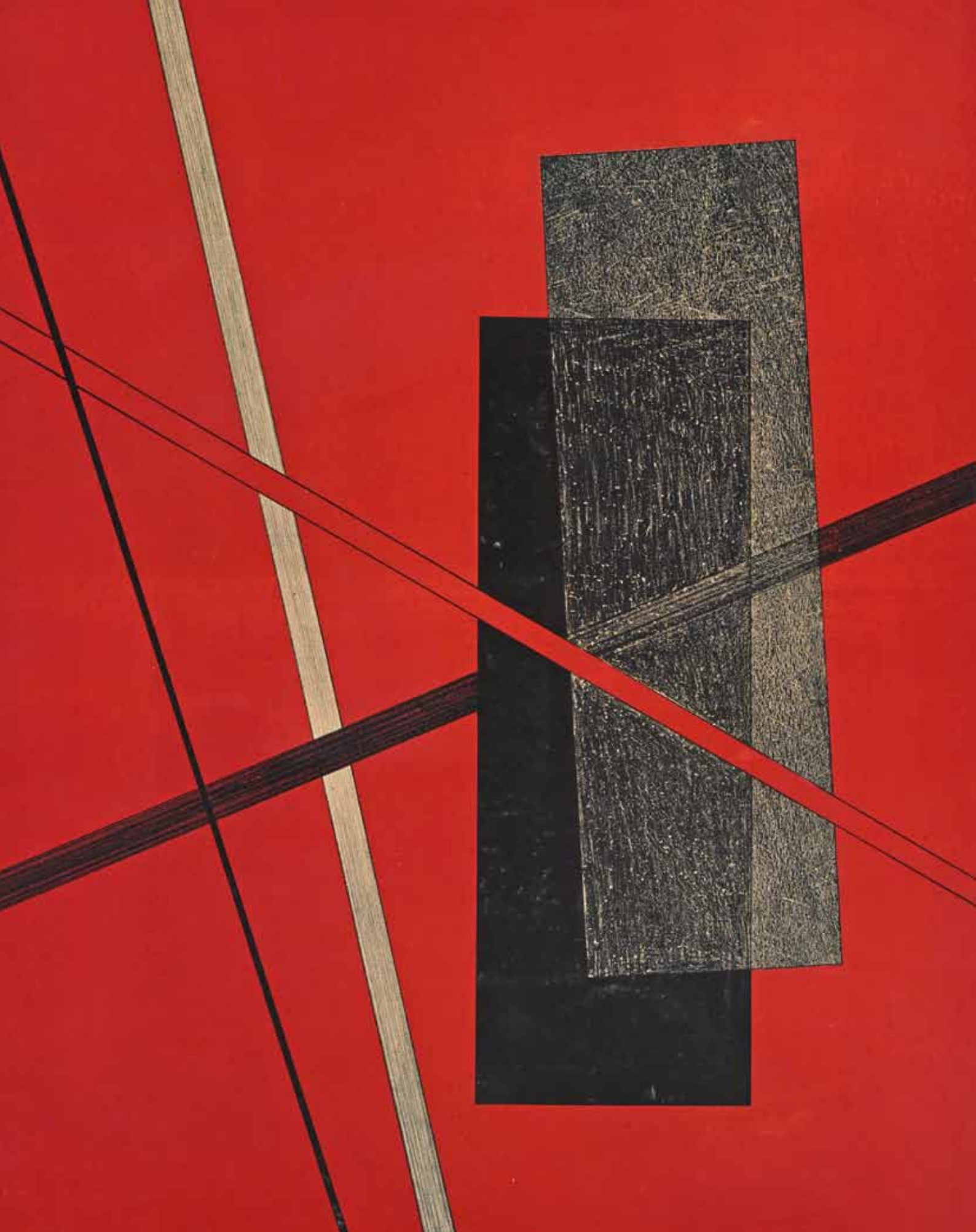


PRINTS & MULTIPLES

Tuesday October 21, 2014
San Francisco and Los Angeles



Bonhams



PRINTS & MULTIPLES

Tuesday October 21, 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 October 10, 12pm to 5pm
Saturday October 11, 12pm to 5pm
Sunday October 12, 12pm to 5pm

San Francisco

Friday October 17, 12pm to 5pm
Saturday October 18, 12pm to 5pm
Sunday October 19, 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: 21795

Lots 1 - 302

CATALOG: \$35

INQUIRIES

Judith Eurich
Director Prints and Photographs
+1 (415) 503 3259
judith.eurich@bonhams.com

Morisa Rosenberg
Director Works on Paper
+1 (323) 436 5435
morisa.rosenberg@bonhams.com

Stacy Thompson
Jr. Specialist/Cataloguer
+1 (415) 503 3368
stacy.thompson@bonhams.com

Naomi Thune
Jr. Specialist/Cataloguer
+1 (323) 436 5418
naomi.thune@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available for
this auction. For further information
please visit:

www.bonhams.com/21795

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

ILLUSTRATIONS

Front cover: Lot 296
Inside front cover: Lot 77
Session page: Lot 72
Inside back cover: Lot 173
Back cover: Lot 272

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
© 2014, Bonhams & Butterfields
Auctioneers Corp.; All rights reserved.
Bond No. 57BSBGL0808

CONDITIONS OF SALE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/21795 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be

automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Patrick Meade
Chief Executive Officer

James Hendy
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles

Rupert Banner

Gary Espinosa

Judith Eurich

Alan Fausel

Mark Fisher

Martin Gammon

Dessa Goddard

Jim Haas

Scot Levitt

Frank Maraschiello

Mark Osborne

Hadji Rahimpour

Brooke Sivo

Jeffrey Smith

REPRESENTATIVES

Arizona

Terrri Adrian-Hardy, Tel: +1 (480) 994 5362

California - Central Valley

David Daniel, Tel: +1 (916) 364 1645

Southern California

Christine Eisenberg, Tel: +1 (949) 646 6560 †

Colorado - Denver

Julie Segraves, Tel: +1 (720) 355 3737 †

District of Columbia/Mid-Atlantic

Martin Gammon, Tel: +1 (202) 333 1696

Florida

Jon King

Tel: +1 (561) 651 7876, Palm Beach

+1 (305) 228 6600, Miami

+1 (954) 566 1630, Ft. Lauderdale

Georgia

Mary Moore Bethea, Tel: +1 (404) 842 1500

Illinois

Ricki Harris

Tel: +1 (312) 475 3922, +1 (773) 267 3300

Massachusetts/Boston/New England

Amy Corcoran, Tel: +1 (617) 742 0909

Nevada

David Daniel, Tel: +1 (775) 831 0330

New Jersey & Delaware

Margaret Tierney, Tel: +1 (610) 644-1199

New Mexico

Leslie Trilling, Tel: +1 (505) 820 0701

Oregon

Sheryl Acheson, Tel: +1 (503) 312 6023

Pennsylvania

Margaret Tierney, Tel: +1 (610) 644 1199

Texas

Amy Lawch, Tel: +1 (713) 621 5988

Washington

Heather O'Mahony, Tel: +1 (206) 218 5011

Canada

Toronto, Ontario

Jack Kerr-Wilson, Tel: +1 (416) 462 9004

Montreal, Quebec

David Kelsey, Tel: +1 (514) 341 9238 †

BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
Tel: (212) 644 9001

20th Century Decorative Arts
Frank Maraschiello, (212) 644 9059
Beth Vilinsky, (212) 710 1306

Books & Manuscripts
Christina Geiger, (212) 644 9094
Cassandra Hatton, (212) 461 6531

Chinese Works of Art & Paintings
Bruce MacLaren, (917) 206 1677

Collectors' Motorcars & Motorcycles
Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide

Furniture, Decorative Arts & Silver
Karl Green, (212) 710 1305
Victoria Ayers, (212) 461 6532
Madelia Ring, (212) 710 1300

Fine Art
American
Alan Fausel, (212) 644 9039
Kayla Carlsen, (917) 206 1699

Contemporary
Jeremy Goldsmith, (917) 206 1656

European Paintings
Madalina Lazen, (212) 644 9108

Impressionist & Modern
Tanya Wells, (917) 206 1685
William O'Reilly, (212) 644 9135

Japanese Works of Art
Jeff Olson, (212) 461 6516

Jewelry
Susan F. Abeles, (212) 461 6525
Carmela Manoli, (212) 644 9035

Maritime Paintings & Works of Art
Gregg Deitrich, (212) 644 9001 †

Photographs & Prints
Heather Russell, (917) 206 1610
Shawna Brickley, (917) 206 1690

Russian Fine & Decorative Arts
Yelena Harbick, (212) 644 9136

Space History
Cassandra Hatton, (212) 461 6531

Trusts & Estates
Megan Noh, (212) 461 6518
Gene Norden, (917) 206 1671

Watches & Clocks
Jonathan Snellenburg, (212) 461 6530
Jessica Benhaim, (917) 206 1606

Wine & Whisky
Gary D'Urso, (917) 206 1653

CLIENT SERVICES DEPARTMENT

San Francisco
Tel: (415) 861 7500
Fax: (415) 861 8951

Los Angeles
Tel: (323) 850 7500
Fax: (323) 850 6090

Monday through Friday
8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
Tel: (800) 223 2854

20th Century Fine Art
Sarah Nelson, ext. 23311

Arms & Armor
Paul Carella, ext. 23360
James Ferrell, ext. 23332
David Geiger, ext. 23331

Asian Works of Art
Dessa Goddard, ext. 23333

Books & Manuscripts
Adam Stackhouse, ext. 23266

Collectibles - Toys & Trains
Jaynes Friedman, ext. 23366 †

Decorative Arts
Peter Scott, ext. 23326

Furniture & Decorative Arts, American
Brooke Sivo, ext. 23238

Furniture & Decorative Arts, European
Jeffrey Smith, ext. 23413
Elizabeth Conlan, ext. 23226

Jewelry & Watches
Deborah Boskin, ext. 23362
Lynne Arkin, ext. 23306

Collectors' Motorcars & Motorcycles
Mark Osborne, ext. 23353
Jakob Greisen, ext. 23284

Museum Services
Laura King Pfaff, ext. 23210

Native American Art
Jim Haas, ext. 23294

California & Western
Paintings & Sculpture
Aaron Bastian, ext. 23241

Photographs
Prints
Judith Eurich, ext. 23259

Oriental Rugs & Carpets
Hadji Rahimpour, ext. 23392

Space History
Adam Stackhouse, ext. 23266

Period Art & Design Auctions
Christine Skinner, ext. 23479

Trusts & Estates
Victoria Richardson, ext. 23207

Wine
Doug Davidson, ext. 23363

Writing Instruments
Ivan Briggs, ext. 23255

New York
Tel: (212) 644 9001
Fax: (323) 644 9009

Monday through Friday
9am to 5.30pm

Toll Free
Tel: (800) 223 2854

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
Tel: (800) 223 2854

20th Century Decorative Arts
Angela Past, ext. 65422
Daniel Tolson, ext. 65405

20th Century Fine Art
Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art
Fredric W. Backlar, ext. 65416 †

Books & Manuscripts
Catherine Williamson, ext. 65442
Brian Kalkbrenner, ext. 65487

Coins & Banknotes
Paul Song, ext. 65455

Entertainment Memorabilia
Lucy Carr, ext. 65467
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts
Andrew Jones, ext. 65432

Jewelry & Watches
Dana Ehrman, ext. 65407

Collectors' Motorcars & Motorcycles
Nick Smith, ext. 65470

Contemporary Art
Dane Jensen, ext. 65451

Photographs
Prints
Morisa Rosenberg, ext. 65435

Natural History
Thomas E. Lindgren, ext. 65437 †
Claudia Florian, G.J.G., ext. 65437 †

California & Western
Paintings & Sculpture
Scot Levitt, ext. 65425

Paintings - European
Mark Fisher, ext. 65488

Period Art & Design Auctions
Tim McNab, ext. 65409

Silver
Aileen Ward, ext 65463

Trusts & Estates
Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

Wine
Walker Strangis, ext. 65404

The following information is recorded
and available 24 hours a day, 7 days a
week, through our telephone system:
- Auction and Preview Information
- 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 Southern California Collection
Property from the John and Lynn Battenberg Collection
Property from the Estate of Brian Hourican, Oakland
Property from the Estate of Sidney Sheldon, Beverly Hills, California
Property from a Private Collection, Lake Worth, Florida
Peter Salz Separate Property
Property of a Private Los Angeles Collection
Property of a Private Seattle Collector
Property from the Hersholt Estate, Beverly Hills, California
Property from the Estate of Mary Hurlbut Costello, New York City
Property from the Estate of Ruth and Robert King, Southern California
Property from the Harvey Kornicks Collection
Property from a Florida Private Collection
Property from the Estate of Marshall David Landis
Property from the Lynne Mahan Collection
Property from the Collection of Harry and Eve Firestone, Southern California
Property from the Estate of Miriam Wosk, Santa Monica, California
Property from a Private Southwest Collection
Property from the Collection of the Nevada Museum of Art
Property from the Estate of Robert E. Page, La Jolla, California
Property from a Florida Estate
Property from a Private Collection, San Francisco
Property from a Paradise Valley, Arizona Collection
Property from a Private Collection, Los Angeles, California
Property from a Private Florida Collector
Property from the Collection of Peter Stone
Property from the Estate of Virginia Buchanan, Paradise Valley, Arizona





1

OLD MASTER PRINTS

1

ALBRECHT DÜRER (1471-1528)

Martyrdom of the Ten Thousand (B. 117; M., Holl. 218), c. 1498
Woodcut, Large Imperial Orb watermark (M. 53), a Meder a impression, trimmed to or outside the borderline, framed.
Ex. Coll.: Unidentified collector (not in Lugt)
sheet 15 1/8 x 11 1/8in
\$12,000 - 18,000

2

ALBRECHT DÜRER (1471-1528)

The Large Horse (B. 97; M., Holl. 94), 1505
Engraving, without watermark, a Meder b/c impression, before the vertical scratches to the neck, loin and tail, trimmed to or within platemark.
sheet 6 1/2 x 4 5/8in
\$10,000 - 15,000

3

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Christ Disputing with Doctors, Small Plate (B., Holl. 66; H. 20), 1630
Etching, without watermark, Boon's third (final) state, with narrow margins.
3 1/2 x 2 5/8in
sheet 3 5/8 x 2 3/4in
\$3,000 - 5,000



2

PROPERTY FROM THE ESTATE OF MARSHALL DAVID LANDIS

4

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Peasant with his hands behind his back (B., Holl. 135; H. 69), 1631
Etching, without watermark, the fourth (final) state of this rare print, with margins, framed.
Ex. Coll.: Fürst zu Fürstenberg (Lugt 2811)
2 3/8 x 2in
sheet 2 3/4 x 2 1/4in
\$7,000 - 10,000

5

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Joseph and Potiphar's Wife (B., Holl. 39; H. 118), 1634
Etching, without watermark, Usticke's second state (of 5), with corner of bedstead in rear pointed, trimmed within platemark, framed.
sheet 3 1/2 x 4 1/2in
\$3,000 - 4,000



3 (actual size)



4 (actual size)



5 (actual size)



6



7

PROPERTY OF ANOTHER OWNER

6

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Return of the Prodigal Son (B., Holl. 91; H. 91), 1636

Etching and drypoint, with indistinguishable watermark, Usticke's fourth (final) state, with margins, framed.

6 3/16 x 5 7/16

sheet 6 1/2 x 5 5/8in

\$3,000 - 4,000

PROPERTY FROM THE ESTATE OF MARSHALL DAVID LANDIS

7

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Portrait of a Boy, in profile (B., Holl. 310; H. 188), 1641

Etching, without watermark, on wove support, a rare impression of the only state, trimmed within platemark, framed.

sheet 3 1/2 x 2 1/2in

\$10,000 - 12,000



8

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

8

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Asselyn, Painter (B., Holl. 277; H. 226), c. 1647

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

sheet 8 3/4 x 6 3/4in

\$2,000 - 3,000



9



10

PROPERTY OF VARIOUS OWNERS

9

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Landscape with a cow drinking (B., Holl. 237; H. 240), 1650

Etching, without watermark, a Basan impression, Boon's third state (of 4), with thread margins, framed.

Ex. Coll.: H. Füssli & Cie (Lugt 1008)

sheet 4 1/8 x 5 1/8 in

\$3,000 - 4,000

10

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Christ Healing the Sick: 'The Hundred Guilder Print' (B., Holl. 74; H. 236), c. 1649

Etching with drypoint and engraving on Japan paper, a good, dark and velvety impression of the second (final) state, with Captain Baillie's re-work, with margins.

10 1/2 x 15 3/8 in

sheet 11 1/2 x 16 1/2 in

\$9,000 - 12,000

11

GIOVANNI BATTISTA TIEPOLO (1696-1770)

The Adoration of the Magi, from *Scherzi di Fantasia* (DeV. 1; R. 27), c. 1740

Etching, with figure and harp watermark, Rizzi's third (final) state, with the plate numbers in upper left and right, with margins.

16 7/8 x 11 3/8 in

sheet 19 1/4 x 13 1/4 in

\$3,000 - 5,000



11



12



13

19TH CENTURY & MODERN PRINTS

12

JOHN TAYLOR ARMS (1887-1953)

Venetian Mirror (The Grand Canal, Venice)
(F. 289), 1935

Etching on cream laid paper with David Strang watermark, the second (final) state, signed in pencil, titled, dated, annotated 'Trial proof XVI' and inscribed 'To Dr. Richard W. Pierson with deepest gratitude, John Taylor Arms 1936', from the total edition of 169, printed by David Strang, with full margins, framed.

6 3/8 x 14 1/8in

sheet 10 1/4 x 18 1/4in

\$2,500 - 3,500

13

AFTER JOHN JAMES AUDUBON (1785-1851)

Booby Gannet (Pl. CCVII), 1834

From the Havell edition of *The Birds of America*, handcolored engraving with aquatint and etching on J. Whatman Turkey Mill 1834 paper, with margins, framed.

26 x 20 3/4in

sheet 37 5/8 x 25 1/8in

\$3,000 - 5,000

14

GUSTAVE BAUMANN (1881-1971)

Piñon-Grand Cañon, 1920

Woodcut in colors on Bergisch Gladbach laid paper, signed in pencil and titled, stamp-numbered 42, with the artist's hand-in-heart inkstamp, with margins.

12 3/4 x 12 3/4in

sheet 17 1/4 x 14 3/8in

\$4,000 - 6,000

PROPERTY FROM THE ESTATE OF
ROBERT E. PAGE, LA JOLLA, CALIFORNIA

15

GUSTAVE BAUMANN (1881-1971)

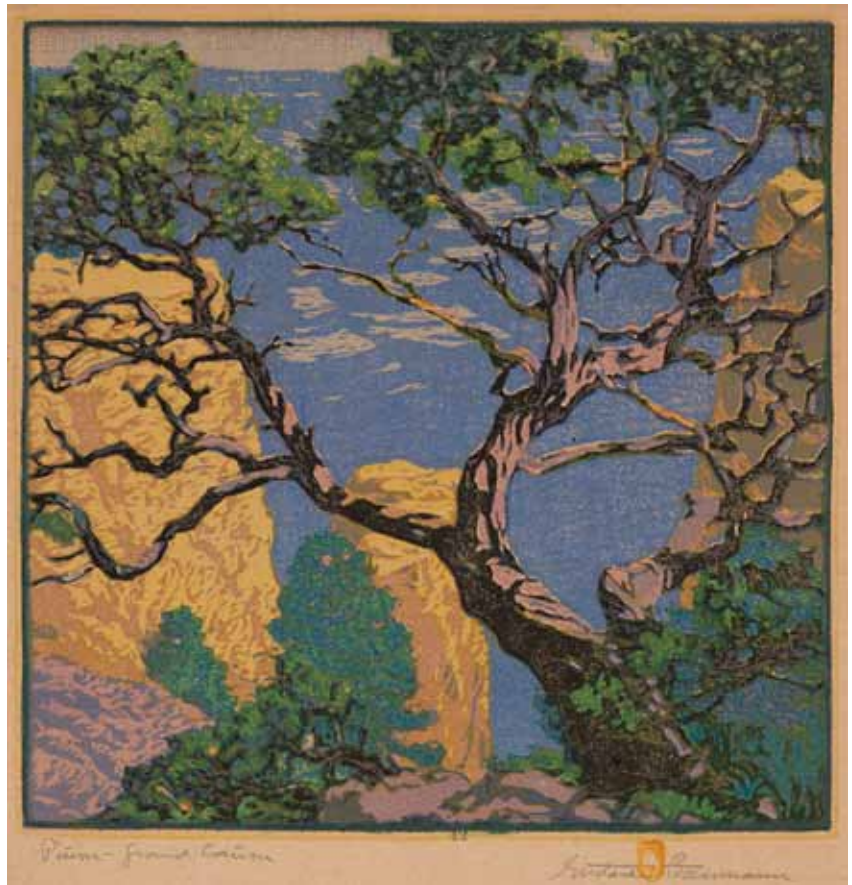
Point Lobos (not in Acton), 1949

Woodcut in colors on Zanders cream laid paper, signed in pencil, titled, dated and numbered 'Il 55-125', with the artist's hand-in-heart inkstamp, with full margins, framed.

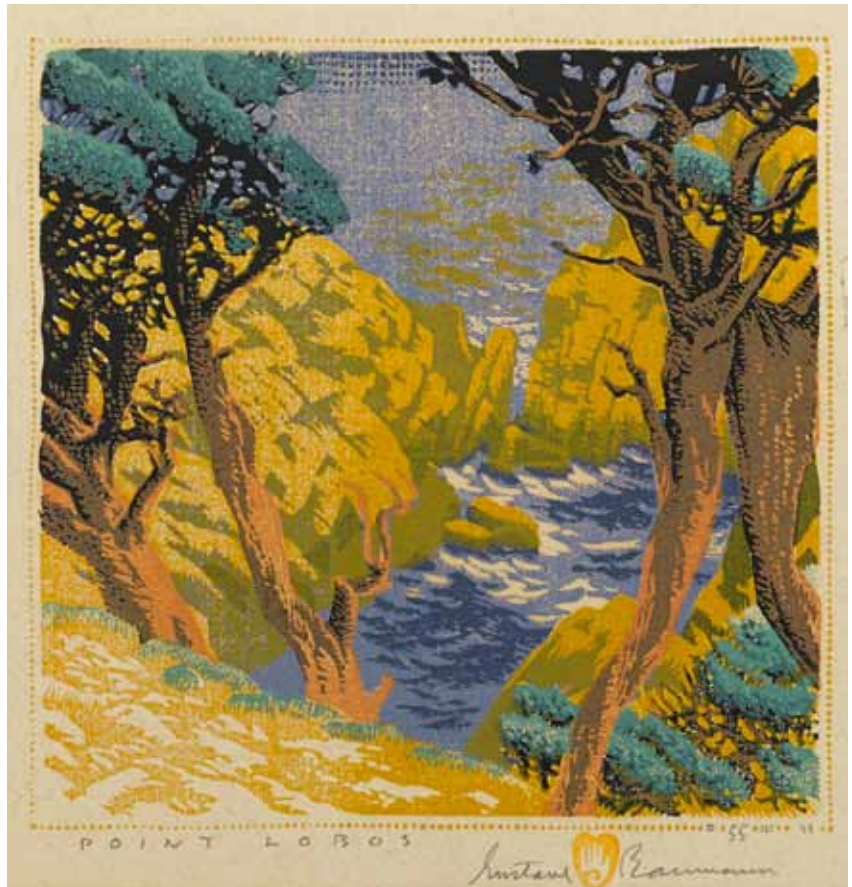
8 1/8 x 8 1/8in

sheet 15 x 13 1/2in

\$5,000 - 7,000



14



15



16



17



18



19

PROPERTY OF VARIOUS OWNERS

16

MAX BECKMANN (1884-1950)

Hinter den Kulissen (Behind the Scenes), pl. 3, from *Der Jahrmarkt* (H. 193; G. 165), 1921
Drypoint on wove paper, signed in pencil, from the total edition of 200, with the publisher's blindstamp, Marées Gesellschaft, printed by Franz Hanfstaengl, with full margins, framed.

8 3/8 x 12 1/8in

sheet 15 x 19 5/8in

\$3,000 - 5,000

17

THOMAS HART BENTON (1889-1975)

Cradling Wheat (F. 27), 1939

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.

9 5/8 x 12in

sheet 12 x 16 1/8in

\$3,000 - 5,000

PROPERTY FROM THE ESTATE OF

ROBERT E. PAGE, LA JOLLA, CALIFORNIA

18

THOMAS HART BENTON (1889-1975)

Down the River (F. 33), 1939

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, framed.

12 1/2 x 10in

sheet 16 x 11 7/8in

\$2,000 - 3,000



20

**PROPERTY FROM THE
LYNNE MAHAN COLLECTION**

19

THOMAS HART BENTON (1889-1975)

The Fence Mender (F. 40), 1940
Lithograph on Rives paper, signed in pencil,
from the edition of 250, published by Associated
American Artists, New York, with full margins.

10 x 14in

sheet 12 x 16 1/8in

\$2,000 - 3,000



21

PROPERTY OF VARIOUS OWNERS

21

PAUL CADMUS (1904-1999)

Youth with Kite (D. 46), 1941

Etching on laid paper, signed in pencil, from
the edition of 75, with margins, framed.

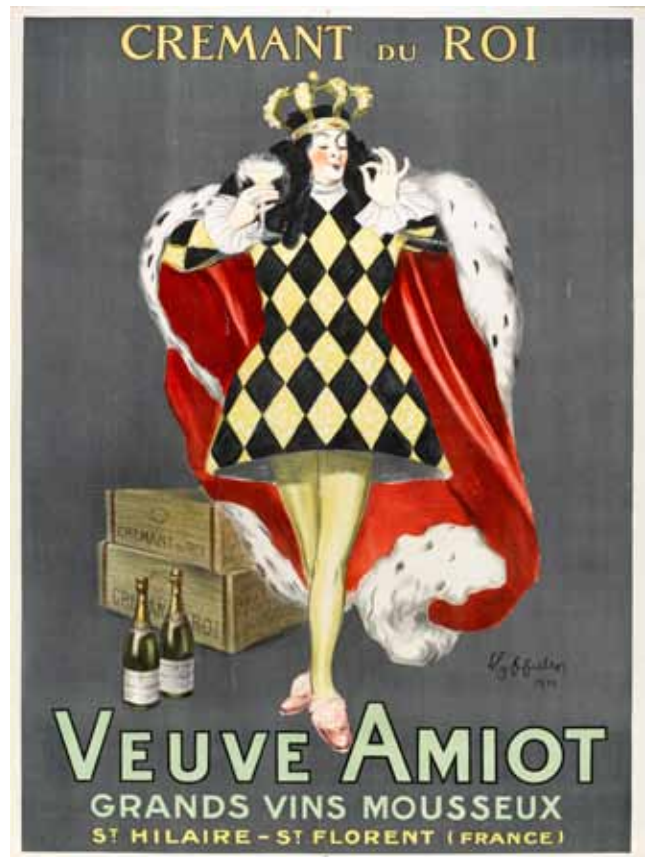
10 3/8 x 5 3/8in

sheet 15 3/4 x 10 1/8in

\$2,500 - 3,500



22



23



24

22

MASSIMO CAMPIGLI (1895-1971)

Composizione con due figure (M./T. 197), 1965
Lithograph in colors on Rives BFK paper,
signed in pencil, dated '65' and numbered
197/210, with full margins, framed.

21 x 16 1/4in

sheet 30 x 22 1/8in

\$1,500 - 2,000

23

LEONETTO CAPPIELLO (1875-1942)

Veuve Amiot, 1922

Lithograph in colors on wove paper backed
with linen, printed by Atelier d'Art Devambez,
Paris, with margins, framed.

60 x 44in

sheet 62 1/2 x 46 3/4in

\$1,500 - 2,000

24

LEONETTO CAPPIELLO (1875-1942)

Cognac Monnet, 1927

Lithograph in colors on wove paper backed
with linen, printed by Atelier d'Art Devambez,
Paris, with margins, framed.

74 x 47in

sheet approx. 77 5/8 x 50 5/8in

\$3,000 - 4,000

**PROPERTY FROM THE ESTATE OF
SIDNEY SHELDON, BEVERLY HILLS,
CALIFORNIA**

25

MARY CASSATT (1844-1926)

Nurse and Baby Bill (No. 2) (B. 109), c. 1889
Soft-ground etching and aquatint in sepia on
Japan paper, the second (final) state, signed
in pencil, with full margins, framed.

Ex. Coll.: Roger Marx (Lugt 2229).

8 5/8 x 5 1/2in

sheet 12 5/8 x 9 7/8in

\$7,000 - 10,000

Roger Marx (1859-1913) was the Director of
the Beaux-Arts in Paris and the pre-eminent
art critic of his time. He was an advocate of the
avant-garde, as well as a significant collector.

PROPERTY OF VARIOUS OWNERS

26

MARC CHAGALL (1887-1985)

Le thé du matin, pl. 18, from *Les Ames
mortes* (V. 19; C. bk. 17), 1923

Drypoint etching on MBM cream laid paper,
signed in pencil, from the signed edition of
368, published/printed by Tériade/ Louis Fort,
Paris, 1948, with full margins, framed.

8 3/4 x 11 1/2in

sheet 11 x 15in

\$2,000 - 3,000



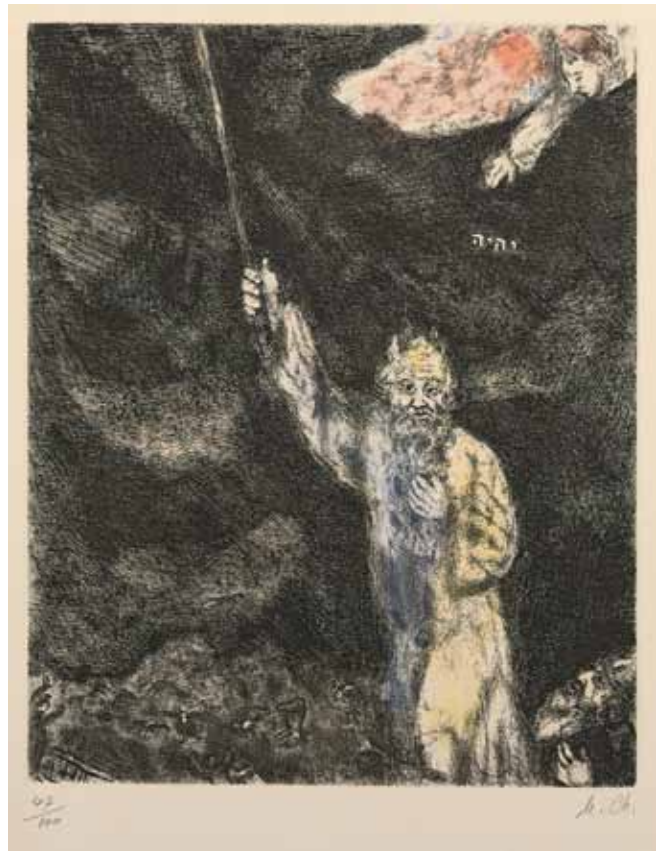
25



26



27



28



29



30

27

MARC CHAGALL (1887-1985)

Lot and his Daughters, pl. 9, from *La Bible* (V. 207; C. bk. 30), 1931-39
Etching with handcoloring on Arches paper, initialed in pencil and numbered 47/100, published/printed by Tériade, Paris, 1958, with full margins.

12 1/2 x 9 7/8in

sheet 21 x 15 3/8in

\$2,500 - 3,500

28

MARC CHAGALL (1887-1985)

Les ténèbres sur l'Egypte, pl. 30, from *La Bible* (V. 229; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 47/100, published/printed by Tériade, Paris, 1958, with full margins.

11 3/8 x 9in

sheet 21 x 15 3/8in

\$2,500 - 3,500



31

29

MARC CHAGALL (1887-1985)

Title Page, from *Verve Nos. 33-34, La Bible* (M. 118; C. bk. 25), 1956
Lithograph in colors on wove paper, signed in pencil and numbered 36/75, published by Tériade, Paris, the full sheet.

sheet 14 3/4 x 10 3/4in

\$2,000 - 3,000

30

MARC CHAGALL (1887-1985)

The Peasant (M. 302), 1961

Lithograph in colors on Arches paper, signed in pencil and annotated 'épreuve d'artiste' (aside from the edition of 75), published by XXe Siècle, Paris, with wide margins.

12 1/4 x 10in

sheet 19 x 14in

\$5,000 - 7,000

31

MARC CHAGALL (1887-1985)

The Big Peasant (M. 549), 1968

Lithograph in colors on Arches paper, signed in pencil and numbered 'épreuve d'artiste XXIV/XXV' (aside from the edition of 50), with full margins, framed.

23 1/2 x 17 3/4in

sheet 29 1/2 x 22 1/4in

\$8,000 - 10,000



32

32

MARC CHAGALL (1887-1985)

Couple Against a Black Background II (M. 707a), 1973

Lithograph in colors on *japon nacré* paper, signed in pencil and numbered 4/50, published by Maeght, Paris, with full margins.

13 x 9 7/8in

sheet 22 x 17in

\$3,000 - 5,000



33

33

MARC CHAGALL (1887-1985)

The Little Window (M. 726), 1974

Lithograph in colors on Arches paper, signed in pencil and numbered 33/50 (there were also 12 artist's proofs on *japon nacré* paper), published by Maeght, Paris, with full margins.

13 x 10in

sheet 21 1/2 x 16in

\$7,000 - 9,000



34

34

MARC CHAGALL (1887-1985)

Couple with Two Bouquets (M. 910), 1977

Lithograph in colors on Arches paper, signed in pencil and numbered 41/50 (there were also 10 artist's proofs), with full margins.

15 x 11 5/8in

sheet 23 3/4 x 18 1/2in

\$10,000 - 15,000



35

35

JOSEPH CORNELL (1903-1972)

Untitled (Derby Hat), 1972

Heliogravure in colors on wove paper, with the artist's stamped signature and embossed Estate stamp, numbered in pencil 124/125, published by Brooke Alexander Editions, New York, with margins, framed.

13 1/4 x 10 1/4in

\$1,200 - 1,600



36

36

CURRIER & IVES (PUBLISHERS)

American Winter Scene: Evening (G. 221; C. 207), 1854

Lithograph with handcoloring and touches of gum arabic on wove paper, drawn by Frances F. Palmer, with 1 1/4 - 2in margins and lower publication line.

image and text 18 1/4 x 24 1/8in

sheet 21 3/8 x 28 1/8in

\$2,000 - 4,000



37

PROPERTY FROM THE HERSHOLT ESTATE, BEVERLY HILLS, CALIFORNIA

37

CURRIER & IVES (PUBLISHERS)

'Low Water' in the Mississippi (G. 4149; C. 3824), 1867

Lithograph with handcoloring and touches of gum arabic on wove paper, drawn by Frances F. Palmer, reprinted 1880s, with 1 3/4 - 2 1/8in margins and lower publication line.

image and text 20 x 28 1/8in

sheet 22 3/4 x 32 1/8in

\$2,000 - 3,000



38

38

CURRIER & IVES (PUBLISHERS)

'High Water' in the Mississippi (G. 3057; C. 2819), 1868

Lithograph with handcoloring and touches of gum arabic on wove paper, drawn by Frances F. Palmer, reprinted 1880s, with 1 3/4 - 2 1/4in margins and lower publication line.

image and text 20 x 28in

sheet 22 1/4 x 23in

\$2,000 - 3,000



39

PROPERTY OF VARIOUS OWNERS

39

SALVADOR DALÍ (1904-1989)

Tauromachie (M./L. 1220-1224; F. 68-12), 1968

The complete set, comprising 5 lithographs in colors with embossing on *japon nacré* paper, each signed in pencil and numbered XVIII/L (there was also an edition of 150 in Arabic numerals), with full margins, each framed. (5)

each 21 1/2 x 17 3/4in

each sheet 30 x 21 7/8in

\$10,000 - 15,000





40



41



42

40

LÉONARD TSUGUHARU FOJJITA (1886-1968)

Chat Brun, from *Les Chats* (B. 29.04), 1929

Aquatint, engraving and roulette in colors on *chine applique* to wove support, signed in pencil and numbered 65/100, published by Les Éditions Artistiques Apollo, Paris, with full margins, framed.

14 x 11 1/4in

sheet 20 1/4 x 17 3/4in

\$8,000 - 12,000

41

LÉONARD TSUGUHARU FOJJITA (1886-1968)

La Petite Africaine, from *Les Enfants* (B. 29.28), 1929

Etching and aquatint in colors on *chine collé* to *japon* support, signed in pencil and numbered 30/100, published by Les Éditions Artistiques Apollo, Paris, with wide margins.

15 x 11 1/2in

sheet 20 1/4 x 16 1/4in

\$4,000 - 6,000

PROPERTY FROM THE ESTATE OF MARY HURLBUT COSTELLO, NEW YORK CITY

42

LÉONARD TSUGUHARU FOJJITA (1886-1968)

Jeune Fille au Chat (not in Buisson), 1959

Lithograph in colors on wove paper, signed twice in pencil, dated, numbered 40/220 (aside from the edition of 30 in Roman numerals) and inscribed 'a Marie Hurlbut Costello/amical souvenir Foujita 59', with the blindstamp of the publisher, Guilde de la Gravure, Geneva, with margins, framed.

15 1/4 x 9 3/4in

sheet 21 x 14in

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS

43

PAUL GAUGUIN (1848-1903)

Manao Tupapau (K. 201Vfb), 1893-94

Woodcut in black on *Chine* paper, the fourth (final) state, annotated in pencil by the artist's son 'Paul Gauguin imp./Pola Gauguin fait' and numbered 58 (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

44

FRANCES HAMMELL GEARHART (1869-1958)

Pajaro Lake, c. 1930

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

8 1/2 x 10 1/4in

sheet 11 x 12 1/4in

\$2,000 - 3,000

45

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

\$4,000 - 6,000



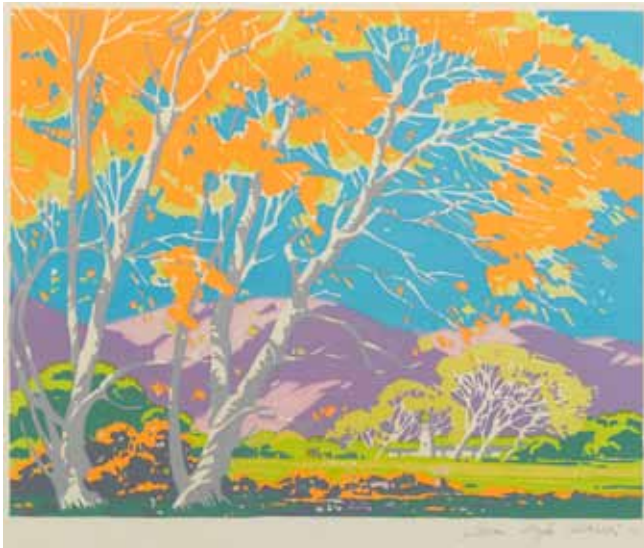
43



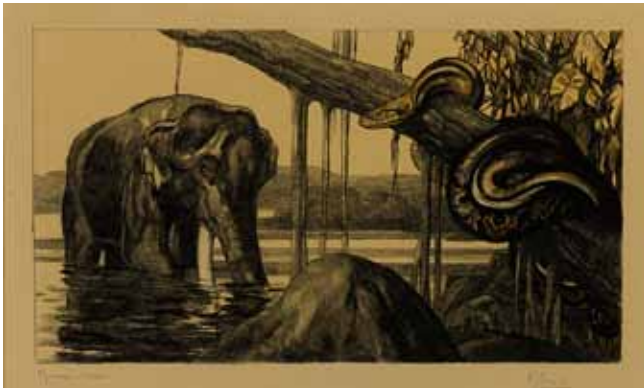
44



45



46



48

46

SAM HYDE HARRIS (1889-1977)

Untitled (Autumn Landscape), c. 1924

Linocut in colors on wove paper, signed in pencil, with margins, framed.

8 x 10in

sheet 10 x 12 3/4in

\$1,000 - 1,200

47

ERICH HECKEL (1883-1970)

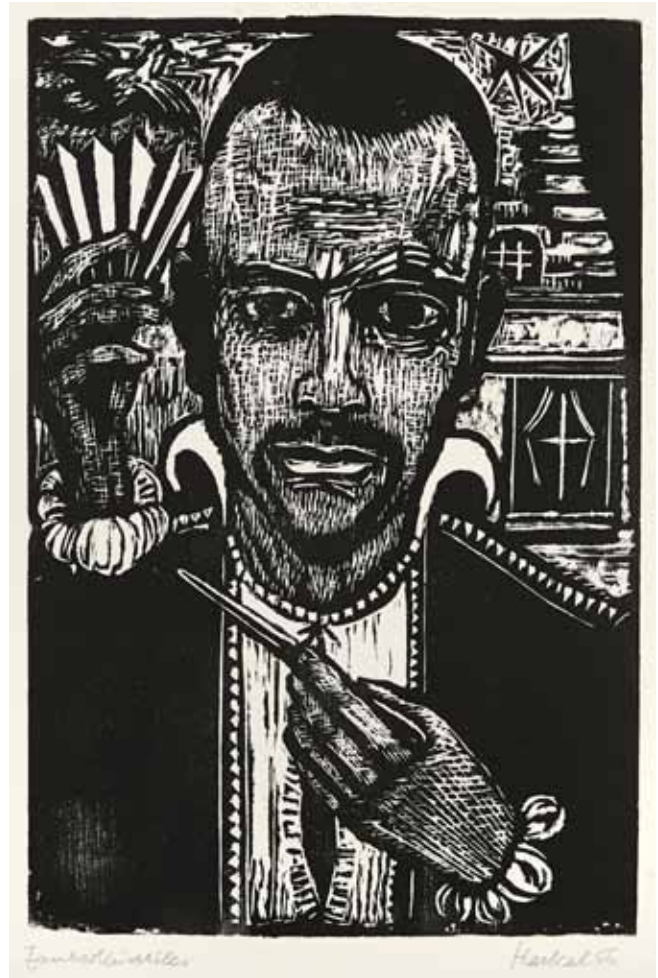
Zauberer (Erinnerung an Paul Klee) (D. W416), 1956

Woodcut on wove paper, the second (final) state, signed in pencil, titled and dated '56', with full margins.

14 3/4 x 9 7/8in

sheet 21 x 14in

\$1,000 - 1,500



47

48

PAUL JOUVE (1880-1973)

Eléphant et python, c. 1938

Lithograph in colors on Japan paper, signed in pencil and annotated 'épreuve d'essai', with full margins, framed.

9 1/4 x 15 1/4in

sheet 12 3/4 x 19 5/8in

\$2,500 - 3,500

**PROPERTY FROM THE ESTATE OF ROBERT E. PAGE,
LA JOLLA, CALIFORNIA**

49

GENE KLOSS (1903-1996)

Adobes in the Snow (K. 393), 1944

Etching on wove paper, signed in pencil, titled and annotated 'II', from the edition of 75, with margins, framed.

8 x 11 1/2in

sheet 12 1/2 x 16 5/8in

\$1,500 - 2,500



49



51



50



52

PROPERTY OF VARIOUS OWNERS

50

KÄTHE KOLLWITZ (1867-1945)

Tod und Frau (K. 103; Kn. 107), 1910

Soft-ground etching, drypoint and roulette on wove paper, signed in pencil, seventh state (of 8), with full margins, framed.

17 1/4 x 17 1/4in

sheet 28 3/4 x 22in

\$3,000 - 5,000

51

YASUO KUNIYOSHI (1893-1953)

Four Nudes (Café on the Boulevard Clichy) (D. L-28), 1928

Lithograph on *chine collé* with wove support, signed in pencil, dated '28' and numbered 29/41, printed by Désjobert, Paris, with margins.

9 3/8 x 13 3/8in

sheet 12 3/4 x 16 7/8in

\$3,000 - 5,000

52

PEDRO JOSEPH LEMOS (1882-1954)

Waiting for the Breeze, c. 1920

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

8 1/8 x 7 7/8in

sheet 10 3/4 x 9 3/4in

\$2,000 - 3,000



53



54

53

MARTIN LEWIS (1881-1962)

Fifth Avenue Bridge (M. 72), 1928

Drypoint on laid paper with Etruria Italy watermark, signed in pencil, the total edition was 109, with full margins, framed.

10 x 11 7/8in

sheet 13 3/4 x 17 1/4in

\$7,000 - 10,000

54

HENRI MATISSE (1869-1954)

Le Jour (D. 419), 1922

Lithograph on *japon* paper, signed in ink and numbered 21/50 (there were also 10 artist's proofs), with margins, framed.

10 x 11 1/2in

sheet 11 x 17in

\$6,000 - 8,000



PROPERTY FROM THE COLLECTION OF PETER STONE

55

HENRI MATISSE (1869-1954)

Nadia au visage penché (D. 806), 1948

Aquatint on Marais paper, signed in pencil and numbered 19/25 (there were also 5 artist's proofs), with margins.

17 1/8 x 13 3/4in

sheet 25 1/2 x 19 5/8in

\$15,000 - 20,000



56



58



57

PROPERTY OF VARIOUS OWNERS

56

LUCIEN ACHILLE MAUZAN (1883-1952)

Ottone, 1927

Lithograph in colors on wove paper backed with linen, printed by Editorial Affiches Mauzan, Argentina, with margins, framed.

31 5/8 x 21 1/2in

sheet 34 1/2 x 24 1/2in

\$1,500 - 2,000

57

JOAN MIRÓ (1893-1983)

Pl. 6, from Album 13 (M. 78; C. bk. 18), 1948

Lithograph on Pur Fil du Marais wove paper, signed in pencil, dated and numbered 58/75, published by Maeght, Paris, with full margins.

11 x 14 1/2in

sheet 17 3/4 x 22in

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF PETER STONE

58

JOAN MIRÓ (1893-1983)

Affiche L'Exposition d'oeuvres récentes (M. 191), 1953

Lithograph in colors on Arches paper, signed in pencil and numbered 120/150, published/printed by Maeght/Mourlot, Paris, with margins.

27 x 20 1/4in

sheet 29 7/8 x 21 7/8in

\$1,500 - 2,000



59

PROPERTY OF ANOTHER OWNER

59

JOAN MIRÓ (1893-1983)

Les Philosophes II (D. 156), 1958

Etching in colors on Rives BFK paper, signed in pencil and numbered 74/75, published/printed by Maeght/Crommelynck, Paris, with full margins

12 7/8 x 19 1/2in

sheet 19 3/4 x 26in

\$4,500 - 6,500

PROPERTY FROM THE ESTATE OF RUTH AND ROBERT KING, SOUTHERN CALIFORNIA

60

JOAN MIRÓ (1893-1983)

Femme-Oiseau I (D. 274), 1960

Soft-ground etching and aquatint on Rives BFK paper, signed in pencil and numbered 72/90, published/printed by Maeght, Paris, with full margins, framed.

13 3/4 x 18 3/8in

sheet 20 x 26in

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF PETER STONE

61

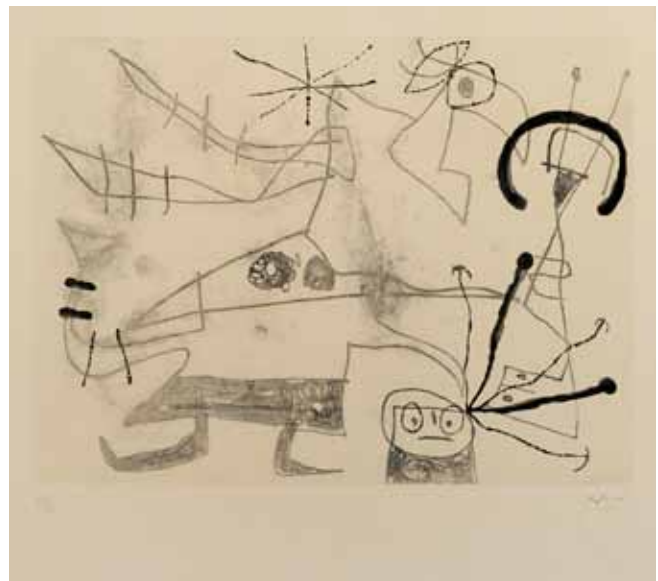
JOAN MIRÓ (1893-1983)

Affiche pour l'Exosition Miró-Artigas (M. 338), 1963

Lithograph in colors on Rives paper, signed in pencil and numbered 86/200 (there was also an edition of 500 with letters), published/printed by Maeght, Paris, the full sheet.

sheet 33 1/4 x 22 3/8in

\$1,500 - 2,000



60



61



62



63



64



65



66

PROPERTY OF ANOTHER OWNER

62

JOAN MIRÓ (1893-1983)

Affiche pour l'Exposition Joan Miró (M. 423), 1964

Lithograph in colors on Guarro paper with Sala Gaspar watermark, signed in pencil and numbered 28/50, published/printed by Sala Gaspar/Damià Caus, Barcelona, the full sheet.

sheet 38 1/2 x 27 1/2in

\$1,500 - 2,500

PROPERTY FROM THE COLLECTION OF PETER STONE

63

JOAN MIRÓ (1893-1983)

Chemin de Ronde II (D. 412), 1966

Etching and aquatint in colors on wove paper, signed in pencil and numbered 46/50, published/printed by Maeght, Paris, with full margins.

13 3/4 x 10 5/8in

sheet 22 1/2 x 17 3/4in

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

64

JOAN MIRÓ (1893-1983)

Éclats (D. 449), 1968

Aquatint in colors with carborundum on Chiffon de Mandeure paper, signed in pencil and annotated 'H.C.' (à 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

\$4,000 - 6,000

65

JOAN MIRÓ (1893-1983)

Affiche pour l'Exposition Les essències de la terra (M. 625), 1969

Lithograph in colors on Guarro paper with Sala Gaspar watermark, monogrammed in pencil and numbered 20/140, published/printed by Ediciones Polígrafa, Barcelona, with margins.

25 1/2 x 20in

sheet 30 x 22 1/4in

\$2,000 - 3,000

66

JOAN MIRÓ (1893-1983)

Le mégère et la lune (D. 582), 1973

Etching and aquatint in colors on wove paper, signed in pencil and numbered 32/50, published/printed by Maeght/Morsang, Paris, the full sheet.

sheet 18 1/8 x 24in

\$5,000 - 7,000



67

PROPERTY FROM A PRIVATE FLORIDA COLLECTOR

67

JOAN MIRÓ (1893-1983)

Poster for UNESCO, Human Rights (M. 930), 1974

Lithograph in colors on wove paper, signed in pencil and numbered 54/75 (aside from the edition of 8500 with letters), published/printed by UNESCO/Maeght, Paris, the full sheet, framed.

sheet 31 1/2 x 23 3/4in

\$4,000 - 6,000

PROPERTY OF VARIOUS OWNERS

68

JOAN MIRÓ (1893-1983)

Pl. 22, from Pénalités de L'Enfer (M. 980; C. bk. 188), 1974

Lithograph in colors on Arches paper, signed in pencil and annotated 'E.A' (an artist's proof aside from the book edition of 220), published/printed by Maeght, Paris, with full margins.

30 x 11 1/2in

sheet 33 x 15 3/4in

\$2,000 - 3,000



68

69

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 Arches paper, signed in pencil and annotated 'H.C.' (a *hors commerce* aside from the edition of 75 in Arabic numerals), published/printed by Ediciones Polígrafa, Barcelona, with full margins, framed.

18 x 12 1/2in

sheet 29 1/2 x 20 3/4in

\$2,000 - 3,000

70

JOAN MIRÓ (1893-1983)

Els Gossos V (D. 1101), 1979

Etching in colors on Arches paper, signed in pencil and numbered 8/30 (there was also an edition of 15 in Roman numerals), published/printed by Maeght/Joan Barbará, Barcelona, the full sheet, framed.

sheet 29 x 45 1/2in

\$7,000 - 9,000



69



70



71

71

JOAN MIRÓ (1893-1983)

Untitled, pl. 3, from Oda à Joan Miró (M. 905; C. bk. 175), 1973
Lithograph in colors on Guarro paper, signed in pencil and numbered XXXV (the total edition was 535), published/printed by Ediciones Polígrafa, Barcelona, with wide margins, framed.

34 5/8 x 24 1/4in
sheet 41 x 30 1/4in
\$6,000 - 8,000



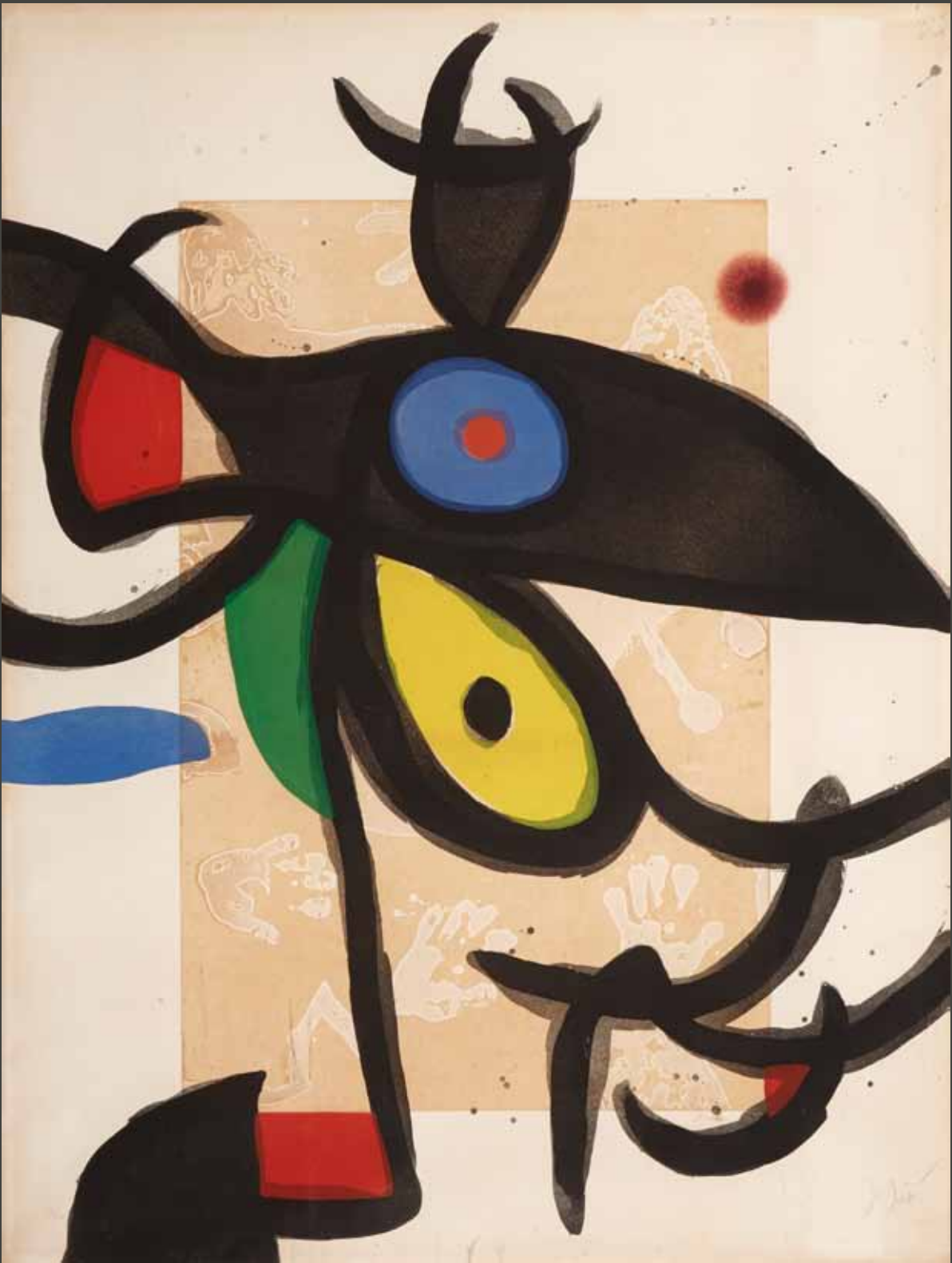
72

72

JOAN MIRÓ (1893-1983)

Pitre Rose (D. 653), 1974
Aquatint in colors with carborundum on wove paper with Maeht watermark, signed in pencil and numbered 11/50, published/printed by Maeht/Morsang, Paris, with margins, framed.

45 5/8 x 29 1/8in
sheet 54 1/2 x 38in
\$20,000 - 30,000



PROPERTY FROM A PRIVATE FLORIDA COLLECTOR

73

JOAN MIRÓ (1893-1983)

Inceste au Sahara (D. 766), 1975

Etching and aquatint in colors on wove paper, signed in pencil and numbered 32/50,
published/printed Morsang/Maeght, Paris, the full sheet, framed.

sheet 63 x 47 1/2in

\$25,000 - 35,000



74



75

PROPERTY OF ANOTHER OWNER

74

EDVARD MUNCH (1863-1944)

Frau Marie Linde (Sch. 192; Woll 224), 1902

Lithograph on thin Japan paper, the only state, signed in pencil, with margins, framed.

24 3/4 x 11 3/4in

sheet 27 1/4 x 15 3/4in

\$8,000 - 12,000

PROPERTY FROM THE ESTATE OF MARSHALL DAVID LANDIS

75

EDVARD MUNCH (1863-1944)

Celine Without Hat (Sch. 357; Woll 479), 1914

Drypoint on cream wove paper, signed in pencil, printed by Wittman, Scheel, with margins, framed.

10 1/2 x 7 7/8in

sheet 12 1/4 x 9 3/8in

\$3,000 - 4,000

“Nature is not only all that is visible to the eye... it also includes the inner pictures of the soul.”

-Edvard Munch



PROPERTY OF VARIOUS OWNERS

76

EDVARD MUNCH (1863-1944)

Consolation (Sch. 6IVb; Woll 6V), 1894

Drypoint and open bite in dark brown on cream wove paper, a rich impression of Woll's V state (of VI), signed in pencil and annotated 'avant lettre', signed in pencil by the printer, 'O. Felsing Berlin prtr.', with wide margins.

8 5/8 x 12 5/8 in

sheet 17 1/8 x 23 in

\$50,000 - 60,000



Lugt 634a

Provenance

Carl Sachs (1868-1943) Lugt 634a.

Literature

Die Sammlung Carl Sachs Graphik des XIX Jahrhunderts, his sale at C.G. Boerner, Leipzig, 6 November 1931, No. 228.



77

77

LÁSZLÓ MOHOLY-NAGY (1895-1946)

Pl. 6, from Konstruktionen - Kestnermappe 6 (P.127; W. 38.6), 1922-23
Lithograph in black and red on smooth wove paper, signed in pencil and annotated 'Probedruck' (a trial proof aside from the edition of 50), published by Kestner Gesellschaft, Hannover, the full sheet.

sheet 23 7/8 x 17 3/8in

\$5,000 - 7,000



78

78

ALPHONSE MUCHA (1860-1939)

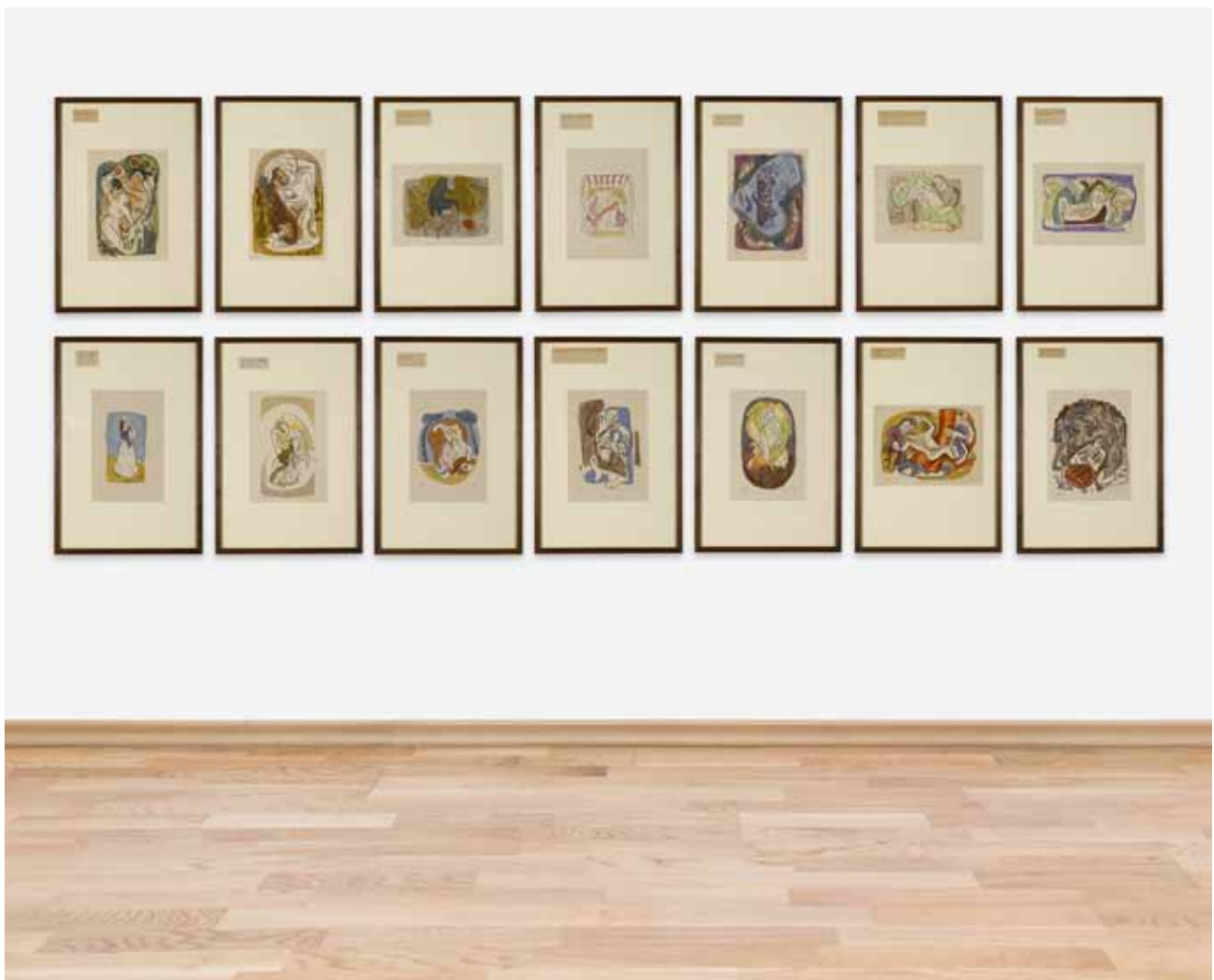
Monaco Monte-Carlo (R./W. 31), 1897

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

41 1/8 x 27 3/4in

sheet 42 7/8 x 29 5/8in

\$10,000 - 15,000



79

DAVID PARK (1911-1960)

Genesis, 1935

The complete suite, comprising 14 stencil prints with handcoloring on thin China paper, each signed in pencil and numbered 2/50, *Curse of Cain* numbered 10/50, with margins, each framed. (14)

Titles include: *Adam and Eve*; *Curse of Cain*; *Animals Entering the Ark*; *Noah's Drunkenness*; *Tower of Babel*; *Sarah offers Hagar to Abraham*; *Circumcision Instituted*; *Lot's Wife*; *Abraham's Offering*; *Rebekah*; *Jacob Obtains Esau's Blessing from Isaac*; *Jacob's Ladder*; *Joseph Cast in a Pit*; *Pharaoh's Dream*

each sheet approx. 10 1/2 x 7 1/2in

\$10,000 - 15,000

Provenance

Charles Cushing, Berkeley, California (gift from the artist).
By descent from the above to the present owner.

Park's early and rare suite of biblical prints were executed during a period of time when he was also exploring the same subject in his watercolors, drawings and paintings.



80



82



81

80

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

\$2,500 - 3,500

81

PABLO PICASSO (1881-1973)

Trois Acteurs, pl. 77, from *La Suite Vollard* (B. 145; Ba. 296), 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/Lacourrière, Paris, 1939,
with full margins, framed.

10 7/8 x 7 1/8in

sheet 17 1/2 x 13 1/4in

\$8,000 - 12,000

82

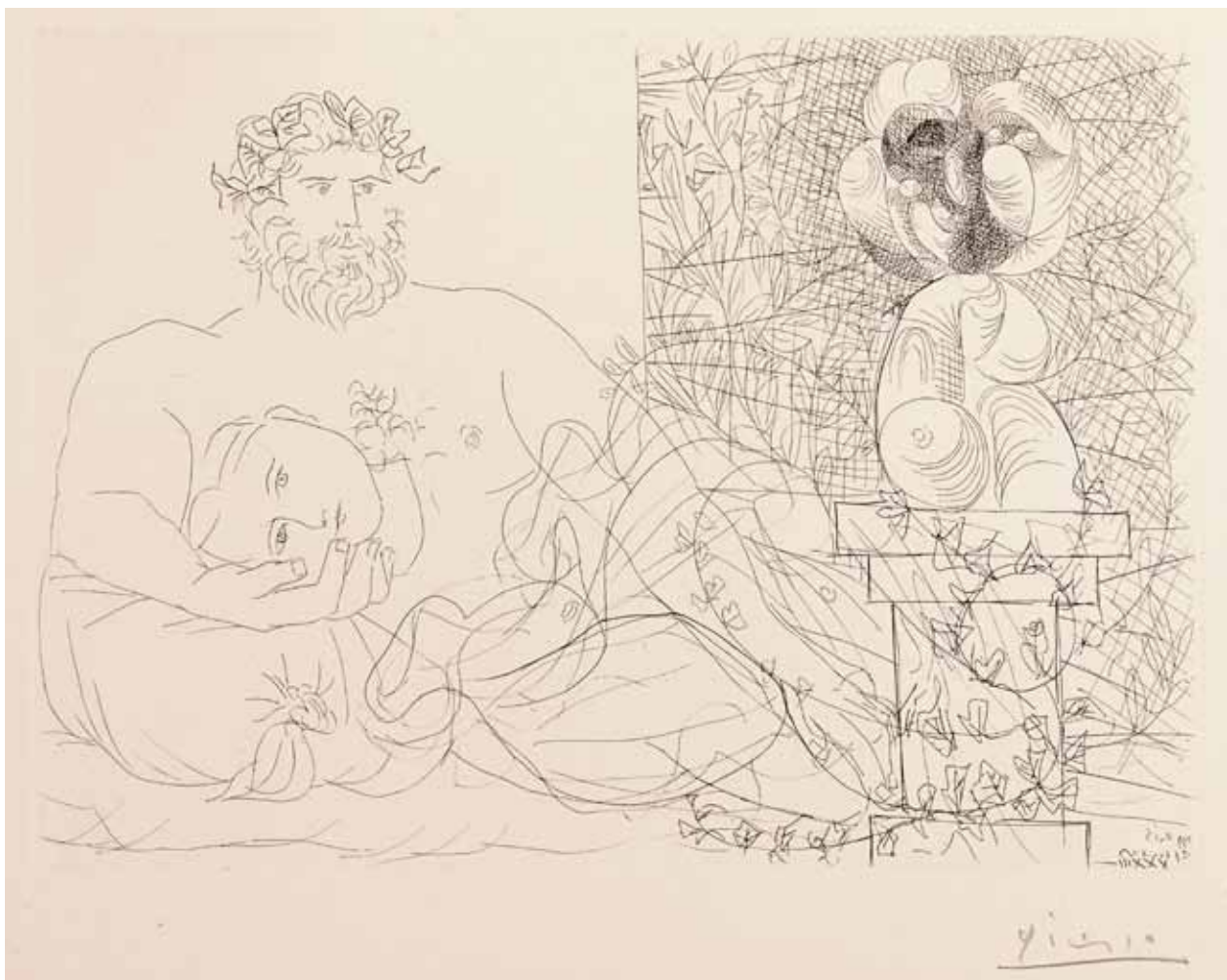
PABLO PICASSO (1881-1973)

Le Festin, pl. 6, from *Lysistrata Suite* (B. 272; Ba. 392; C. bk. 24), 1934
Etching on wove paper, signed in pencil and numbered 150/33,
published/printed by The Limited Editions Club, New York/Lacourrière,
Paris, with full margins, framed.

8 3/4 x 5 7/8in

sheet 15 x 11in

\$5,000 - 7,000



83

PROPERTY FROM A FLORIDA ESTATE

83

PABLO PICASSO (1881-1973)

Le Repos du sculpteur et la sculpture
surrealiste, pl. 60, from *La Suite Vollard* (B. 169;
Ba. 322), 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 margins, framed.
7 3/4 x 10 5/8 in

sheet 13 1/2 x 17 1/2 in

\$8,000 - 12,000

PROPERTY OF VARIOUS OWNERS

84

PABLO PICASSO (1881-1973)

Pigeonneau dans son Nid (B. 427; M. 71), 1947

Lithograph on Arches paper, signed in red
crayon and numbered in pencil 11/50 (there
were also 5 artist's proofs), with full margins.
8 5/8 x 15 5/8 in

sheet 13 x 19 5/8 in

\$2,000 - 3,000



84



85

85

PABLO PICASSO (1881-1973)

Profil de Femme (B. 436; M. 82), 1947

Lithograph on Arches paper, signed in pencil and numbered 28/50 (Mourlot calls for 5 proofs), printed by Mourlot, Paris, the full sheet. sheet 22 1/8 x 15in

\$5,000 - 7,000



86

86

PABLO PICASSO (1881-1973)

Etude de Profils (B. 581; M. 132), 1948

Lithograph on Arches paper, signed in pencil and numbered 26/50, with full margins, framed.

28 x 21in

sheet 30 x 22 1/4in

\$5,000 - 7,000



87

PABLO PICASSO (1881-1973)

Figure au Corsage Rayé (B. 604; M. 179), 1949

Lithograph in colors on Arches paper, signed in pencil and numbered 31/50 (Mourlot calls for five proofs), the full sheet.

sheet 25 5/8 x 19 7/8in

\$50,000 - 70,000



88

PROPERTY FROM THE ESTATE OF MARY HURLBUT COSTELLO, NEW YORK CITY

88

PABLO PICASSO (1881-1973)

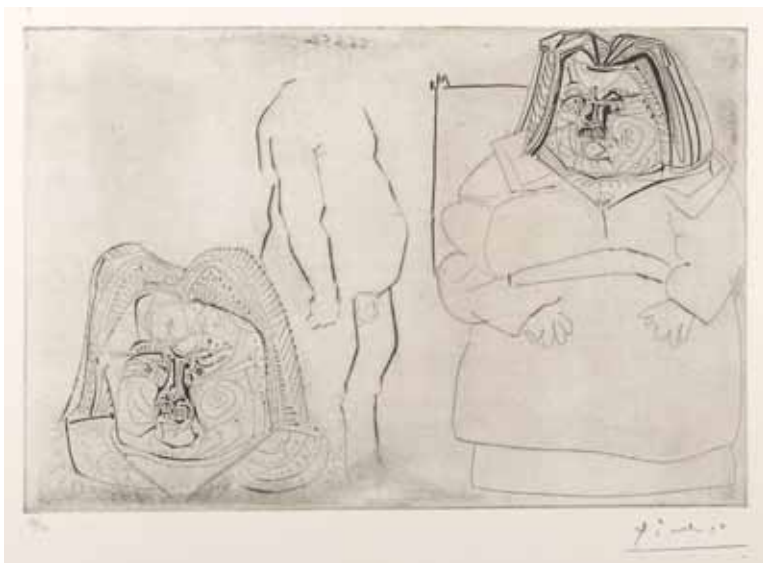
Colombe Volant (à l'Arc-en-ciel) (B. 712; M. 214), 1952

Lithograph in colors on Arches paper, signed in pencil and numbered 92/200, with full margins, framed.

19 3/4 x 25 1/2in

sheet 21 3/4 x 29in

\$3,000 - 4,000



89

PROPERTY OF ANOTHER OWNER

89

PABLO PICASSO (1881-1973)

Balzac (B. 713; Ba. 899), 1952

Etching and aquatint with rich plate tone on laid paper with Bull watermark, with the artist's stamped signature and numbered in pencil 34/50, with margins, framed.

9 x 13 3/4in

sheet 14 1/8 x 20 5/8in

\$2,000 - 3,000



90

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTION

90

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

\$10,000 - 15,000



PROPERTY OF VARIOUS OWNERS

91

PABLO PICASSO (1881-1973)

Bacchanale au hibou (B. 938; Ba. 1265), 1959

Linocut in colors on Arches paper, signed in pencil and numbered 40/50 (there were approx. 20 artist's proofs), published/printed by Galerie Louise Leiris, Paris/Arnéra, Vallauris, 1960, with margins.

21 x 25 3/8in

sheet 24 1/2 x 29 3/4in

\$14,000 - 18,000



92

PABLO PICASSO (1881-1973)

La Dame à la Collerette (Portrait de Jacqueline à la Fraîse) (B. 1147; Ba. 1321), 1963

Linocut in brown, black and shades of gray 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 3/4 in

sheet 24 1/4 x 17 3/8 in

\$35,000 - 45,000



93

93

PABLO PICASSO (1881-1973)

Personnages et Nu (B. 986; Ba. 1071), 1960
Etching on laid paper, signed in pencil and numbered 14/50, with full margins, framed.

10 1/2 x 8 1/4in

sheet 16 x 12 3/4in

\$4,000 - 6,000

PROPERTY FROM THE COLLECTION OF PETER STONE

94

PABLO PICASSO (1881-1973)

Toros en Vallauris (B. 1264; Ba. 1027; Cz. 13), 1954
Linocut on thin wove paper, signed in red crayon, from the edition of 100, published/printed by Arnéra, Vallauris, with full margins.

29 x 31 3/8in

sheet 29 7/8 x 37 5/8in

\$4,000 - 6,000

95

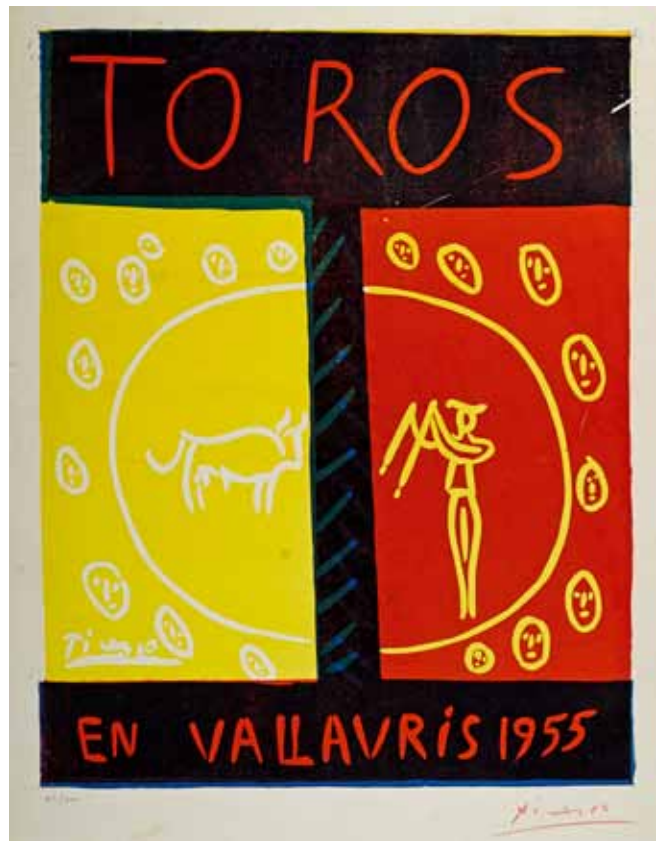
PABLO PICASSO (1881-1973)

Toros en Vallauris (B. 1265; Ba. 1029; Cz. 14), 1955
Linocut in colors on wove paper, signed in red crayon and numbered in pencil 42/200, published/printed by Arnéra, Vallauris, with trimmed margins, laid down to cardboard.

26 x 20 1/2in

sheet 30 1/2 x 23 1/8in

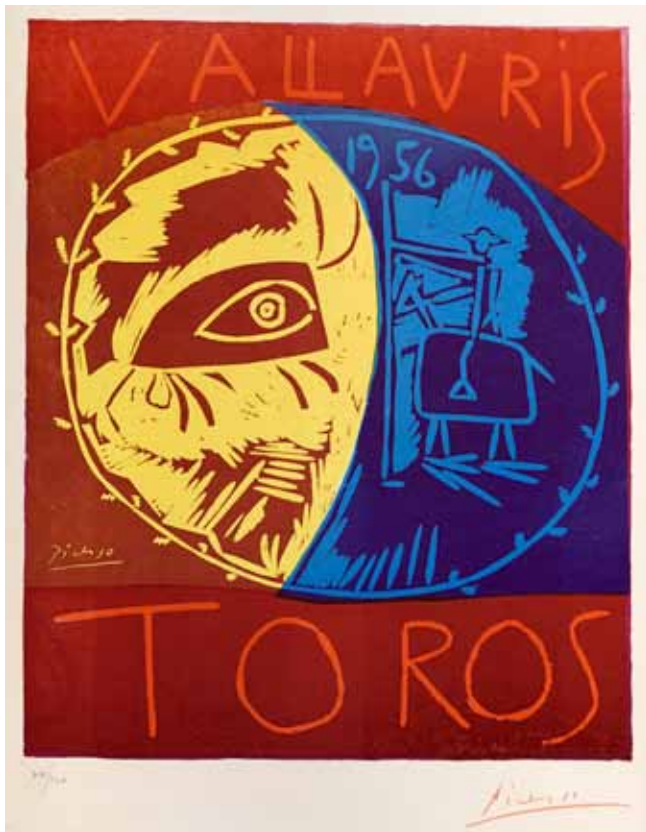
\$3,000 - 5,000



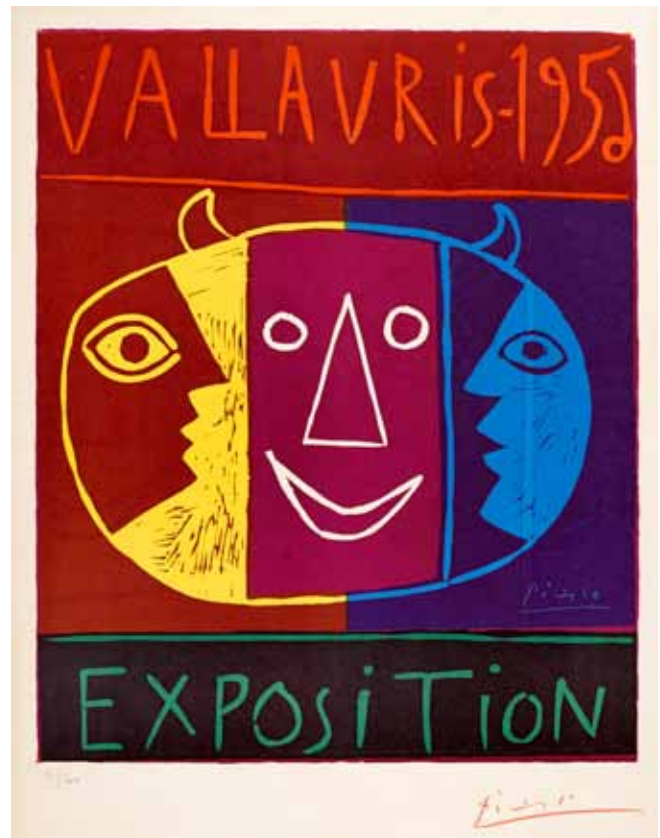
95



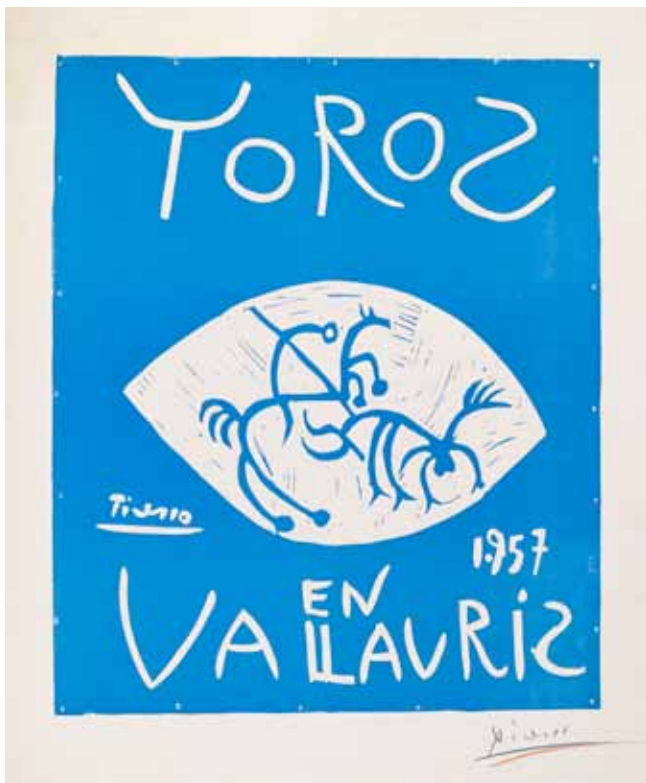
94



96



97



98

96

PABLO PICASSO (1881-1973)

Toros - Vallauris (B. 1270; Ba. 1043; Cz. 18), 1956

Linocut in colors on wove paper, signed in red crayon and numbered in pencil 44/200 (there were also 20 artist's proofs), published/printed by Arnéra, Vallauris, with trimmed margins, laid down to cardboard.

25 5/8 x 21 1/8 in

sheet 30 1/2 x 23 1/4 in

\$3,000 - 5,000

97

PABLO PICASSO (1881-1973)

Exposition - Vallauris (B. 1271; Ba. 1042; Cz. 19), 1956

Linocut in colors on wove paper, signed in red crayon and numbered in pencil 34/200 (there were also 21 artist's proofs), published/printed by Arnéra, Vallauris, with margins.

25 7/8 x 21 1/4 in

sheet 30 1/2 x 23 3/8 in

\$4,000 - 6,000

98

PABLO PICASSO (1881-1973)

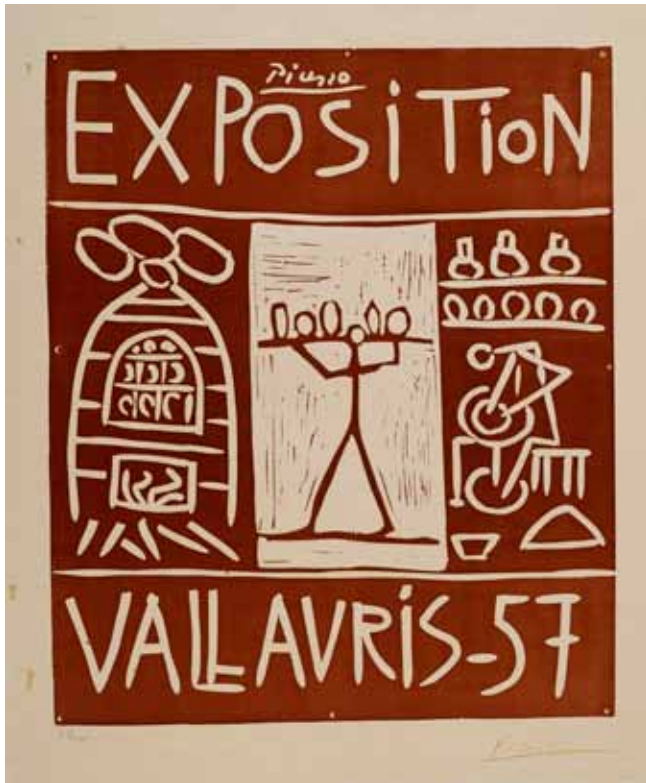
Toros en Vallauris (B. 1276; Ba. 1045; Cz. 23), 1957

Linocut in blue on wove paper, signed in blue crayon underlined in red (aside from the edition of 198), published/printed by Arnéra, Vallauris, with margins.

21 x 15 1/4 in

sheet 30 3/8 x 25 1/2 in

\$3,000 - 5,000



99

99

PABLO PICASSO (1881-1973)

Exposition Vallauris (B. 1277; Ba. 1044; Cz. 24), 1957

Linocut in reddish brown on wove paper, signed in red crayon and numbered in pencil 43/175, published/printed by Arnéra, Vallauris, with margins.

25 x 20 5/8in

sheet 30 1/4 x 26in

\$1,500 - 2,000

100

PABLO PICASSO (1881-1973)

Exposition Céramique Vallauris (B. 1279; Ba. 1047; Cz. 29), 1958

Linocut in dark brown on wove paper, signed in red crayon and numbered in pencil 29/100 (there was also an unsigned edition of 200), published/printed by Arnéra, Vallauris, with margins.

17 3/4 x 11 7/8in

sheet 24 x 17 1/4in

\$2,000 - 2,500

101

PABLO PICASSO (1881-1973)

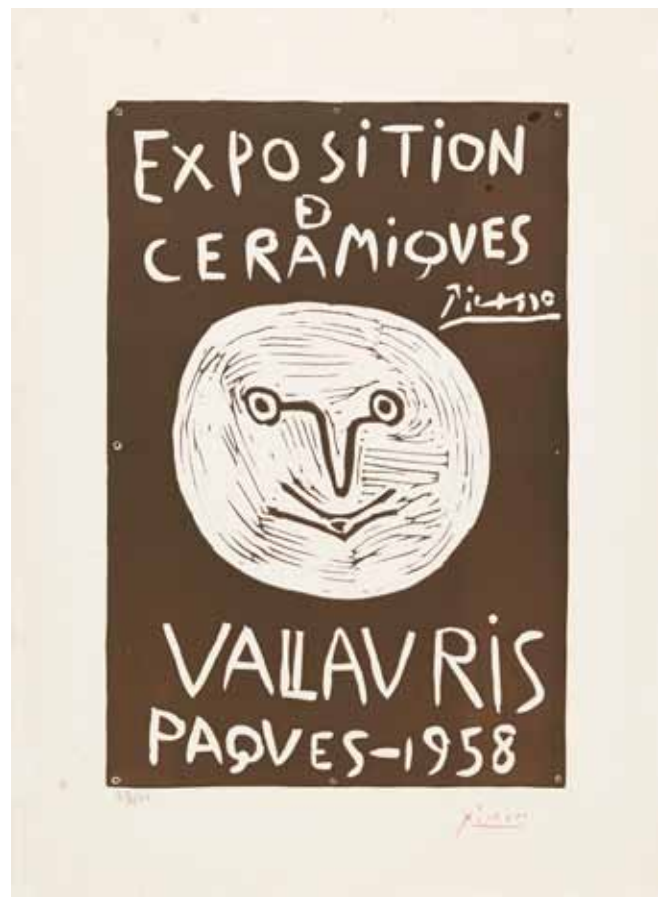
Toros en Vallauris (B. 1282; Ba. 1049; Cz. 28), 1958

Linocut in black and orange on Arches paper, signed in red crayon and numbered in pencil 156/195 (there were also approx. 20 artist's proofs), published/printed by Arnéra, Vallauris, with margins.

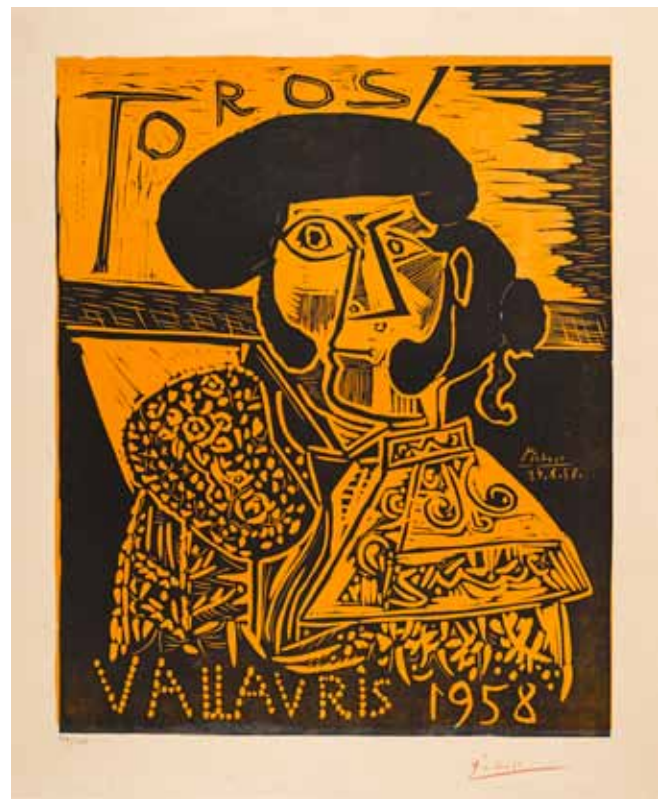
25 3/8 x 20 3/4in

sheet 30 1/8 x 25 3/8in

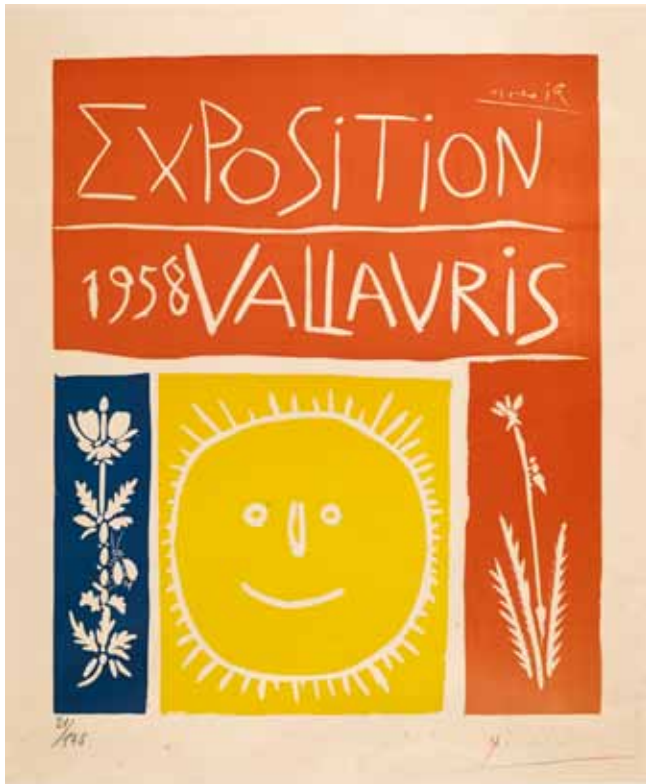
\$5,000 - 7,000



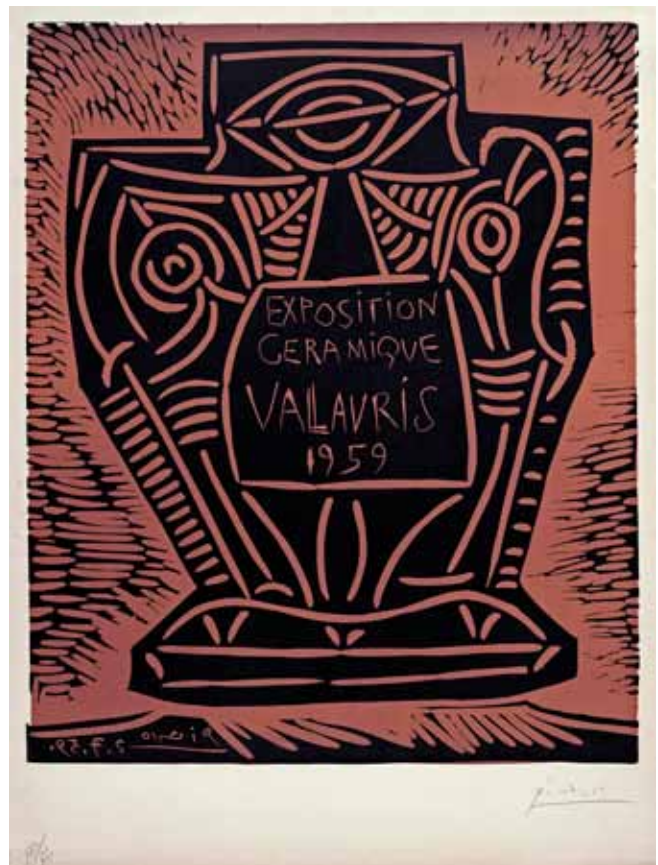
100



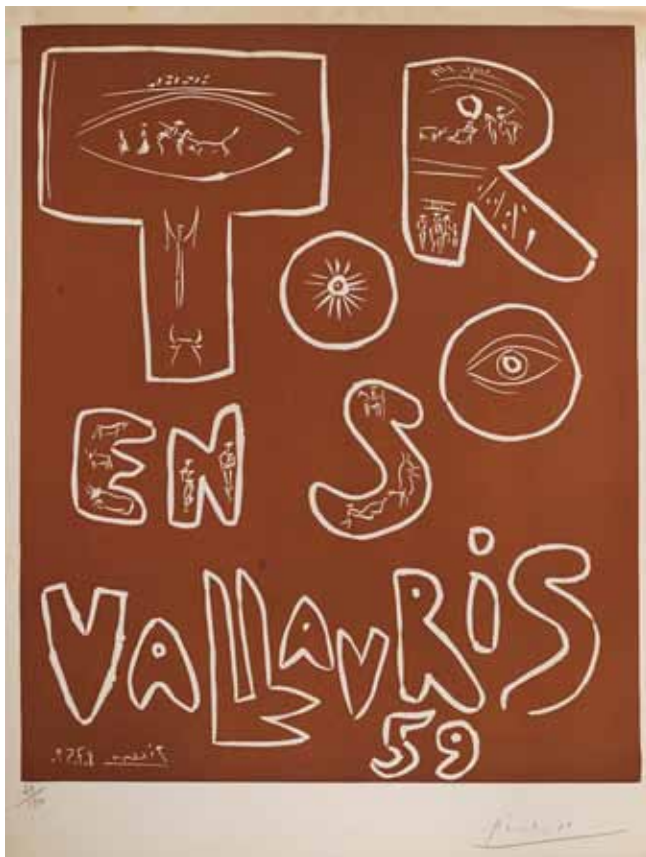
101



102



103



104

102

PABLO PICASSO (1881-1973)

Exposition - Vallauris (B. 1284; Ba. 1050; Cz. 27), 1958

Linocut in colors on Arches paper, signed in multi-colored pencil and numbered 21/175 (there were also 25 artist's proofs), published/printed by Arnéra, Vallauris, with margins.

25 x 20 7/8in

sheet 30 1/4 x 25 1/2in

\$3,000 - 5,000

103

PABLO PICASSO (1881-1973)

Exposition Céramique Vallauris (B. 1286; Ba. 1216; Cz. 34), 1959

Linocut in black and light brown on Arches paper, signed in pencil and numbered 114/175 (there were also 25 artist's proofs), published/printed by Arnéra, Vallauris, with full margins.

25 1/4 x 20 3/4in

sheet 30 x 22 1/4in

\$2,000 - 3,000

104

PABLO PICASSO (1881-1973)

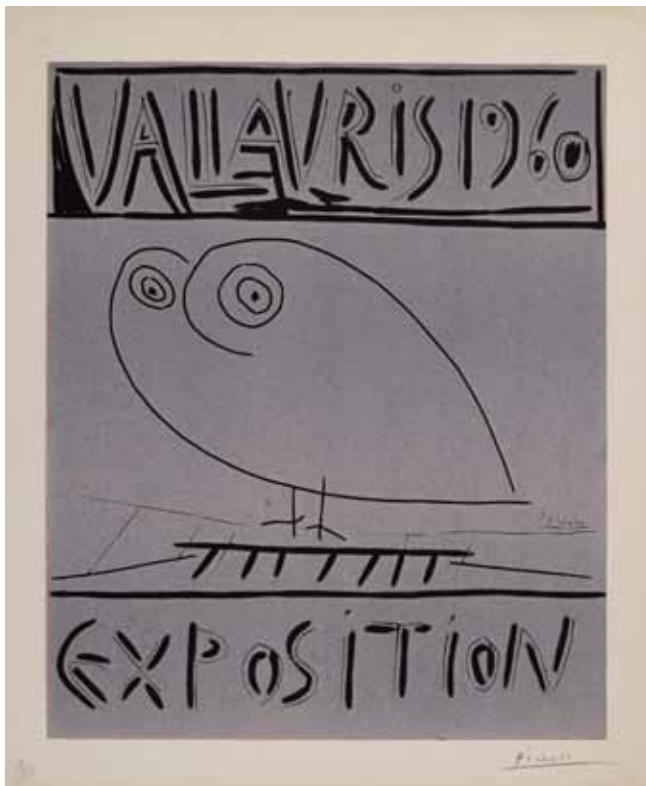
Toros en Vallauris (B. 1287; Ba. 1218; Cz. 33), 1959

Linocut in reddish brown on Arches paper, signed in pencil and numbered 49/190, published/printed by Arnéra, Vallauris, with full margins.

25 5/8 x 21in

sheet 30 1/8 x 22 1/8in

\$2,000 - 3,000



105

105

PABLO PICASSO (1881-1973)

Exposition Vallauris (B. 1290; Ba. 1268; Cz. 37), 1960

Linocut in colors on Arches paper, signed in pencil and numbered 138/170 (there were also 30 artist's proofs), published/printed by Arnéra, Vallauris, with full margins.

25 1/8 x 20 3/4in

sheet 29 5/8 x 24 1/2in

\$2,000 - 3,000

106

PABLO PICASSO (1881-1973)

Toros en Vallauris (B. 1291; Ba. 1269; Cz. 36), 1960

Linocut in red and yellow on Arches paper, signed in pencil and numbered 50/185 (there were also 50 artist's proofs), published/printed by Arnéra, Vallauris, with full margins.

25 x 20 3/4in

sheet 29 1/2 x 24 1/2in

\$3,000 - 5,000

107

PABLO PICASSO (1881-1973)

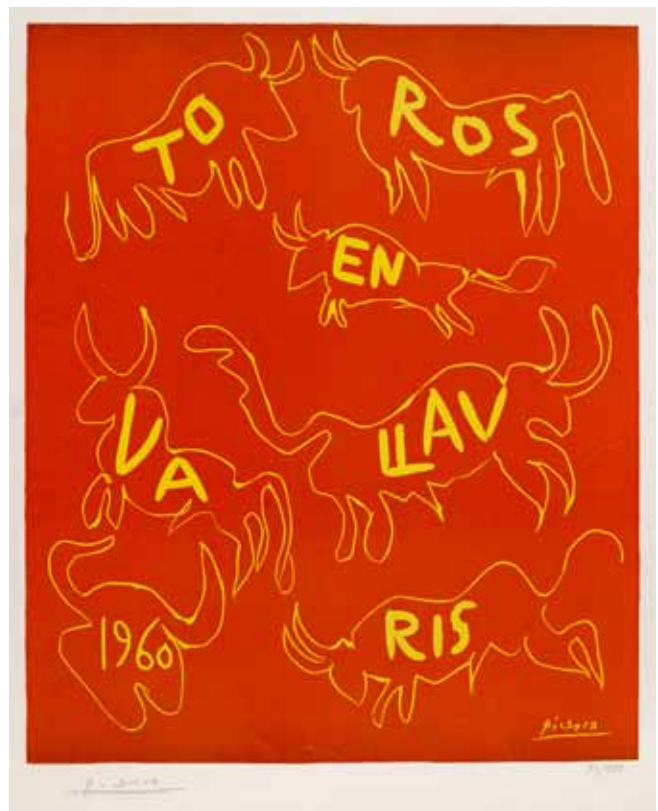
Exposition Vallauris (B. 1295; Ba. 1274; Cz. 48), 1961

Linocut in beige and light brown on Arches paper, signed in pencil and numbered 159/175, published/printed by Arnéra, Vallauris, with full margins.

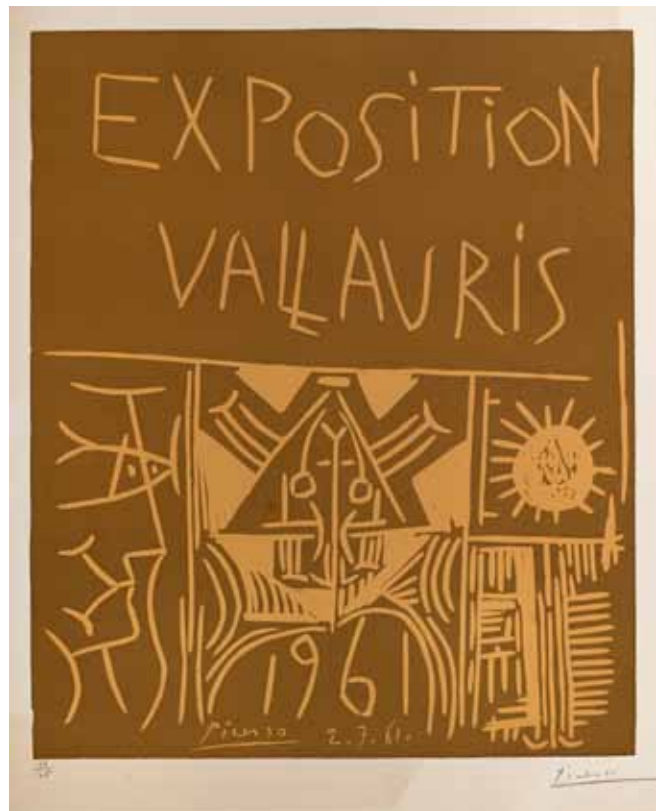
25 x 20 3/4in

sheet 29 5/8 x 24 3/8in

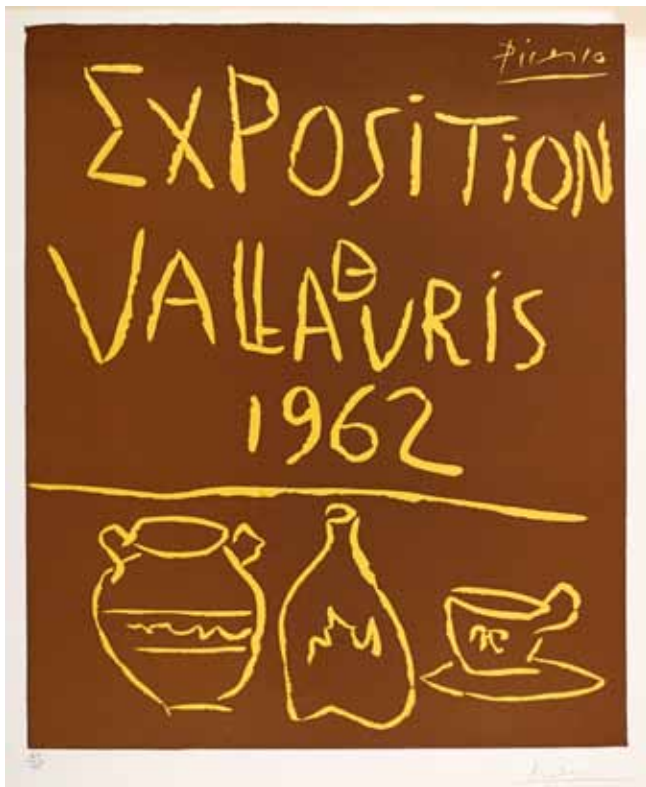
\$2,000 - 3,000



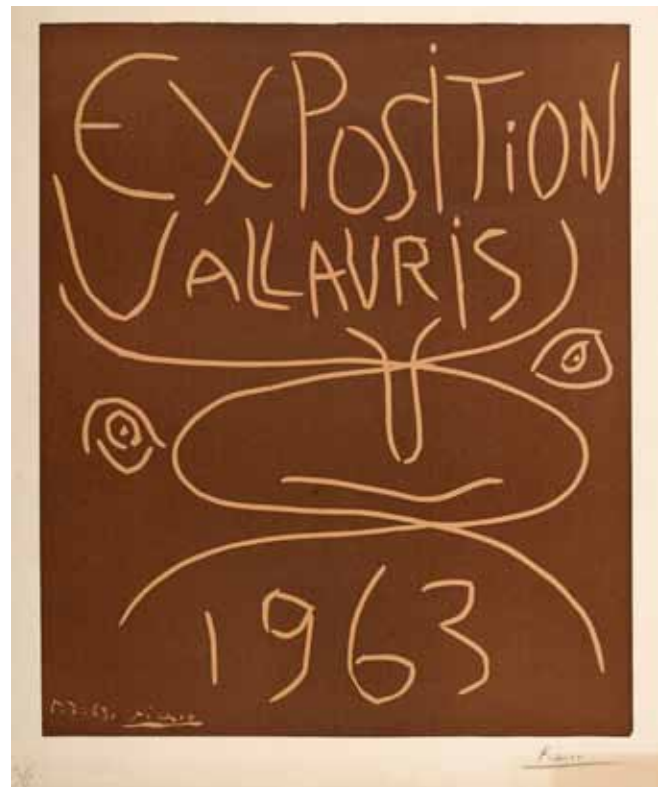
106



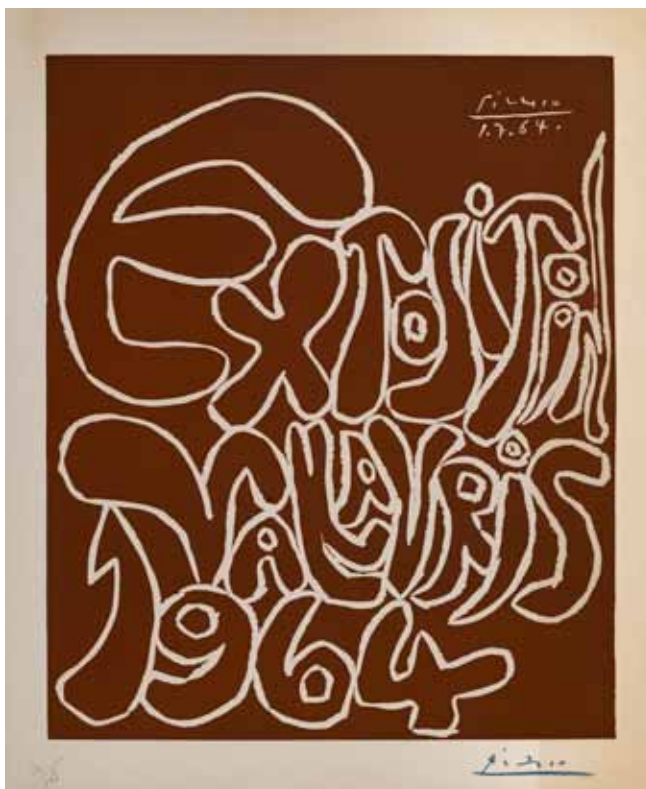
107



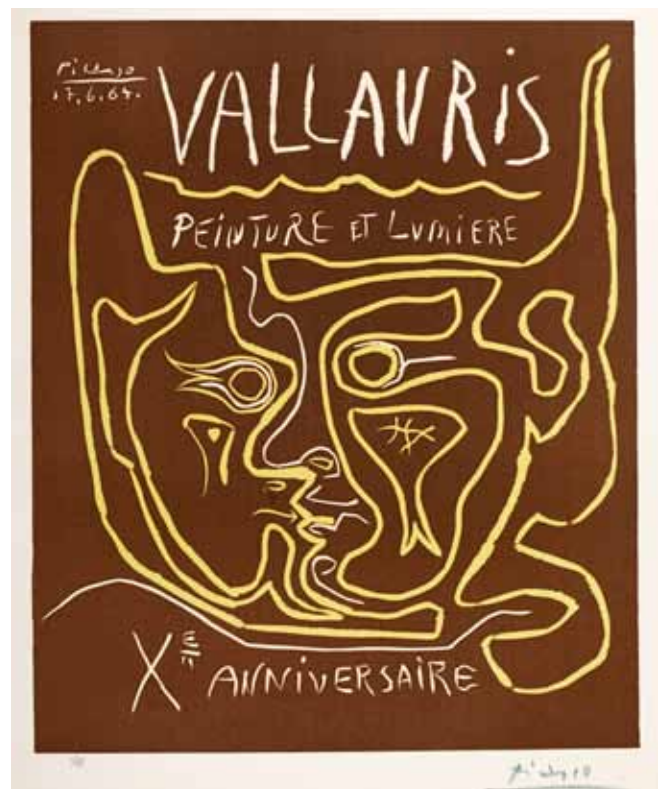
108



109



110



111

108

PABLO PICASSO (1881-1973)

Exposition Vallauris (B. 1299; Ba. 1335; Cz. 48), 1962

Linocut in yellow and brown on Arches paper, signed in pencil and numbered 47/175 (there were also 25 artist's proofs), published/printed by Arnéra, Vallauris, with full margins.
25 1/4 x 20 7/8in
sheet 29 5/8 x 24 3/8in
\$2,000 - 3,000

109

PABLO PICASSO (1881-1973)

Exposition Vallauris (B. 1300; Ba. 1341; Cz. 50), 1963

Linocut in beige and brown on Arches paper, signed in pencil and numbered 5/170, with the inkstamp of the publisher/printer, Arnéra, Vallauris, on verso, with full margins.
25 1/8 x 20 7/8in
sheet 29 1/2 x 24 1/2in
\$2,000 - 3,000

110

PABLO PICASSO (1881-1973)

Exposition Vallauris (B. 1301; Ba. 1354; Cz. 52), 1964

Linocut in brown on Arches paper, signed in blue crayon and numbered in pencil 26/168 (there were also 25 artist's proofs), published/printed by Arnéra, Vallauris, with full margins.
25 1/8 x 20 7/8in
sheet 29 5/8 x 24 1/2in
\$2,000 - 3,000

111

PABLO PICASSO (1881-1973)

Peinture et lumière, Xème anniversaire (B. 1850; Ba. 1353; Cz. 51), 1964

Linocut in colors on Arches paper, signed in green crayon and numbered in pencil 79/185 (there were also approx. 40 artist's proofs), published/printed by Arnéra, Vallauris, with full margins.
25 1/8 x 20 7/8in
sheet 29 1/2 x 24 1/2in
\$3,000 - 5,000

PROPERTY OF VARIOUS OWNERS

112

PABLO PICASSO (1881-1973)

Au théâtre: Couple avec un flutiste et un petit chien (B. 1431; Ba. 1459), 1966

Etching, aquatint and drypoint on wove paper, with the artist's stamped signature and numbered in pencil 32/50, with margins, framed.
8 3/4 x 12 5/8in
sheet 14 7/8 x 18 5/8in
\$2,500 - 3,500

113

PABLO PICASSO (1881-1973)

Le Cocu Posant pour une photographie devant des spectateurs (B. 1433; Ba. 1463), 1966

Etching with aquatint on wove paper, with the artist's stamped signature and numbered in pencil 35/50, with margins, framed.
8 7/8 x 12 5/8in
sheet 15 x 18 1/2in
\$3,000 - 5,000



112



113



114

114

PABLO PICASSO (1881-1973)

Bande dessinée, pl. 11, from Series 347 (B. 1491; Ba. 1507), 1968
Etching on wove paper, signed in pencil and numbered 33/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, with full margins.

16 3/8 x 12 1/4in

sheet 22 7/8 x 17 7/8in

\$8,000 - 10,000



115

115

PABLO PICASSO (1881-1973)

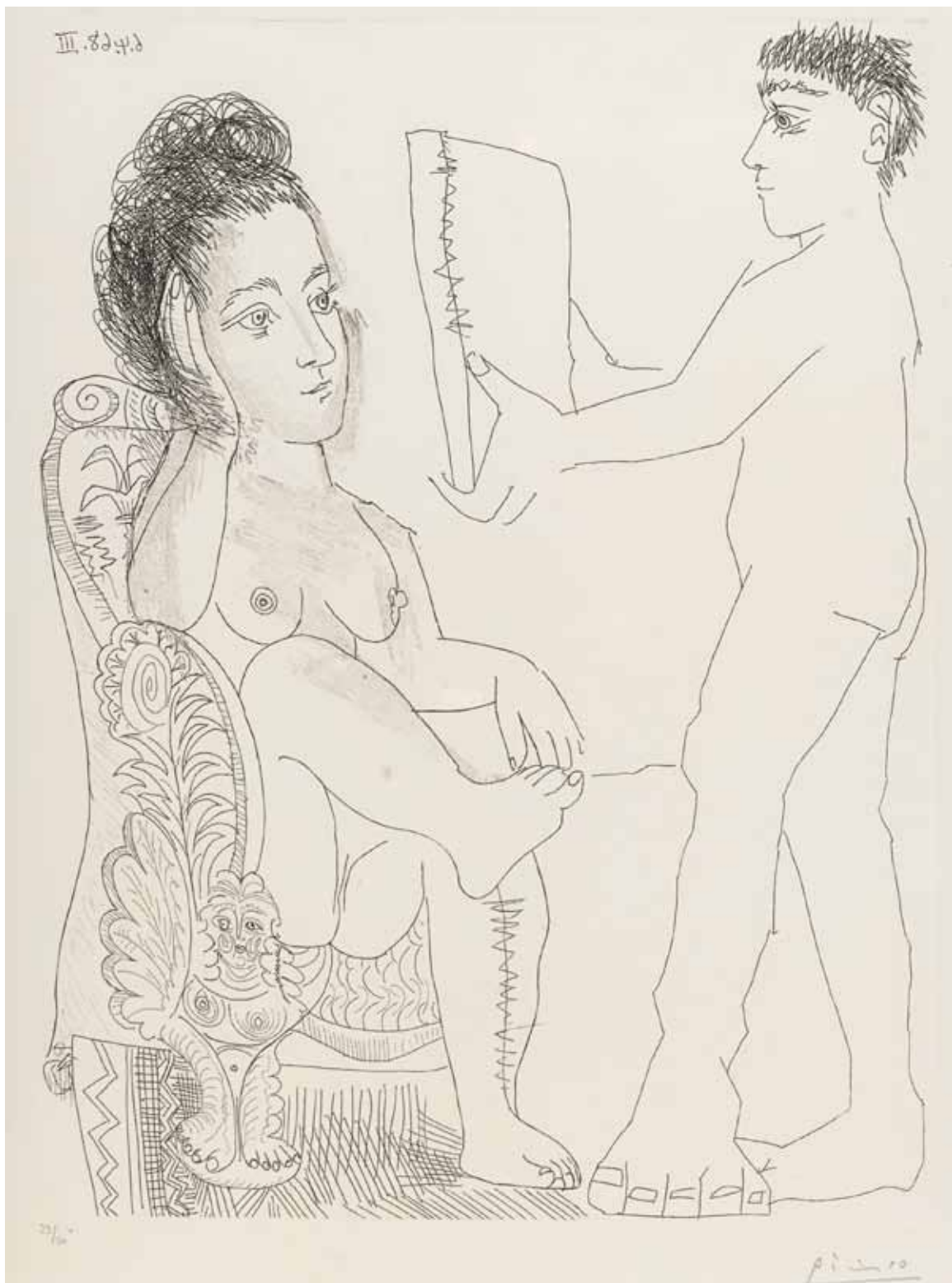
Orgie chez les Filles, avec Spectateurs, pl. 153, from Series 347 (B. 1633; Ba. 1649), 1968

Etching on wove paper, signed in pencil and numbered 4/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, with full margins, framed.

14 3/4 x 10 3/4in

sheet 21 5/8 x 16 3/4in

\$4,000 - 6,000



116

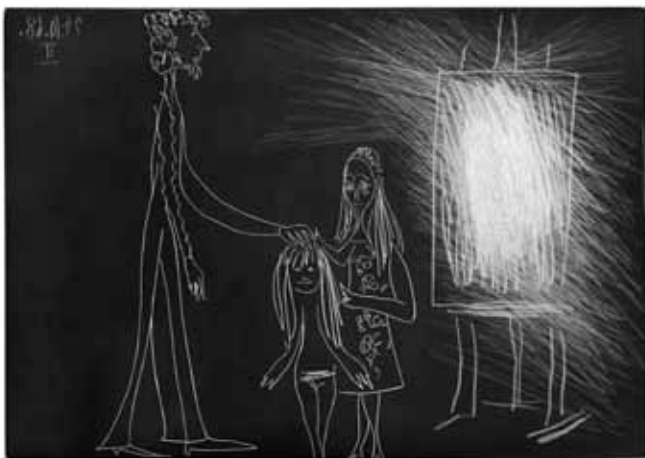
PABLO PICASSO (1881-1973)

Jeune Homme présentant un Miroir à une femme, pl. 19, from Series 347 (B. 1499; Ba. 1515), 1968
Etching and drypoint on wove paper, signed in pencil and numbered 23/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, with full margins.

16 1/2 x 12 3/8in

sheet 22 7/8 x 17 7/8in

\$12,000 - 18,000



117



118



119

117

PABLO PICASSO (1881-1973)

Piero Crommelynck avec sa femme et sa fille, dans l'atelier II (B. 1856; Ba. 1846), 1968
Mezzotint on wove paper, with the artist's stamped signature and numbered in pencil 33/50, published by Galerie Louise Leiris, Paris, 1981, with full margins, framed.

9 x 12 7/8in

sheet 15 x 18 3/4in

\$2,000 - 3,000

**PROPERTY OF A PRIVATE
SEATTLE COLLECTOR**

118

PABLO PICASSO (1881-1973)

Plaisanterie sur une Série de Peintures célèbres de Titien: Venus avec un Musicien et un Amour, pl. 51, from Series 156 (B. 1906; Ba. 1912), 1970

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

10 3/4 x 13 3/4in

sheet 16 1/4 x 18 7/8in

\$3,000 - 5,000

PROPERTY OF VARIOUS OWNERS

119

PABLO PICASSO (1881-1973)

Buveur et prostituée blonde, pl. 70, from Series 156 (B. 1925; Ba. 1934), 1971

Etching on wove paper, with the artist's stamped signature and numbered in pencil 42/50 (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, with margins, framed.

8 1/8 x 5 7/8in

sheet 12 7/8 x 10in

\$2,500 - 3,500

120

PABLO PICASSO (1881-1973)

Filles entre elles, dont une avec une fleur,
pl. 124, from *Series 156* (B. 1979;
Ba. 1988), 1971

Aquatint on wove paper, with the artist's
stamped signature and numbered in pencil
17/50 (there were also 15 artist's proofs),
published by Galerie Louise Leiris, Paris, with
full margins, framed.

14 1/2 x 19 3/8in

sheet 19 7/8 x 26in

\$3,000 - 5,000



120

121

PABLO PICASSO (1881-1973)

La maison Tellier. Deux filles fantasmant:
Salomé dansant son amour pour la tête de
Saint Jean-Baptiste, pl. 146, from *Series 156*
(B. 2000; Ba. 2010), 1971

Etching on wove paper, with the artist's
stamped signature and numbered in pencil
23/50 (there were also 15 artist's proofs),
published by Galerie Louise Leiris, Paris, with
full margins, framed.

14 1/2 x 19 1/2in

sheet 19 7/8 x 25 7/8in

\$3,000 - 5,000



121

**PROPERTY OF A PRIVATE
SEATTLE COLLECTOR**

122

PABLO PICASSO (1881-1973)

La maison Tellier. la fête de la patronne.
Hibou. Degas appuyé au mur, pl. 152, from
Series 156 (B. 2007; Ba. 2017), 1971

Aquatint and drypoint on wove paper, with
the artist's stamped signature and numbered
in pencil 43/50 (there were also 15 artist's
proofs), published by Galerie Louise Leiris,
Paris, with margins, framed.

9 x 12 1/8in

sheet 14 1/4 x 17 7/8in

\$3,000 - 5,000



122



PROPERTY OF VARIOUS OWNERS

123

PABLO PICASSO (1881-1973)

Mat Dove (A.R. 77), 1948

Partially glazed white earthenware oval platter, painted in red, yellow and black, from the edition of 450, with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

12 1/4 x 15 x 1 1/2in

\$6,000 - 8,000

124

PABLO PICASSO (1881-1973)

Goat's head in profile (A.R. 145), 1952

Partially glazed earthenware oval platter, painted in blue, green, ivory, and black, from the edition of 250, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps.

12 5/8 x 20 1/2in

\$8,000 - 12,000

125

PABLO PICASSO (1881-1973)

Picador (A.R. 160), 1952

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

diameter 8 1/8in

\$2,000 - 3,000

126

PABLO PICASSO (1881-1973)

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

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

diameter 6in

\$1,200 - 2,000



PROPERTY FROM A FLORIDA ESTATE

127

PABLO PICASSO (1881-1973)

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

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

diameter 6in

\$1,200 - 2,000

PROPERTY FROM THE COLLECTION OF HARRY AND EVE FIRESTONE, SOUTHERN CALIFORNIA

128

PABLO PICASSO (1881-1973)

The Source (A.R. 225), 1954

Partially glazed white earthenware pitcher, painted in white, green and black, numbered 43/100, inscribed 'Edition Picasso', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps.

height 11 1/2in

\$7,000 - 10,000

PROPERTY OF VARIOUS OWNERS

129

PABLO PICASSO (1881-1973)

Picador (A.R. 289), 1955

Partially glazed earthenware turned round cupel, painted in black and reddish-brown, from the edition of 500, inscribed 'Edition Picasso Madoura', with the 'Madoura Plein Feu' stamp.

diameter 5 1/8in

\$2,000 - 3,000

130

PABLO PICASSO (1881-1973)

Woman Lamp (A.R. 299), 1955

White earthenware turned vase, painted in blue and gray, numbered 35/200, inscribed 'Edition Picasso', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

height 14 3/8in

\$8,000 - 12,000

PROPERTY FROM THE HARVEY KORNICKS COLLECTION

131

PABLO PICASSO (1881-1973)

Mask (A.R. 310), 1956

Partially glazed white earthenware tile, painted in blue, green, black and white, numbered 123/300, inscribed 'K. 121' and 'Edition Picasso, Madoura'.

7 7/8 x 7 7/8in

\$2,000 - 3,000



PROPERTY OF VARIOUS OWNERS

132

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 on the verso, numbered 23/100, inscribed 'C. 116 BIS', with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps.

diameter 17in
\$5,000 - 7,000

133

PABLO PICASSO (1881-1973)

Heads (A.R. 367), 1956
Partially glazed white earthenware pitcher, painted in white and black, from the edition of 500, inscribed 'Edition Picasso', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

height 5in
\$1,500 - 2,500

134

PABLO PICASSO (1881-1973)

Three figures on a trampoline (A.R. 374), 1956
Partially glazed white earthenware convex wall plaque, painted in ivory and brown, from the edition of 500, with the 'Empreinte Originale de Picasso' and 'Madoura Plein Feu' stamps.

7 1/2 x 7 1/2 x 1/2in
\$2,000 - 3,000

135

PABLO PICASSO (1881-1973)

Two Dancers (A.R. 380), 1956
Partially glazed white earthenware plate, painted in ivory and brown, from the edition of 450, with the 'Empreinte Originale de Picasso' and 'Madoura Plein Feu' stamps.

diameter 10in
\$3,000 - 4,000



136

PABLO PICASSO (1881-1973)

Beach scene (A.R. 391), 1956

Partially glazed white earthenware convex wall plaque, painted in brown and ivory, from the edition of 450, with the 'Madoura Plain Feu' and 'Empreinte Originale de Picasso' stamps.

10 x 10in

\$3,000 - 4,000

137

PABLO PICASSO (1881-1973)

Bird no. 91 (A.R. 485), 1963

Partially glazed white earthenware round plate, painted in blue, white and black, numbered 38/150, inscribed 'No. 91' and 'Edition Picasso Madoura'.

diameter 10in

\$1,500 - 2,500

138

PABLO PICASSO (1881-1973)

Face no. 193 (A.R. 493), 1963

Glazed white earthenware round plate, painted in black, blue and red, numbered 61/50, inscribed 'No. 193 Edition Picasso Madoura'.

diameter 10in

\$4,000 - 6,000

PROPERTY FROM THE ESTATE OF BRIAN HOURICAN, OAKLAND

139

PABLO PICASSO (1881-1973)

Face with circles (A.R. 612), 1969

Partially glazed earthenware turned pitcher, painted in blue, green and red, numbered 39/500, inscribed 'Edition Picasso, Madoura' with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

height 11 1/8in

\$5,000 - 7,000



140



141

PROPERTY OF VARIOUS OWNERS

140

AFTER PABLO PICASSO (1881-1973), BY JACQUES VILLON (1875-1963)

Nature Morte (G./P. E652), 1927

Aquatint in colors on wove paper, signed in pencil and annotated '10/10 épreuves d'artiste' (aside from the edition of 200), published by Galerie Bernheim-Jeune, Paris, with full margins, framed.

14 3/4 x 19 5/8 in

sheet 19 5/8 x 26 in

\$10,000 - 15,000

141

AFTER PABLO PICASSO (1881-1973)

La Serrure (Lock), 1950-59

Wool tapestry, with artist's name and edition 1/10 stitched, verso.

79 x 61 in

\$2,000 - 3,000

Literature

Charles E. Slatkin Galleries, Inc., *Contemporary French Tapestries*, New York (cf., catalogue of traveling exhibition, 1965-67; another tapestry in this edition illustrated, pl. 33).

142

AFTER PABLO PICASSO (1881-1973)

Nature morte a l'aubergine (Cz. 74), 1953

Lithograph in colors on wove paper, signed in pencil and numbered 72/100 (aside from the edition of 1000 with letters), published/printed by Musée de Lyon/Mourlot, Paris, with margins, framed.

14 1/2 x 19 in

sheet 22 3/4 x 21 in

\$5,000 - 7,000

143

AFTER PABLO PICASSO (1881-1973)

Tête de Faune (M.A. 2101), c. 1958

Soft-ground etching and aquatint in colors on wove paper, signed in pencil and numbered 185/300, with the blindstamp of the publisher, Atelier Crommelynck, Paris, with full margins, framed.

11 7/8 x 9 7/8 in

sheet 22 1/8 x 17 7/8 in

\$4,000 - 6,000

144

AFTER PABLO PICASSO (1881-1973)

Le Clown, 1968

Lithograph in colors on Arches paper, signed in pencil and numbered 202/300, printed by Mourlot, Paris, with full margins, framed.

12 3/4 x 12 3/4 in

sheet 26 1/2 x 18 7/8 in

\$3,000 - 5,000



142



143



144



Tàpies



Wou-Ki



Motherwell



Christo

PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

145

PORTFOLIO

Galeria Joan Prats, 1976-1988, Carpeta Commemorativa 12.è Aniversari, 1988

The complete set, comprising 20 etchings and lithographs in colors on wove paper, each signed and numbered 50/100 (there were also 20 artist's proofs), with title page, numbered 50 on the justification, the full sheets or full margins, contained in original gray linen-covered boards and slipcase.

album 24 x 16 1/4 x 2 1/2in

\$10,000 - 15,000



Tamayo



Zúñiga

PROPERTY OF VARIOUS OWNERS

146

PORTFOLIO

The Mexican Masters suite, 1972-73

The incomplete portfolio, comprising 7 (of 8) lithographs in colors on Arches paper, each signed in pencil and numbered 88/100 (there was also a deluxe edition of 25 in Roman numerals), Cuevas' dated '72', Zúñiga's dated '73', with title page, colophon and table of contents, with the blindstamp of the publisher, Editions Press, San Francisco, the full sheet or full margins, contained in black portfolio case with black ribbon ties.

Artists & Titles include: Francisco Zúñiga, *Mujeres de Mexico* (B. 5); Soledad Acostada (B. 6); Rufino Tamayo, *Chacal* (P. 136); David Alfaro Siqueiros, *Untitled (Sleeping Woman)*; *Untitled (Man and Boy)*; José Luis Cuevas, *Untitled (Figures I)*; *Untitled (Figures II)*. lacking Rufino Tamayo, *Perro de Luna* (P. 135) (7) (overall) 31 x 23 x 1in
\$5,000 - 8,000



147

147

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.

9 x 11 1/4in

sheet 9 3/4 x 13in

\$1,500 - 2,500

148

PIERRE-AUGUSTE RENOIR (1841-1919)

Une Mère et Deux Enfants (D.; S. 54), c. 1910
Lithograph on Ingres d'Arches laid paper with MBM watermark, the only state, from the edition of approx. 50, with full margins.

13 5/8 x 17 1/2in

sheet 19 x 24 3/4in

\$4,000 - 6,000



148

149

WILLIAM SELTZER RICE (1873-1963)

The Dairy Farm; Pennsylvania Cottage; Roman Husetops, c. 1940

Woodcuts in colors on various papers, each signed in pencil and titled, with margins, framed. (3)

7 x 9 1/8in; 6 1/2 x 8 1/2in; 8 3/8 x 7 1/4in

sheet 10 3/8 x 10 3/8in; 7 3/4 x 9 7/8in;

10 x 8 5/8in

\$3,000 - 4,000

150

DAVID ALFARO SIQUEIROS (1896-1974)

Zapata, 1930

Lithograph on wove paper, signed in pencil, dated '1956', annotated 'E/E' (from the edition of 50) and indistinctly inscribed, with full margins, framed.

21 1/8 x 15 3/4in

sheet 25 3/4 x 19 3/4in

\$3,000 - 4,000



149

151

DAVID ALFARO SIQUEIROS (1896-1974)

Siqueiros, 1969

The complete portfolio, comprising 10 lithographs in colors on Arches paper, signed in pencil and numbered 242/250 (there was also a double suite edition of 25 in Roman numerals), with title page, justification and text, published by Touchstone Publishers, New York, with full margins, contained in original orange linen-covered portfolio.

(overall) 27 1/2 x 20 1/2 x 1in

\$2,500 - 3,000

152

GRAHAM SUTHERLAND (1903-1980)

Thorn Cross (T. 66; M. 61), 1955

Lithograph in colors on Arches paper, signed in pencil and numbered 81/100 (there were also 10 artist's proofs), published/printed by Berggruen & Cie/Mourlot, Paris, with full margins, framed.

18 1/4 x 25 1/8in

sheet 19 3/4 x 26in

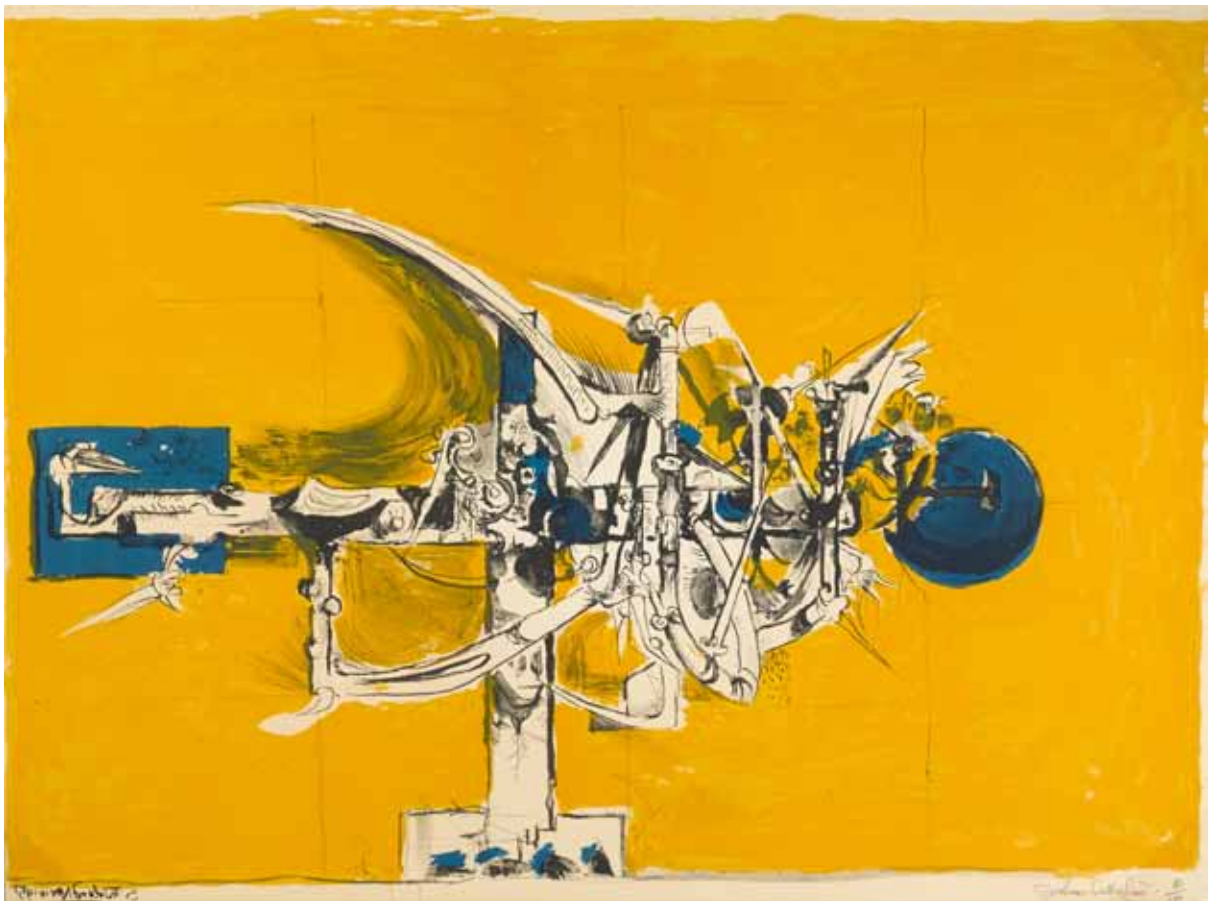
\$1,500 - 2,500



150



151



152



153



154



155



156

153

RUFINO TAMAYO (1899-1991)

Mujer con Sandía (P. 32), 1950

Lithograph in colors on Arches paper, signed in pencil and numbered 174/200 (aside from the edition of 60 in Roman numerals), with the partial blindstamp of the publisher, Guilde Internationale de l'Amateur de Gravures, Paris, with trimmed margins, framed.

21 3/8 x 16 5/8in

sheet 24 1/8 x 19 3/8in

\$2,000 - 3,000

PROPERTY FROM THE ESTATE OF RUTH AND ROBERT KING, SOUTHERN CALIFORNIA

154

RUFINO TAMAYO (1899-1991)

Desnudo en Naranja (P. 52), 1959

Lithograph in colors on Arches paper, signed in pencil and numbered 11/100, with full margins, framed.

25 7/8 x 20in

sheet 30 1/8 x 22in

\$1,500 - 2,500

155

RUFINO TAMAYO (1899-1991)

Mujer (P. 80; T. 1166), 1964

Lithograph on wove paper, signed in pencil and numbered 12/20, with the blindstamp of the publisher and printer, Tamarind, Albuquerque/ Bernard Bleha, inscribed in pencil with the publisher work number 1166, the full sheet, framed.

sheet 22 1/4 x 18in

\$1,500 - 2,500

PROPERTY OF VARIOUS OWNERS

156

RUFINO TAMAYO (1899-1991)

Mujer en Lila, from *Mujeres suite* (P. 113), 1969

Lithograph in colors on Rives paper, signed in pencil and annotated 'HC' (aside from the edition of 150 and 25 in Roman numerals), published/printed by Touchstone Publishers, New York/Désjobert, Paris, with full margins, framed.

27 x 20 3/4in

sheet 30 x 22 3/8in

\$1,200 - 1,800

157

RUFINO TAMAYO (1899-1991)

Sandía #1 (P. 118), 1969

Lithograph in colors on wove paper, signed in pencil and numbered 40/150, with full margins, framed.

20 3/4 x 27 1/2in

sheet 22 3/8 x 29 7/8in

\$2,000 - 3,000

158

RUFINO TAMAYO (1899-1991)

Hombre con Pipa (P. 267), 1979

Mixografía® in colors on handmade paper, signed in pencil and numbered 73/100 (there were also 13 proofs in Roman numerals and 30 *hors commerce*), printed by Taller de Gráfica Mexicana, Mexico City, with full margins, framed.

34 1/2 x 27in

sheet 36 1/2 x 29 1/2in

\$5,000 - 7,000

159

RUFINO TAMAYO (1899-1991)

Hombre II (P. 296), 1981

Mixografía® in colors on handmade paper, signed in white crayon and numbered 'HC 1/25' (a *hors commerce* aside from the edition of 250), co-published/printed by Grupo Alfa and Fundación Cultural Televisa/ Taller de Gráfica Mexicana, Mexico City, the full sheet, framed.

sheet 9 1/4 x 6 5/8in

\$2,000 - 3,000



157



158



159



160



161



162



163

PETER SALZ SEPARATE PROPERTY

160

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Pauvre pierreuse! (W. 13; D. 26; Adr. 35), 1893

Lithograph in olive-green with pochoir on imitation vellum paper, Wittrock's First Edition 1893, signed in pencil and numbered 99, from the edition of 100, published by E. Kleinmann, Paris, with margins, framed.

9 1/2 x 6 3/4in

sheet 14 x 10 5/8in

\$4,000 - 6,000

161

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La loge au mascaron doré (W., D. 16; Adr. 69), 1893

Lithograph in colors on wove paper, Wittrock's First Edition 1893, signed in pencil and numbered in blue crayon 'No. 48', from the edition of 100, with the partial blindstamp of the publisher, E. Kleinmann, Paris, with margins, framed.

14 1/2 x 11 3/4in

sheet 17 1/8 x 12 7/8in

\$5,000 - 7,000

162

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Pourquoi pas?... Une fois n'est pas coutume (W. 30; D. 40; Adr. 45), 1893

Lithograph in black on wove paper, the only state, signed in pencil and numbered 'No. 49', from the edition of 100, with the artist's red monogram stamp (L. 1338), printed by Ancourt, Paris, with margins, framed.

13 x 10 1/4in

sheet 15 x 11 1/8in

\$2,000 - 3,000

163

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Judic (W. 54; D. 56; Adr. 43), 1894

Lithograph in black on wove paper, the only state, numbered in pencil '82', from the edition of 110, with the artist's red monogram stamp (L. 1338), with full margins, laid down to board, framed.

14 3/4 x 10 1/2in

sheet 15 1/4 x 11 1/8in

\$2,000 - 3,000



164

164

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Mademoiselle Marcelle Lender, en buste (W. 99; D. 102; Adr. 115), 1895
Lithograph in colors on smooth wove paper, Wittrock's fourth (final) state, probably the Pan Edition 1895 with the letterpress text trimmed off, printed by Ancourt, Paris, with margins, framed.

12 3/4 x 9 1/2 in

sheet 14 1/8 x 11 in

\$5,000 - 7,000

PROPERTY OF ANOTHER OWNER

165

HENRI DE TOULOUSE-LAUTREC (1864-1901)

May Belfort (W. P14; D. 354; Adr. 126), 1895
Lithograph in colors on wove paper backed with linen and Japanese paper, Wittrock's Biv state (of C), with the printer's address, Kleinmann, 8, rue de la Victoire, the full sheet, framed.

sheet 31 x 23 3/8 in

\$10,000 - 15,000

PROPERTY FROM THE COLLECTION OF PETER STONE

166

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Revue Blanche (W. P16; D. 355; Adr. 130), 1895
Lithograph in colors on two sheets of wove paper (as issued) backed with linen, Wittrock's C state (of D), published by G. Charpentier and E. Fasquelle, Paris, 1896, with margins, framed.

sheet 50 3/4 x 36 1/2 in

\$8,000 - 10,000



165



166



167

PROPERTY OF ANOTHER OWNER

167

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Revue Blanche (W. P16; D. 355; Adr. 130), 1895

Lithograph in colors on two sheets of wove paper (as issued) backed with linen, Wittrock's C state (of D), published by G. Charpentier and E. Fasquelle, Paris, 1896, with margins, framed.

49 x 35 1/2in

sheet 50 3/4 x 36 3/4in

\$10,000 - 15,000



168

PETER SALZ SEPARATE PROPERTY

168

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Elles (W. 155; D. 179; Adr. 171), 1896

Lithograph in colors on cream wove paper, Wittrock's third (final) state, from the Poster Edition of unknown size, published by Gustave Pellet, Paris, the sheet trimmed, laid down to board, framed.

sheet 25 3/8 x 18 1/2in

\$3,500 - 5,500



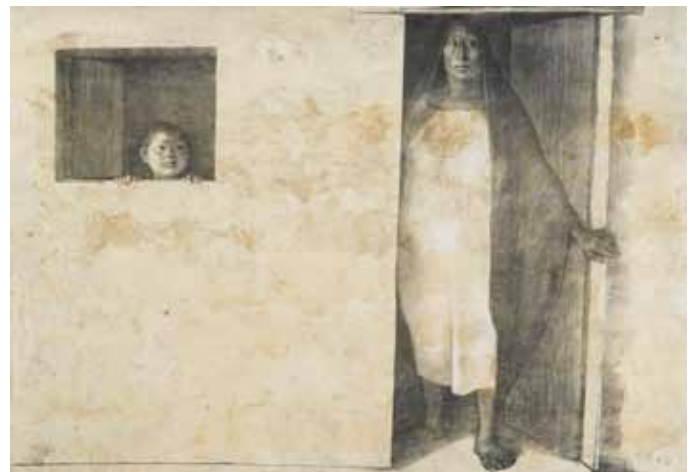
169



170



171



172

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

169

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Music Room (K. 33), 1858

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

5 14/16 x 8 10/16in

sheet 6 3/4 x 9 1/2in

\$3,000 - 4,000

PROPERTY OF ANOTHER OWNER

170

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Rue Furstenberg (W. 59; L. 90), 1894

Transfer lithograph on cream laid paper with D & C Blauw watermark (Spink 50), the only state, from the posthumous edition of 37, printed by Frederick Goulding, 1903, with margins.

8 7/8 x 6 1/4in

sheet 14 1/4 x 8 7/8in

\$1,800 - 2,500

PROPERTY FROM THE ESTATE OF VIRGINIA BUCHANAN, PARADISE VALLEY, ARIZONA

171

FRANCISCO ZÚÑIGA (1912-1998)

Madre e Hija (B. 14), 1974

Lithograph and screenprint in colors on Fabriano paper, signed in pencil, dated and numbered 37-99 (there were also 10 artist's proofs), published/printed by Kyron, Mexico City, the full sheet, framed.

sheet 20 3/4 x 27 1/4in

\$1,500 - 2,500

172

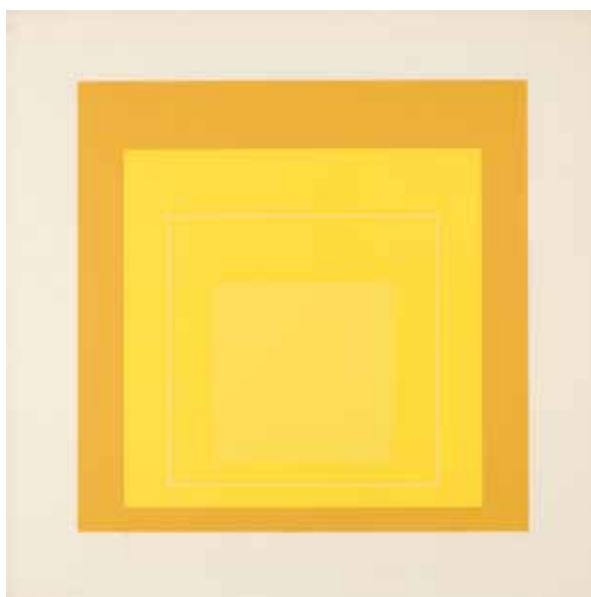
FRANCISCO ZÚÑIGA (1912-1998)

El Umbral (B. 18), 1974

Lithograph and screenprint in black and white on Amate paper, signed in pencil, dated and numbered 37/47 (there were also 7 artist's proofs), published/printed by Kyron, Mexico City, the full sheet, framed.

sheet 16 1/2 x 24 1/4in

\$1,500 - 2,000



CONTEMPORARY PRINTS & MULTIPLES

PROPERTY OF VARIOUS OWNERS

173

JOSEF ALBERS (1888-1976)

Five Plates, from White Line Squares (Series II) (D. 172.1-4, 7), 1966
Lithographs in colors on Arches Cover paper, each initialed in pencil,
titled, dated '66' and numbered 92/125 (there were also 15 artist's
proofs), with the blindstamp of the publisher, Gemini G.E.L., Los
Angeles, with full margins. (5)

each 15 3/4 x 15 3/4in

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

\$7,000 - 9,000



174

174

CHARLES ARNOLDI (BORN 1946)

Untitled #3, 1983

Woodcut in colors on Arches paper, signed in pencil, dated '1983' and numbered 34/55, with the blindstamp of the publisher, New City Editions, Venice, California, with full margins, framed.

27 x 39 1/2in

sheet 36 x 48in

\$2,000 - 2,500

175

CHARLES ARNOLDI (BORN 1946)

Untitled #5, 1983

Woodcut in colors on Arches paper, signed in pencil, dated and numbered 57/70, with the blindstamp of the publisher, New City Editions, Venice, California, the full sheet, framed.

38 x 28in

sheet 48 x 36in

\$2,000 - 2,500

176

FRANCIS BACON (1909-1992)

Metropolitan Museum Poster, 1975

Lithograph in colors on wove paper, signed in ink and numbered 42/170 (there were also 200 without text), with the blindstamp of the publisher, Metropolitan Museum of Art, New York, printed by Mourlot, Paris, with margins, framed.

45 1/8 x 34 1/8in

sheet approx. 63 x 43in

\$4,000 - 6,000



175



176



177

177

JOHN BALDESSARI (BORN 1931)

Falling Star (C./H. 43), 1989-90

Sugar-lift, spit-bite, aquatint in colors, and photogravure on torn Somerset paper, signed in pencil and numbered 8/45 (there were also 11 artist's proofs), published/printed by Brooke Alexander Editions/Branstead Studio, New York, with full margins, framed.

62 5/16 x 20 5/8in

sheet 64 3/4 x 22 7/8in

\$1,500 - 2,000



179



178

178

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled (Teeth), from *Leonardo*, 1983

Screenprint in colors on Okawara paper, numbered in pencil 5/45 on verso (there were also 4 artist's proofs), with the blindstamp of the publisher, New City Editions, Venice, California, the full sheet.

sheet 34 3/4 x 30in

\$5,000 - 7,000

PROPERTY FROM A PRIVATE COLLECTION, LAKE WORTH, FLORIDA

179

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

\$3,000 - 5,000



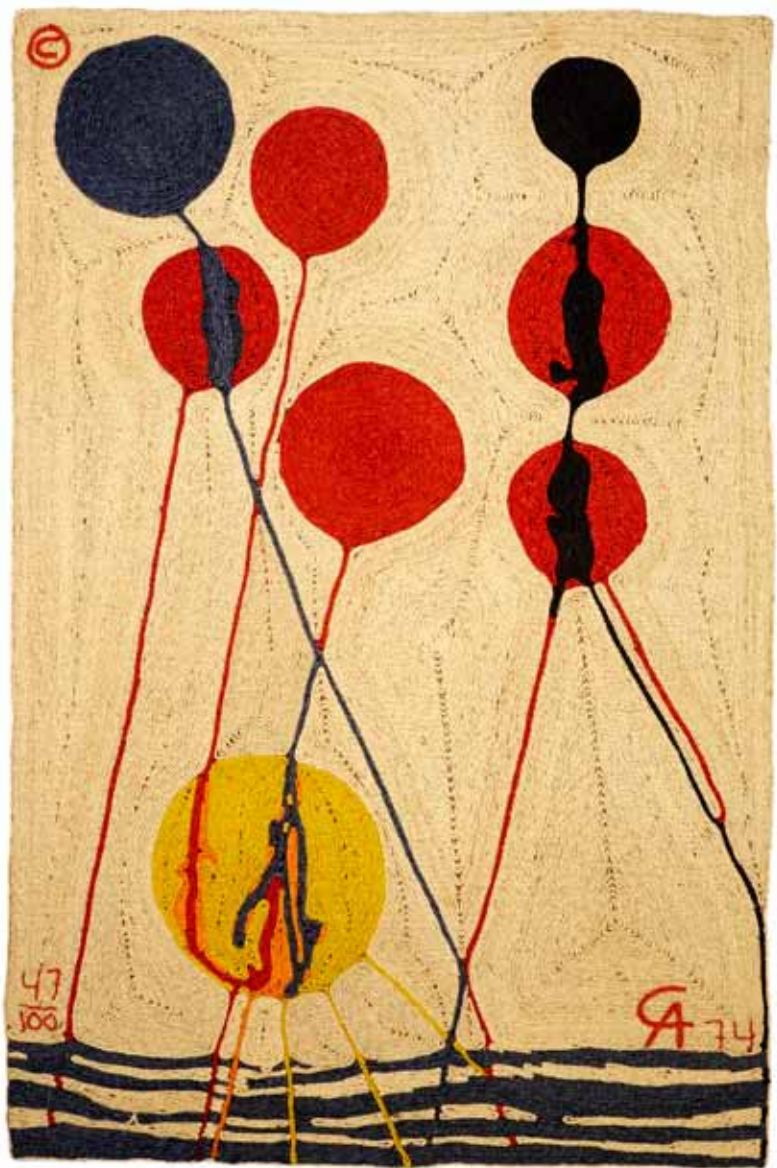
180



182



183



181

PROPERTY OF ANOTHER OWNER

180

ALEXANDER CALDER (1898-1976)

Spirals and flames, 1970

Lithograph in colors on wove paper, signed in pencil, dated '70' and numbered 69/80, the full sheet, framed.

29 3/8 x 43 3/8 in

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF THE NEVADA MUSEUM OF ART

181

AFTER ALEXANDER CALDER (1898-1976)

Balloons, 1975

Tapestry hand-woven in maguey fiber multiple, with woven initials, dated '74' and numbered 47/100, published/supervised by C.A.C. Publications, New York/Catalina Meyer for Bon Art.

85 x 57 in

\$3,000 - 5,000

182

AFTER ALEXANDER CALDER (1898-1976)

Lombrizi, 1975

Tapestry hand-woven in maguey fiber multiple, with woven initials, dated '75' and numbered 65/100, published/supervised by C.A.C. Publications, New York/Catalina Meyer for Bon Art.

57 x 85 in

\$3,000 - 5,000

183

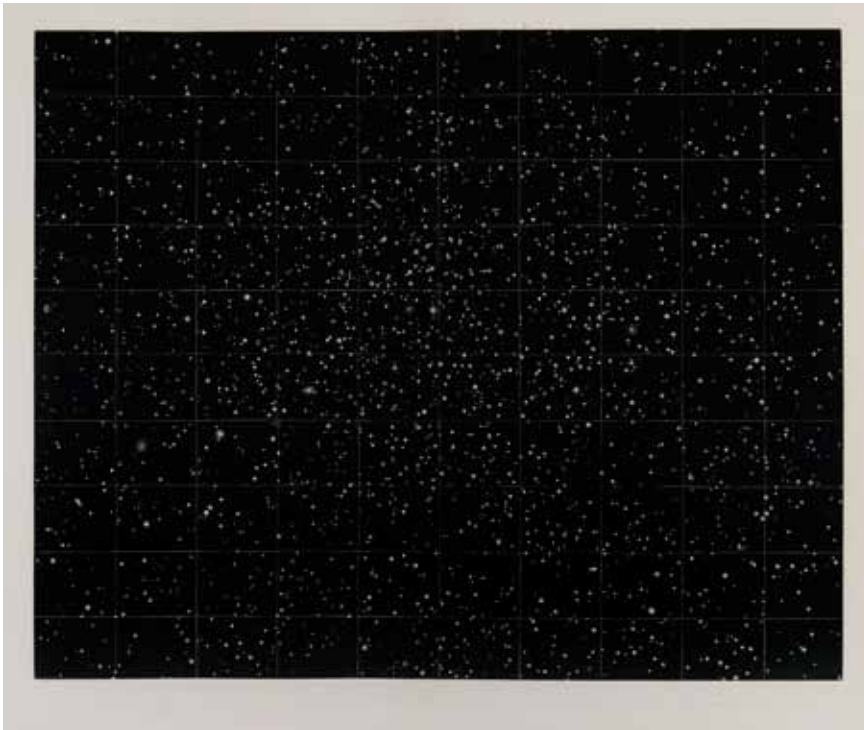
AFTER ALEXANDER CALDER (1898-1976)

Moon, 1975

Tapestry hand-woven in maguey fiber multiple, with woven initials, dated '75' and numbered 64/100, published/supervised by C.A.C. Publications, New York/Catalina Meyer for Bon Art.

57 x 85 in

\$3,000 - 5,000



184

PROPERTY OF VARIOUS OWNERS

184

VIJA CELMINS (BORN 1939)

Strata (G. 1056), 1983

Mezzotint on Arches Cover paper, signed in pencil and numbered 29/37 (there were also 8 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, will full margins, framed.

23 1/2 x 29 1/4in

sheet 29 1/2 x 35 1/4in

\$10,000 - 15,000



185

185

VIJA CELMINS (BORN 1939)

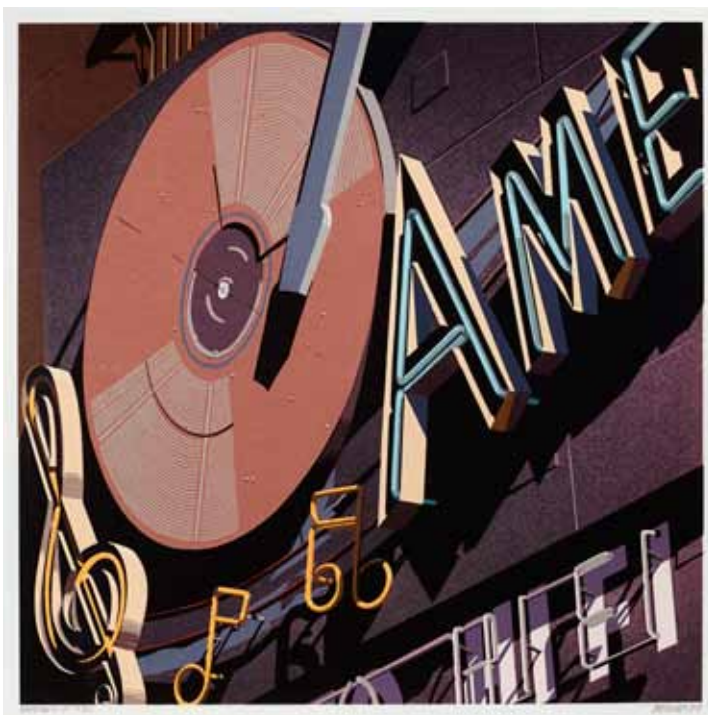
Ocean with Cross #1, 2005

Screenprint on Rives BFK paper, signed in pencil and numbered 98/108 (there were also 18 artist's proofs), published by Lincoln Center/List Poster and Print Program, New York, with full margins, framed.

17 1/2 x 22 1/2in

sheet 24 1/4 x 28 3/4in

\$8,000 - 10,000



186

186

ROBERT COTTINGHAM (BORN 1935)

American Hi Fi, from *American Signs*, 2009

Screenprint in colors on 290 Gram Coventry paper, signed in pencil, titled, dated and annotated 'PP 9/10' (aside from the edition of 100), published by American Image Atelier, New York, with full margins, framed.

32 x 32in

sheet 37 x 38in

\$2,000 - 3,000

187

RICHARD DIEBENKORN (1922-1993)

Seated Woman on Sofa, 1965

Lithograph on wove paper, initialed in ink, dated '65' and numbered 91/100, with the blindstamps of the publisher/printer, Original Press/ Joe Zirker, San Francisco, the full sheet, framed.

sheet 24 x 19in

\$4,000 - 6,000

**PROPERTY FROM THE JOHN AND
LYNN BATTENBERG COLLECTION**

188

RICHARD DIEBENKORN (1922-1993)

Woman Seated in an Armchair, 1965

Lithograph on Rives paper, initialed in pencil, dated '65' and numbered 31/100, with the blindstamps of the publisher/printer Original Press/ Joe Zirker, San Francisco, with full margins.

24 3/4 x 19 3/8in

sheet 26 7/8 x 20 3/4in

\$2,500 - 3,500



187



188



PROPERTY OF VARIOUS OWNERS

189

RICHARD DIEBENKORN (1922-1993)

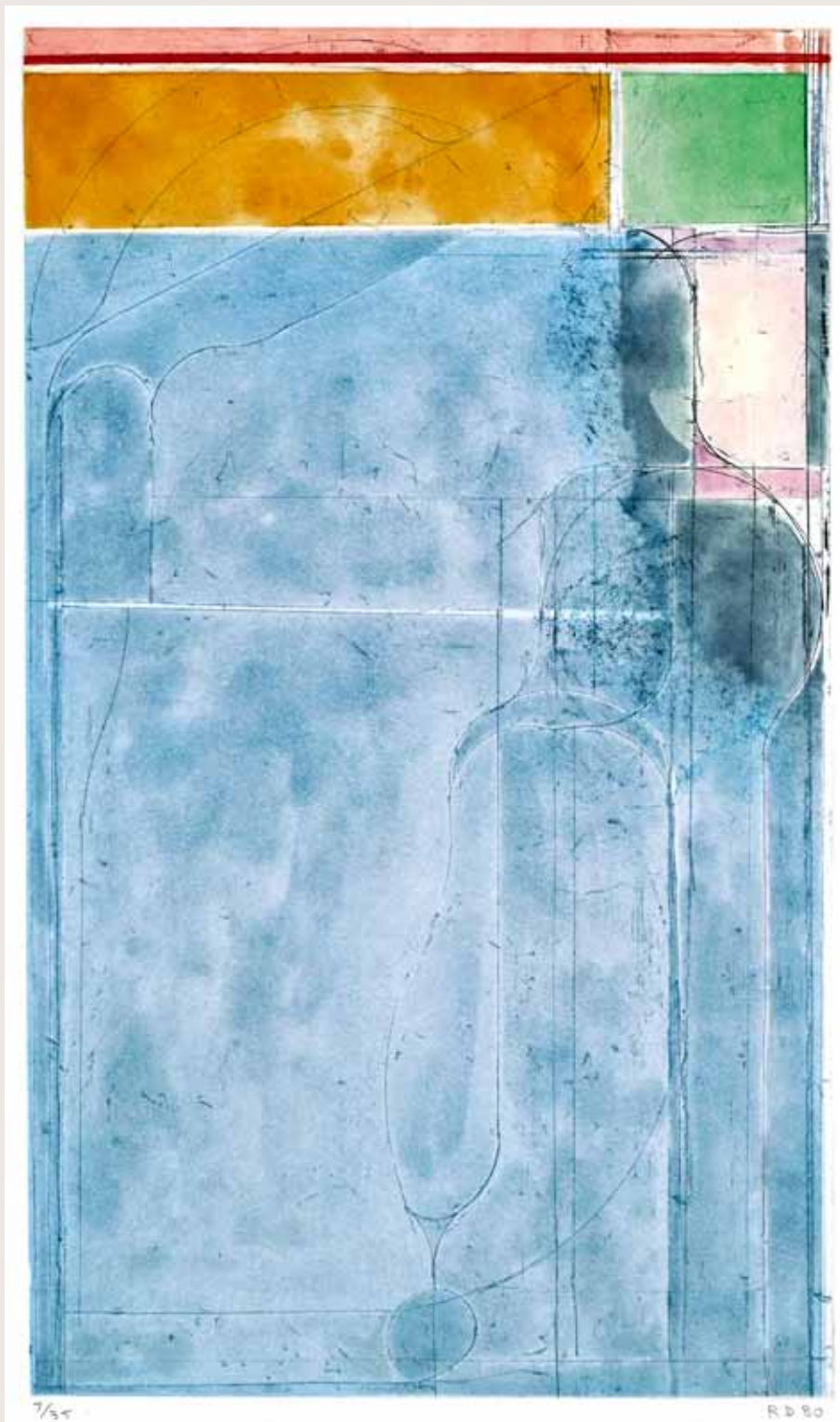
Blue Loop, from Eight Color Etchings, 1980

Sugar-lift and spit-bite aquatint in colors on Rives paper, initialed in pencil, dated and numbered 7/35 (there were also 10 artist's proofs), with the blindstamps of the publisher/printer, Crown Point Press/Lilah Toland, San Francisco, with full margins, framed.

15 x 12in

sheet 30 x 23 1/4in

\$20,000 - 30,000



190

RICHARD DIEBENKORN (1922-1993)

Large Light Blue, from Eight Color Etchings, 1980

Spit-bite aquatint, aquatint and soft-ground etching in colors on Rives paper, initialed in pencil, dated '80' and numbered 7/35 (there were also 10 artist's proofs), with the blindstamps of the publisher/printer, Crown Point Press/Lilah Toland, San Francisco, with full margins, framed.

24 x 14 1/4in

sheet 39 1/2 x 26in

\$40,000 - 60,000



191



192



193



194



195

191

RICHARD DIEBENKORN (1922-1993)

X, 1986

Drypoint and aquatint with hard-ground etching on Rives paper, initialed in pencil, dated '86' and numbered 38/50 (there were also 15 artist's proofs), with the blindstamps of the publisher/printer, Crown Point Press/Marcia Bartholme, San Francisco, with full margins, framed.

6 7/8 x 5in

sheet 19 3/8 x 13 1/4in

\$1,500 - 2,500

192

JIM DINE (BORN 1935)

Yellow Robe (not in Carpenter), 1986

Lithograph in colors on buff Arches paper, signed in pencil, dated and numbered 26/50, with the blindstamp of the publisher, Graphics Art Council of the Los Angeles County Museum of Art, with full margins, framed.

25 x 19in

sheet 30 x 22 1/8in

\$2,000 - 3,000

193

JIM DINE (BORN 1935)

Two Hearts at Sunset, 2005

Lithograph in colors on wove paper, signed in white pencil, dated and numbered 23/200 (there were also 10 artist's proofs), printed by Atelier Michael Woolworth, Paris, the full sheet, framed.

sheet 20 1/2 x 26 3/8in

\$2,000 - 3,000

194

JIM DINE (BORN 1935)

Lincoln Center Pinocchio, 2008

Screenprint and woodcut in colors on Somerset paper, signed in pencil and numbered 22/118, with full margins, framed.

30 x 21in

sheet 37 x 27in

\$3,000 - 4,000

195

RICHARD ESTES (BORN 1932)

Holland Hotel (A.p. 127), 1984

Screenprint in colors on museum board, signed in metallic ink and numbered 58/100 (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, with the blindstamp of the printer, Edition Domberger, Stuttgart, with full margins, framed.

45 1/2 x 72 1/4in

sheet 46 3/4 x 76in

\$18,000 - 25,000



196



198



197

196

SHEPARD FAIREY (B. 1970)

The Godfather series, 2006

Four screenprints in colors on wove paper, each signed in pencil, dated and numbered 464/500, published by Obey Giant, Los Angeles, with narrow margins, framed.

Titles Include: *Fredo*; *Sonny*; *The Don*; *Tom* (4)

each sheet 24 x 18in

\$4,000 - 6,000

197

SAM FRANCIS (1923-1994)

Bright Jade Ghost (L. L29, variant IV; SF-28), 1963

Lithograph in colors on Rives paper, signed in pencil, annotated 'epreuve d'artiste' and annotated 'for Emil Matthieu' (an artist's proof aside from the total edition of 125), published/printed by Kornfeld & Klipstein, Bern/Emil Matthieu, Zurich, the full sheet, framed.

sheet 24 5/8 x 35 3/8in

\$2,000 - 3,000

198

SAM FRANCIS (1923-1994)

Firework (L. L41; SF-39), 1963

Lithograph in colors on Vellum paper, signed in pencil and annotated 'artist's proof' (aside from the edition of 40), with the blindstamps of the publisher/printer, Joseph Press/Joe Funk at Joseph Press, Los Angeles, the full sheet, framed.

sheet 13 1/2 x 10 1/4in

\$2,500 - 3,500



199

199

SAM FRANCIS (1923-1994)

Untitled, from Portfolio 9 (L. L87; SF-61), 1967

Lithograph in colors on wove paper, signed in pencil and numbered 25/120 (there were also 20 in Roman numerals), with the blindstamp of the publisher/printer, Hollander's Workshop/Irwin Hollander, New York, the full sheet, framed.

sheet 17 x 22 1/8in

\$2,000 - 3,000

200

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, the full sheet, framed.

sheet 14 1/2 x 11in

\$2,000 - 4,000

201

SAM FRANCIS (1923-1994)

Spun for James Kirsch (L. S3; SFE-132; G. 411), 1972

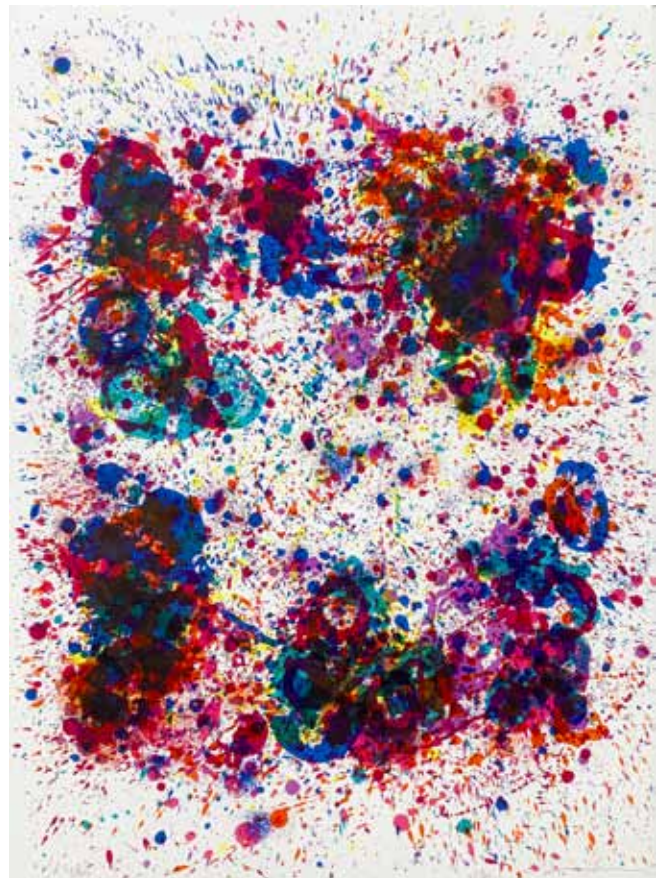
Screenprint in colors on Arches 88 paper, signed in pencil and numbered 68/100 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini, G.E.L., Los Angeles, the full sheet, framed.

sheet 30 x 22 1/2in

\$3,000 - 4,000



200



201



202

202

SAM FRANCIS (1923-1994)

Untitled (L. L246; SF-262), 1981

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 2/28, with the blindstamp of the publisher, The Litho Shop, Santa Monica, the full sheet, framed.

sheet 42 x 30in

\$3,000 - 4,000

203

SAM FRANCIS (1923-1994)

Untitled (L. I35; SFE-001), 1982

Aquatint in colors on Somerset paper, signed in pencil and numbered 48/100 (there were also 19 artist's proofs), with the blindstamp of the publisher/printer The Litho Shop, Inc., Santa Monica, with full margins, framed.

23 3/4 x 17 7/8in

sheet 31 3/8 x 25in

\$2,000 - 3,000



203

PROPERTY FROM THE COLLECTION OF PETER STONE

204

HELEN FRANKENTHALER (1928-2011)

The Paris Review (H. 3), 1966

Screenprint in colors on heavy wove paper, signed in pencil and numbered 45/150, published by The Paris Review, New York, with margins.

27 5/8 x 19 7/8in

sheet 30 7/8 x 22 7/8in

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

205

HELEN FRANKENTHALER (1928-2011)

Two Plates, from What Red Lines Can Do (H. 24; 26), 1970

Screenprint in colors on handmade paper, each signed in pencil, dated '70' and numbered 'SS 32/75' (there were also 24 artist's proofs), published/printed by Multiples, Inc./Sheila Marbain of Maurel Studios, New York, the full sheets, framed. (2)

38 3/4 x 26 1/8in

\$2,000 - 3,000



204



205



205



206

206

LUCIAN FREUD (1922-2011)

The Painter's Mother (final version) (Hartley 20; Figura 22), 1982
Etching on wove paper, initialed in green crayon, annotated 'Studio Proof' and inscribed 'To Maudy' (aside from the edition of 25 issued with deluxe copies of Lawrence Gowing's *Lucian Freud*, Thames and Hudson, London, 1982), printed by Terry Wilson at Palm Tree Studios, London, with full margins, framed.

7 x 6in

sheet 12 3/4 x 10 1/2in

\$10,000 - 15,000



207

207

LUCIAN FREUD (1922-2011)

Woman on a Bed (Hartley 44; Figura 38), 1991-92
Etching on Somerset Satin White paper, initialed in pencil and numbered 26/30 (there were also 10 artist's proofs and 2 printer's proofs), co-published/printed by Matthew Marks Gallery, New York and James Kirkman, London/Marc Balakjian at Studio Prints, London, with full margins, framed.

9 3/8 x 8in

sheet 17 1/2 x 15 1/4in

\$18,000 - 22,000

“The aura given out by a person or object is as much a part of them as their flesh.”

-Lucian Freud



208

LUCIAN FREUD (1922-2011)

Woman with an Arm Tattoo (Hartley 54; Figura 40), 1996

Etching on Somerset White paper, initialed in pencil and numbered 18/40 (there were also 12 artist's proofs and 2 printer's proofs), published/printed by Matthew Marks Gallery, New York/ Marc Balakjian at Studio Prints, London, with full margins, framed.

23 1/2 x 32 1/4 in

sheet 27 3/4 x 36 1/4 in

\$50,000 - 70,000

Sue Tilley 'Big Sue' was Freud's muse and favorite model in the mid-1990s. He executed more than one print of her and several paintings.



209

209

PHILIP GUSTON (1913-1980)

Room (G. 860), 1980

Lithograph on Arches Cover paper, signed in pencil, titled, dated '80' and numbered 32/50 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, full margins, framed.

28 x 39in

sheet 32 3/4 x 42 3/4in

\$4,000 - 6,000



210

210

PHILIP GUSTON (1913-1980)

Studio Corner (G. 928), 1980

Lithograph on Arches Cover paper, signed in pencil, titled, dated '80' and numbered 17/50 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, full margins, framed.

28 3/4 x 39in

sheet 31 3/4 x 42 1/8in

\$4,000 - 6,000



211

211

PHILIP GUSTON (1913-1980)

Sea Group (G. 1060), 1980

Lithograph on Arches Cover paper, signed in pencil, titled, dated '80' and numbered 21/50 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, full margins, framed.

28 3/4in x 36 3/4in

sheet 32 x 42 3/4in

\$2,500 - 3,500

**PROPERTY FROM A PRIVATE
COLLECTION, LOS ANGELES,
CALIFORNIA**

212

FREDERICK HAMMERSLEY (1919-2009)

Seems (T. 184), 1973

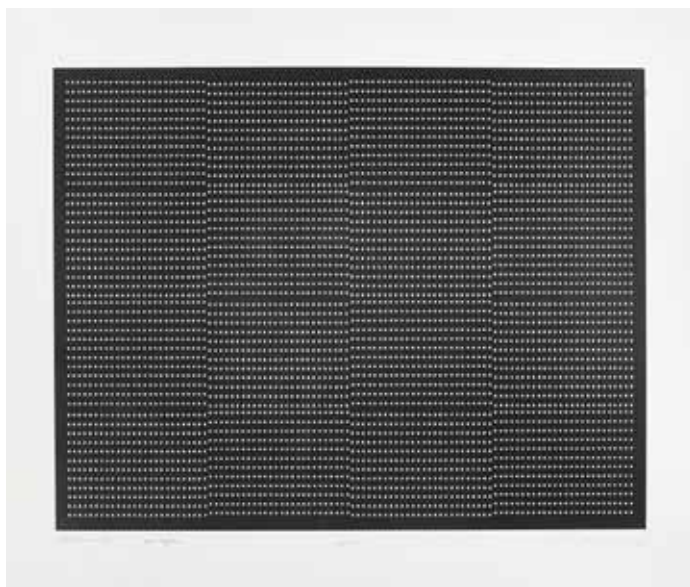
Lithograph on Rives BFK paper, signed in pencil, titled, annotated 'artist's proof' (aside from the edition of 20) and inscribed 'for tyler', with the blindstamp of the publisher, Tamarind Lithography, Albuquerque, with full margins, framed.

16 7/8 x 21 5/8in

sheet 22 x 26 1/2in

\$2,000 - 3,000

212



PROPERTY OF VARIOUS OWNERS

213

KEITH HARING (1958-1990)

Icon #4 (Angel) from *Icon Series*

(L. p. 171), 1990

Screenprint in colors with embossing on wove paper, signed in pencil and numbered 93/250 by Julia Gruen, Executor for the Keith Haring Estate, published/printed by Studio Heinrich/Tony Shafrazi Edition, New York, the full sheet, framed.

sheet 21 x 25in

\$3,000 - 4,000

213



214

DAMIEN HIRST (BORN 1965)

Histidyl, 2008

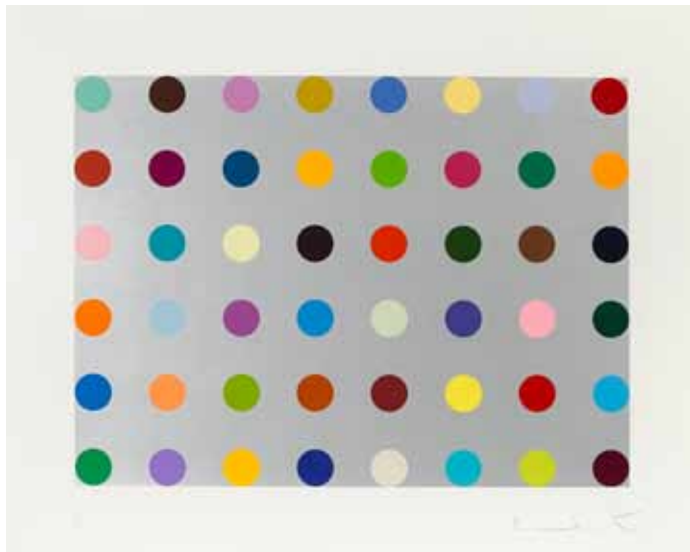
Screenprint in colors with metallic silver on wove paper, signed in pencil and numbered 39/150, published by Other Criteria, London, with full margins, framed.

22 x 30in

sheet 29 3/4 x 37 1/2in

\$5,000 - 7,000

214





215

DAMIEN HIRST (BORN 1965)

Black Heaven (Nite Time), 2012

Inkjet, glaze and foilblock on Hahnemühle photo rag ultra smooth paper, signed in metallic ink and numbered 21/55, co-published by Other Criteria and Paul Stolper, London, with full margins, framed.

22 x 22in

sheet approx. 28 1/2 x 30in

\$8,000 - 10,000



216

216

DAVID HOCKNEY (BORN 1937)

Illustrations for 14 Poems from C.P. Cavafy (S.A.C. 47-58; M.C.A.T. 47-58), 1966-67

The incomplete set, comprising 12 (of 13) etchings on handmade Crisbrook Waterleaf paper, with complimentary signatures in ink on bound plates and 'Edition A' inkstamp on versos, signed in pencil and numbered 109/500 on justification, with title page, table of contents and text, published by Editions Alecto, Ltd., London, bound (as issued), contained in cloth-covered boards and slipcase.

album 19 x 13 1/2 x 1 1/4in

\$2,500 - 3,500

217

DAVID HOCKNEY (BORN 1937)

Corbusier Chair and Rug (B. 22), 1969

Offset lithograph in colors on wove paper, signed in pencil, probably a proof aside from the poster edition with text, with margins.

20 x 20 1/4in

sheet 27 x 21 7/8in

\$1,500 - 2,000

PROPERTY FROM THE JOHN AND LYNN BATTENBERG COLLECTION

218

DAVID HOCKNEY (BORN 1937)

Nicholas Wilder, from Friends series (S.A.C. 179; G. 714), 1976

Lithograph on Rives LW paper, signed in pencil, dated '76' and numbered 27/95 (there were also 20 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 33 x 24 3/4in

\$2,000 - 3,000



217



218



219

PROPERTY FROM THE ESTATE OF MIRIAM WOSK, SANTA MONICA, CALIFORNIA

219

DAVID HOCKNEY (BORN 1937)

Second Detail, Snails Space, March 25th (M.C.A.T. 355), 1995-96

Digital inkjet print in colors on Somerset paper, signed in pencil, dated and numbered '#37' (from the edition of 45), with the blindstamp of the artist, published by Nash Editions, Los Angeles, with full margins, framed.

32 1/2 x 41 3/8in

sheet 35 x 43 5/8in

\$4,000 - 6,000

PROPERTY OF VARIOUS OWNERS

220

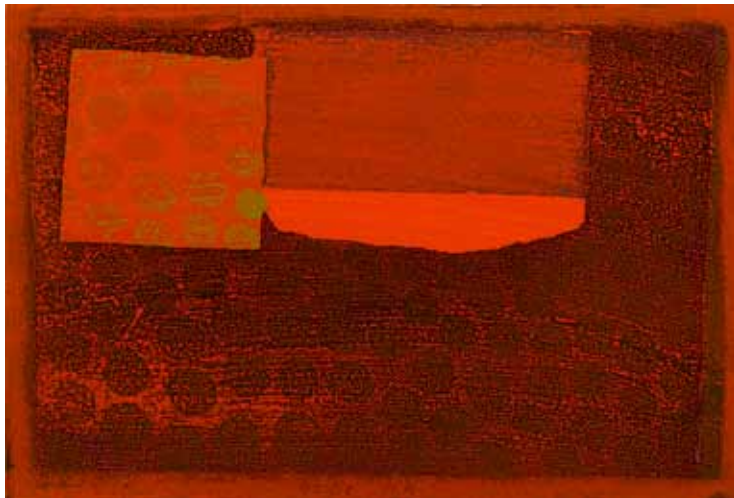
HOWARD HODGKIN (BORN 1932)

Breakfast (T. 15), 1978

Aquatint in colors with handcoloring in gouache on Velin Arches mould made paper, initiated in pencil and numbered 40/50, published by Petersburg Press, London, printed and hand colored by Maurice Payne, the full sheet, framed.

sheet 8 x 12 1/4in

\$2,000 - 3,000



220

221

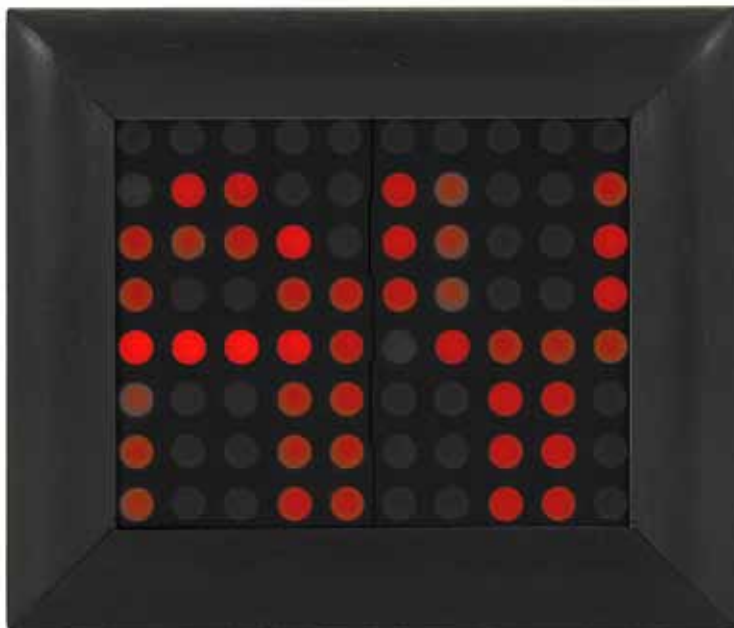
JENNY HOLZER (BORN 1950)

Truism LED, c. 1992

Electronic mini LED screen with red diodes multiple, from the edition of 100, with wall and battery hook ups, in black painted wood frame.

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

\$2,000 - 3,000



221

222

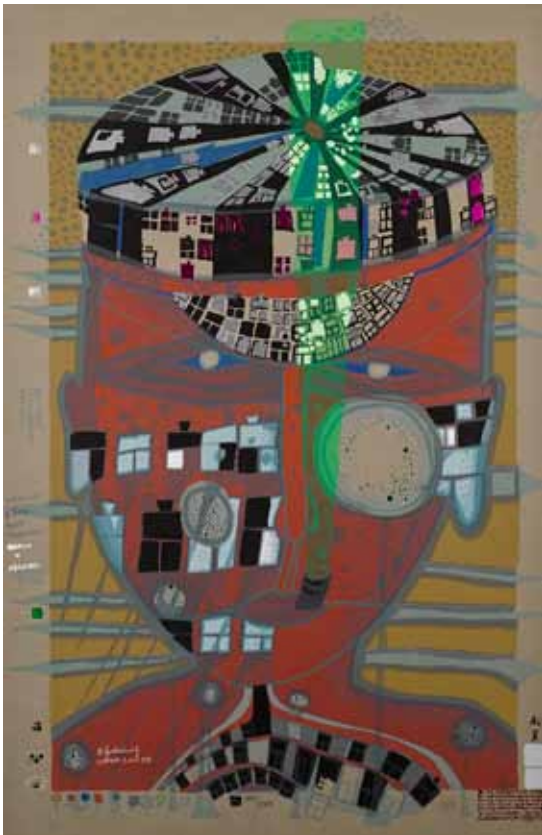
FRIEDENSREICH HUNDERTWASSER (1928-2000)

One of Five Seamen (K. 66), 1975

Screenprint in colors with metallic imprints on brown wove paper, signed in white ink and numbered 150/250 (one of 50 on brown paper, there were also 50 each on black, white, yellow and gray papers), published/printed by Gruener Janura AG, Glarus, Switzerland/Studio Quattro Venice, the full sheet, framed.

sheet 35 3/8 x 23 1/2in

\$3,000 - 5,000



222

PROPERTY FROM THE COLLECTION OF
PETER STONE

223

ROBERT INDIANA (BORN 1928)

The Paris Review, 1965

Screenprint in colors on heavy wove paper,
signed in pencil, dated and numbered
42/150, published by Paris Review, New York,
with full margins.

24 x 24in

sheet 25 7/8 x 26in

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS

224

JASPER JOHNS (BORN 1930)

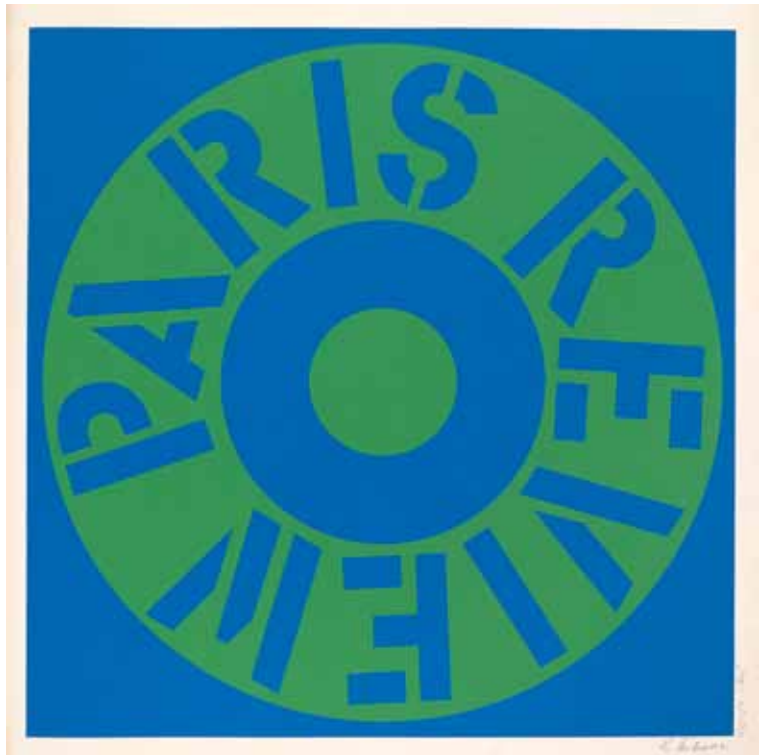
Feet, from *Casts from Untitled* (F. 185; G. 504;
ULAE 140), 1973-74

Lithograph in colors on Richard de Bas
Narcisse paper, signed in pencil, dated '74'
and annotated 'AP 6/10' (aside from the
edition of 47), 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



223



224



225



227



226



226

225

JASPER JOHNS (BORN 1930)

Untitled, from Harvey Gantt Portfolio (G. 1456), 1990

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 224/250 (there were also 50 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

6 x 4 3/4in

sheet 10 1/2 x 8in

\$1,800 - 2,500

PROPERTY FROM A PRIVATE SOUTHWEST COLLECTION

226

ALEX KATZ (BORN 1927)

Night: William Dumas Dance I; Night: William Dumas Dance III (M. 146; 148), 1983

Lithographs in colors on Arches Cover paper, each signed in pencil and numbered 44/100 (there were also 42 artist's proofs), published/printed by Jackie Fine Arts Inc./Siena Studios, New York, the full sheets. (2)

each sheet 25 x 31 1/4in

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

227

ALEX KATZ (BORN 1927)

The Green Jacket, from Alex and Ada suite (not in Maravell), 1990

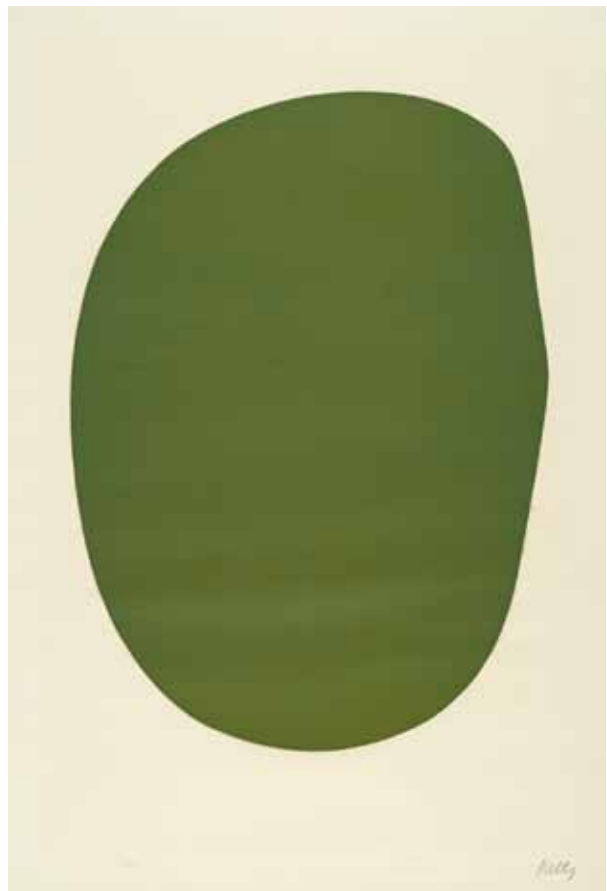
Screenprint in colors on Arches paper, signed in pencil and numbered 8/150 (there were also 30 artist's proof), published/printed by Gaultney-Klineman Art/Styria Studio, New York, the full sheet, framed.

36 x 24in

\$2,000 - 3,000



228



229

228

ELLSWORTH KELLY (BORN 1923)

Yellow (A. 5), 1964-65

Lithograph in yellow on Rives BFK paper, signed in pencil and numbered 42/75 (there were also 9 artist's proofs), published/printed by Maeght/Marcel Durassier, Paris, with full margins.

23 1/4 x 15 1/2in

sheet 35 1/4 x 23 3/4in

\$2,000 - 3,000

229

ELLSWORTH KELLY (BORN 1923)

Green (A. 7), 1964-65

Lithograph in green on Rives BFK paper, signed in pencil and numbered 53/75 (there were also 10 artist's proofs), published/printed by Maeght/Marcel Durassier, Paris, with full margins.

25 x 18in

sheet 35 1/4 x 23 3/4in

\$2,000 - 3,000

230

ELLSWORTH KELLY (BORN 1923)

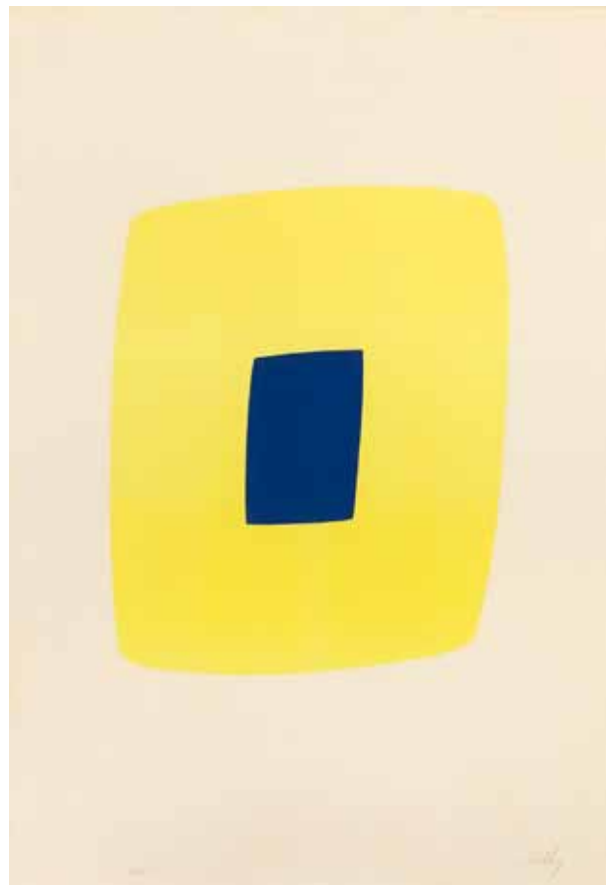
Yellow with Dark Blue (A. 15), 1964-65

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 11/75 (there were also 6 artist's proofs), published/printed by Maeght, Paris, with full margins, framed.

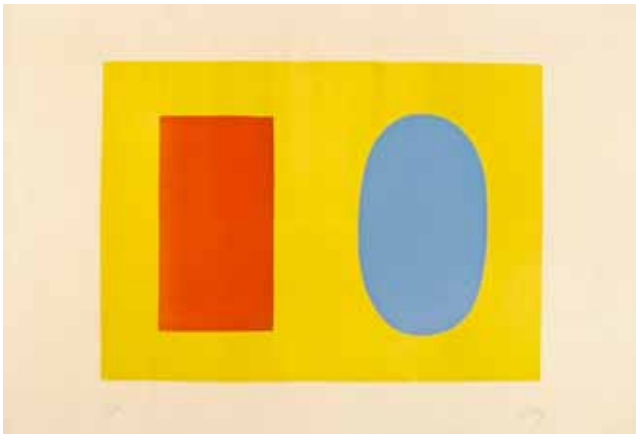
18 1/2 x 14in

sheet 35 x 23 1/4in

\$3,000 - 4,000



230



231



233



232

231

ELLSWORTH KELLY (BORN 1923)

Orange and Blue over Yellow (A. 30), 1964-65

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 55/75 (there were also 10 artist's proofs), published/printed by Maeght/Marcel Durassier, Paris, with full margins.

16 7/8 x 23 1/4in

sheet 23 3/4 x 35 1/4in

\$2,000 - 3,000

232

ELLSWORTH KELLY (BORN 1923)

Colored Paper Image X (Blue with Gray) (A. 150), 1976

Colored and pressed paper pulp, signed in pencil and numbered 3/20 (there were also 7 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Bedford, New York, with full margins, framed.

42 1/4 x 29in

sheet 45 1/2 x 32in

\$7,000 - 10,000

233

ELLSWORTH KELLY (BORN 1923)

Untitled (A. 201; G. 1149), 1983

Lithograph in blue on Arches 88 paper, signed in pencil and numbered 182/250 (there were also 43 artist's proofs), with the blindstamp of the publisher, Gemini, G.E.L., Los Angeles, with full margins, framed.

18 x 29 1/2in

sheet 29 x 41in

\$3,000 - 5,000

234

ED AND NANCY KIENHOLZ (1927-1994 AND BORN 1943)

The Econo-Can (G. 750), 1977

Metal, Fresnel lens system, transistor radio, power cord and epoxy resin multiple, signed in ink and numbered 31/53 on a brass plaque, published by Gemini G.E.L., Los Angeles.

12 x 8 1/2 x 9in

\$3,000 - 5,000



234



235



236



237

235

WILLEM DE KOONING (1904-1997)

Two Women, 1973

Lithograph on wove paper, signed in pencil, dated '1973' and numbered 54/100, with the blindstamp of the publisher, Styria Studio, New York, with full margins, framed.

14 x 11in

sheet 18 x 15in

\$3,000 - 4,000

PROPERTY FROM THE COLLECTION OF PETER STONE

236

WILLEM DE KOONING (1904-1997)

The Paris Review, 1979

Offset lithograph in colors on wove paper, signed in pencil and numbered 59/200, published by Paris Review, New York, with full margins.

23 x 29 1/8in

sheet 28 x 34 1/4in

\$3,000 - 5,000

PROPERTY OF ANOTHER OWNER

237

WILLEM DE KOONING (1904-1997)

The Man and The Big Blonde, 1982

Offset lithograph in colors on wove paper, signed in pencil and numbered 84/150 (there were also 15 artist's proofs), with the blindstamp of the publisher, Rainbow Art Foundation, New York, with margins, framed.

21 1/4 x 26 7/8in

sheet 25 3/8 x 30 1/4in

\$7,000 - 9,000



238



239

**PROPERTY FROM A PRIVATE
COLLECTION, LOS ANGELES,
CALIFORNIA**

238

JEFF KOONS (BORN 1955)

Balloon Dog - Blue, 1995

Metallic porcelain multiple, numbered
586/2300 in ink on label affixed on verso of
plate, published by the Museum of Modern
Art, Los Angeles, contained in original box.
diameter 11in

\$6,000 - 8,000

239

JEFF KOONS (BORN 1955)

Balloon Dog - Red, 1995

Metallic porcelain multiple, numbered
286/2300 in ink on label affixed on verso of
plate, published by the Museum of Modern
Art, Los Angeles, contained in original box.
diameter 11in

\$8,000 - 12,000

240

JEFF KOONS (BORN 1955)

*Rudolph the Red-Nosed Reindeer, Paddle Ball
Game*, 2000

Thermoprint on birchwood with painted metal
and string, from an edition of 900, published
by the Deutsche Guggenheim, Berlin.

overall 12 1/2 x 8 x 2 3/8in

\$1,200 - 1,800



240



241



243

PROPERTY OF ANOTHER OWNER

241

BARBARA KRUGER (BORN 1945)

You're Right (And You Know It And So Should Everyone Else), 2010

Screenprint in colors on smooth wove paper, initialed in pencil, dated and numbered 6/200, as published for the Editions and Artists Books Fair in New York, the full sheet, framed.

sheet 9 x 24in

\$1,500 - 2,500

PROPERTY FROM THE COLLECTION OF PETER STONE

242

ROY LICHTENSTEIN (1923-1997)

The Paris Review (C. 43), 1966

Screenprint in colors on heavy wove paper, signed in ballpoint pen and numbered 82/150, published/printed by The Paris Review/Chiron Press, New York, the full sheet.

sheet 40 x 25 3/4in

\$2,500 - 3,500

PROPERTY OF ANOTHER OWNER

243

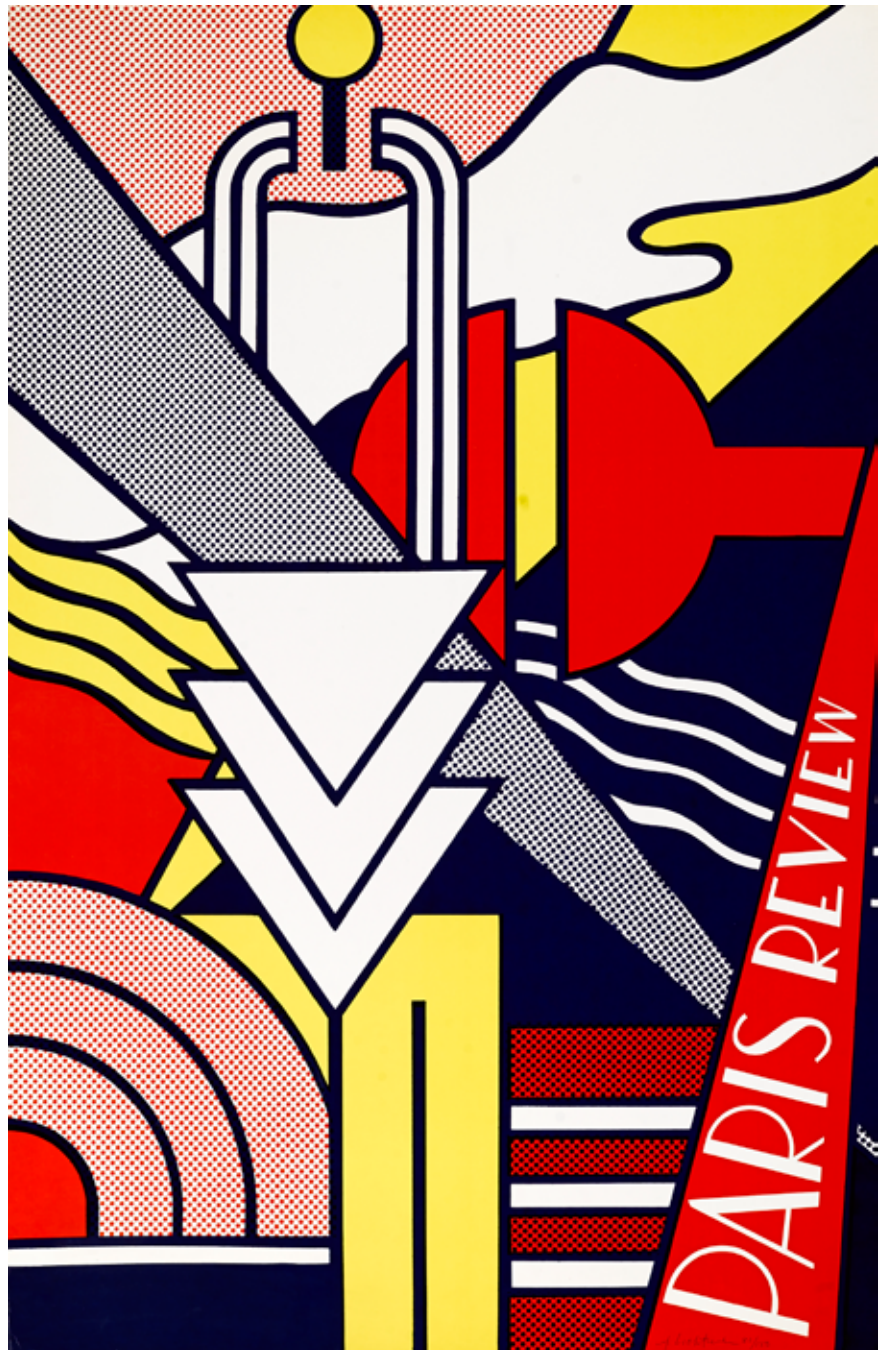
ROY LICHTENSTEIN (1923-1997)

Modern Head Brooch (not in Cortlett), 1968

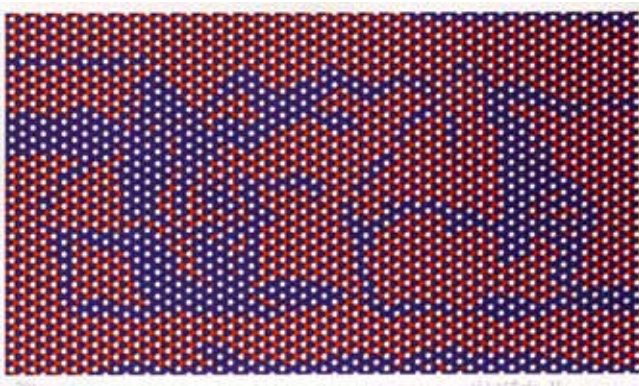
Enamel in colors on metal, with the artist's incised signature, verso, from the edition of unknown size, published by Multiples, Inc., New York.

3 x 2 3/8in

\$3,000 - 5,000



242



244

PROPERTY FROM A PRIVATE FLORIDA COLLECTOR

244

ROY LICHTENSTEIN (1923-1997)

Haystack #4, from Haystack Series (C. 68; G. 153), 1969

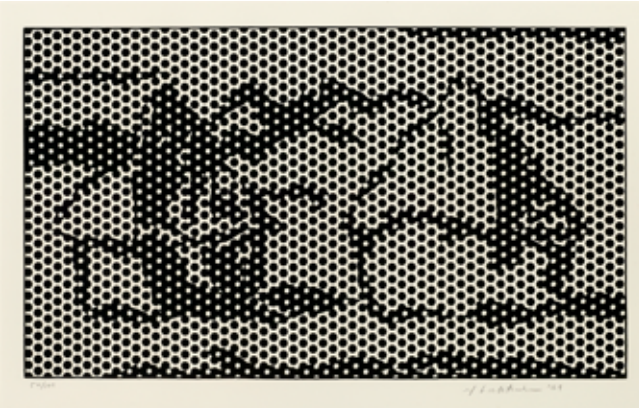
Lithograph and screenprint in colors on Rives BFK paper, signed in pencil, dated '69' and numbered 42/100 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

13 1/2 x 23 1/2in

sheet 20 3/4 x 30 7/8in

\$4,000 - 6,000

PROPERTY OF ANOTHER OWNER



245

245

ROY LICHTENSTEIN (1923-1997)

Haystack #7, from Haystack series (C. 74; G. 159), 1969

Relief print on Special Arjomari paper, signed in pencil, dated '69' and numbered 54/100 (there were also 10 artist's proofs), with the blindstamps of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

13 5/8 x 23 5/8in

sheet 20 3/4 x 30 1/2in

\$6,000 - 8,000

PROPERTY FROM A PRIVATE FLORIDA COLLECTOR

246

ROY LICHTENSTEIN (1923-1997)

Bicentennial Print, from America: The Third Century portfolio (C. 136), 1975

Lithograph and screenprint in colors on wove paper, signed in pencil, dated '75' and numbered 183/200 (there were also 25 artist's proofs), published/printed by APC Editions/Styria Studio, New York, with full margins, framed.

25 x 18in

sheet 30 x 22 3/8in

\$5,000 - 7,000

PROPERTY OF VARIOUS OWNERS

247

ROY LICHTENSTEIN (1923-1997)

Untitled Shirt (C. 159), 1979

Screenprint in colors on silk sateen shirt multiple, with printed signature, date and numbered 40/100 on interior label, co-published/printed by the artist and Artist's Space, New York/The Fabric Workshop, Philadelphia.

30 x 36in

\$1,500 - 2,000

248

ROY LICHTENSTEIN (1923-1997)

Red Apple and Yellow Apple, from Seven Apple Woodcut series (C. 197), 1983

Woodcut in colors on handmade Iwano Kizuki Hosho paper, signed in pencil, dated '83' and numbered 41/60 (there were also 14 artist's proofs), published/printed by Petersburg Press, London, with full margins, framed.

20 5/8 x 30 5/8in

sheet 28 x 37 1/2in

\$7,000 - 10,000

249

AFTER ROY LICHTENSTEIN (1923-1997)

Whaam! (Diptych) (C. App. 7), 1967

Offset lithograph in colors on 2 sheets of wove paper, signed in pencil on the right panel, copy 2M68, from the edition of 2000, published/printed by Tate Gallery, London/Lautrec Photo Litho, Ltd., 1968, with full margins.

each 24 5/8 x 29 1/8in

each sheet 25 x 29 3/8in

\$10,000 - 15,000



246



247



248



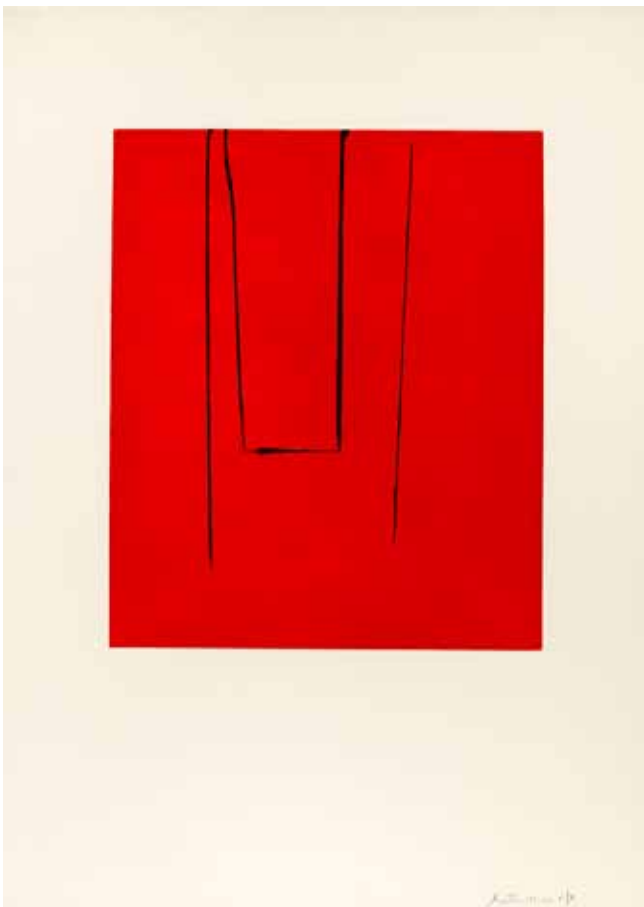
249



250



251



252

250

JOAN MITCHELL (1925-1992)

Weeds I (Diptych), 1992

Etching and aquatint in colors on two sheets of wove paper, signed in pencil, dated and numbered 10/25, with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, the full sheets. overall 22 3/4 x 33in

\$3,000 - 5,000

PROPERTY FROM THE COLLECTION OF PETER STONE

251

ROBERT MOTHERWELL (1915-1991)

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

Screenprint in colors on heavy wove paper, signed in pencil and numbered 146/150, published/printed by The Paris Review/Chiron Press, New York, with wide margins.

30 1/8 x 22 1/8in

sheet 40 1/8 x 26 1/8in

\$1,200 - 1,600

PROPERTY OF VARIOUS OWNERS

252

ROBERT MOTHERWELL (1915-1991)

Untitled (E./B. 136), 1973

Aquatint and lift-ground etching in colors on Arches paper, signed in pencil and annotated 'ap VI/X' (an artist's proof aside from the edition of 50), with the blindstamp of the artist, published/printed by Dain-Schiff Gallery, New York/Catherine Mosley, Greenwich, CT, with full margins, framed.

23 3/4 x 19 3/4in

sheet 41 1/2 x 29 1/2in

\$3,000 - 4,000



253

253

ROBERT MOTHERWELL (1915-1991)

Calligraphic Study I (E./B. 194), 1976

Lift-ground etching and aquatint on pale gray-green paper Trent HMP handmade paper, signed in ink and numbered 18/30 (there were also 10 artist's proofs), with the blindstamp of the artist, published/printed by Brooke Alexander, New York/Catherine Mosley, Greenwich, with full margins, framed.

6 x 8in

sheet 23 x 17 1/2in

\$2,000 - 3,000

254

TAKASHI MURAKAMI (BORN 1962)

Mister Winks, Cosmos Ball, 2000

Colored plastic sphere with compact disc multiple, with the artist's embossed stamp at the underside of the base, from the edition of approximately 3000, published by the Norton Family Project, fabricated by Cube Company, Ltd., Tokyo.

height 10 1/2in

\$2,000 - 3,000

PROPERTY FROM A FLORIDA ESTATE

255

LOUISE NEVELSON (1899-1988)

Brandeis Multiple (B. 122), 1968

Cast bronze multiple, with incised signature and dated '68' on the verso, from the edition of 150, published for the Brandeis University National Women's Committee, on plexiglas base.

4 x 2 3/8in

\$1,000 - 1,500



254



255



PROPERTY OF VARIOUS OWNERS

256

LOUISE NEVELSON (1899-1988)

Lead Intaglio series (B. 109-114), 1970-73

The complete set, comprising of 6 lead-intaglio collages on C.M. Fabriano paper, each signed in pencil, titled, dated and numbered 77/150, published by Pace Editions, New York, with full margins, framed. (6)

each sheet 30 x 25in

\$10,000 - 15,000

Titles include:

The Great Wall (B. 109), 1970

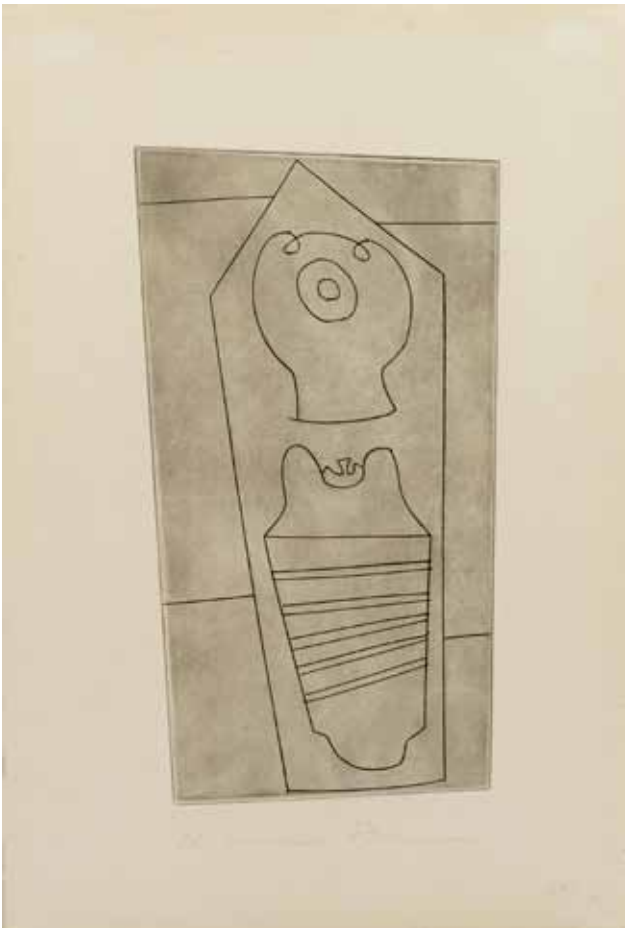
The Night Sound (B. 110), 1971

Sky Garden (B. 111), 1971

Night Tree (B. 112), 1972

Tropical Leaves (B. 113), 1972

Sky Shadow (B. 114), 1973



257

257

BEN NICHOLSON (1894-1982)

Turkish Form (L. 67), 1967

Etching on wove paper, signed and numbered 50/50, with the blindstamp of the publisher, Leslie Waddington Prints, London, with full margins, framed.

10 1/4 x 5 1/2in

sheet 15 x 9 7/8in

\$2,500 - 3,500

258

CLAES OLDENBURG (BORN 1929)

Ice Bag (A./P. 66; G. 140), 1970

Lithograph in colors on Arches paper, initialed in blue crayon, numbered 13/27 (there were also 4 artist's proofs) and inscribed 'xx/ Ice bag/thanks', with the blindstamps of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

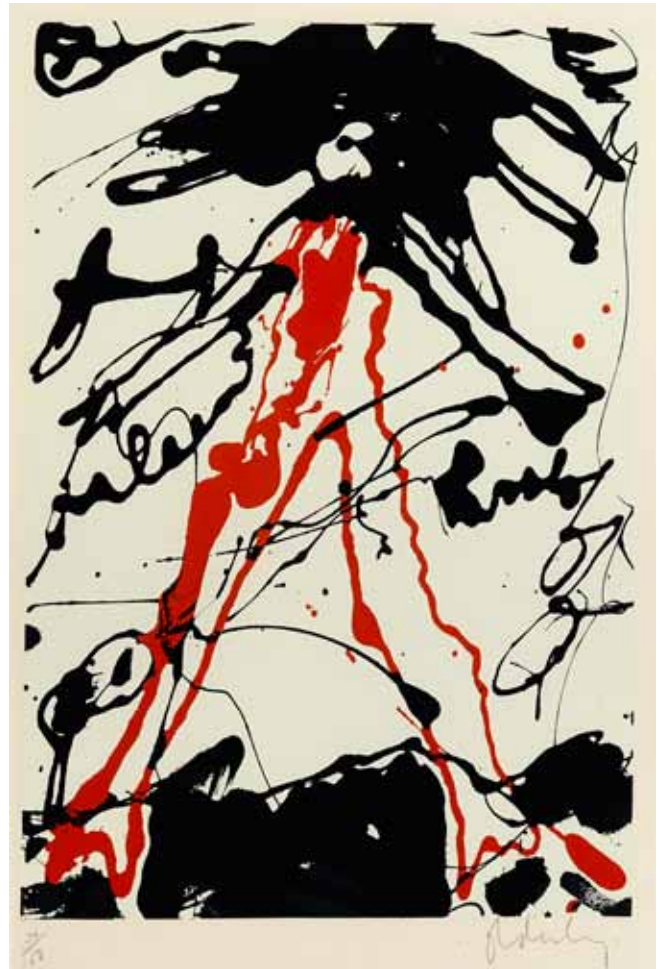
12 1/2 x 13in

sheet 16 x 22in

\$2,000 - 3,000



258



259

259

CLAES OLDENBURG (BORN 1929)

Striding Figure, from *Conspiracy: The Artist as Witness* portfolio (A./P. 76), 1971

Screenprint in colors on C.M. Fabriano paper, signed in pencil and numbered 34/150 (there were also 25 artist's proofs), published/printed by David R. Godine and the Center for Constitutional Rights/Styria Studio, New York, with full margins.

21 x 14 1/4in

sheet 28 1/2 x 20 3/4in

\$1,000 - 1,500



260



261

260

CLAES OLDENBURG (BORN 1929)

Proposal for a Civic Monument in the Form of Two Windows (A./P. 179), 1982

Lithograph in colors on Arches Cover paper, initialed in pencil, dated '82' and numbered 55/75 (there were also 15 artist's proofs), published/printed by Anthology Film Archives/Derrière l'Étoile Studios, New York, with full margins.

14 1/2 x 32in

sheet 27 3/4 x 40in

\$1,500 - 2,500



262

262

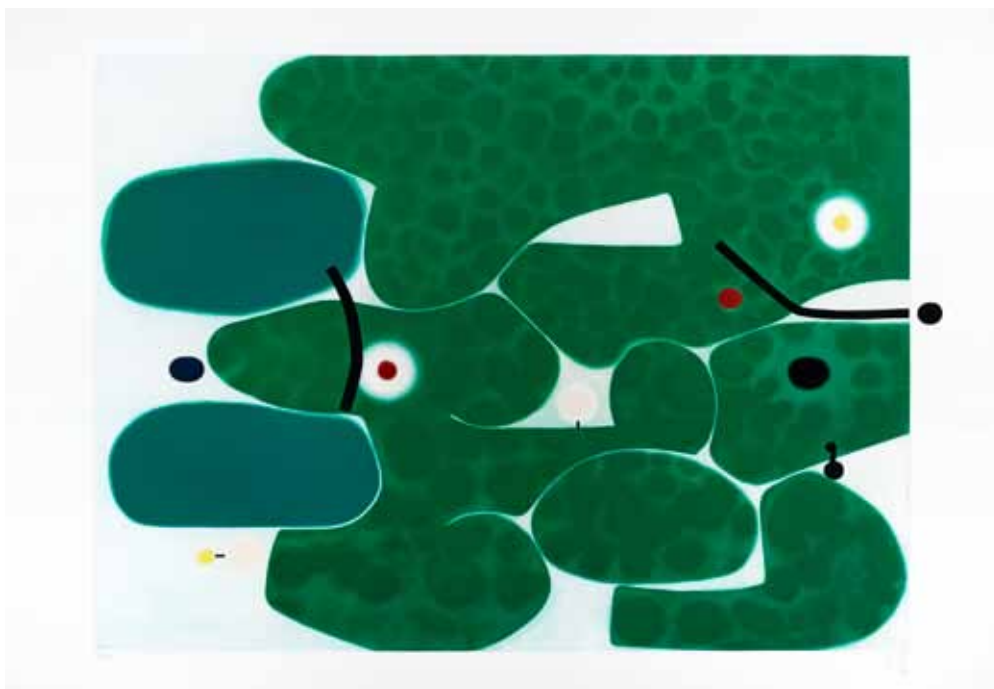
NATHAN OLIVEIRA (1928-2010)

Woman, 1989

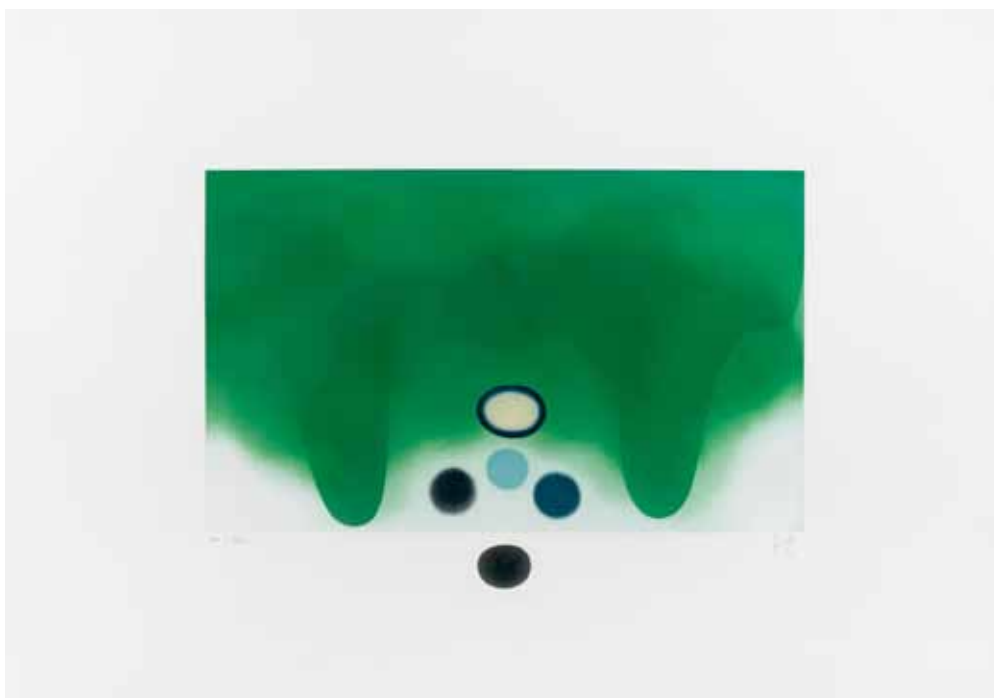
Lithograph in colors on Arches Cover paper, signed in blue crayon, dated '89', from the edition of 45, with the blindstamp of the publisher, Coplan/Dalsheimer Fine Art, Baltimore, printed by David Salgado, the full sheet, framed.

sheet 40 x 27 1/4in

\$3,000 - 4,000



263



264

263

VICTOR PASMORE (1908-1998)

Vigna Antoniniana (G. 9), 1980

Etching and aquatint in colors on Magnani paper, initialed in pencil and numbered 75/90 (there were also 15 artist's proofs), published/printed by Marlborough Fine Art, London and 2RC Edizioni d'arte, Rome/Vigna Antoniniana Stamperia d'arte, Rome, with full margins, framed.

39 1/4 x 53 1/2in

sheet 46 3/4 x 73 1/4in

\$5,000 - 7,000

264

VICTOR PASMORE (1908-1998)

Green Darkness (G. 44), 1986

Etching and aquatint in colors on Magnani paper, initialed in pencil and annotated 'bon a tirer' (aside from the edition of 90 and 15 artist's proofs), published/printed by Marlborough Fine Art, London and 2RC Edizioni d'arte, Rome/Vigna Antoniniana Stamperia d'arte, Rome, with full margins, framed.

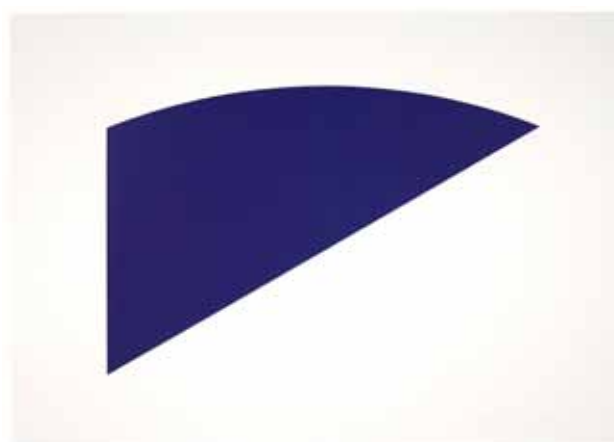
13 1/2 x 22in

sheet 25 1/2 x 36 1/2in

\$2,000 - 3,000



Hockney



Kelly



Diebenkorn



Francis

265

PORTFOLIO

Eight by Eight to Celebrate the Temporary Contemporary, 1983-84

The complete portfolio, comprising 8 prints of various media on wove paper, each signed/ initialed and numbered 171/250, the Tinguely numbered 171/300, the Diebenkorn, Hockney and Rauschenberg dated, with title page, published by The Museum of Contemporary Art, Los Angeles, with full margins or the full sheets, contained in original gray linen-covered slipcase and portfolio with yellow printed title designed by Joseph Kosuth. (8)

Artists & Titles Include: Richard Diebenkorn, *Untitled, Club/Spade Group '81-82* (G. 1148); Sam Francis, *Untitled* (L. L263); David Hockney, *My Pool and Terrace* (not in M.C.A.T.); Ellsworth Kelly, *Untitled* (A. 201); Robert Rauschenberg, *Pre-Morocco*; Niki de Saint Phalle, *Untitled*; Jean Tinguely, *Fontaine Joe Syffert*; Andy Warhol, *Sidewalks* (F./S. II.304).

album 44 x 31 1/4in

\$20,000 - 30,000



Saint Phalle



Warhol



Rauschenberg



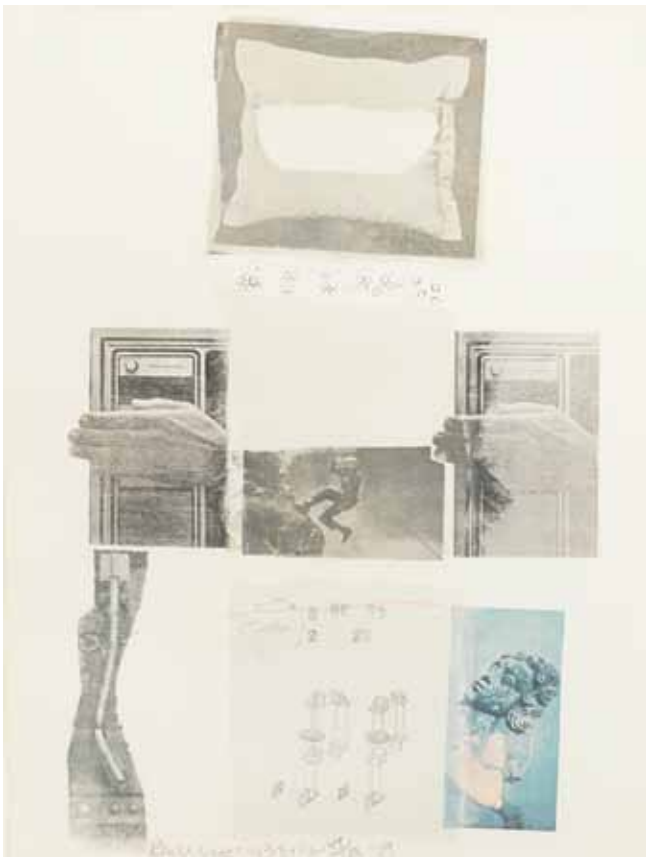
Tinguely



cover



266



268



267

266

ROBERT RAUSCHENBERG (1925-2008)

Abby's Bird (ULAE 1), 1962

Lithograph in colors on wove paper, signed in pencil, titled, dated '1962' and numbered 39/50, with the blindstamp of the publisher, ULAE, West Islip, NY, with full margins, laid down, framed.

19 3/4 x 14in

sheet 22 7/8 x 17 3/4in

\$5,000 - 7,000

267

ROBERT RAUSCHENBERG (1925-2008)

Publicon--Station V, from *Publicon Series* (G. 818), 1978

Wood and aluminum construction multiple, coated with lacquer and enamel, collaged with Plexiglas, brick, silk and cotton fabric, signed in ink marker, dated '78' and numbered 17/30 on label affixed to verso (there were 10 artist's proofs), published by Gemini G.E.L., Los Angeles.

18 x 38 x 8in (closed)

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

\$3,000 - 5,000

268

ROBERT RAUSCHENBERG (1925-2008)

Two Reasons Birds Sing, from *Suite of Nine Prints*, 1979

Offset lithograph in colors on wove paper, signed in pencil, titled, dated '79' and numbered 49/100, published/printed by Multiples, Inc./Styria Studio, New York, with full margins, framed.

29 1/4 x 19in

sheet 31 x 23in

\$2,000 - 3,000



269

269

ROBERT RAUSCHENBERG (1925-2008)

Sublime, from Speculations (G. 1675), 1994-95

Screenprint in colors on Lana Lanaquarelle Watercolor paper, signed in pencil, dated '95' and numbered 22/38 (there were also 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 48 3/4 x 32 1/4 in

\$3,000 - 4,000

270

LARRY RIVERS (1923-2002)

For Adults Only (ULAE 52), 1971

Offset lithograph in colors with collage on two sheets of wove paper, signed in pencil, dated '71' and numbered 16/35, with the blindstamp of the publisher, ULAE, West Islip, New York, the full sheets.

overall 70 1/2 x 29 3/4 in

\$1,800 - 2,500

271

EDWARD RUSCHA (BORN 1937)

Twentysix Gasoline Stations; Various Small Fires and Milk (E. B1; B2), 1963; 1964

Two complete artist's book, comprising of offset lithographs, each from the first edition of 400, *Gasoline Stations* numbered in red crayon '77' and inscribed in ink 'Hello Joy, From Ed, 1963', printed by The Cunningham Press, Alhambra, California, *Small Fires* inscribed in pencil 'Joy, Boy oh Boy, love, Ed Ruscha, Jan. 1965', printed by Anderson, Ritchie & Simon, Los Angeles, each bound (as issued). (2)

each 7 x 5 1/2 in

\$2,000 - 3,000



270



271



272



273



274

272

EDWARD RUSCHA (BORN 1937)

Hollywood in the Rain (E. 17), 1969

Lithograph on wove paper, signed in pencil, dated and numbered 1/8 (there were also a few proofs), with the blindstamps of the publisher/printer, Tamarind Lithography Workshop/Donald Kelley, Los Angeles, with full margins, framed.

2 x 8 1/8in

sheet 7 x 12 1/4in

\$5,000 - 7,000

273

EDWARD RUSCHA (BORN 1937)

Miracle (E. 96; G. 747), 1977

Lithograph in colors on Rives paper, signed in pencil, dated '1975' and numbered 13/35 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

15 1/2 x 25in

sheet 22 x 31in

\$2,000 - 3,000

274

EDWARD RUSCHA (BORN 1937)

Kay-Eye-Double-S (E. 103), 1978

Lithograph in colors on Rives BFK paper, signed in pencil, dated '1978' and numbered 14/35 (there were also 7 artist's proofs), with the blindstamps of the publisher/printer, Hartford Art School, University of Hartford, Connecticut, with full margins, framed.

6 x 27 1/4in

sheet 22 1/4 x 30in

\$3,000 - 4,000



275



276



277

275

EDWARD RUSCHA (BORN 1937)

Two Jumping Fish (E. 114), 1980

Etching in colors on wove paper, signed in pencil, dated and annotated 'A.P.' (an artist's proof aside from the edition of 55), published by Bernard Jacobson, London, the blindstamp of the printer, Palm Tree Editions, London, with full margins.

10 3/8 x 31 5/8in

sheet 19 1/4 x 39in

\$3,000 - 5,000

PROPERTY FROM A PARADISE VALLEY, ARIZONA COLLECTION

276

EDWARD RUSCHA (BORN 1937)

Untitled (E. 132), 1982

Lithograph in colors on Arches paper, signed in pencil, dated '82' and numbered 52/100 (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

PROPERTY OF VARIOUS OWNERS

277

EDWARD RUSCHA (BORN 1937), AND JIM GANZER (BORN 1945)

Brave Men Run in My Family (E. 137), 1983

Etching in colors on BFK paper, signed in pencil by both artists, dated '83' and numbered 39/40 (there were also 10 artist's proofs), published/printed by Centrum Press, Port Townsend, Washington, with full margins, framed.

9 7/8 x 21in

sheet 22 1/2 x 30in

\$1,200 - 1,500



278



280

278

PAULA SCHER (BORN 1948)

China, from Maps Series, 2008

Screenprint in colors on Deluxe Lana Quarelle paper, signed in pencil, dated '08' and numbered 'PP 5/5' (a printer's proof aside from the edition of 90), published/printed by Stendhal Gallery/Fine Art Printing, New York, with full margins, framed.

36 x 44 3/4in

sheet 41 1/2 x 49in

\$4,000 - 6,000



279



281

279

RICHARD SERRA (BORN 1939)

Sketch 3; Sketch 5, from Sketches (G. 963; 965), 1981

Lithographs on Arches Cover paper, each signed in pencil, numbered '80' and numbered 47/50 (there were also 11 artist's proofs), with the blindstamps of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed. (2)

each approx. 14 1/2 x 11in

each sheet 28 x 22in

\$1,600 - 2,000

280

FRANK STELLA (BORN 1936)

Wolfeboro; Sunapee; Sanbornville, from Eccentric Polygons (A. 98; 100; 105; G. 548; 546; 551), 1974

Lithograph and screenprints in colors on Arches paper, each signed in pencil, dated '74' and numbered 7/100 (there were also 12 artist's proofs), with the blindstamps of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed. (3)

16 x 14 1/4in to 20 x 13in

sheet 22 1/4 x 17 1/4in or reverse

\$3,000 - 5,000

PROPERTY OF A PRIVATE LOS ANGELES COLLECTION

281

AFTER FRANK STELLA (BORN 1936)

Fortín de las Flores, from Ten from Leo Castelli (A. IB), 1967

Screenprint in colors with hand-penciling on graph paper, initialed in felt-tip pen, dated '67' and numbered 93/200, with the blindstamp of the publisher, Tanglewood Press, New York, with full margins, framed.

9 1/2 x 18 3/4in

sheet 18 x 23in

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS

282

FRANK STELLA (BORN 1936)

Polar Co-ordinates IV, from Polar Co-ordinates for Ronnie Peterson (A. 122), 1980

Offset lithograph and screenprint in colors with letterpress on Arches Cover paper, signed in pencil, dated '80' and numbered 48/100 (there were also 20 artist's proofs), published by Petersburg Press, New York, the full sheet, framed.

sheet 38 x 38in

\$5,000 - 7,000

283

FRANK STELLA (BORN 1936)

Shards V, from Shards (A. 148), 1982

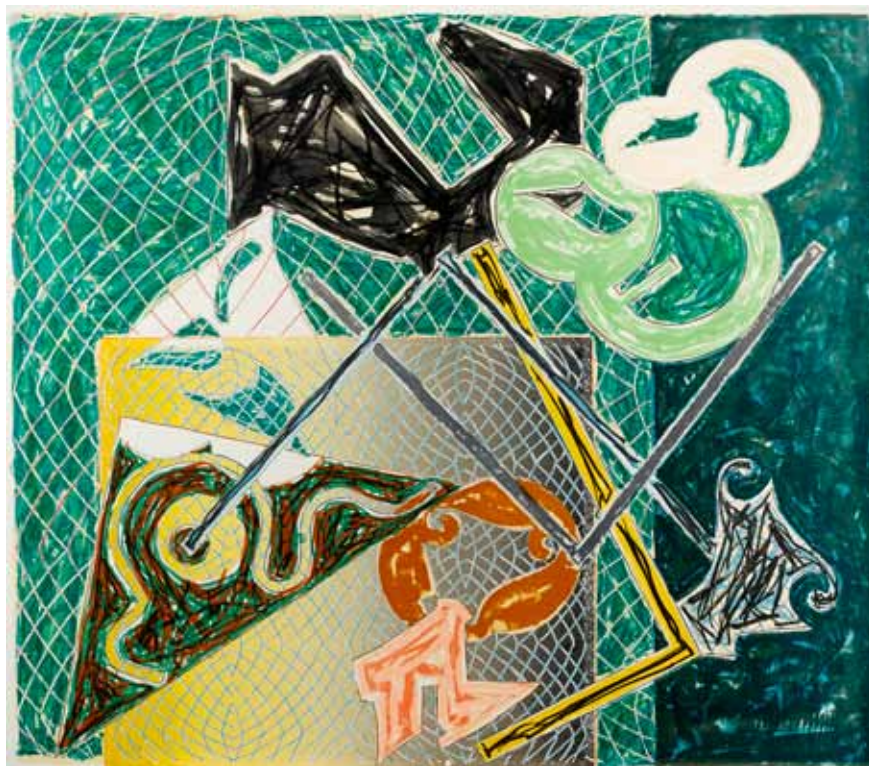
Offset lithograph and screenprint in colors on Arches Cover paper, signed in pencil, dated '82' and numbered 50/100 (there were also 20 artist's proofs), published by Petersburg Press, New York, the full sheet, framed.

sheet 39 3/4 x 45 1/4in

\$4,000 - 6,000



282



283



284



285



286

284

DONALD SULTAN (BORN 1951)

Jack of Diamonds, March 7, 1990; *Three Spades*, June 23, 1990,
from *Playing Cards*,
Aquatints in colors on Twinrocker handmade paper, each initialed in
pencil, titled, dated and numbered 25/44 and 43/44, respectively,
published/printed by Parasol Press/I.M.E. Studios, New York, with full
margins, framed. (2)
each 11 1/2 x 8in
each sheet 21 x 15in
\$1,200 - 1,800

285

MASAMI TERAOKA (BORN 1936)

Today Special, from *31 Flavors Invading Japan*, 1981-82
Woodcut in colors with additional handcoloring on Hoshio paper,
signed in pencil, dated '81' and numbered 112/500 (there were
also 3 artist's proofs) on the verso, published by Space Gallery, Los
Angeles, with margins.
10 3/8 x 15 3/4in
sheet 11 x 16 1/2in
\$2,000 - 3,000

286

MASAMI TERAOKA (BORN 1936)

Namiyo at Hanauma Bay, 1985

Lithograph in colors on wove paper, signed in pencil and numbered 33/150 on the verso, with the blindstamp of the publisher, Editions Press, San Francisco, the full sheet, framed.
sheet 24 7/8 x 36in

\$1,200 - 1,400

287

WAYNE THIEBAUD (BORN 1920)

Four Cut Pies, 1964

Woodcut on smooth wove paper, signed in pencil, dated, annotated 'AP 1' and inscribed 'For Paul', with margins.

6 7/8 x 11 1/2in

sheet 10 1/2 x 15 1/8in

\$5,500 - 7,500

PROPERTY FROM THE JOHN AND LYNN BATTENBERG COLLECTION

288

WAYNE THIEBAUD (BORN 1920)

Freeway Curve, from Recent Etchings I, 1980

Unique etching with aquatint and drypoint in black and gray on wove paper, signed in pencil, dated and annotated 'trial color proof (unique)' (aside from the edition of 50), published/printed by Parasol Press, New York/Crown Point Press, Oakland, with full margins, framed.

18 3/4 x 21 7/8in

sheet 22 3/8 x 25 3/4in

\$5,000 - 7,000

PROPERTY OF VARIOUS OWNERS

289

WAYNE THIEBAUD (BORN 1920)

Van, 1989

Drypoint in colors on Somerset paper, signed in pencil, dated and numbered 40/50 (there were also 10 artist's proofs), with the blindstamps of the publisher/printer, Crown Point Press, San Francisco/Lawrence Hamlin, with full margins, framed.

9 x 11 7/8in

sheet 16 7/8 x 19in

\$4,000 - 6,000



287



288



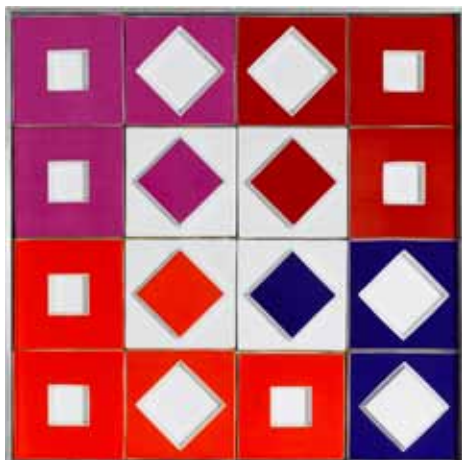
289



290



291



292

290

WAYNE THIEBAUD (BORN 1920)

Rooster, from The Physiology Of Taste, 1994

Aquatint in colors on wove paper, signed in pencil, dated '94' and annotated 'P.P./5' (a printer's proof aside from the edition of 20), printed by Trillium Graphics, Brisbane, CA, with full margins, framed.

12 1/2 x 9 1/4in

sheet 20 x 16in

\$3,000 - 5,000

291

VARIOUS ARTISTS

Rain Benefit Dance Poster, 1985

Offset lithograph in colors on smooth wove paper, one of only 100 impressions that were signed in ink by all five artists (the total edition is of unknown size), including Jean-Michel Basquiat; Keith Haring; Roy Lichtenstein; Yoko Ono; and Andy Warhol, published by United States Committee for UNICEF to benefit The African Emergency Relief Fund, the full sheet.

sheet 31 x 22in

\$4,000 - 6,000

292

VICTOR VASARELY (1906-1997)

Relief, c. 1970

Glazed porcelain tile multiple, signed in ink and numbered 11/75 on a label affixed to the verso, fabricated by Rosenthal, Germany, contained in a aluminum frame.

16 x 16in

\$2,000 - 3,000

293

VICTOR VASARELY (1906-1997)

Kettes, 1988

Screenprint in colors on double-sided wood multiple, signed in red ink and numbered 23/175 in black ink.

height 27 3/8in

\$4,000 - 6,000

294

KARA WALKER (BORN 1969)

Freedom, A Fable, 1997

Pop-up silhouette book, from the edition of 4000, published by the Peter Norton Family Christmas Project, printed by Typecraft, Inc., Pasadena.

overall 9 1/4 x 8 1/4 x 3/4in

\$1,000 - 1,500

PROPERTY FROM THE COLLECTION OF PETER STONE

295

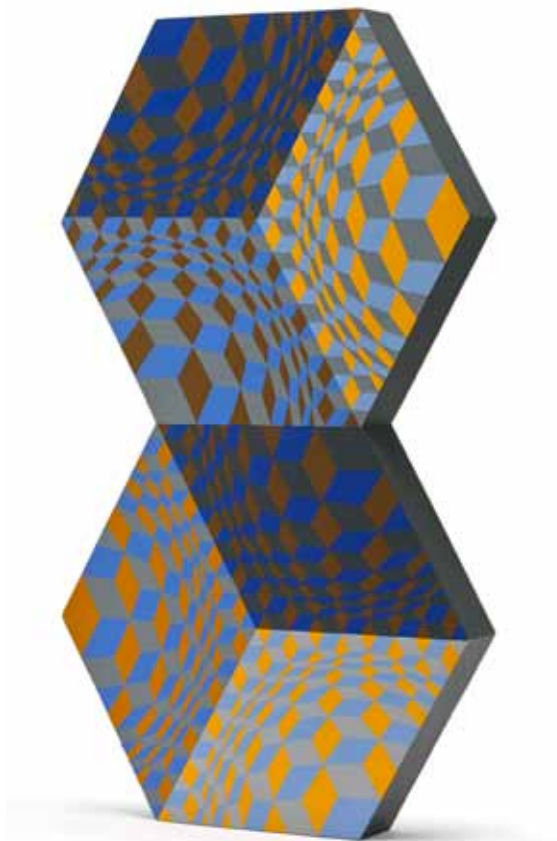
ANDY WARHOL (1928-1987)

The Paris Review (F./S. II.18), 1967

Screenprint in colors with die-cut holes on cream wove paper, with stamped signature and numbered in pencil 128/150, published/printed by Paris Review/Chiron Press, New York, the full sheet.

37 1/8 x 27 1/8in

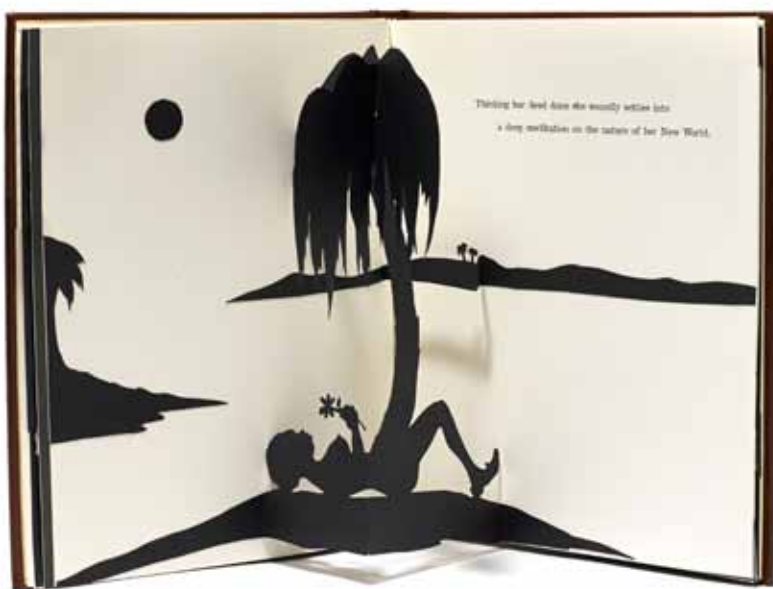
\$3,000 - 5,000



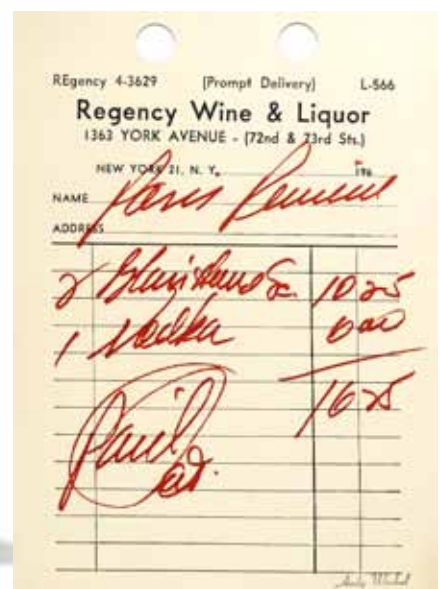
293



293 (reverse)



294



295

**PROPERTY FROM THE ESTATE OF
VIRGINIA BUCHANAN, PARADISE
VALLEY, ARIZONA**

296

ANDY WARHOL (1928-1987)

Flowers (F./S. II.64-73), 1970

The complete portfolio, comprising 10 screenprints in colors on wove paper, each signed in black ball-point pen, some dated '70' and stamp numbered 185/250 (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. (10)

each sheet 36 x 36in

\$300,000 - 500,000

Provenance

Acquired from Elaine Horwitch Gallery, Scottsdale, Arizona, 1980.







297



298

PROPERTY OF VARIOUS OWNERS

297

ANDY WARHOL (1928-1987)

Cow 1976 (F./S. II.12A), 1976

Screenprint in colors on wallpaper, signed in black felt-tip pen, from the unlimited edition of which approximately 100 were signed, published for an exhibition at the Modern Art Pavilion, Seattle, published/printed by Factory Additions/Bill Miller's Wallpaper Studio, Inc., New York, the full sheet.

sheet 45 3/4 x 29 3/4in

\$9,000 - 12,000

298

ANDY WARHOL (1928-1987)

After the Party (F./S. II.183), 1979

Screenprint in colors on Arches 88 paper, signed in pencil and numbered 914/1000 (there were 30 artist's proofs), published/printed by Grosset and Dunlap/Rupert Jasen Smith, the full sheet, framed.

sheet 21 1/2 x 30 1/2in

\$10,000 - 15,000

PROPERTY FROM A PRIVATE FLORIDA COLLECTOR

299

ANDY WARHOL (1928-1987)

Turtle (F./S. II.360A), 1985

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 211/250 (there were also 50 artist's proofs), published by CBS, Inc., Los Angeles, with the blindstamp of the printer, Jasen Smith, New York, the full sheet, framed.

sheet 31 1/2 x 39 3/8in

\$10,000 - 15,000

PROPERTY OF VARIOUS OWNERS

300

AFTER ANDY WARHOL (1928-1975)

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

Screenprint or offset lithography in colors on smooth wove paper, unsigned, from the edition of unknown size, an announcement for the exhibition *Andy Warhol: A Retrospective*, published/printed by Castelli Graphics/Colour Editions, Inc., New York, the full sheet, framed.

sheet 12 x 12in

\$3,000 - 4,000



299



300



301



302

301

WILLIAM WEGMAN (BORN 1943)

Sisters, 1990

Photo-offset lithograph in brown and black on two sheets of wove paper, signed in pencil, titled, dated '90' and numbered 12/40, published by Sette & Segura, Tempe, Arizona, with full margins, framed.

18 1/4 x 72 1/2 in

sheet 31 1/2 x 79 1/4 in

\$1,000 - 1,500

302

TOM WESSELMANN (1931-2004)

Nude and Mirror, 1990

Screenprint in black and grays on 4-ply Archivart rag museum board, signed in pencil and numbered 96/100 (there were also 12 artist's proofs), with the blindstamps of the publisher/printer, International Images Inc., Putney, Vermont/Screened Images, the full sheet, framed.

sheet 57 7/8 x 65 7/8 in

\$8,000 - 12,000

END OF SALE

INDEX

- Albers, Josef 173
 Arms, John Taylor 12
 Arnoldi, Charles 174, 175
 Audubon, After John James 13
- Bacon, Francis 176
 Baldessari, John 177
 Basquiat, Jean-Michel 178
 Baumann, Gustave 14, 15
 Bearden, Romare 179
 Beckmann, Max 16
 Benton, Thomas Hart 17-19
 Braque, Georges 20
- Cadmus, Paul 21
 Calder, Alexander 180
 Calder, After Alexander 181-183
 Campigli, Massimo 22
 Capiello, Leonetto 23, 24
 Cassatt, Mary 25
 Celmins, Vija 184, 185
 Chagall, Marc 26-34
 Cornell, Joseph 35
 Cottingham, Robert 186
 Currier & Ives (Publishers) 36-38
- Dalí, Salvador 39
 Diebenkorn, Richard 187-191
 Dine, Jim 192-194
 Dürer, Albrecht 1, 2
- Estes, Richard 195
- Fairey, Shepard 196
 Foujita, Léonard Tsuguharu 40-42
 Francis, Sam 197-203
 Frankenthaler, Helen 204, 205
 Freud, Lucian 206-208
- Gauguin, Paul 43
 Gearhart, Frances Hammell 44
 Giacometti, Alberto 45
 Guston, Philip 209-211
- Hammersley, Frederick 212
 Haring, Keith 213
 Harris, Sam Hyde 46
 Heckel, Erich 47
 Hirst, Damien 214, 215
 Hockney, David 216-219
 Hodgkin, Howard 220
 Holzer, Jenny 221
 Hundertwasser, Friedensreich 222
- Indiana, Robert 223
- Johns, Jasper 224, 225
 Jouve, Paul 48
- Katz, Alex 226, 227
 Kelly, Ellsworth 228-233
 Kienholz, Ed and Nancy 234
 Kloss, Gene 49
 Kollwitz, Käthe 50
 Kooning, Willem de 235-237
 Koons, Jeff 238-240
 Kruger, Barbara 241
 Kuniyoshi, Yasuo 51
 Lemos, Pedro Joseph 52
 Lewis, Martin 53
 Lichtenstein, Roy 242-248
 Lichtenstein, After Roy 249
- Matisse, Henri 54, 55
 Mauzan, Lucien Achille 56
 Miró, Joan 57-73
 Mitchell, Joan 250
 Moholy-Nagy, László 77
 Motherwell, Robert 251-253
 Mucha, Alphonse 78
 Munch, Edvard 74-76
 Murakami, Takashi 254
- Nevelson, Louise 255, 256
 Nicholson, Ben 257
- Oldenburg, Claes 258-260
 Oliveira, Nathan 261, 262
- Park, David 79
 Pasmore, Victor 263, 264
 Picasso, Pablo 80-139
 Picasso, After Pablo 140-144
 Portfolio 145, 146, 265
- Rauschenberg, Robert 266-269
 Rembrandt Harmensz van Rijn 3-10
 Renoir, Pierre-Auguste 147, 148
 Rice, William Seltzer 149
 Rivers, Larry 270
 Ruscha, Edward 271-277
- Scher, Paula 278
 Serra, Richard 279
 Siqueiros, David Alfaro 150, 151
 Stella, Frank 280, 282, 283
 Stella, After Frank 281
 Sultan, Donald 284
 Sutherland, Graham 152
- Tamayo, Rufino 153-159
 Teraoka, Masami 285, 286
 Thiebaud, Wayne 287-290
 Tiepolo, Giovanni Battista 11
 Toulouse-Lautrec, Henri de 160-168
- Various Artists 291
 Vasarely, Victor 292, 293
- Walker, Kara 294
 Warhol, Andy 295-299
 Warhol, After Andy 300
 Wegman, William 301
 Wesselmann, Tom 302
 Whistler, James Abbott McNeill 169, 170
- Zúñiga, Francisco 171, 172

Catalog Order Form

Bonhams

To complete this form, check the Auction Catalog(s) you would like to order, fill in the price in the Total column and fax to +1 (415) 861 8951, or mail to:

Bonhams
220 San Bruno Avenue
San Francisco, California 94103

Are you a current catalog subscriber?

☐ Yes ☐ No

If you have any questions please contact us at +1 (800) 223 2854

US Auction Catalog	Issues per year**	Domestic address*	International address*
19th Century Paintings (including Russian)	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
20th Century Furniture & Decorative Arts	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
African, Oceanic & Pre-Columbian Art	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Arms, Armor & Modern Sporting Guns	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Asian Works of Art	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Books & Manuscripts and related categories	5	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250
California & American Paintings & Sculpture	5	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250
Coins & Banknotes	3	<input type="checkbox"/> \$75	<input type="checkbox"/> \$105
Entertainment Memorabilia & Collectables	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
European & American Furniture & Decorative Arts	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Impressionist Art	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Indian, Himalayan & Southeast Asian Art	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Jewelry	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Japanese Works of Art	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Maritime Paintings & Decorative Arts	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Modern & Contemporary Art and Made In California	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
Motor Cars, Motorcycles & Automobilia	6	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390
Motorcycles	1	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50
Native American Art	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Natural History, Gems, Minerals & Lapidary Works	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Oriental Rugs & Carpets	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Photographs	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Prints & Multiples	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Space History	1	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50
Watches & Pocketwatches	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Wine and Whisky (5 Wine and 2 Whisky)	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Writing Instruments	2	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70
All Categories	95	<input type="checkbox"/> \$3,815	<input type="checkbox"/> \$4,765
Estate auctions are held monthly in San Francisco and quarterly in Los Angeles, the catalogs are partially illustrated and available approximately one week prior to auction.			
Period Art & Design in San Francisco	11	<input type="checkbox"/> \$150	N/A
Period Art & Design in Los Angeles	4	<input type="checkbox"/> \$80	N/A
Bonhams publishes a quarterly magazine to keep you apprised of the auction market.			
Bonhams Magazine	4	<input type="checkbox"/> \$30	<input type="checkbox"/> \$30
*Any applicable sales taxes and shipping included in Subscription Price.		TOTAL _____	

**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

Send Catalogs to:

Name _____
Address _____
City _____ State ____ Zip _____ Country _____
Telephone _____ Fax _____
E-mail _____
Client Number (internal use only) _____

Method of Payment

☐ Check/Money Order enclosed for \$: _____
Payable to Bonhams & Butterfields

☐ Visa ☐ Mastercard ☐ American Express

Card Number _____
Expiration Date ____ / ____ *16-digit Number*

Cardholder Name _____

Address _____

City _____ State ____ Zip _____ Country _____

Signature _____ Date _____

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

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

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

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

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

If successful

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

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

Bonhams Client Services Department
220 San Bruno Avenue
San Francisco, California 94103
Tel +1 (800) 223 2854
Fax +1 (415) 861 8951
Automated Auction Results
Tel +1 (415) 503 3410

Bonhams

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

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:

Date:



**JOIN THE PRINTS
AND DRAWINGS
COUNCIL AT THE
LOS ANGELES
COUNTY MUSEUM
OF ART**

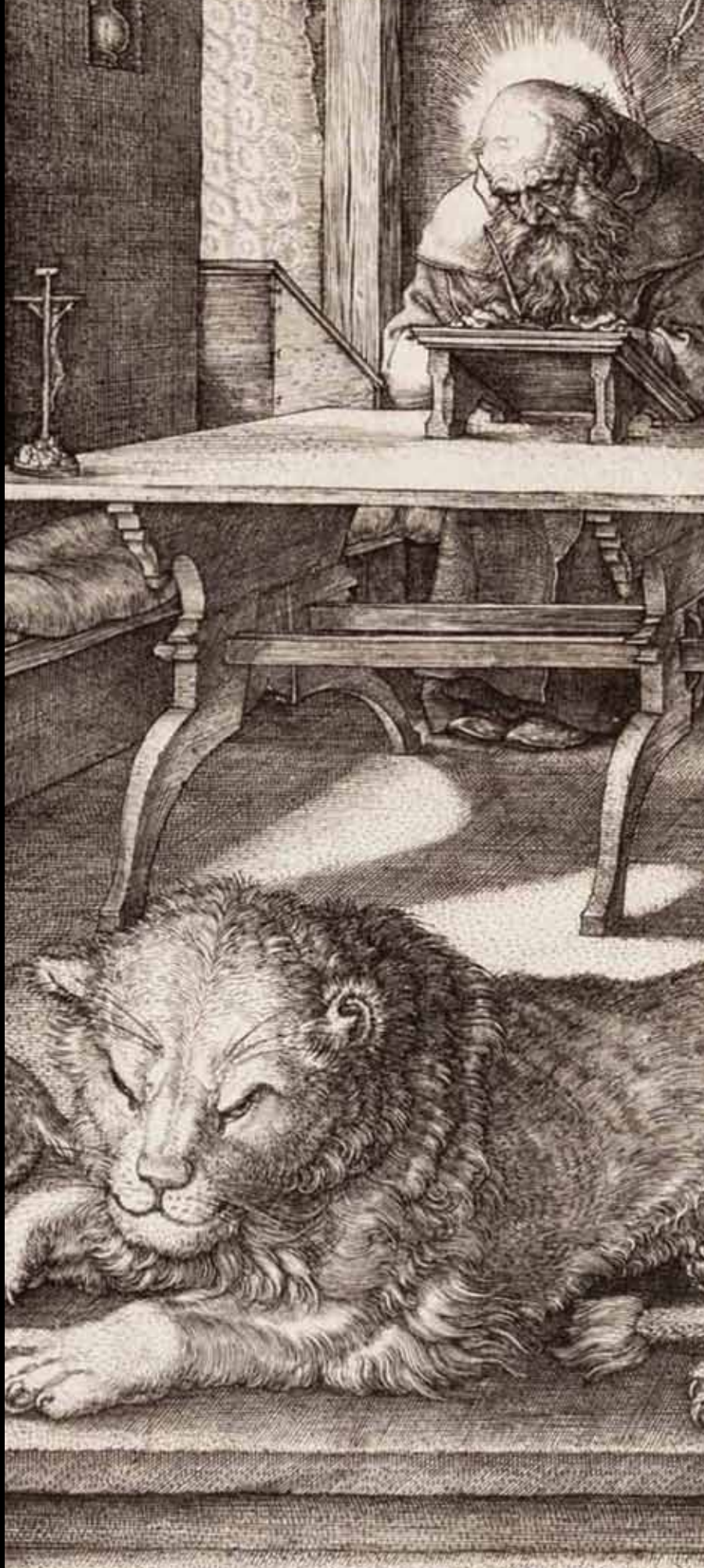
**AS A MEMBER, YOU'LL ENJOY
PRIVATE VISITS TO RENOWNED
PRINT WORKSHOPS AND ARTISTS'
STUDIOS, EXCLUSIVE CURATOR-
LED TOURS, AND LECTURES.**

All membership dues go toward
supporting exhibitions, programs,
and the acquisition of works
on paper for LACMA's permanent
collection.

To join or for more information,
please email PDC@lacma.org
or call 323 857-6558.

LACMA.ORG

Albrecht Dürer, *Saint Jerome in His Study*, (detail) 1514, gift of the
2012 Collectors Committee, with additional funds provided by
the Prints and Drawings Council and Philippa Calnan



**MADE IN CALIFORNIA:
CONTEMPORARY ART**

Monday October 13, 10am
Los Angeles and San Francisco

DAVID PARK

Girl with Bird
Circa 1945-46
Oil on board
\$60,000 - 80,000

PREVIEW

October 3-5, San Francisco
October 10-12, Los Angeles

+1 (323) 436 5469
madeinca@bonhams.com



Bonhams

bonhams.com/madeincalifornia

**THE GEMINI COLLECTION
OF MODERN PRINTS AND
ILLUSTRATED BOOKS**

Tuesday October 28, 10am
New York

CHAGALL, MARC

Four Tales from Arabian Nights, 1948.

One of 90 impressions on wove paper.

The complete book with text and 12 original
signed color lithographs by Marc Chagall.

This unique copy also with 21 unnumbered
progressive proofs.

\$300,000 - 500,000

PREVIEW

October 24-27

+1 (212) 710 1308

books.us@bonhams.com



© 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

Bonhams

NEW YORK

bonhams.com/books

PHOTOGRAPHS

Tuesday October 28, 1pm
New York

DAVID WOJNAROWICZ

Untitled (Buffaloes), 1988-89
Oversized gelatin silver print
\$20,000 - 30,000

PREVIEW

October 17-19, San Francisco
October 25-27, New York

+1 (415) 503 3259
prints-photos@bonhams.com



Courtesy of the Estate of David Wojnarowicz and P.P.O.W

Bonhams

NEW YORK

bonhams.com/photos

THE ART OF FASHION PHOTOGRAPHY

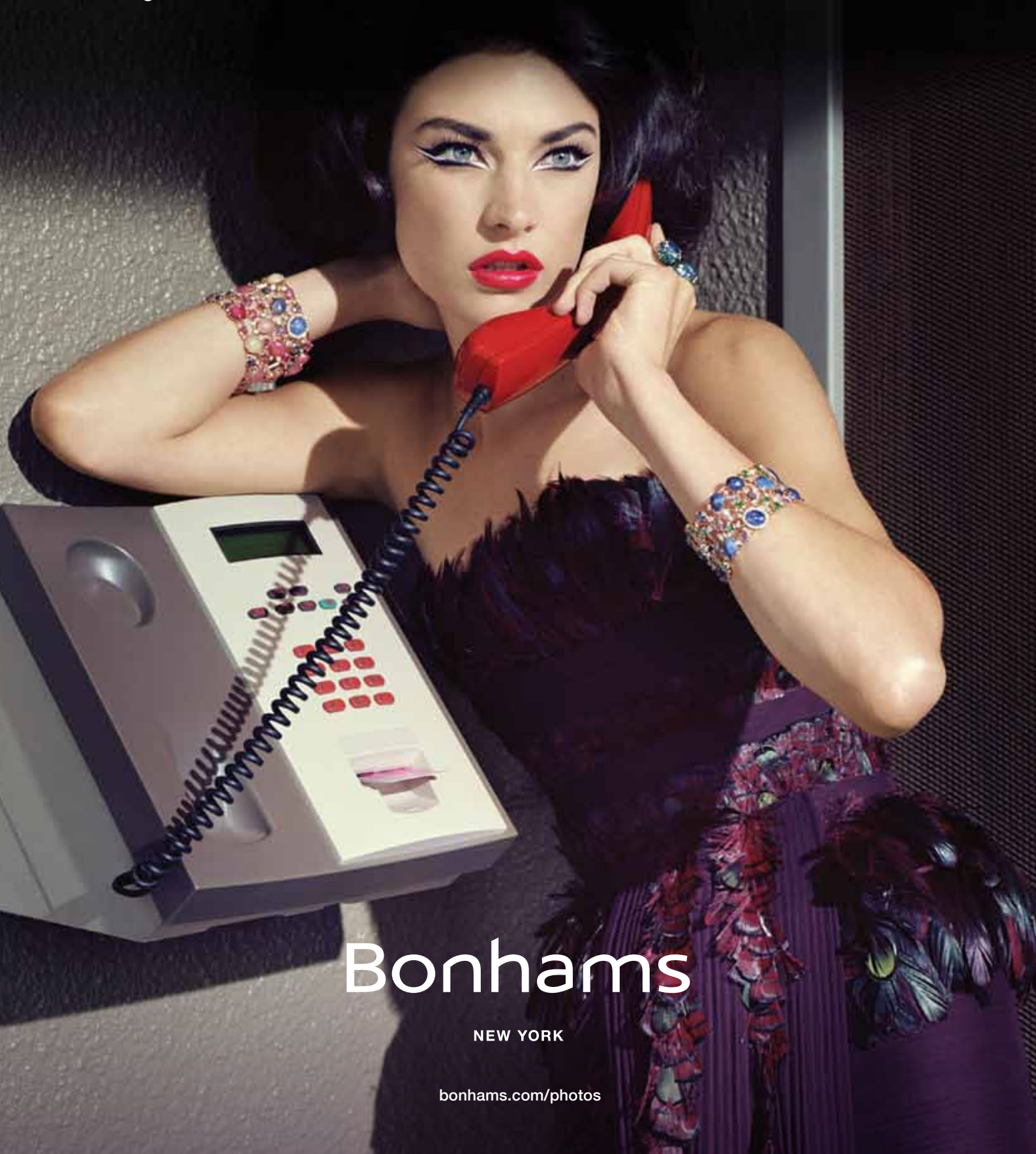
December 17, New York
Consignments now invited

MILES ALDRIDGE

Extravagant,
Sophisticated
Lady #12, 2011
Sold for \$8,100

INQUIRIES

+1 (917) 206 1610
heather.russell@bonhams.com



Bonhams

NEW YORK

bonhams.com/photos

B 1793

Bonhams

220 San Bruno Avenue
San Francisco, California 94103

+1 415 861 7500
+1 415 861 8951 (fax)

7601 W. Sunset Boulevard
Los Angeles, California 90046

+1 323 850 7500
+1 323 850 6090 (fax)

