, the full sheets. (4)

Titles include: Clinton Plaza (A. 4; G. 48); Marriage of Reason and Squalor (A. 7; G. 51); Club Onyx-Seven Steps (A. 11; G. 55); Bethlehem's Hospital (A. 12; G. 56)

each sheet 15 x 22in \$6,000 - 8,000

Property from the Sonesta International Hotels Corporation

289

Frank Stella (born 1936)

Talladega Three III, from Circuits Series (A. 137), 1982 Relief etching in colors on TGL handmade paper, signed in pencil, dated '85' and numbered 7/30 (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, framed. sheet 65 1/2 x 51in

\$5,000 - 7,000









Property of Various Owners

290

Frank Stella (born 1936)

And the Holy One, blessed be he, came and smote the Angel of Death, from Illustrations after El Lissitzky's Had Gadya series), 1984-86 Lithograph, linocut and screenprint in colors with hand-coloring and collage, on heavy wove paper, signed in pencil, dated '84' and '86', annotated 'Bat' (aside from the edition of 60) and inscribed 'oil over reject print', published by Waddington Graphics, London, the full sheet, framed. sheet 50 1/2 x 41in

\$6,000 - 8,000

291

Donald Sultan (born 1951)

Four Reds, Sept 30, 2002

Screenprint in colors with black felt on Somerset paper, initialed in pencil, titled, dated and annotated 'AP 4/20' (aside from the edition of 150), published by Wantanabe Studio, New York, with full margins, framed. $18 \times 24 \, 1/2in$

sheet 22 1/4 x 28 1/2in

\$2,500 - 3,500

Mark di Suvero (born 1933)

Moon Dog (G. 933), 1979-81

Three dimensional nickel-plated aluminum multiple in 5 pieces, with incised signature, dated, numbered 10/75 and annotated 'MdS M' (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles. each approx. 19 x 16in

\$2,000 - 3,000

293

Wayne Thiebaud (born 1920)

Lipstick Row, 1964

Etching and drypoint on handmade paper, signed in pencil, dated '1965' and numbered 6/15, published by Parasol Press, New York, with full margins, framed.

4 x 6in

sheet 11 1/4 x 14 3/4in

\$5,000 - 7,000

294

Wayne Thiebaud (born 1920)

Suckers, State I (G. 85), 1968 Lithograph on Rives BFK paper, signed in pencil, titled 'state I' and numbered 84/150 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed. 8 x 14 1/4in

sheet 16 1/4 x 22in \$5,000 - 7,000

Property from the Estate of Zora Chanes

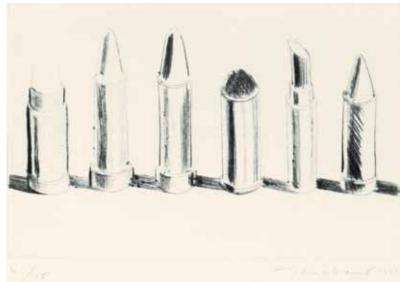
295

Wayne Thiebaud (born 1920)

Suckers, State II (G. 86), 1968 Lithograph in red on wove paper, signed in pencil, titled 'state II' and numbered 88/150 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

8 x 14 1/4in sheet 16 x 22in

\$5,000 - 7,000



293









Property of Another Owner

296

Wayne Thiebaud (born 1920)

Boxed Balls, from Recent Etchings I, 1979

Soft-ground etching with aquatint and drypoint in colors on Somerset paper, signed in pencil, dated and numbered 41/50, published by Parasol Press, New York, with the blindstamps of the printer, Crown Point Press/Stephen Thomas, Oakland, with full margins, framed.

24 5/8 x 19 1/4in

sheet 29 3/4 x 23in

\$6,000 - 8,000

297

Wayne Thiebaud (born 1920)

Meringue, 1995

Drypoint with aquatint in colors on wove paper, signed in pencil, dated and numbered 44/50 (there were also 10 artist's proofs), with the blindstamps of the printer, Crown Point Press/Daria Sywulak, San Francisco, with full margins, framed.

25 7/8 x 15 7/8in

sheet 37 x 26in

\$8,000 - 12,000



Property from the Collection of Mark Stevenson, Oregon

298

Wayne Thiebaud (born 1920)

Dark Cake, 1983

Woodcut in colors on Tosa Kozo paper, signed in pencil, dated and numbered 60/200 (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 1/2in

sheet 20 3/8 x 22 3/8in

\$20,000 - 30,000



CONDENSED CHICKEN

Property of Various Owners

299

Andy Warhol (1928-1987)

Liz Taylor (Morris International) (not in F./S.), 1965 Lithograph in colors on wove paper, signed in black felt-tip pen, a poster for an exhibition at Morris International, Toronto, with margins. sheet 23 1/4 x 26 1/2in

\$2,000 - 3,000

300

Andy Warhol (1928-1987)

Chicken Noodle, from Campbell's Soup I (F./S. II.45), 1968 Screenprint in colors on wove paper, signed in ink and stamp numbered 12/250 (there were also 26 proofs lettered A-Z), published/printed by Factory Additions/Salvatore Silkscreen Co., Inc., New York, with full margins, framed.

32 x 18 3/4in

sheet 35 x 23in

\$10,000 - 15,000

301

Andy Warhol (1928-1987)

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

Screenprint in colors on wove paper, signed in black ball-point pen, dated '71' and stamp numbered 156/250 on verso (there were also 50 artist's proofs), published/printed by Bruno Bischofberger/Silkprint Kettner, Zürich, the full sheet, framed.

sheet 35 1/2 x 48in

\$10,000 - 15,000

Property from a Private Collection

302

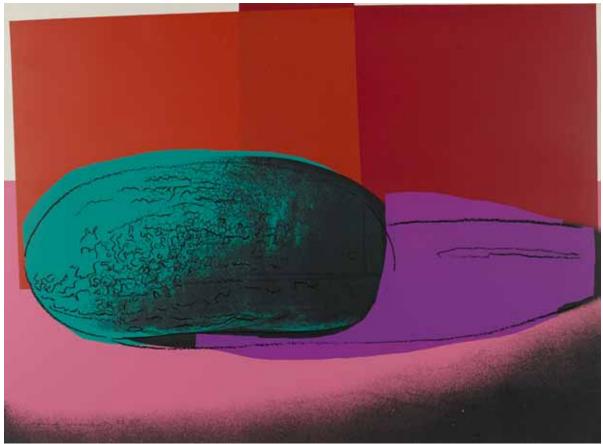
Andy Warhol (1928-1987)

Watermelon, from Space Fruit: Still Lifes (F./S. II.199), 1979 Screenprint in colors on Lenox Museum Board, signed in felt-tip pen and numbered 83/150, published/printed by Grippi and Zivian/Rupert Jasen Smith and Joe Grippi, New York, the full sheet.

sheet 29 5/8 x 40in

\$5,000 - 7,000





Property from the Sonesta International Hotels Corporation

303

Andy Warhol (1928-1987)

Flowers (F./S. II.65), 1970

Screenprint in colors on wove paper, signed in black ball-point pen and inscribed 'E' on verso (from the 26 artist's proofs lettered A-Z aside from the edition of 250), published/printed by Factory Additions/Aetna Silkscreen Production, Inc., New York, the full sheet, framed. sheet 36 x 36in

\$20,000 - 30,000

304

Andy Warhol (1928-1987)

Flowers (F./S. II.66), 1970

Screenprint in colors on wove paper, signed in black ball-point pen and inscribed 'E' on verso (from the 26 artist's proofs lettered A-Z aside from the edition of 250), published/printed by Factory Additions/Aetna Silkscreen Production, Inc., New York, the full sheet, framed. sheet 36 x 36in

\$20,000 - 30,000

305

Andy Warhol (1928-1987)

Flowers (F./S. II.67), 1970

Screenprint in colors on wove paper, signed in black ball-point pen and inscribed 'E' on verso (from the 26 artist's proofs lettered A-Z aside from the edition of 250), published/printed by Factory Additions/Aetna Silkscreen Production, Inc., New York, the full sheet, framed. sheet 36 x 36in

\$20,000 - 30,000

306

Andy Warhol (1928-1987)

Flowers (F./S. II.68), 1970

Screenprint in colors on wove paper, signed in black ball-point pen, stamp numbered 101/250 (there were also 26 artist's proofs lettered A-Z), published/printed by Factory Additions/Aetna Silkscreen Production, Inc., New York, the full sheet, framed.

sheet 36 x 36in

\$20,000 - 30,000

307

Andy Warhol (1928-1987)

Flowers (F./S. II.69), 1970

Screenprint in colors on wove paper, signed in black ball-point pen, dated '70' and inscribed 'E' on verso (from the 26 artist's proofs lettered A-Z aside from the edition of 250), published/printed by Factory Additions/ Aetna Silkscreen Production, Inc., New York, the full sheet, framed. sheet 36 x 36in

\$20,000 - 30,000

308

Andy Warhol (1928-1987)

Flowers (F./S. II.71), 1970

Screenprint in colors on wove paper, signed in black ball-point pen and inscribed 'E' on verso (from the 26 artist's proofs lettered A-Z aside from the edition of 250), published/printed by Factory Additions/Aetna Silkscreen Production, Inc., New York, the full sheet, framed. sheet 36 x 36in

\$20,000 - 30,000

309

Andy Warhol (1928-1987)

Flowers (F./S. II.72), 1970

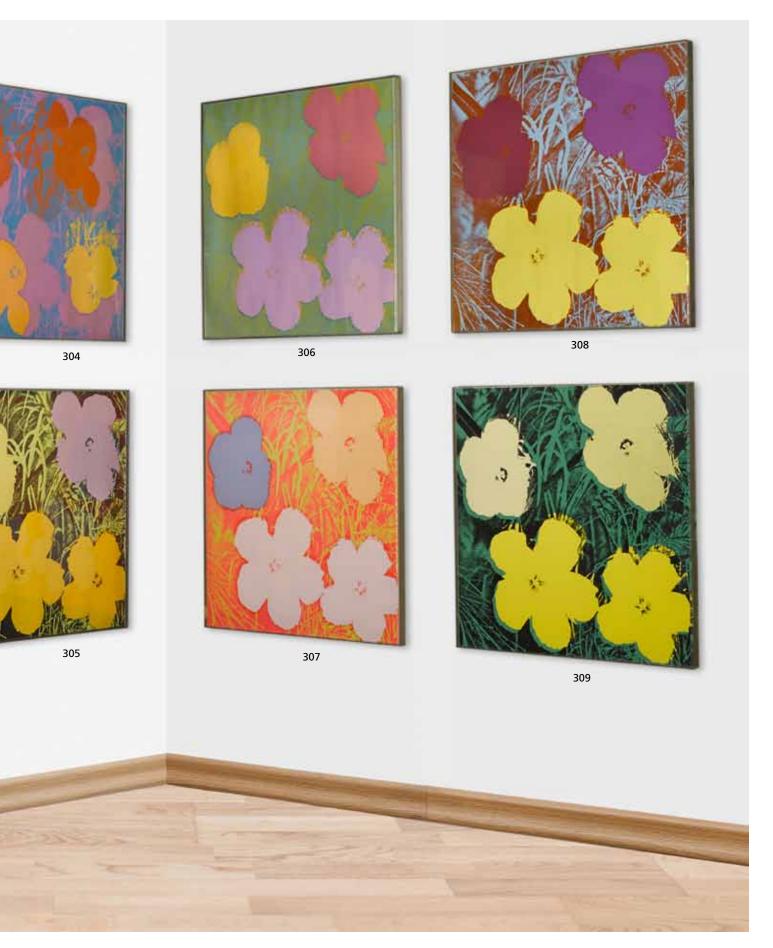
Screenprint in colors on wove paper, signed in black ball-point pen, dated '70' and inscribed 'E' on verso (from the 26 artist's proofs lettered A-Z aside from the edition of 250), published/printed by Factory Additions/ Aetna Silkscreen Production, Inc., New York, the full sheet, framed. sheet 36 x 36in

\$20,000 - 30,000













Property of Various Owners

310

Andy Warhol (1928-1987)

Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482) (F./S. II.316), 1984

Screenprint in colors on Arches Aquarelle paper, signed in pencil and numbered 21/70 (there were also 18 artist's proofs), published/printed by Editions Schellmann & Klüser, Munich/Rupert Jasen Smith, New York, with trimmed margins, framed.

25 x 37in

sheet 32 1/4 x 44 1/8in

\$50,000 - 60,000

311

Andy Warhol (1928-1987)

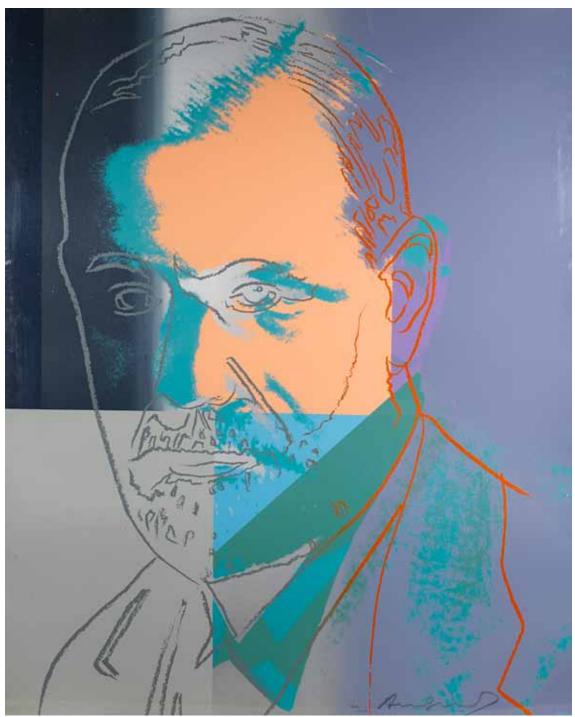
Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482) (F./S. II.317), 1984

Screenprint in colors on Arches Aquarelle paper, signed in pencil and numbered 21/70 (there were also 18 artist's proofs), published/printed by Editions Schellmann & Klüser, Munich/Rupert Jasen Smith, New York, with trimmed margins, framed.

25 x 37 1/8in

sheet 30 1/2 x 42 5/8in

\$40,000 - 60,000



312

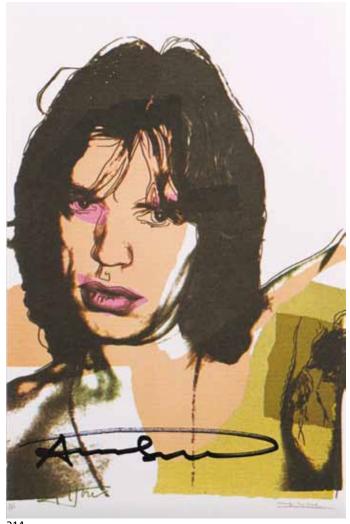
312 Andy Warhol (1928-1987)

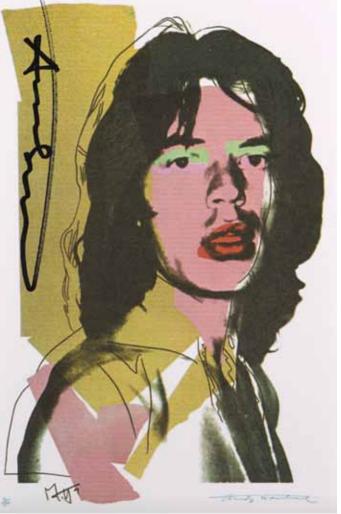
Sigmund Freud, from Ten Portraits of Jews of the Twentieth Century (F./S. II.235), 1980 Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 164/200 (there were also 30 artist's proofs), published/printed by Ronald Feldman Fine Arts/Rupert Jasen Smith, New York, the full sheet, framed.

sheet 40 x 32in

\$10,000 - 15,000







Andy Warhol (1928-1987)

Marilyn (Invitation) (not in F./S.), 1981

Screenprint or offset lithography in colors on smooth wove paper, signed in black felt-tip pen, from the edition of unknown size, an announcement for the exhibition *Andy Warhol: A Print Retrospective*, published/printed by Castelli Graphics/Colour Editions, Inc., New York, the full sheet. *sheet 12 x 12in*

\$10,000 - 15,000

314

After Andy Warhol (1928-1975)

Mick Jagger (promotional cards) (not in F./S.), 1975

The complete set, comprising 10 offset lithographs in colors on heavy wove paper, each signed in black felt-tip marker, printed plate number on the verso, from an edition of unknown size, published by Multiples, Inc./ Castelli Graphics, New York, the full sheets, loose (as issued), contained in original paper folder signed in black felt-tip with printed title, date and publishers' credit.

6 x 4 1/8in

\$3,000 - 5,000

315

Andy Warhol (1928-1987)

Flowers (Invitation) (not in F./S.), 1970

Lithograph in colors on smooth wove paper, signed in black felt-tip pen, from the edition of unknown size, an announcement for the exhibition *Andy Warhol: Sérigraphies sur papier*, published by Galerie Sonnabend, Paris, the full sheet.

7 x 7in

\$2,500 - 3,500

316

Tom Wesselmann (1931-2004)

Still Life with Apple, Orange and Radio, 1991

Screenprint in colors on Arches paper, signed in pencil and numbered 49/100 (there were also 12 *hors commerce*), with the blindstamps of the publisher/printer, International Images, Putney, VT/Screened Images, Port Washington, NY, with full margins.

19 5/8 x 25in

sheet 30 x 36 3/4in

\$3,000 - 4,000

317

Horace Clifford Westermann (1922-1981)

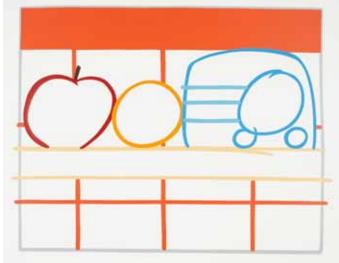
Untitled (See America First V), from See America First Portfolio (T. 2428), 1968 Lithograph in colors on German Etching paper, signed in pencil, dated '68' and annotated 'BAT' (a bon à tirer aside from the edition of 20), with the blindstamps of the publisher/printer, Tamarind Workshop/Manuel Fuentes, Los Angeles, the full sheet, framed.

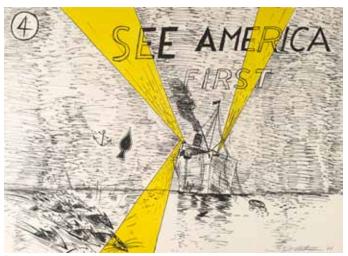
sheet 21 7/8 x 30 1/8in

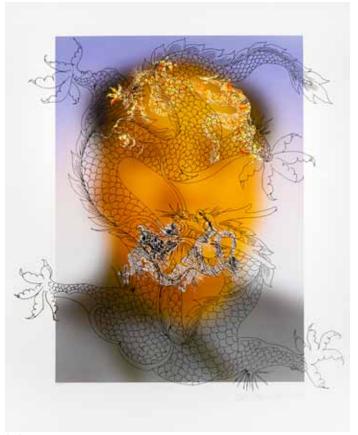
\$1,000 - 1,500



315











320

318 Huang Yan (born 1966) *Mao with Dragons*, 2008

Mixed media archival inkjet print and screenprint in colors on MFA archival custom paper, signed in pencil, dated '2010' and numbered 125/200 (there were also 20 artist's proofs), published by Exhibit A Editions, New York, with full margins. 34 3/4 x 31 7/8in

sheet 42 1/2 x 34in

\$2,000 - 3,000

319

Russell Young (born 1960)

Brando Bike, 2008

Screenprint in colors on wove paper, signed in pencil and numbered 61/125, with full margins. $34 \times 26 \, 1/8in$

sheet 39 x 30 1/8in

\$2,000 - 3,000

320

Russell Young (born 1960)

Easy Rider, 2007

Screenprint in colors on wove paper, signed in pencil and numbered 13/20, with full margins. 22 x 37 3/4in

sheet 29 3/4 x 44 1/4in

\$3,000 - 4,000

End of Sale

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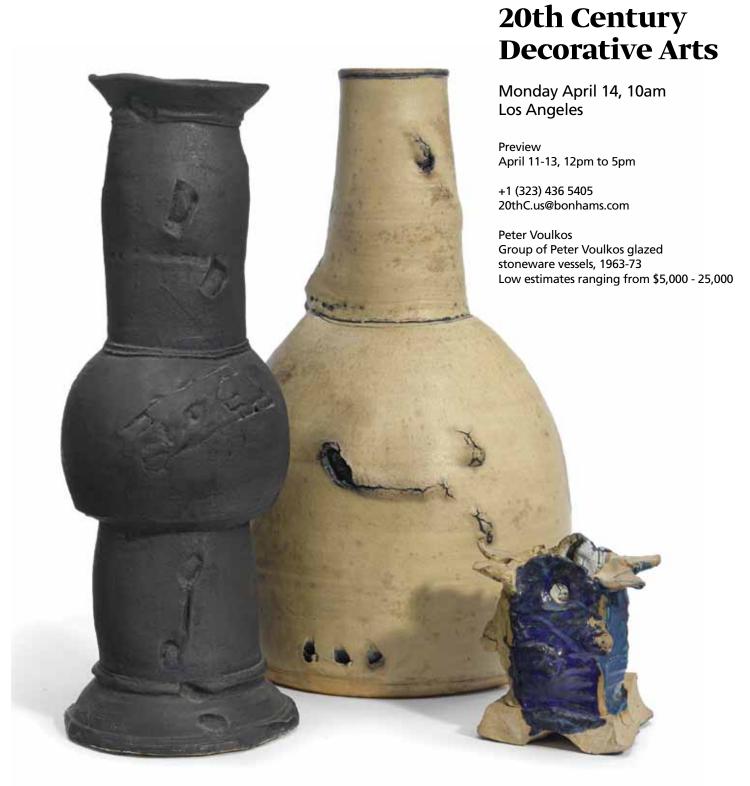
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