

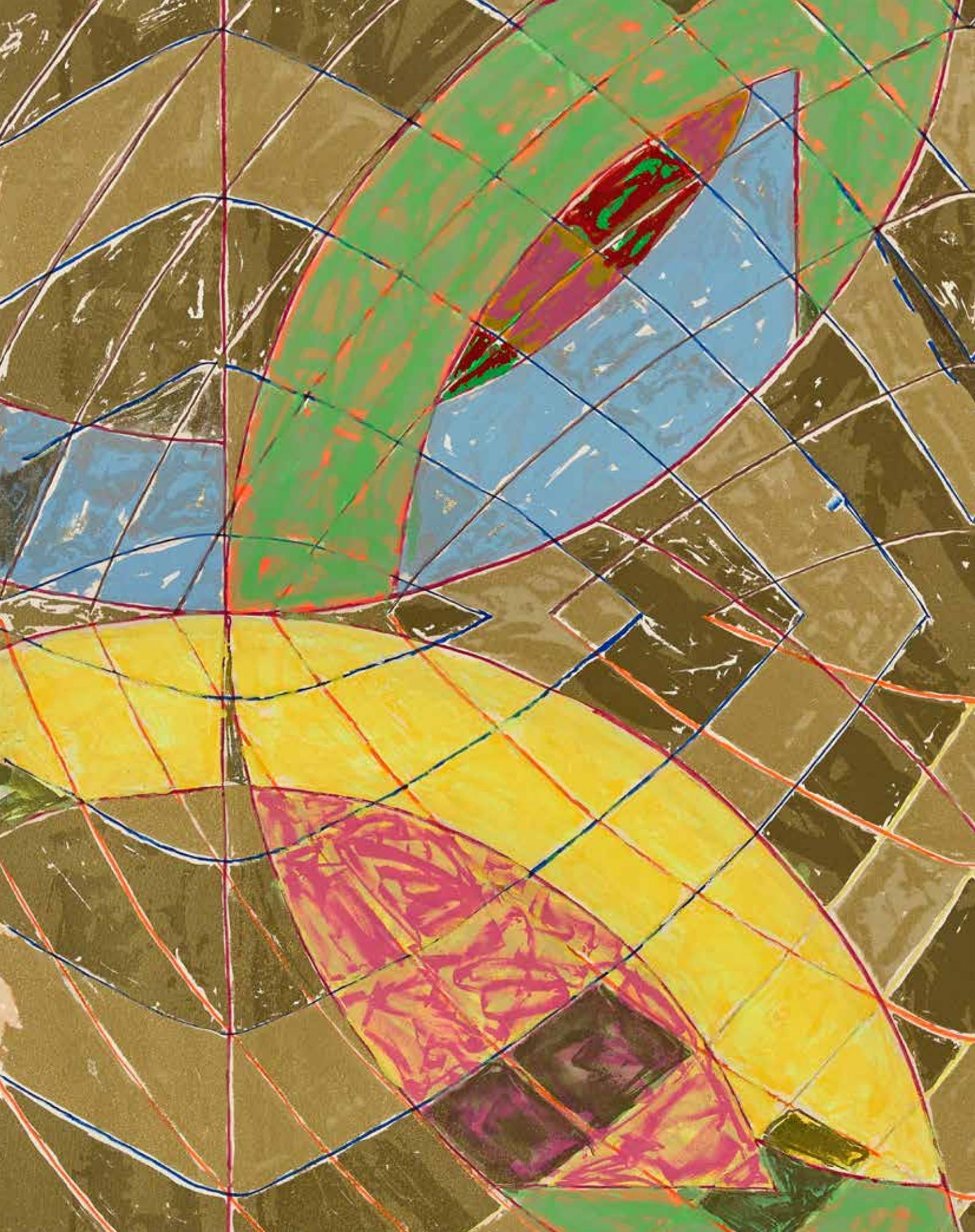
PRINTS & MULTIPLES

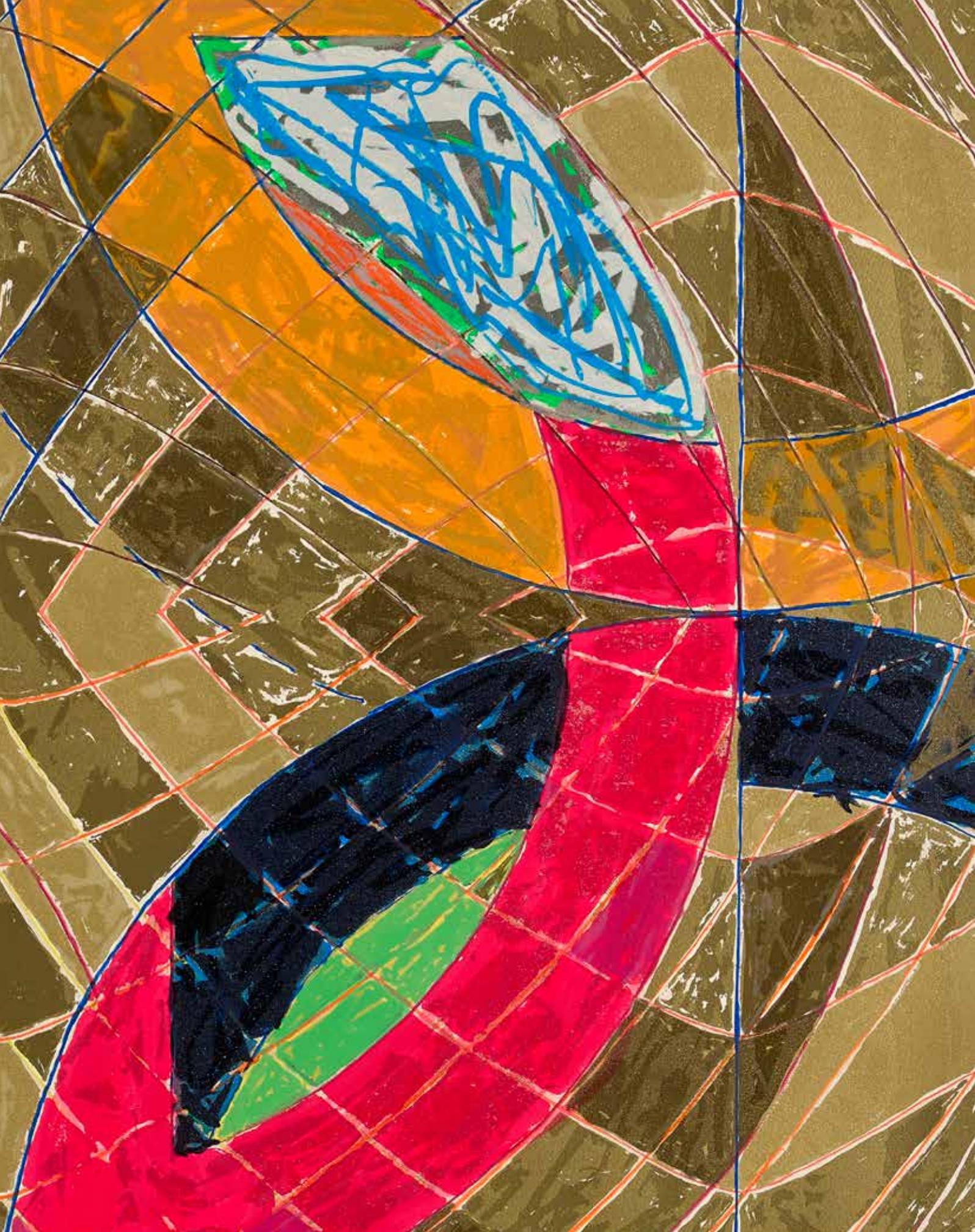
Tuesday April 18, 2017

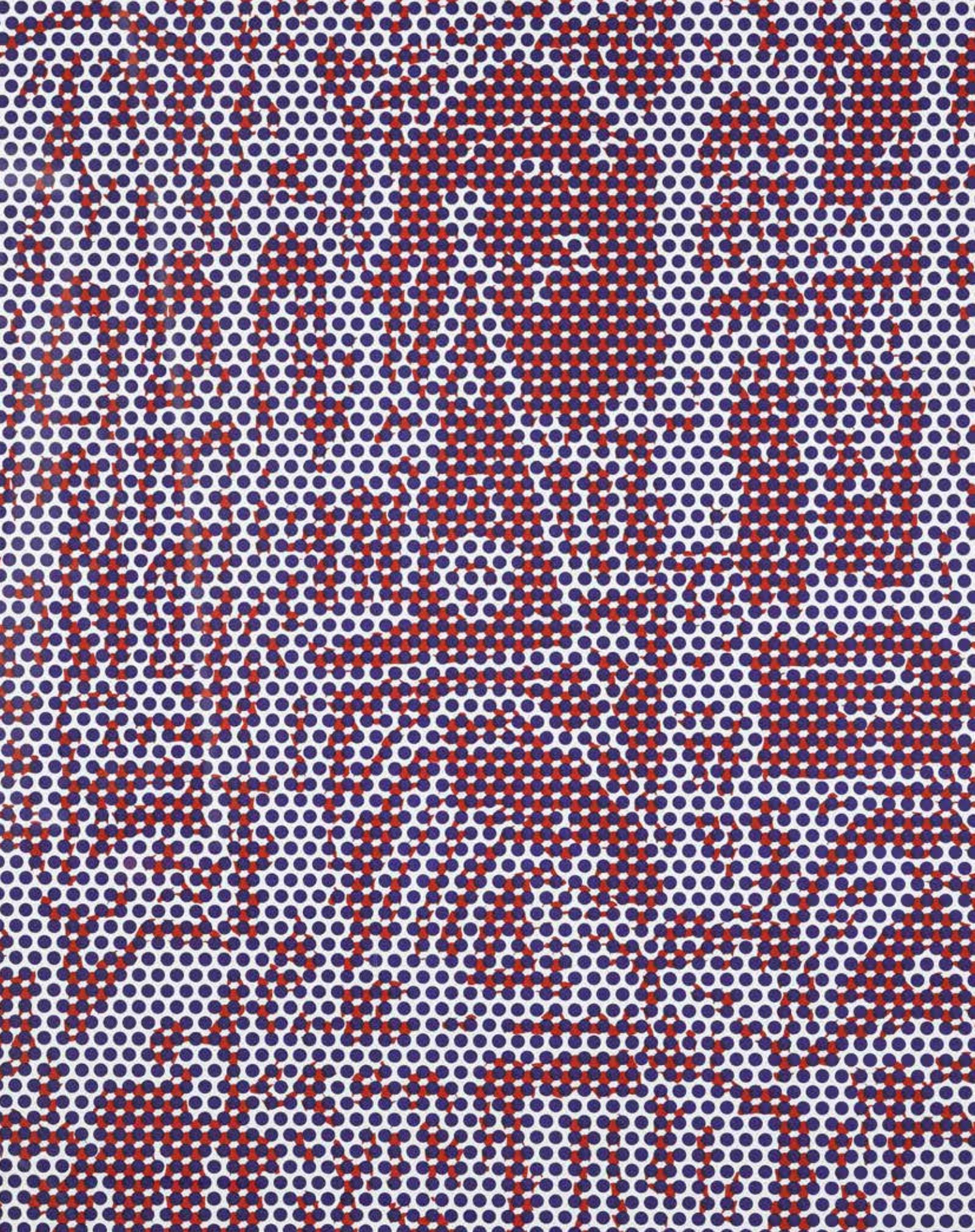
Los Angeles



Bonhams







PRINTS & MULTIPLES

Tuesday April 18, 2017 at 10am

Los Angeles

BONHAMS

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PREVIEW

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

Los Angeles

Saturday April 15, 12pm to 5pm
Sunday April 16, 12pm to 5pm
Monday April 17, 12pm to 5pm

SALE NUMBER: 24068

Lots 1 - 268

CATALOG: \$35

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Please see pages 124 - 127 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ILLUSTRATIONS

Front cover: Lot 266
Inside front cover: Lot 265
Session page: Lot 239
Inside back cover: Lot 195
Back cover: Lot 223

Bonhams

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Bond No. 57BSBGL0806



1

ALBRECHT DÜRER (1471-1528)

St. George and the Dragon (B. 111; M., Holl. 225), 1501-04
Woodcut, without watermark, Meder d impression, with gap in longest
blade of grass in upper right corner and two gaps in the mountain,
trimmed to the borderline.
sheet 8 1/4 x 5 3/4in

\$2,000 - 3,000



1



2

2

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Self-Portrait with Saskia (B., Holl. 19; H. 144;
New Holl. 158), 1636
Etching, without watermark, New Holstein's third state
(of 4), trimmed to or within the platemark.
sheet 4 1/16 x 3 11/16in

\$6,000 - 8,000



3

3

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Self-Portrait with Saskia (B., Holl. 19; H. 144; New Holl. 158), 1636
Etching, without watermark, New Hollstein's fourth (final) state, with
margins.
4 1/8 x 3 3/4in
sheet 4 7/16 x 4in

\$3,000 - 4,000



4

5

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Raising of Lazarus: The Larger Plate (B., Holl. 73; H. 96; New Holl. 113), c. 1632

Etching, without watermark, New Hollstein's ninth (final) state, with cross-hatching added to Christ's robe, trimmed to or within the platemark.

sheet 14 1/2 x 10 1/8in

\$2,000 - 3,000



6

4

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Rest on the Flight into Egypt: A Night Piece (B., Holl. 57; H. 208; New Holl. 216), c. 1644

Etching, without watermark, New Hollstein's ninth (final) state, with the Virgin and Child completely shaded, with wide margins.

3 5/8 x 2 3/8in

sheet 4 3/4 x 3 3/8in

\$1,500 - 2,000



5

6

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Descent from the Cross by Torchlight (B., Holl. 83; H. 280; New Holl. 286), 1654

Etching and drypoint, without watermark, New Hollstein's third-fourth state (of 4), the shadows reworked with diagonal hatching in upper right corner and to left of rectangular space of the building on the right, with margins.

8 1/8 x 6 1/4in

sheet 9 1/8 x 7 1/4in

\$4,000 - 6,000

7

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

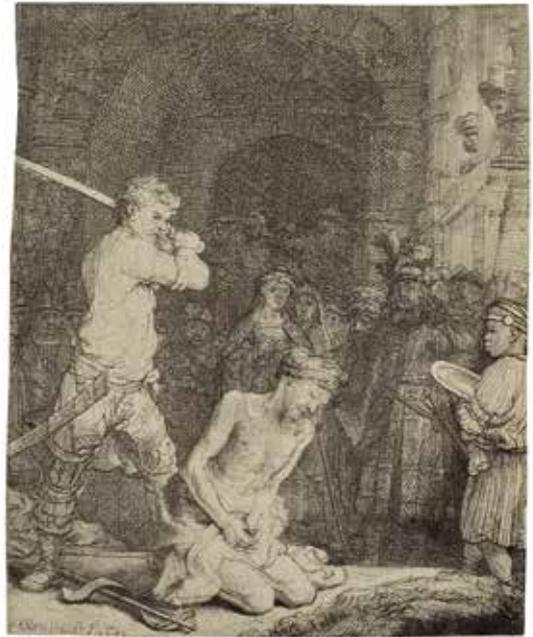
The Beheading of St. John the Baptist (B., Holl. 92; H. 171; New Holl. 183), 1640

Etching, without watermark, New Hollstein's first state (of 3), before the spears and helmets of the soldiers to the left of executioner defined, trimmed on or within the platemark.

Ex. Coll.: J.G. Guildal (Lugt 110a).

sheet 4 7/8 x 4in

\$2,000 - 3,000



7



8

8

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Strolling Musicians (B., Holl. 119; H. 142; New Holl. 141), c. 1635

Etching, without watermark, White & Boon's second (final) state, with shading added to headgear of the woman and baby, with margins.

5 5/8 x 4 5/8in

sheet 5 7/8 x 4 7/8in

\$2,000 - 3,000



9

9

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

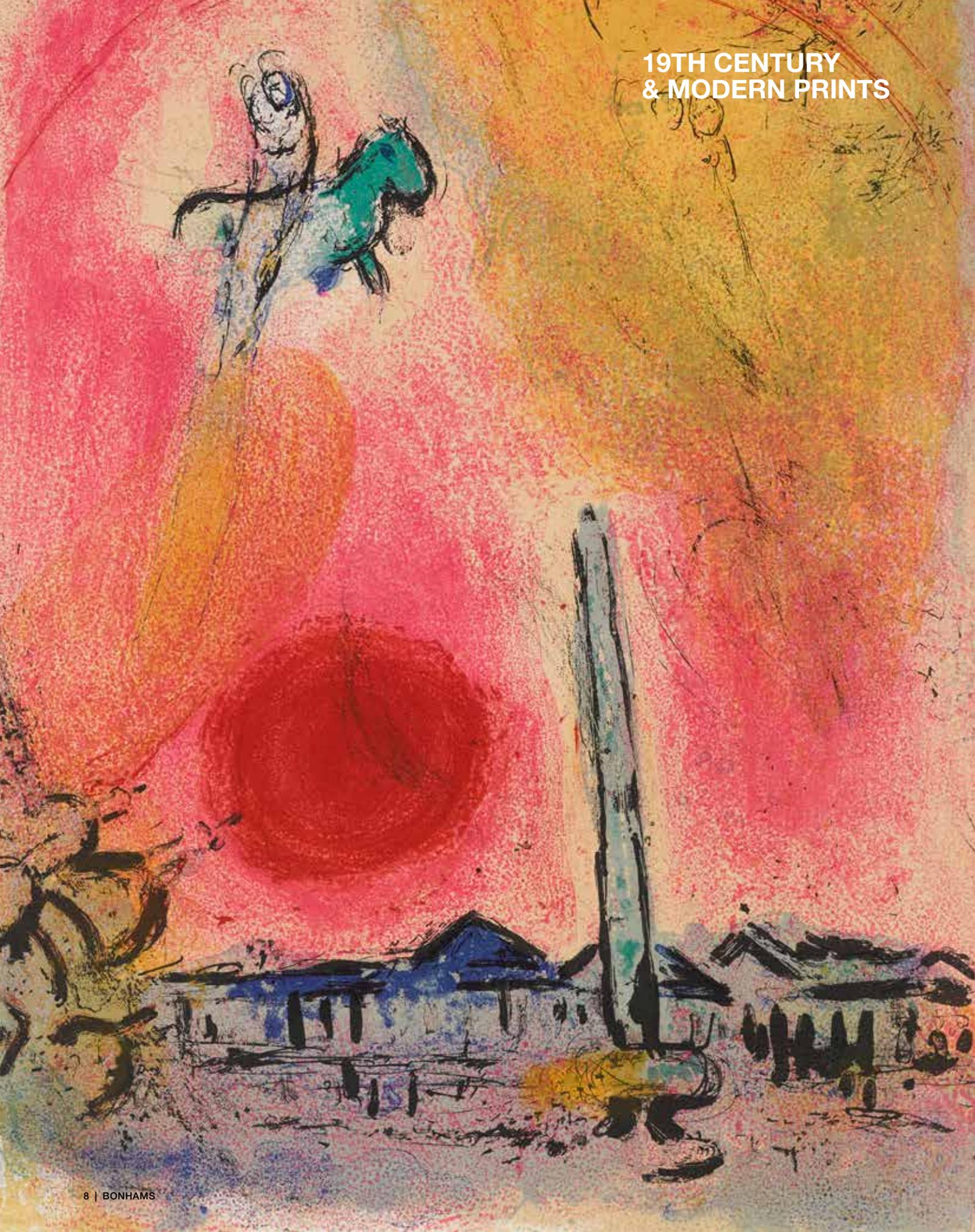
The Blind Fiddler (B., Holl. 138; H. 38; New Holl. 77), 1631

Etching, without watermark, New Hollstein's eighth state (of 9), with the triangular seam removed from the top of the sleeve, trimmed to or within the platemark.

sheet 3 1/16 x 2 1/16in

\$3,000 - 5,000

19TH CENTURY
& MODERN PRINTS



10

PEGGY BACON (1895-1987)

Frenzied Effort, 1925

Drypoint on wove paper, signed in pencil,
titled and dated, with wide margins.

5 7/8 x 9in

sheet 11 5/8 x 13 3/8in

\$1,500 - 2,500



10

11

CHARLES WILLIAM BARTLETT (1860-1940)

Taj Mahal from the East, 1916

Etching and aquatint in colors on Japanese paper,
signed in pencil and numbered 'No. 1-75',
titled in the plate, with margins.

7 1/2 x 10 7/8in

sheet 9 7/8 x 12 5/8in

\$1,000 - 1,200



11

12

THOMAS HART BENTON (1889-1975)

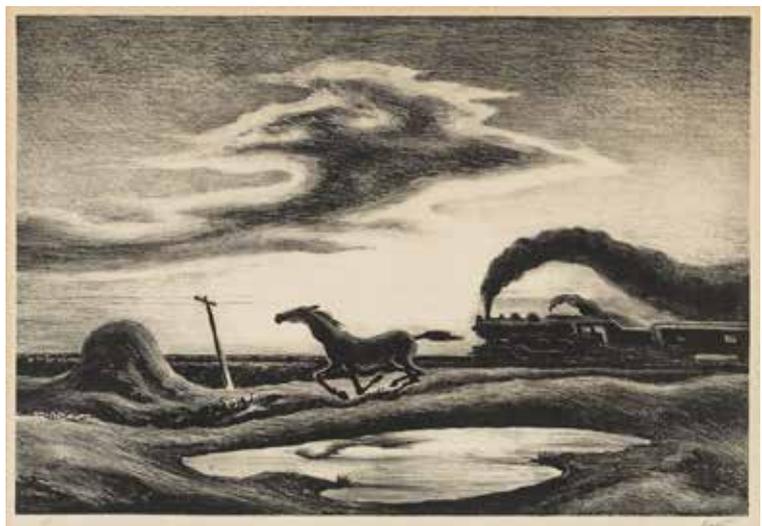
The Race (F. 56), 1942

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

8 7/8 x 13 7/8in

sheet 11 x 15in

\$6,000 - 8,000



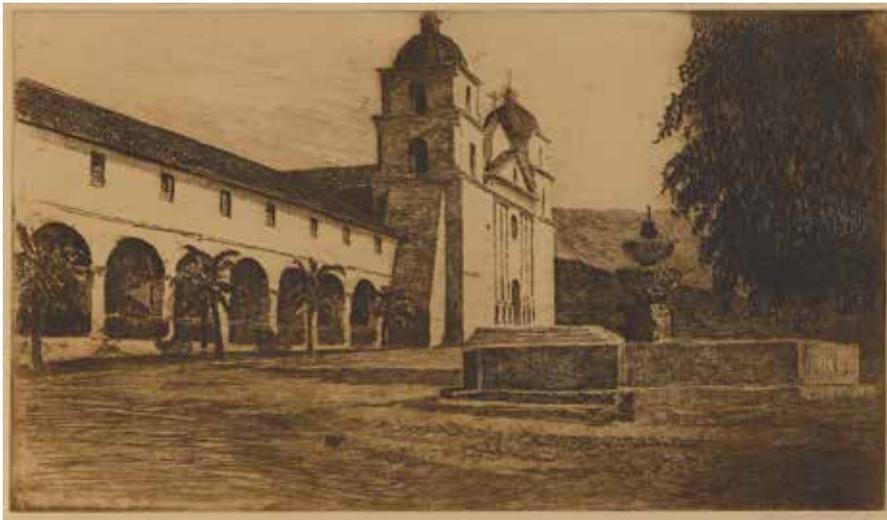
12



13



14



15

13

EDWARD BOREIN (1872-1945)

Select Images (G. 189, 213, 215, 220, 221, 225 (2), 230, 234, 238), n.d.

Ten etchings with drypoint in black or brown on various papers, nine signed in pencil (G. 234 not signed), with margins, each framed. (10) sizes vary

\$10,000 - 15,000

14

EDWARD BOREIN (1872-1945)

Breakneck Trail to Walpi, No. 2 (G. 214), n.d.

Etching and drypoint in brown on wove paper, signed in pencil and titled in another hand, with margins.

12 1/2 x 8 7/8in

sheet 13 1/2 x 9 3/4in

\$1,000 - 1,500

15

EDWARD BOREIN (1872-1945)

Mission Santa Barbara, no. 3 (G. 250), n.d.

Etching and drypoint in brown on wove paper, signed in pencil, with margins.

7 7/8 x 13 7/8in

sheet 11 1/2 x 17 7/8in

\$1,000 - 1,500



16

16

PAUL CADMUS (1904-1999)

Y.M.C.A. Locker Room (D. 36), 1934
 Etching on Rives BFK paper, signed in pencil,
 from the edition of 50, with full margins, framed.
 6 3/8 x 12 1/2in
 sheet 11 3/4 x 15 3/4in

\$3,000 - 5,000

17

ISABEL BISHOP (1902-1988)

Noon Hour, 1935
 Etching on laid paper, signed in pencil, from
 the edition of 250, published by Associated American
 Artists, New York, with wide margins.
 6 15/16 x 4 7/8in
 sheet 13 x 11in

\$1,200 - 1,800



17



18

19
GEORGES BRAQUE (1882-1963)
Tête grecque (V. p. 298), n.d.

Lithograph in colors on *japon nacré* paper, signed in black crayon, published by Jean-Paul Lorient, Paris, with margins.
 6 3/8 x 6 1/2in
 sheet 15 x 11in

\$2,500 - 3,000

18

GEORGES BRAQUE (1882-1963)

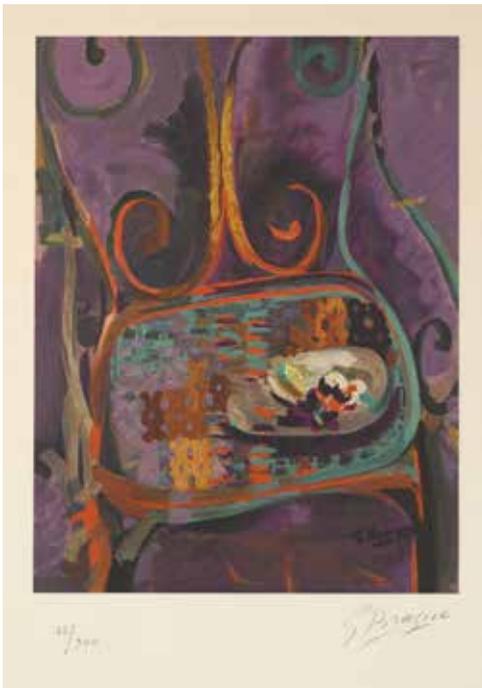
Untitled, from Carnets intimes de Georges Braque (not in Vallier), 1955
 Lithograph in colors on Arches paper, signed in pencil and numbered 6/75, published by Éditions de la Revue Verve, with the inkstamp of the printer, Mourlot, Paris, verso, with full margins, framed.
 12 x 7 1/4in
 sheet 15 x 10 1/2in

\$1,000 - 1,200

*This lot will preview in Los Angeles only.



19



20

20

AFTER GEORGES BRAQUE (1882-1963)

La Chaise (MA. 1046; V. p. 296), c. 1960
 Lithograph in colors on wove *appliqué* to Rives support, signed in pencil and numbered 46/300, with the blindstamp of the publisher, Maeght, Paris, with wide margins.
 14 5/8 x 11 1/8in
 sheet 22 x 15in

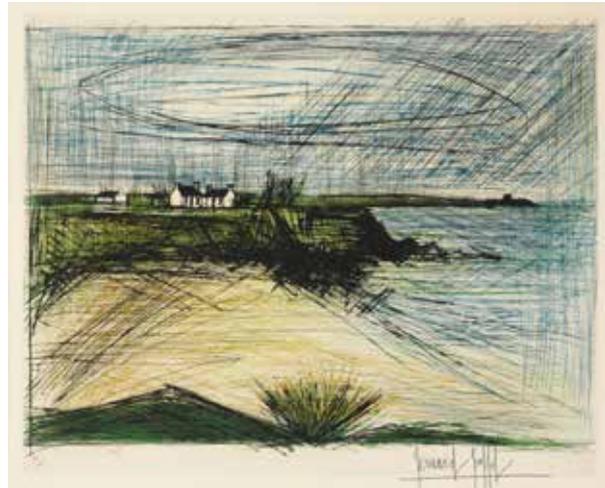
\$1,500 - 2,500



21



22



23

PROPERTY FROM A PRIVATE TEXAS COLLECTOR

21

AFTER GEORGES BRAQUE (1882-1963)

Varengville (MA. 1023; V. p. 294), 1955

Etching and aquatint in colors on Arches paper, signed in pencil and numbered 253/300, with the blindstamp of the publisher, Crommelynck, Paris, with margins.

10 1/4 x 25 3/8in

sheet 17 3/4 x 29 1/2in

\$2,000 - 3,000

PROPERTY OF ANOTHER OWNER

22

OSCAR EDMUND BERNINGHAUS (1874-1952)

Taos, New Mexico, n.d.

Monotype in colors on laid paper, signed in pencil and titled 'Taos, N.M.', with margins.

4 7/8 x 5 7/8in

sheet 8 7/8 x 9 3/4in

\$3,000 - 5,000

PROPERTY FROM THE COLLECTION OF FIREWOOD LIVING TRUST

23

BERNARD BUFFET (1928-1999)

Plage de la Mare (R. 57), 1966

Etching in colors on Arches paper, signed in pencil and numbered 66/100 (there were also 20 artist's proofs), published by Edition Lacourière, Paris, with full margins, laid down, framed.

19 1/4 x 24 1/2in

sheet 22 3/4 x 30in

\$1,500 - 2,000



PROPERTY FROM THE ESTATE OF JOHN SPERLING,
PHOENIX, ARIZONA

24

ADOLPHE MOURON CASSANDRE (1901-1968)

Nord Express, 1927

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

40 3/4 x 29in

sheet 41 1/4 x 29 1/2in

\$8,000 - 12,000



25

ADOLPHE MOURON CASSANDRE (1901-1968)

Normandie, 1935

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

38 x 23 1/4in

sheet 39 1/4 x 24 1/2in

\$8,000 - 12,000



26

PROPERTY OF VARIOUS OWNERS

26

MARY CASSATT (1844-1926)

Sara Smiling (B. 195), c. 1904

Drypoint with handcoloring on wove paper, a posthumous impression, with margins.

9 x 6 3/8in

sheet 13 x 10in

\$1,500 - 2,000



27

27

MARC CHAGALL (1887-1985)

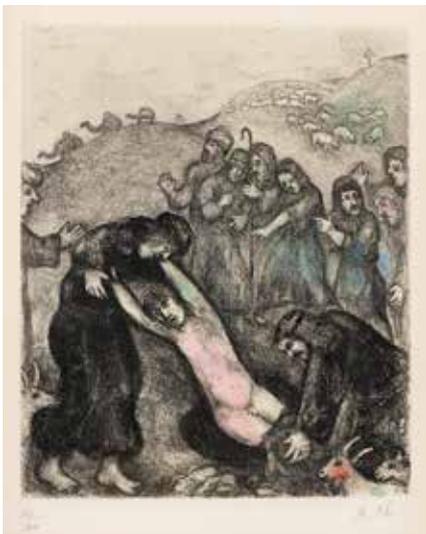
A group of six wood engravings (K. 31IIIb, 32IVb, 33IIb, 34IIIb, 35c and 84IIIb), 1922-23

Six wood engravings on japon paper, unsigned proofs aside from the edition of 20 published after 1950, with wide margins. (6)

Titles include: *Le juif priant* (K. 31), *La maison* (K. 32), *L'homme au sac* (K. 33), *Chèvre et violon* (K. 34), *Juif à la Thora* (K. 35), *L'écuycère et le coq* (K. 84)

each sheet approx. 18 3/4 x 13in

\$6,000 - 8,000



28

28

MARC CHAGALL (1887-1985)

Joseph et ses frères, pl. 19, from La Bible (V. 216; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 42/100, published/printed by Tériade, 1958/Raymond Haasen, Paris, with full margins, framed.

11 1/2 x 9 1/2in

sheet 21 x 15 1/4in

\$3,000 - 5,000

29

MARC CHAGALL (1887-1985)

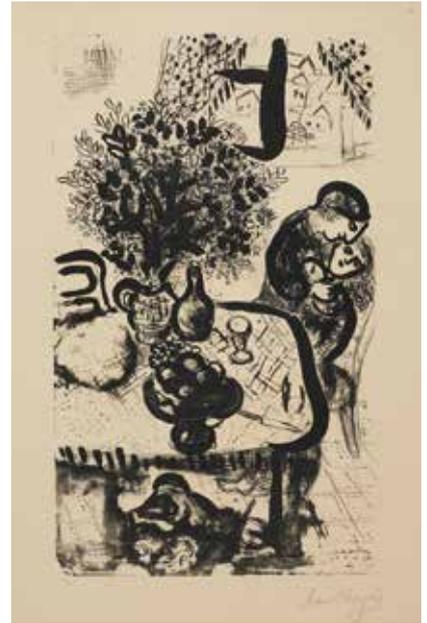
The Table (M. 161), 1956

Lithograph on Arches paper, signed in pencil and numbered 8/20, with full margins.

19 1/2 x 11 7/8in

sheet 26 x 19 3/4in

\$3,000 - 4,000



29

30

MARC CHAGALL (1887-1985)

War I (M. 156), 1956-57

Lithograph on Arches paper, signed in pencil and annotated 'épreuve d'artiste' (aside from the edition of 20), with full margins, framed.

22 x 18in

sheet 26 x 19 7/8in

\$3,000 - 4,000



30

31

MARC CHAGALL (1887-1985)

War II (M. 157), 1956-57

Lithograph on wove paper, signed in pencil and numbered 17/20, with margins, framed.

22 x 18in

sheet 25 3/4 x 19 3/4in

\$3,000 - 4,000



31



32

32

MARC CHAGALL (1887-1985)

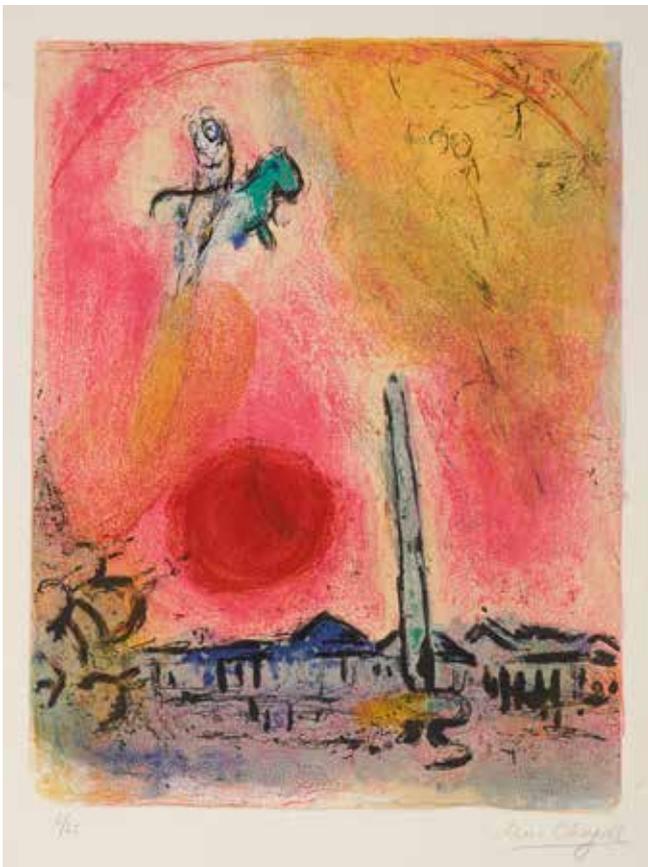
Mounting the Ebony Horse, pl. 12, from *Four Tales from the Arabian Nights* (M. 47; C. bk. 18), 1948

Lithograph in colors on laid paper, signed in pencil, numbered 17/90 and annotated 'Pl. 12', published/printed by Pantheon Books/Albert Carman, New York, with margins.

14 5/8 x 11 1/4in

sheet 16 3/8 x 12 5/8in

\$15,000 - 20,000



33

33

MARC CHAGALL (1887-1985)

Regards sur Paris (M. 353), 1960

Lithograph in colors on Arches paper, signed in pencil and numbered 6/25 (the total edition was 180), published by Andre Sauret, with margins.

15 3/8 x 11 7/8in

sheet 19 x 14 1/2in

\$12,000 - 15,000



34

34

MARC CHAGALL (1887-1985)

Good Morning Over Paris (M. 71), 1952

Lithograph in colors on Arches paper, signed in pencil and annotated 'E.A.' (one of 35 artist's proofs side from the edition of 75), published for the hundredth anniversary album of the Mourlot Press, 1955, with margins.

15 7/8 x 21 1/2in

sheet 19 7/8 x 26 1/8in

\$10,000 - 15,000

35

MARC CHAGALL (1887-1985)

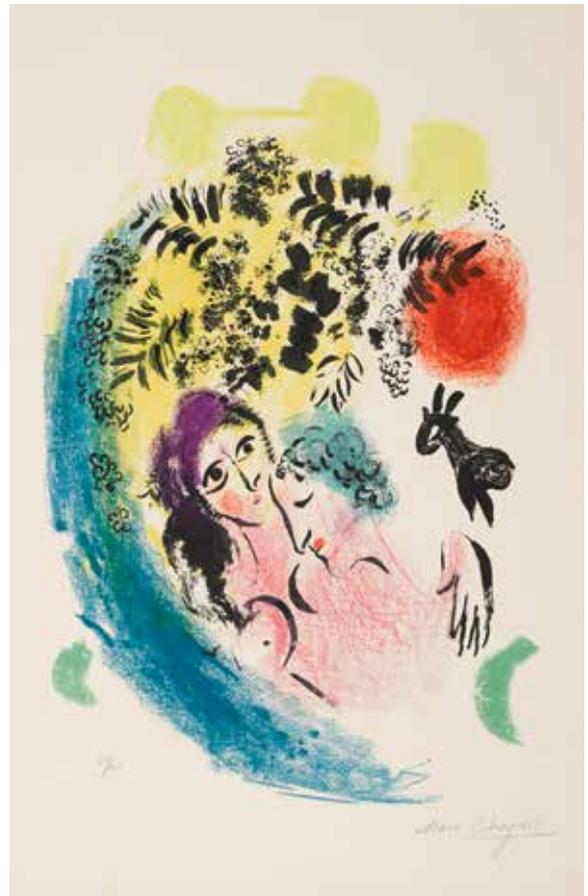
Les Amoureux au soleil rouge (M. 285; C. bk. 43), 1960

Lithograph in colors on Arches paper, signed in pencil and numbered 20/40, published by Mourlot, Paris, with margins.

14 3/4 x 10 1/2in

sheet 18 5/8 x 12 3/4in

\$6,000 - 8,000



35



36

MARC CHAGALL (1887-1985)

Offrande a la tour Eiffel (M. 416 bis.), 1964

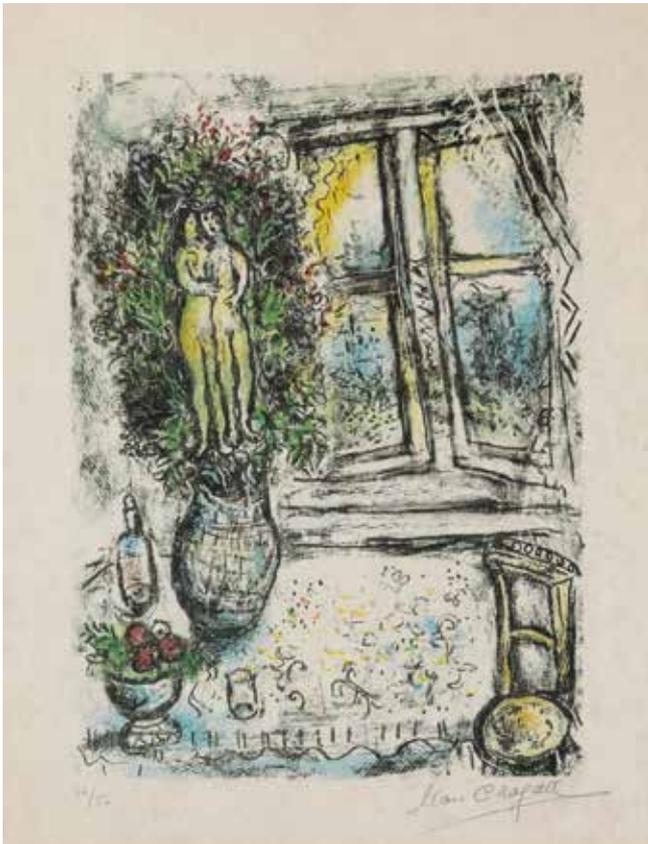
Lithograph in colors on wove paper with partial Arches watermark, signed in pencil and numbered 23/50, with margins trimmed, framed.

25 3/4 x 19 1/4in

sheet 27 3/8 x 20 1/4in

\$14,000 - 18,000

36



37

MARC CHAGALL (1887-1985)

The Half Opened Window (M. 738), 1975

Lithograph in colors on japon nacré paper, signed in pencil and numbered 34/50, with full margins, framed.

14 1/2 x 10 5/8in

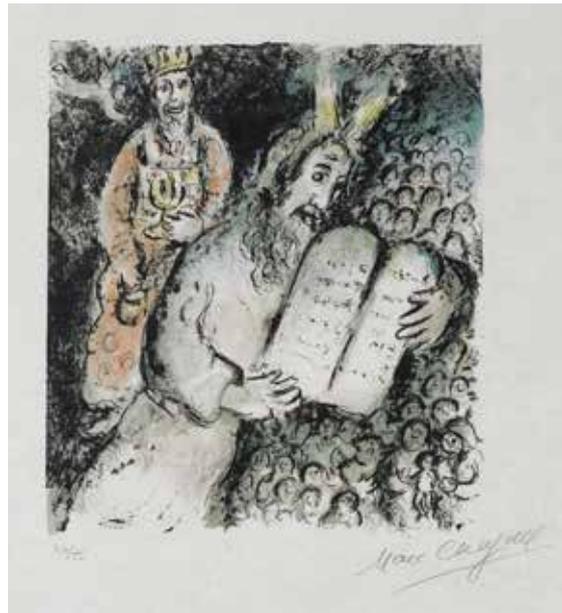
sheet 23 1/4 x 16 3/4in

\$8,000 - 10,000

37



38



39



40

38

MARC CHAGALL (1887-1985)

The Easel (M. 926), 1978

Lithograph in black and gray on Arches paper, signed in pencil and numbered 17/50 (there were also 10 artist's proof), with full margins, framed.

12 3/4 x 9 7/8in

sheet 22 3/8 x 17 5/8in

\$4,000 - 6,000

39

MARC CHAGALL (1887-1985)

Moses and Aaron (M. 938), 1979

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

13 5/8 x 11 3/4in

sheet 22 x 17 1/4in

\$5,000 - 7,000

40

MARC CHAGALL (1887-1985)

Chagall Lithographie, Vols. I-IV, 1960-84

The incomplete set, comprising 4 (of 5) volumes, with 28 unsigned lithographs (21 in colors), *Vol. I* signed in pencil by Sorlier and inscribed, *Vols. I-III* text in French and *Vol. IV* in English, each bound (as issued), each contained in original dust jackets with protective acetate in cardboard slipcases. (4)

\$3,500 - 4,500



41

41

MARC CHAGALL (1887-1985)

The Painter (M. 939), 1979

Lithograph on *japon nacré* paper, signed in pencil and numbered 8/50, published by Maeght, Paris, with margins, framed.

17 x 12 3/8in

sheet 25 7/8 x 17 7/8in

\$4,000 - 6,000



42

42

MARC CHAGALL (1887-1985)

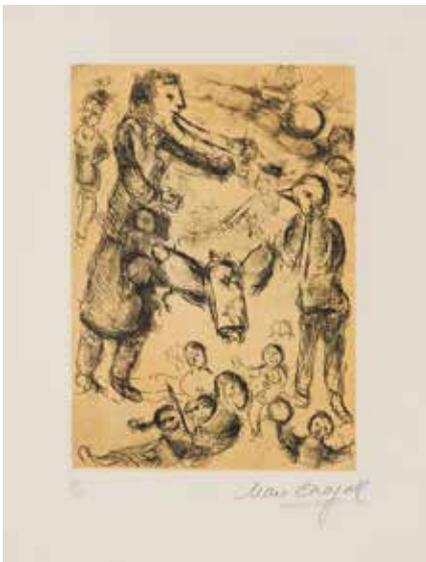
The Prophet and the Angel (M. 942), 1979

Lithograph in colors on *japon nacré* paper, signed in pencil and numbered 32/50, with full margins, framed.

14 1/2 x 12 3/4in

sheet 20 5/8 x 18 1/4in

\$3,000 - 4,000



43

43

MARC CHAGALL (1887-1985)

Pl. 9, from Psalms of David (C. bk. 109), 1980

Etching with aquatint on wove paper, signed in pencil and numbered 20/40, published/printed by Gérald Cramer, Geneva/Lacourière et Frélaud, Paris, with wide margins.

8 1/8 x 5 11/16in

sheet 14 7/8 x 11in

\$2,000 - 3,000



44

44

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER
The Tribe of Levi, from Twelve Maquettes of Stained Glass Windows for Jerusalem (M. CS. 14), 1964

Lithograph in colors on Arches paper, signed in pencil and annotated 'H.C.' (Mourlot calls for an edition of 150 in Arabic numerals, 75 in Roman numerals, 10 artist's proofs), published by Mourlot, Paris, with full margins.

24 1/4 x 18 1/4in

sheet 29 7/8 x 21 1/4in

\$6,000 - 8,000



45

45

AFTER MARC CHAGALL (1887-1985), BY CHARLES SORLIER
The Tribe of Issachar, from Twelve Maquettes of Stained Glass Windows for Jerusalem (M. CS. 17), 1964

Lithograph in colors on wove paper, signed in pencil and numbered XXVI/LXXV (aside from the edition of 200), printed by Mourlot, Paris, with full margins, framed.

24 1/4 X 18 1/8in

sheet 29 1/4 x 20 3/4in

\$3,000 - 5,000



46

47

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

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

Lithograph in colors on wove paper, signed in pencil and numbered 114/200, with full margins, framed.

22 x 16 7/8in

sheet 28 x 20 1/2in

\$8,000 - 12,000



48

46

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

Carmen; The Magic Flute (M. CS. 39, 38), 1966; 1967

Two lithographs in colors on wove paper, each from the edition of 3000 with text, published/printed by Editions Metropolitan Opera, New York/Mourlot, Paris, the full sheets, framed. (2)

each sheet 40 x 26in

\$2,000 - 3,000

*This lot will preview in Los Angeles only.



47

48

EVELYN RUMSEY CARY (1855-1924)

Pan-American Exposition, Niagara, Buffalo, May 1 - November 1, 1901, c. 1901

Lithograph in colors on wove paper mounted on board, published by Gies & Company, with trimmed sheet edges, framed.

sheet 47 x 24in

\$4,000 - 6,000

*This lot will preview in Los Angeles only.

49

JEAN COCTEAU (1889-1963)

La Citadelle de Villefranche-sur-mer (G. 56), 1957

White earthenware plate, painted in colors with touches of enamel, signed by the artist, numbered 5/15, produced by Philippe Madeline and Marie-Madeleine Jolly at Atelier Madeline-Jolly, Villefranche-sur-Mer.
diameter 12 1/4in

\$2,000 - 3,000



49



50

50

JEAN COCTEAU (1889-1963)

Les Trois Yeux (G. 3), 1958

Red earthenware plate, painted in colors with touches of enamel, signed by the artist, numbered 37/50, produced by Philippe Madeline and Marie-Madeleine Jolly at Atelier Madeline-Jolly, Villefranche-sur-Mer.
diameter 15in

\$2,000 - 3,000

51

JEAN COCTEAU (1889-1963)

Le Théâtre Antique (G. 136), 1962

White earthenware plate, painted in black and white, signed by the artist, numbered 17/40, produced by Philippe Madeline and Marie-Madeleine Jolly at Atelier Madeline-Jolly, Villefranche-sur-Mer.
diameter 14 1/4in

\$2,000 - 3,000



51



52

53

MIGUEL COVARRUBIAS (1904-1957)

Tehuantepec River, 1951

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

12 1/4 x 9 1/4in

sheet 16 x 12in

\$1,000 - 1,500



54

52

MIGUEL COVARRUBIAS (1904-1957)

Rice Granary, Bali; Tehuantepec River, Oaxaca, c. 1943; 1951

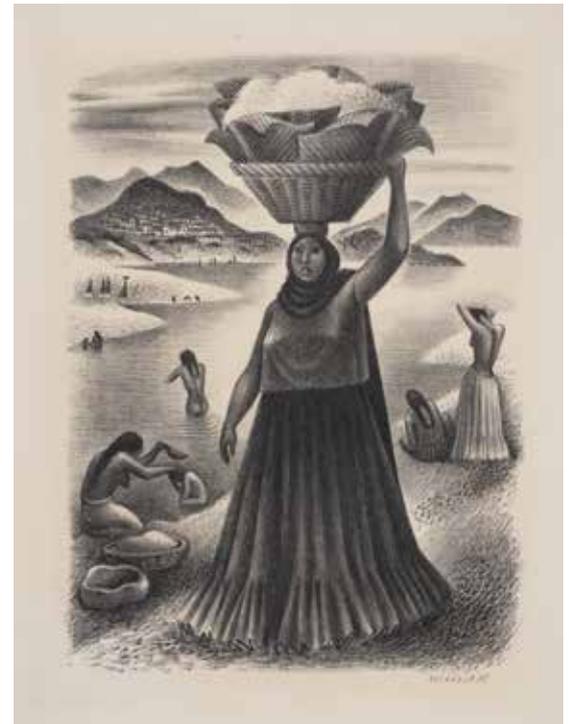
Two lithographs on wove paper, each signed in pencil, from the editions of 250, published by Associated American Artists, New York, with margins, laid down to brown paper.

(2)

12 1/4 x 9 3/8in; 12 1/4 x 9 1/4in

sheet 13 1/2 x 12in; 16 x 12in

\$2,000 - 3,000



53

54

PAUL CÉZANNE (1839-1906)

Portrait de Cézanne par lui-même (C. 8; V. 1158), c. 1898

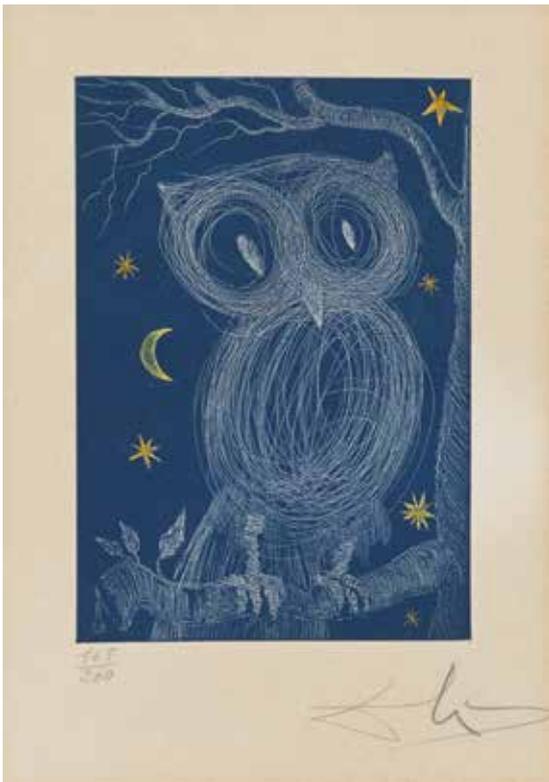
Lithograph on MBM paper, a light impression, published by Ambroise Vollard, Paris, with full margins, framed.

13 x 10 1/2in

sheet 25 x 18 3/4in

\$1,000 - 1,200

*This lot will preview in Los Angeles only.



55

PROPERTY FROM A PRIVATE TEXAS COLLECTOR

55

SALVADOR DALÍ (1904-1989)

La Petite Chouette (M.L. 246e; F. 68-9-2), 1968
 Etching in colors on wove paper, from the second edition on *bleu fond*, signed in pencil and numbered 168/200, published by Jean Schneider, Basel, with margins.
 6 7/8 x 4 7/8in
 sheet 14 3/4 x 12 1/8in

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

56

MAURITS CORNELIS ESCHER (1898-1972)

Four Elements (Air, Earth, Fire, Water) (B. 382-85), 1952
 Four woodcuts in colors on wove paper, unsigned, each with letterpress text in gray, commissioned for New Year's greeting cards by Eugène and Willy Strens, with margins, each framed. (4)
 each image approx. 5 1/4 x 5 1/4in
 each sheet approx. 6 7/8 x 6 1/8in

\$2,500 - 3,500

57

KEES VAN DONGEN (1877-1968)

La Marquise de Casati (not in Juffermans), c. 1950
 Lithograph in colors on wove paper, signed in pencil and numbered 105/195, with wide margins.
 23 1/2 x 11 3/4in
 sheet 29 5/8 x 18 1/2in

\$6,000 - 8,000



56



57



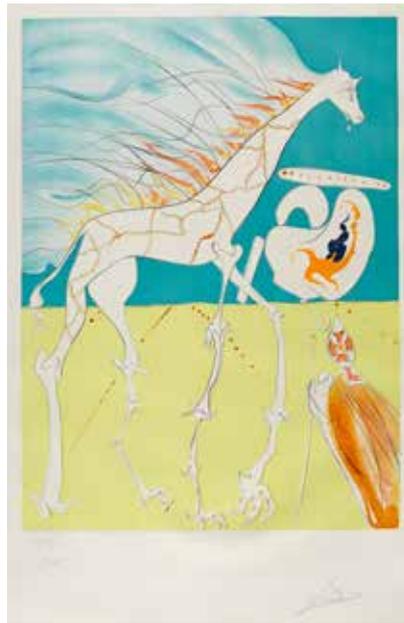
58

SALVADOR DALÍ (1904-1989)

Les Songes Drôlatiques de Pantagruel (M./L. 1398-1422d; F. 73-7), 1973

The portfolio, comprising of 25 lithographs on *japon nacré* paper, each signed in pencil and numbered 15/50 (there was also an edition of 250 in colors), lacking the title page, justification and text, published by Editions Celami, Geneva, with margins, loose (as issued), contained in original red cloth-covered portfolio with title embossed in black letters. *album 31 3/4 x 23 1/2 x 1in*

\$9,000 - 12,000



59

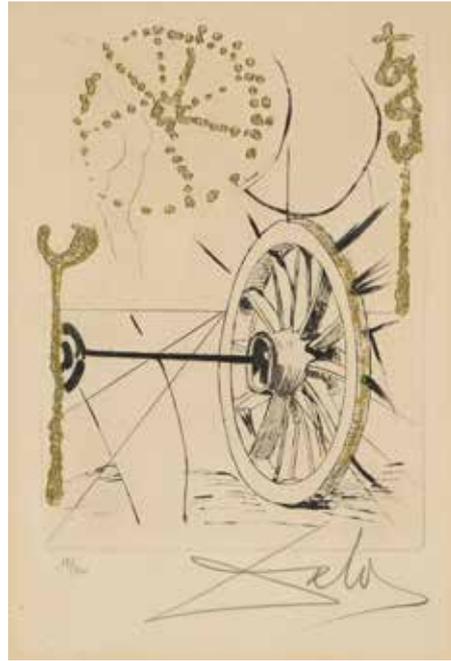
SALVADOR DALÍ (1904-1989)

La Conquête du Cosmos II (M./L. 641, 645-46, 650-52; F. 74-12), 1974

The portfolio, comprising of 6 etchings with drypoint and chromolithography in colors with embossing on Arches or Rives paper, each signed in pencil by the artist and the publisher, Jean Lavigne, and numbered CXXI/CLXXXV (there was also an edition of 195 in Arabic numerals), with full margins, loose (as issued), contained in original blue velvet-covered portfolio with gilt-stamped title and leather handles.

album 41 1/4 x 29 x 1 1/8in

\$8,000 - 12,000



60

SALVADOR DALÍ (1904-1989)

Les Amoures Jaunes (M./L. 693-702; F. 74-15), 1974

The complete set, comprising 10 drypoint etchings with gold toned flakes on Arches paper, each signed in pencil and numbered 187/300 (the total edition was 800 according to Field), published by Pierre Belfond, Paris, with full margins, lacking portfolio.

each 11 3/4 x 8 3/8in

each sheet 14 7/8 x 11in

\$6,000 - 8,000



61



62

61

WERNER DREWES (1899-1985)

Adoration; Winter Sun (R. III.123; III.271), 1943; 1970

Two woodcuts in colors on Japanese and Minnesota Mining paper, respectively, each signed in pencil, the first dated and numbered 7/XXXV, the second numbered 7/XXX and published by Minnesota Mining Press, with full margins, framed. (2)

11 1/2 x 17 1/4in; 11 1/4 x 17in

sheet 16 1/4 x 23 1/4in; 18 x 23 3/4in

\$2,000 - 3,000

*This lot will preview in Los Angeles only.

62

MAURICE ESTÈVE (1904-2001)

Cali (P. 34), 1963

Lithograph in colors on Arches paper, signed in pencil and numbered 34/100, published/printed by Alain Mazo/Mourlot, Paris, with full margins.

14 3/4 x 19 1/2in

sheet 19 1/2 x 25 3/4in

\$1,500 - 2,500



63

63

GIOVANNI GIACOMETTI (1868-1934)

Diego and Alberto at Lake of Sils (not in Lust), 1916
 Woodcut in colors on wove paper, signed in blue pencil,
 with full margins, framed.
 7 7/8 x 7 7/8in
 sheet 12 3/4 x 9 3/4in

\$4,000 - 6,000

64

PAUL GAUGUIN (1848-1903)

La Orana Maria (G. 51; K. 27), 1894-95
 Zincograph in gray on fibrous Japanese paper, Kornfeld's D (final)
 state, the round seal with the artist's monogram in the plate, with
 margins.
 10 1/8 x 7 3/4in
 sheet 13 1/2 x 9in

\$2,500 - 3,500



64



65

65

PAUL GAUGUIN (1848-1903)

Le Calvaire Breton (G. 68; K. 50), 1898-99
 Woodcut in olive-green on Japanese paper, Kornfeld's
 D (final) state, signed in pencil 'Paul Gauguin fait Pola
 Gauguin imp.' and numbered 15/25, published by
 Leicester Galleries, London, 1928, with margins.
 6 1/8 x 10 3/8in
 sheet 9 x 12 3/4in

\$1,000 - 1,500

66

FRANCES HAMMELL GEARHART (1869-1958)

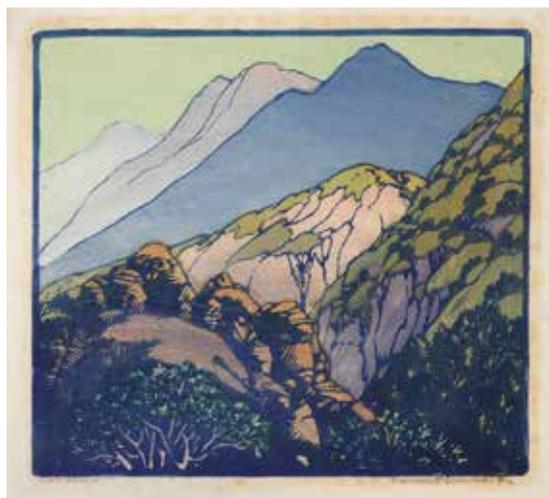
Sundown (not in PMCA), c. 1930

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

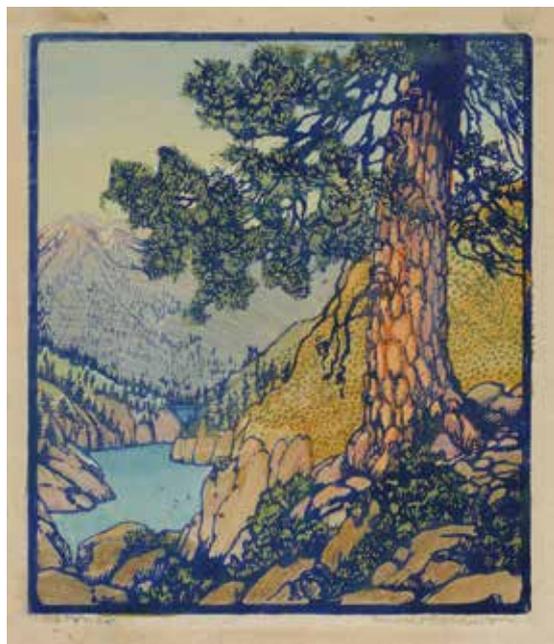
10 x 11 1/8in

sheet 12 x 14 5/8in

\$3,000 - 5,000



66



67

67

FRANCES HAMMELL GEARHART (1869-1958)

Big Pine (Old Pine) (PMCA, p. 110), n.d.

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

11 1/2 x 10in

sheet 14 1/2 x 11 1/2in

\$2,000 - 3,000

68

FRANCES HAMMELL GEARHART (1869-1958)

Trail to Winter (PMCA, p. 115), c. 1930

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

8 7/8 x 5 1/8in

sheet 14 3/8 x 8 5/8in

\$1,500 - 2,500



68



69

69

PAUL CÉSAR HELLEU (1859-1927)

Femme avec un col de velours, c. 1900

Drypoint in colors on wove paper, signed in black crayon, with margins.

21 3/4 x 13 1/2in

sheet 27 1/2 x 19 7/8in

\$2,500 - 3,500

70

PAUL JACOULET (1896-1960)

Sur le Sable. Rhull, Yap; Le Sculpteur de Tokobuei (M. 44; 136), 1937; 1954

Two woodcuts in colors on Japanese paper, each signed in pencil and with printer's red inkstamp, with margins, framed. (2)

11 7/8 x 15 1/2in; 11 7/8 x 15in

sheet 14 x 18 1/2in; 14 x 18in

\$1,500 - 2,000

*This lot will preview in Los Angeles only.



70



71

71

PAUL JACOULET (1896-1960)

Jeune Fille de Polowat Est Carolines (M. 97), 1948

Woodcut in colors on Japanese paper, signed in pencil, an unnumbered proof aside from the edition of 350, with printer's red inkstamp, with margins.

15 1/2 x 11 3/4in

sheet 16 3/4 x 13in

\$3,000 - 4,000

72

ARMIN CARL HANSEN (1886-1957)

Sardine Barge (W. 43), 1922

Etching on handmade laid paper, signed in pencil and titled, from an edition of at least 26, with margins.

12 7/8 x 14 5/8in

sheet 15 3/4 x 18in

\$2,000 - 3,000



72

73

WASSILY KANDINSKY (1866-1944)

Kleine Welten IX (R. 172), 1922

Drypoint on stiff wove paper, signed in pencil, the total edition was 230, published/printed by Propyläen Verlag, Berlin/Staatliches Bauhaus, Weimar, with full margins, framed.

9 3/8 x 7 7/8in

sheet 11 7/8 x 10 1/2in

\$4,000 - 6,000



73



74

74

KÄTHE KOLLWITZ (1867-1945)

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

Etching in brown on copperplate paper, Knesebeck's fourth state (of 5), signed in ink (faded), from Richter's edition of 1921, with margins, framed.

11 1/2 x 12 1/4in

sheet 17 1/8 x 19 5/8in

\$1,000 - 1,200

*This lot will preview in Los Angeles only.



75

75

KÄTHE KOLLWITZ (1867-1945)

Selbstbildnis (K. 155; Kn. 171), 1921

Etching on laid paper, Knesebeck's sixth c (final) state, signed in pencil, with full margins.

8 1/2 x 10 1/4in

sheet 13 1/8 x 15 5/8in

\$2,500 - 3,500



76

76

KÄTHE KOLLWITZ (1867-1945)

Zwei Schwatzende, Frauen mit zwei Kindern (K. 240; Kn. 250), 1930

Lithograph on stiff wove paper, Knesebeck's c (final) state, from the edition of 150, with margins, framed.

11 3/4 x 10 1/4in

sheet 14 7/8 x 12 1/4in

\$2,000 - 3,000

*This lot will preview in Los Angeles only.

77

GENE KLOSS (1903-1996)

Largo; Fisherman's Wharf, San Francisco (K. 75; 319),
1926; 1935

Two etchings on laid paper, each signed in pencil and titled,
with margins. (2)

5 x 11in; 7 x 9in

sheet 12 3/4 x 7 1/4in; 8 1/2 x 11in

\$1,000 - 1,500



77

78

GENE KLOSS (1903-1996)

Processional - Taos (K. 431), 1948

Etching with aquatint on Italia wove paper, signed in pencil
and titled, from the edition of 250, with the blindstamp
of the publisher, The Society of Print Connoisseurs, with
margins.

9 7/8 x 14in

sheet 12 1/8 x 16 3/8in

\$1,500 - 2,000



78

79

PAUL LANDACRE (1893-1963)

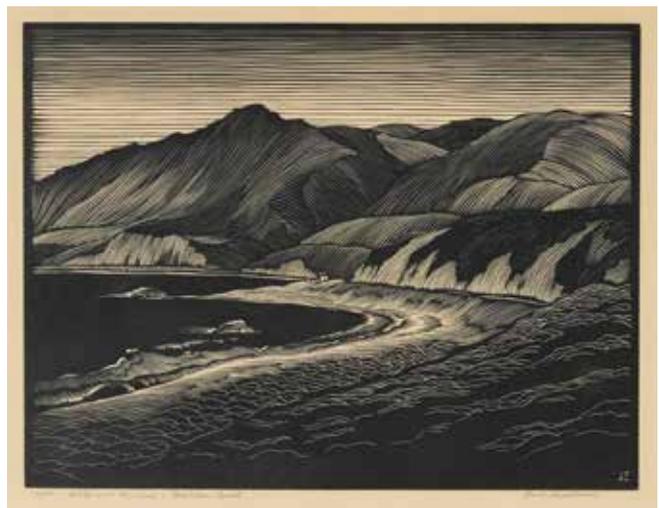
Hills and the Sea - Malibu Coast, c. 1930

Wood engraving on wove paper, signed in pencil, titled
and numbered 16/50, with full margins, framed.

5 7/8 x 7 7/8in

sheet 8 3/4 x 11 1/4in

\$2,500 - 3,500



79



80

80

PAUL LANDACRE (1893-1963)

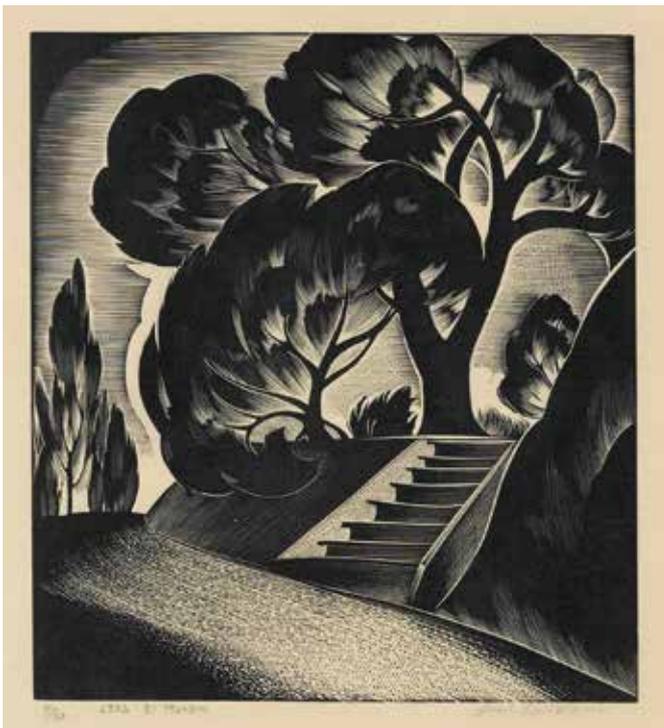
Monday, c. 1930

Wood engraving on Japanese paper, signed in pencil, titled and numbered 42/60, with full margins, framed.

8 x 10 1/4in

sheet 10 1/2 x 15 3/4in

\$1,000 - 1,500



81

81

PAUL LANDACRE (1893-1963)

Physics Building, U.C.L.A.; El Moran, c. 1930 (2)

Two wood engravings on Japanese paper, first & second signed in pencil, titled, numbered 8/100 and 7/60, respectively, first with red petrel cypher inkstamp, second annotated '2506', with black petrel cypher inkstamp, recto and Origins of Art inkstamp, verso, first with margins, second with full margins, framed.

4 3/4 x 6in; 6 1/8 x 5 1/2in

sheet 5 3/4 x 6 3/8in; 10 1/2 x 8 1/4in

\$1,200 - 1,800



82

82

PAUL LANDACRE (1893-1963)

Coachella Valley (L. of C. 2), 1935-36

Wood engraving on Japanese paper, signed in pencil, titled, annotated 'll' and numbered 25/150 (there was also a first edition of 60), with red petrel cypher inkstamp, recto and Origins of Art inkstamp, verso, with full margins, framed.

6 x 12 1/8in

sheet 11 3/8 x 17 3/4in

\$3,000 - 4,000

83

JEAN-ÉMILE LABOUREUR (1887-1947)

Jeune fille au cocktail (L. 224), 1921

Engraving on laid paper, signed in pencil and numbered '34/56 ep', with margins.

6 3/8 x 4 3/4in

sheet 8 3/4 x 6 7/8in

\$800 - 1,200



83

84

EDOUARD MANET (1832-1883)

Olympia (G. 39; H. 53), 1867

Etching and aquatint on laid paper, Guérin's sixth (final) state, with the tip of the thumb above the right hand visible, with margins.

3 1/2 x 7in

sheet 5 1/4 x 8 5/8in

\$1,500 - 2,500



84

85

SAMUEL L. MARGOLIES (1897-1978)

Builders of Babylon, 1949

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

14 1/4 x 11in

sheet 17 3/4 x 13 1/2in

\$4,000 - 6,000



85



86

86

MAN RAY (1890-1976)

Symphony ou Orchestra (A. I.11), 1970

Etching and aquatint in colors on wove paper, initialed in pencil and annotated 'E.A.' (aside from the edition of 99), with full margins.

18 1/2 x 12 3/8in

sheet 30 x 22in

\$1,000 - 1,500



87

87

MAN RAY (1890-1976)

Senza Titolo (A. I.94), 1971

Collotype with pochoir in colors on wove paper, initialed in pencil and annotated 'E.A.' (aside from the edition of 120), published/printed by Edizioni Astrid, Varese/Jacommet, Paris, with full margins.

16 x 16in

sheet 32 x 23 1/4in

\$1,000 - 1,500



88

88

MAN RAY (1890-1976)

The Merry Wives of Windsor (A. II.102), 1972

Lithograph in colors on wove paper, initialed in pencil and annotated 'EA' (aside from the edition of 100), published by Edizioni Astrid, Varese, with full margins.

18 x 14in

sheet 27 3/4 x 19 1/2in

\$1,000 - 1,500

89

MAN RAY (1890-1976)

Le Beau Temps (A. I.1), 1973

Lithograph in colors on Arches paper, initialed in pencil and annotated 'E.A.' (aside from the edition of 120), with full margins.

26 3/4 x 25 1/2in

sheet 33 3/4 x 28 1/2in

\$3,000 - 4,000



89

90

MAN RAY (1890-1976)

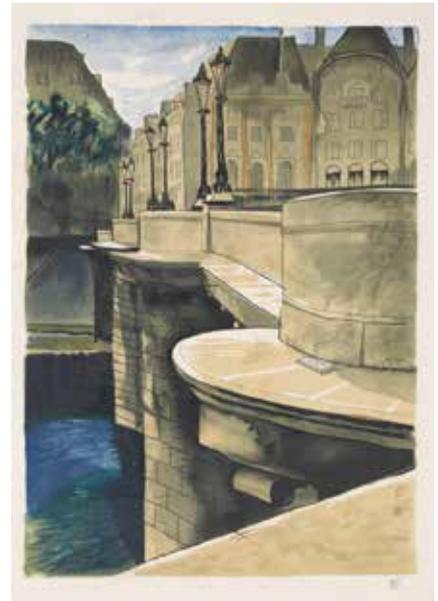
Pont Neuf (A. II.110), 1974

Lithograph in colors on wove paper, initialed in pencil, a proof aside from the edition of 99, published/printed by Edizioni Astrid, Varese/Desjobert, Paris, with full margins.

21 x 15in

sheet 25 1/2 x 19 7/8in

\$1,500 - 2,000



90

91

MAN RAY (1890-1976)

Rue Ferrou (A. II.111), 1974

Lithograph in colors on wove paper, initialed in pencil, a proof aside from the edition of 99, published/printed by Edizioni Astrid, Varese/Desjobert, Paris, with full margins.

21 1/8 x 15 1/2in

sheet 26 x 20in

\$1,000 - 1,500



91



92

93

HENRI MATISSE (1869-1954)

Circé, from Ulysses (D. 237; D. bk. 6), 1935

Etching on Arches paper, signed in pencil, titled and numbered 13/150 (there were also 10 artist's proofs), published by Limited Editions Club, New York, with full margins, framed.

11 x 8 1/2in

sheet 16 3/8 x 12 1/2in

\$4,000 - 6,000



94

92

HENRI MATISSE (1869-1954)

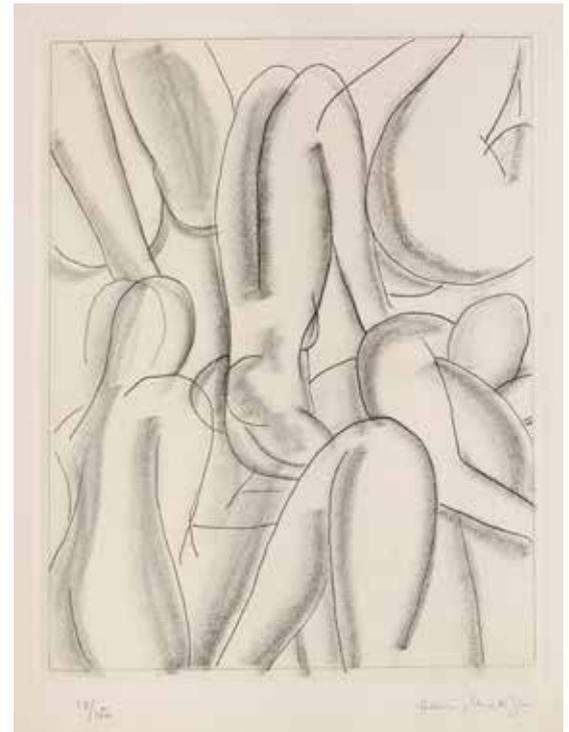
Nu renversé près d'une table Louis XV (D. 499), 1929

Lithograph on Arches wove paper, signed in pencil and numbered 19/50 (there were also 10 artist's proofs), the full sheet.

22 x 17 7/8in

sheet 26 x 19 7/8in

\$7,000 - 9,000



93

94

HENRI MATISSE (1869-1954)

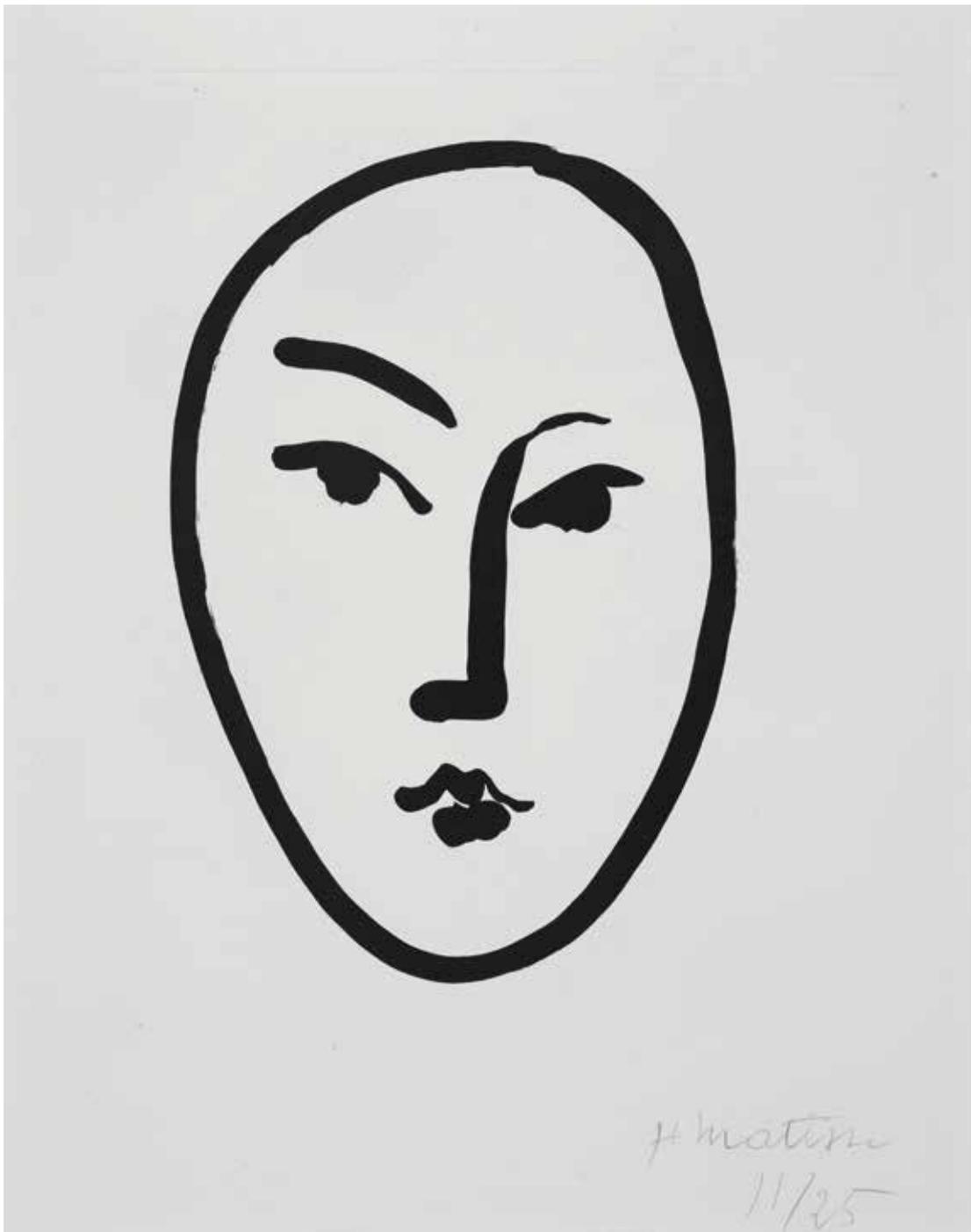
Études pour Saint Dominique (D. 657), 1950

Lithograph on chine appliqué to wove support, signed in pencil and numbered 12/100, with full margins.

11 3/8 x 7in

sheet 19 1/2 x 14 1/2in

\$1,200 - 1,800



95

HENRI MATISSE (1869-1954)

Grand Masque (D. 800), 1948

Aquatint on wove paper, signed in pencil and numbered 11/25, with full margins, framed.

17 x 13 3/4in

sheet 25 3/4 x 19 3/4in

\$20,000 - 30,000



96

AFTER HENRI MATISSE (1869-1954), BY JACQUES VILLON (1875-1963)

Odalisque sur la terrasse (G./P. E633), 1922

Aquatint in colors on Arches paper, signed in ink by Matisse and numbered 41/200 (there was also an edition of 21 in black only), published by Galerie Bernheim-Jeune, Paris, with wide margins.

19 x 23 5/8in

sheet 24 3/4 x 35 1/4in

\$20,000 - 30,000



97

JOAN MIRÓ (1893-1983)

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

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

sheet 41 1/2 x 26 1/2in

\$8,000 - 12,000



98

99

JOAN MIRÓ (1893-1983)

Plate 12, from Fusées (D. 257; C. bk. 54), 1959

Etching and aquatint in colors on Rives paper, signed in pencil and numbered 42/50 (the total edition of 100), published/printed by Louis Broder/Crommelynck et Dutrou, Paris, with full margins, framed.

5 x 7in

sheet 11 x 15in

\$2,500 - 3,500

98

JOAN MIRÓ (1893-1983)

Les Magdaleniens (D. 154), 1958

Etching and aquatint in colors on wove paper, signed in pencil and annotated 'épreuve d'artiste' (an artist's proof aside from the edition of 75), published/printed by Maeght/Crommelynck, Paris, with margins, framed.

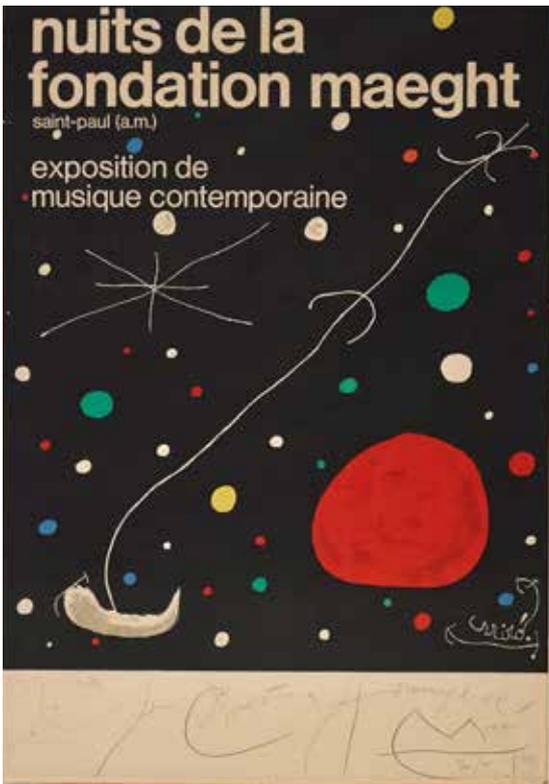
4 1/2 x 5 1/2in

sheet 11 x 14 7/8in

\$2,000 - 3,000



99



100

100

JOAN MIRÓ (1893-1983)

Nuits de la Fondation Maeght Exhibition Poster (P. 21), 1965

1965

Lithograph in colors on wove paper, signed in pencil, numbered 9/100 and inscribed 'pour Christine, Hommage de Miró 7/Viii/66', the edition before lettering, published/printed by Maeght, Paris, printed to sheet edges on three sides.

26 3/4 x 21 7/8in

sheet 31 1/4 x 21 7/8in

\$2,000 - 3,000

101

JOAN MIRÓ (1893-1983)

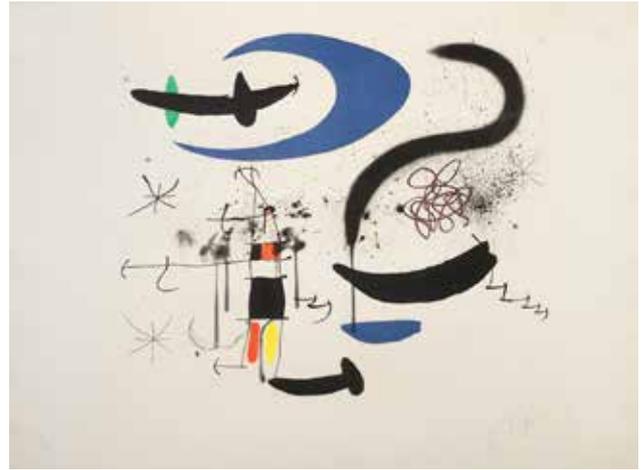
L'escalier de la nuit (D. 536), 1970

Etching and aquatint in colors with carborundum on wove paper, signed in pencil and numbered 37/75, published/printed by Maeght, Paris, with margins.

19 1/4 x 22 1/2in

sheet 24 1/8 x 31 7/8in

\$5,000 - 7,000



101

102

JOAN MIRÓ (1893-1983)

Pl. 14, from Le lézard aux plumes d'or (M. 824; C. bk. 148), 1970

Lithograph in colors on wove paper with Miro watermark, signed in pencil and annotated 'H.C.' (an *hors commerce* aside from the total edition of 195), published/printed by Broder/Mourlot, Paris, with full margins, framed.

13 1/4 x 18 7/8in

sheet 16 1/8 x 22in

\$3,000 - 5,000



102

103

JOAN MIRÓ (1893-1983)

Agora I (M. 704; P. 47), 1971

Lithograph in colors on wove paper, signed in pencil and numbered 31/125 (there was also a poster edition with text of unknown size), published/printed by Musée d'Art Moderne, Strasbourg/Maeght, Paris, the full sheet, framed.

sheet 34 3/4 x 30 1/2in

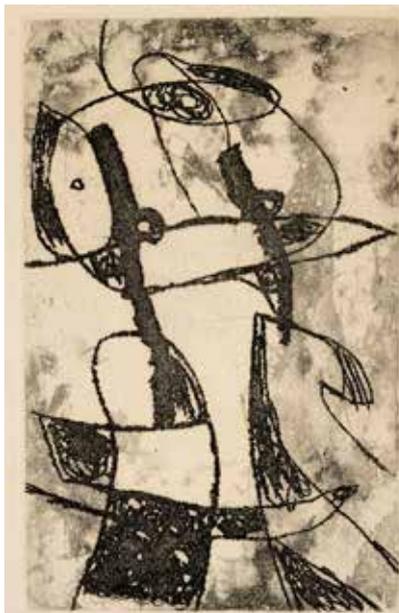
\$2,500 - 3,500



103



104



105

104

JOAN MIRÓ (1893-1983)

Plate IV, from Barcelona Suite (D. 595), 1972-73

Etching, aquatint and carborundum on wove paper with Sala Gaspar watermark, signed in pencil and numbered 43/50, published/printed by Sala Gaspar/F.F. Torralba, Barcelona, the full sheet. sheet 27 5/8 x 41 3/16in

\$3,500 - 5,500

105

JOAN MIRÓ (1893-1983)

Pls. IV, VII, IX, from Saltimbanques (D. 720, 723, 725), 1975

Three etchings on wove paper with Maeght watermark, each signed in pencil and numbered 20/30, 9/30, 20/30, respectively, published/printed by Maeght/Morsang, Paris, with full margins. (3) each sheet 19 7/8 x 12 7/8in

\$3,000 - 5,000

106

JOAN MIRÓ (1893-1983)

Pl. 2, from Joan Miró Lithographs III (M. 1113; C. bk. 230), 1977

Lithograph in colors on Arches paper, signed in pencil and annotated 'HC' (an *hors commerce* aside from the edition of 80 with wide margins), published/printed by Maeght/Mourlot, Paris, with full margins.

16 3/4 x 13 1/4in

sheet 17 3/4 x 14 1/2in

\$2,000 - 3,000



106



107

107

JOAN MIRÓ (1893-1983)

Le Mulot (D. 1019), 1978

Etching and aquatint in colors on Arches paper, signed in pencil and numbered 7/30, published/printed by Maeght/Morsang, Paris, the full sheet.

sheet 19 7/8 x 26 1/8in

\$2,000 - 3,000

108

JOAN MIRÓ (1893-1983)

La Fine Mouche (D. 1023), 1978

Etching and aquatint with color wash on Arches paper, signed in pencil and numbered 7/30, published/printed by Maeght/Morsang, Paris, the full sheet.

25 x 18in

\$2,000 - 3,000



108



109



110

**PROPERTY FROM THE ESTATE OF JOHN SPERLING,
PHOENIX, ARIZONA**

109

ALPHONSE MUCHA (1860-1939)

La Trappistine (R./W. 30), 1897

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

sight 81 1/2 x 30in

\$10,000 - 15,000

*This lot will preview in Los Angeles only.

110

ALPHONSE MUCHA (1860-1939)

Lygie (R./W. 77), 1901

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

sight 70 x 23in

\$10,000 - 15,000

*This lot will preview in Los Angeles only.



111

ALPHONSE MUCHA (1860-1939)

Medée (R./W. 53), 1898

Lithograph in colors on wove paper backed with linen, printed by F.

Champenois, Paris, with margins, framed.

sight 81 3/4 x 28 3/4in

\$8,000 - 12,000

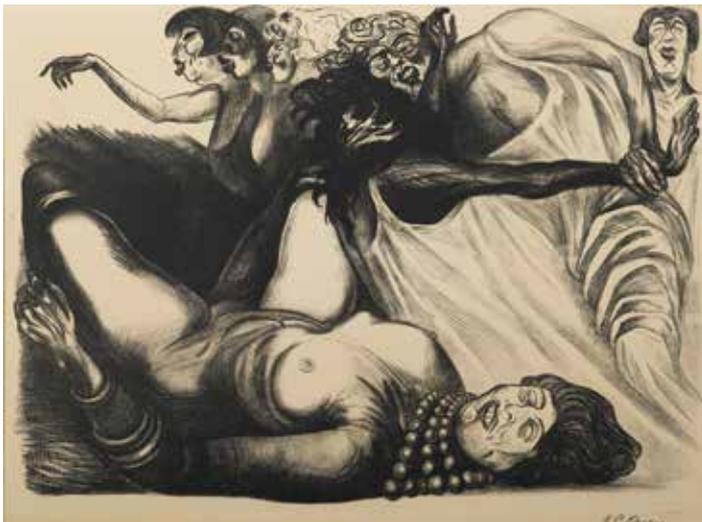
*This lot will preview in Los Angeles only.



112



113



114



115

PROPERTY OF VARIOUS OWNERS

112
SHIKO MUNAKATA (1903-1975)
Three Seated Deities, 1958
 Woodcut on Japanese paper, signed in pencil and dated, with artist's red seal, with full margins.
 7 7/8 x 5 5/8in
 sheet 13 3/8 x 8 7/8in

\$2,000 - 3,000

113
ELIOT O'HARA (1890-1969)
Church of the Pilgrims, c. 1950
 Drypoint and aquatint on wove paper, signed in pencil and numbered 4/50, with full margins.
 10 1/8 x 6 7/8in
 sheet 14 3/4 x 10in

\$800 - 1,200

114
JOSÉ CLEMENTE OROZCO (1883-1949)
Dead Woman (Les Mujeres I) (H. 28), 1935
 Lithograph on wove paper, from the edition of 140, with margins.
 12 3/8 x 17 1/4in
 sheet 17 1/2 x 22 7/8in

\$2,000 - 3,000

115
JOSÉ CLEMENTE OROZCO (1883-1949)
La Loca (H. 38), 1944
 Etching and aquatint on wove paper, from the second edition, signed in pencil and numbered 28/100, with margins.
 10 5/8 x 6 3/4in
 sheet 11 7/8 x 9in

\$1,000 - 1,200

116

PABLO PICASSO (1881-1973)

Nu assis entouré d'esquisses de bêtes et d'hommes, pl. 10, from Le Chef-d'Œuvre Inconnu (B. 91; Ba. 132), 1927
Etching on Van Gelder paper, signed in ink (faded) and numbered 79/99, with margins (deckle at 2 sides), framed.
7 5/8 x 11in
sheet 15 x 19 3/4in

\$3,000 - 4,000



116

117

PABLO PICASSO (1881-1973)

La Danse des Faunes (B. 830; M. 291), 1957
Lithograph in colors on Arches paper, with artist's stamped signature and spurious signature in red crayon, from the edition of 1000 (aside from the signed and numbered edition of 200), with full margins.
16 1/8 x 20 3/4in
sheet 18 7/8 x 25 1/4in

\$1,000 - 1,500



117



118

119

PABLO PICASSO (1881-1973)

Portrait de Vollard IV, pl. 100, from La Suite Vollard (B. 233; Ba. 619), 1937

Etching on Montval laid paper with Picasso watermark, signed in red crayon, from the edition of 250 (there was also an edition of 50 with wide margins), 34 3/4 x 30 1/2in with full margins, framed.

13 5/8 x 9 7/8in

sheet 17 1/2 x 13 1/4in

\$4,000 - 6,000



120

118

PABLO PICASSO (1881-1973)

Sculpteur avec coupe et Modèle accroupi, pl. 44, from La Suite Vollard (B. 152; Ba. 304), 1933

Etching on Montval laid paper with Vollard watermark, unsigned, probably from the edition of 250 (there was also an edition of 50 with wide margins), published/printed by Vollard/Lacourière, Paris, 1939, with full margins, framed. Ex. Coll.: Succ. Pablo Picasso Coll. Marina Picasso (not in Lugt)

10 1/2 x 7 5/8in

sheet 17 1/2 x 13 3/8in

\$4,000 - 6,000



119

120

PABLO PICASSO (1881-1973)

Minotaure embrassant une Femme (B. 283; Ba. 431), 1934

Etching on Montval laid paper with Vollard watermark, from the unsigned and unnumbered edition of 55 (there was also a small number of proofs printed in 1934), print by Lacouriere, Paris, 1942, with full margins, framed.

Ex. Coll.: Succ. Pablo Picasso Coll. Marina Picasso (not in Lugt)

15 5/8 x 9 1/2in

sheet 17 3/8 x 13 3/8in

\$4,000 - 6,000



121



122

121

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 124/200 (the total edition was 238), with margins.

19 5/8 x 25 1/2in
sheet 21 1/2 x 30in

\$7,000 - 9,000

122

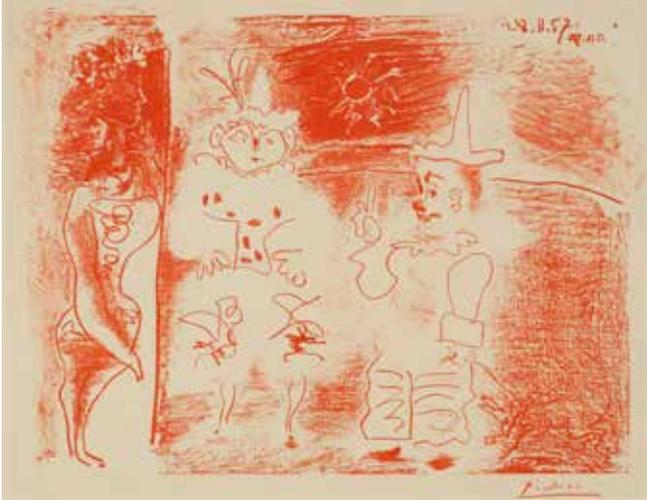
PABLO PICASSO (1881-1973)

Untitled (Horse and two figures), from *Verve: Volume VIII*, 29-30 (not in Cramer), 1954

Lithograph in colors on wove paper, signed in pencil and numbered 41/75 (the total edition was 250), with the blindstamp of the publisher, Verve, printed by Mourlot, Paris, with full margins.

9 1/2 x 12 5/8in
sheet 11 x 14 1/2in

\$3,000 - 5,000



123

123

PABLO PICASSO (1881-1973)

L'Ecuyère et les clowns (B. 842; M. 304), 1957

Lithograph in red on Arches paper, signed in red crayon and numbered in pencil 22/50 (there were also a few artist's proofs), with full margins, framed.

19 3/4 x 27 1/8in

sheet 22 x 29 7/8in

\$8,000 - 12,000



124

124

PABLO PICASSO (1881-1973)

La Pique (Rouge et Jaune) (B. 908; Ba. 1227), 1959

Linocut in red and yellow on wove paper, signed in pencil and annotated 'Essai' (a proof aside from the edition of 50), published/printed by Galerie Louise Leiris, Paris/Arnera, Vallauris, 1960, with full margins.

20 3/4 x 25in

sheet 24 1/2 x 29 1/2in

\$40,000 - 60,000

125

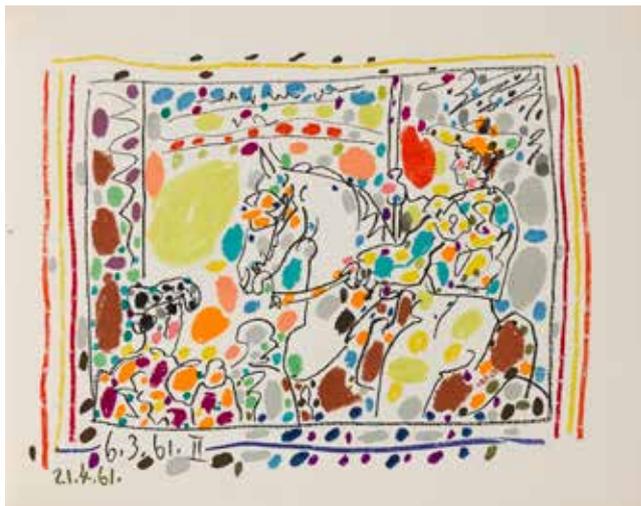
PABLO PICASSO (1881-1973)

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

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

album 13 x 10 x 1in

\$3,000 - 4,000



125



126

126

PABLO PICASSO (1881-1973)

Les Bleus de Barcelone (B. 1130; Ba. 1127; C. bk. 122), 1963
Aquatint on Richard de Bas paper with *Au vent d'Arles* watermark, signed in pencil and numbered 67/75 (there was also the unsigned edition of 425 plus 40 hors commerce copies), printed by Atelier Crommelynck, Paris, with margins, framed.

9 1/16 x 13in

sheet 15 7/8 x 20 7/8in

\$4,000 - 6,000

127

PABLO PICASSO (1881-1973)

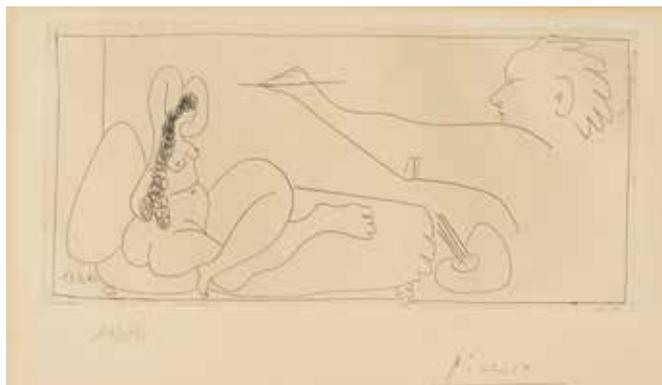
Dames de Mougins (B. 1131; Ba. 1128), 1963

Etching on wove paper, signed in pencil and numbered 143/150, with margins (deckle at 1 side), framed.

4 3/8 x 9 1/4in

sheet 11 5/8 x 11 1/8in

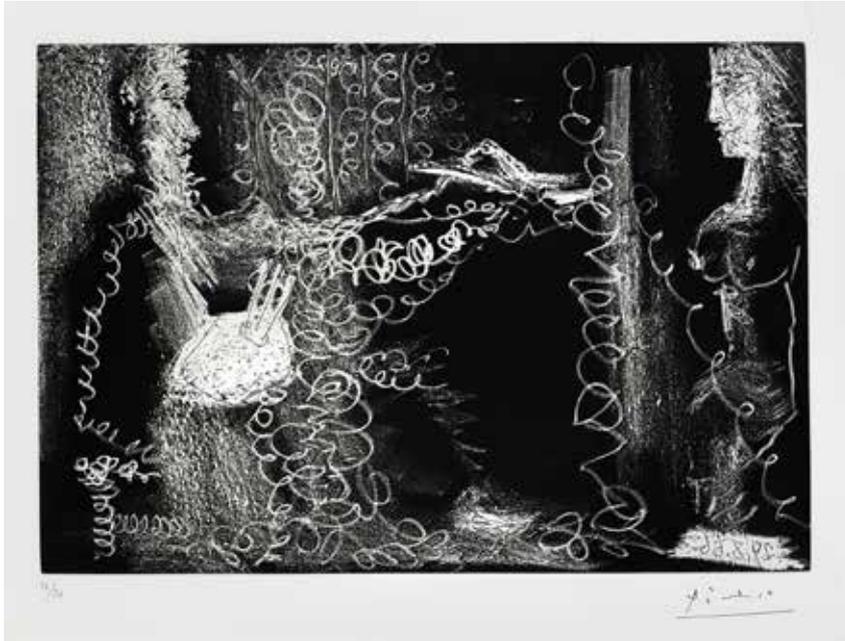
\$3,000 - 5,000



127



128



129

128

PABLO PICASSO (1881-1973)

Dans l'Atelier (B. 1399; Ba. 1472), 1966

Etching and aquatint on Rives BFK paper, signed in pencil and numbered 47/50, with full margins, framed.

12 1/2 x 18 1/2in

sheet 17 3/4 x 24 1/4in

\$4,000 - 6,000

129

PABLO PICASSO (1881-1973)

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

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

8 3/4 x 12 5/8in

sheet 14 7/8 x 18 5/8in

\$2,000 - 3,000

130

PABLO PICASSO (1881-1973)

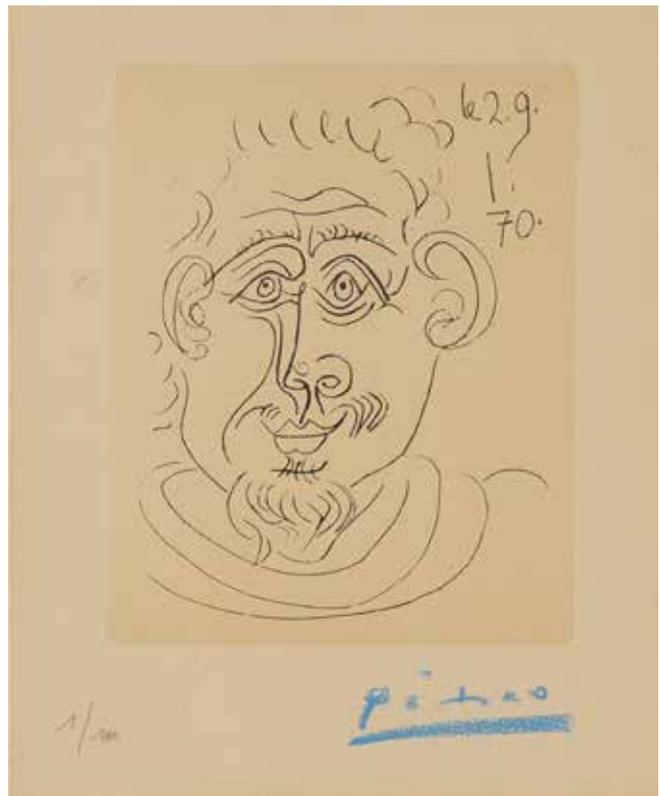
Tête d'homme au bouc (not in Bloch; Ba. 2024), 1970

Photolithograph on wove paper, signed in blue crayon and numbered 1/100 in another hand, with full margins, framed.

7 x 5 1/2in

sheet 11 1/4 x 9 3/4in

\$3,000 - 4,000



130

131

AFTER PABLO PICASSO (1881-1973)

Tête de Faune (M.A. 2101), c. 1958

Soft-ground etching and aquatint on *Japan nacré* paper, signed in pencil and annotated 'H.C.' (an *hors commerce* aside from the numbered edition of 200), with the blindstamp of the publisher, Atelier Crommelynck, Paris, with margins, framed.

11 7/8 x 9 7/8in

sheet 21 5/8 x 16 7/8in

\$3,000 - 4,000



131



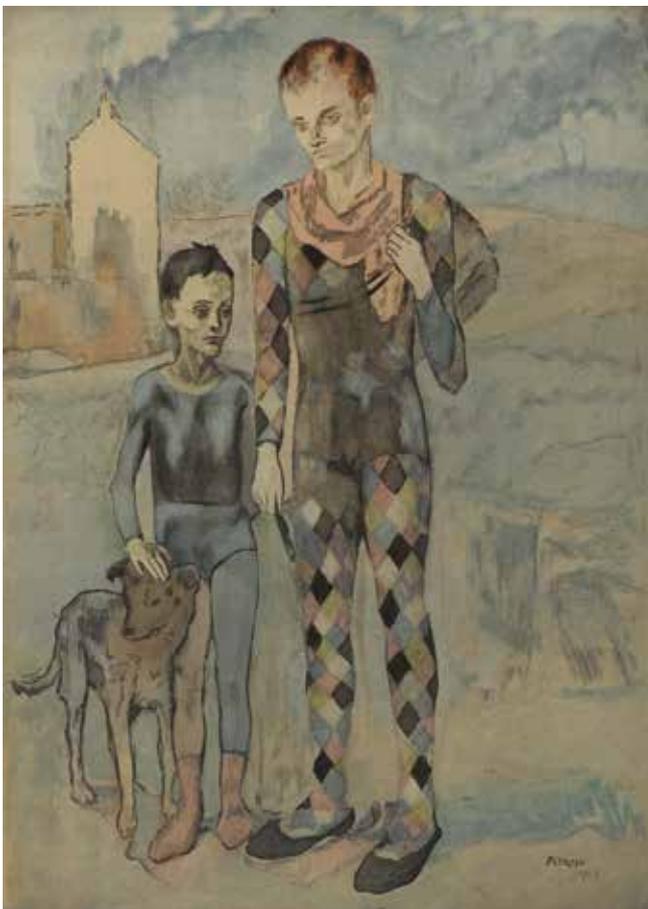
132

132

PABLO PICASSO (1881-1973)

Le Danseur (Tête d'Historion) (B. 1849; Ba. 1360), 1965
Linocut in black and brown on Arches paper, signed in pencil and numbered 100/200 (there were approximately 40 artist's proofs), published/printed by Musée des Augustins, Toulouse/Arnéra, Vallauris, with full margins.
25 1/4 x 20 7/8in
sheet 29 1/2 x 24 1/2in

\$7,000 - 9,000



133

133

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

Les Saltimbanques (G./P. E634), 1922
Aquatint in colors on Arches paper, signed in pencil by Picasso (faded) and numbered 43-200 (there was also an edition of 22 in black only), published by Galerie Bernheim-Jeune, Paris, with margins, laid down to board along margins, framed.
23 1/2 x 16 3/4in
sheet 27 1/2 x 20in

\$9,000 - 12,000

134

AFTER PABLO PICASSO (1881-1973)

Portrait de Dora Maar, 1960

Offset lithograph in colors on Arches paper, signed in pencil and numbered 342/350, with the blindstamp of the publisher, Guy Spitzer, Paris, with full margins, framed.

25 x 20 3/4in

sheet 35 1/2 x 25 1/4in

\$8,000 - 12,000



134

135

AFTER PABLO PICASSO (1881-1973)

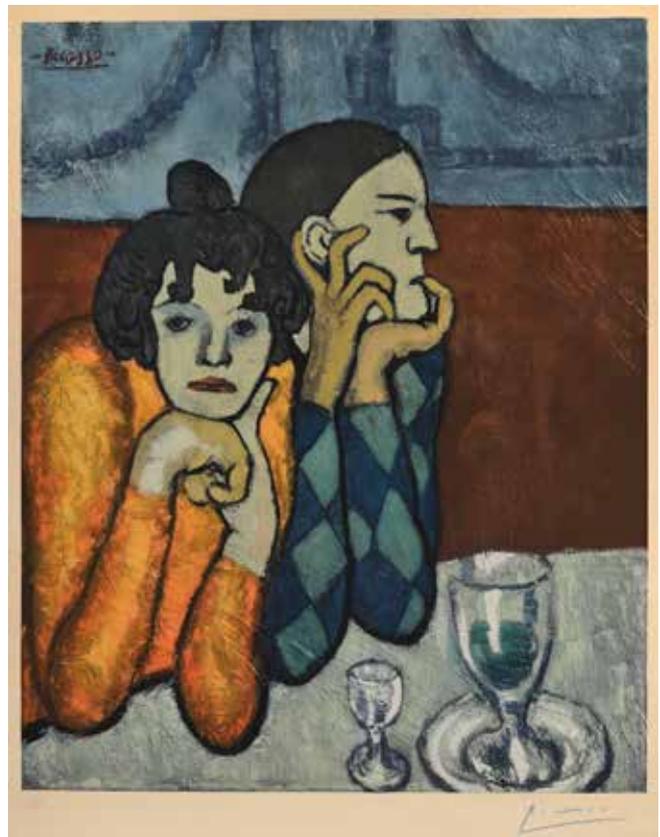
L'Arlequin et sa compagne, c. 1960

Collotype in colors on wove paper, signed in blue crayon by Picasso and numbered in pencil 44/125, with the inkstamp of the publisher, Guy Spitzer, Paris, on verso, with wide margins.

28 3/4 x 23 1/4in

sheet 40 1/2 x 28 7/8in

\$20,000 - 30,000



135



136

**PROPERTY FROM A PRIVATE COLLECTION,
BEVERLY HILLS, CALIFORNIA**

136

PABLO PICASSO (1881-1973)

Dove at the dormer (A.R. 78), 1949

Glazed white earthenware rectangular dish, painted in red, yellow, blue and black, numbered 163/200.

12 1/2 x 15 1/4in

\$6,000 - 8,000

PROPERTY OF VARIOUS OWNERS

137

PABLO PICASSO (1881-1973)

Bird on a branch (A.R. 175), 1952

Partially glazed white earthenware turned round dish, painted in black (faded), from the edition of 500, inscribed 'Edition Picasso'.

diameter 6 1/4in

\$2,000 - 3,000



137



138

138

PABLO PICASSO (1881-1973)

Head (A.R. 372), 1956

Glazed white earthenware round plaque, painted in blue, pink, yellow and green, from the edition of 200.

diameter approx. 12in

\$5,000 - 7,000

139

PABLO PICASSO (1881-1973)

Face no. 0 (A.R. 458), 1963

Glazed white earthenware round plate, painted in blue, yellow, pink and black, numbered 355/500, inscribed 'No. 0 Edition Picasso Madoura' on underside. diameter 10in

\$6,000 - 8,000



139

140

PABLO PICASSO (1881-1973)

Face no. 111 (A.R. 476), 1963

Glazed white earthenware round plate, painted in black, green, blue and red, numbered 178/500, inscribed 'No. 111 Edition Picasso Madoura' on underside. diameter 10in

\$6,000 - 8,000



140

141

PABLO PICASSO (1881-1973)

Face no. 130 (A.R. 479), 1963

Glazed white earthenware round plate, painted in black, green, blue, yellow and red, numbered 210/500, inscribed 'No. 130 Edition Picasso Madoura' on underside. diameter 10 1/8in

\$6,000 - 8,000



141

142

PABLO PICASSO (1881-1973)

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

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

\$6,000 - 8,000



142



143

143

AFTER AMEDEO MODIGLIANI (1884-1920), BY JACQUES VILLON (1875-1963)

L'italienne (G & P. E650), 1926-27

Aquatint in colors on wove paper, from the unsigned edition (there was also a signed edition of 200), with the blindstamp of the publisher, Chalcographie du Louvre, with full margins, framed.

19 1/2 x 12 1/8in
sheet 24 3/4 x 18in

\$1,000 - 1,500

*This lot will preview in Los Angeles only.

144

AFTER ALFREDO RAMOS MARTÍNEZ (1871-1946), BY M.J. DE RAMOS MARTINEZ

La India de Las Floripondias, c. 1948

Screenprint in colors on wove paper, inscribed 'M.J. de Ramos Martinez', with margins, framed.

30 x 24in
sheet 35 7/8 x 26in

\$1,000 - 1,500

*This lot will preview in Los Angeles only.



144



145

145

PIERRE-AUGUSTE RENOIR (1841-1919)

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

Etching on vellum paper, with the artist's stamped signature (Lugt 2137a), from the edition of unknown size, with margins.

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

\$5,000 - 8,000

146

CAMILLE PISSARRO (1830-1903)

Place de la République, à Rouen (D. 65), 1886

Etching and drypoint on laid paper with partial watermark, the second (final) state, with the artist's blue monogram stamp (Lugt 613d), titled in pencil and numbered 'No. 29' (from the edition of 30 published in 1907), with margins.

5 7/8 x 6 3/4in

sheet 10 3/4 x 11 1/2in

\$2,000 - 3,000



146



147

147

CAMILLE PISSARRO (1830-1903)

Porteuses de Fagots (D. 153), 1896

Lithograph on *chine collé* Ingres de couleur paper to thin card support, signed in pencil, titled and annotated "Ep. def. N° 24" (one of 24 proofs before the edition of 20 published in *Les Temps nouveaux*), with margins.

Ex. Coll.: Henri-Marie Petiet (Lugt 5031).

8 15/16 x 11 3/4in

sheet 12 3/8 x 17 5/8in

\$5,000 - 7,000

148

PIERRE-AUGUSTE RENOIR (1841-1919)

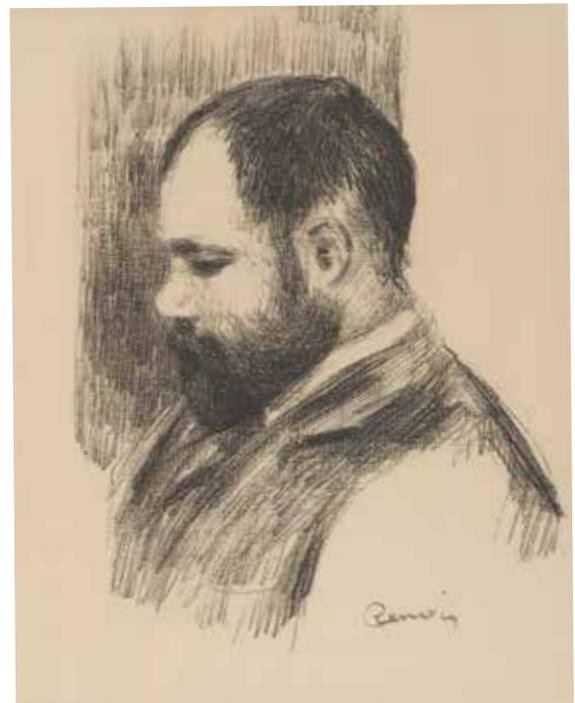
Ambroise Vollard, from *Douze Lithographies Originales* (D.; S. 37), c. 1904

Lithograph on wove paper, signed in the plate, from the total edition of 1000, published/printed Ambroise Vollard/ Auguste Clot, Paris, 1919, with trimmed margins, laid down to board.

9 1/4 x 6 3/4in

sheet 11 3/4 x 9 5/8in

\$1,500 - 2,000



148



149

149

PIERRE-AUGUSTE RENOIR (1841-1919)

La Pierre au Trois Croquis (D.; S. 41), c. 1904

Lithograph on wove paper, the second (final) state, from the edition of 1000, with full margins.

9 x 11 1/2in

sheet 9 3/4 x 13in

\$1,000 - 1,200

150

GEORGES ROUAULT (1871-1958)

Ne sommes-nous pas forcés?, pl. VI, from *Miserere* (C./R. 59d), 1926

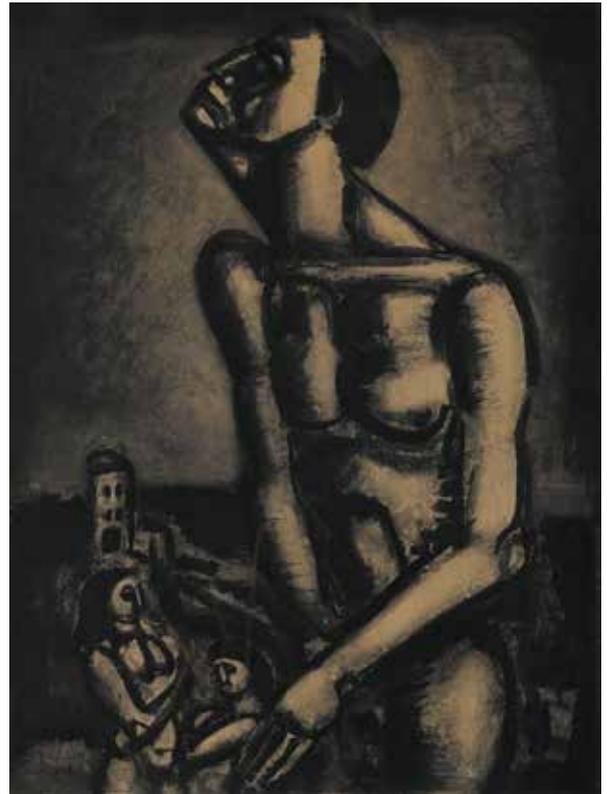
Aquatint on wove paper, the fourth (final) state, published/printed by Société d'Édition L'Etoile Filante/Ambroise Vollard, Paris, with margins, framed.

23 3/8 x 17 1/8in

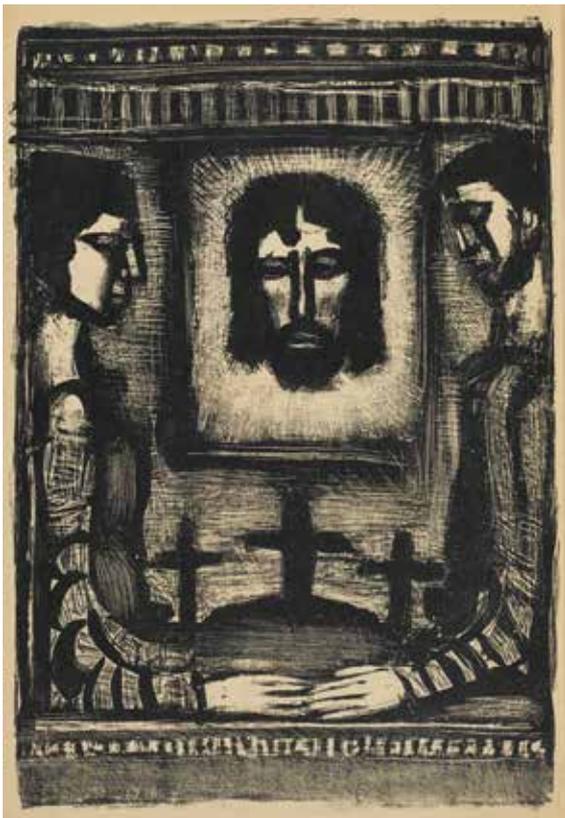
sheet 25 3/4 x 18 1/2in

\$1,000 - 1,200

*This lot will preview in Los Angeles only.



150



151

151

GEORGES ROUAULT (1871-1958)

Carnets de Gilbert (C./R. 359), 1931

The incomplete volume, comprising one original lithograph and five collotype reproductions, all printed on Japan paper, with page of the original manuscript, numbered V on the colophon (the total edition was 216), the fourth (final) state, published/printed by N.R.F./M. Paul Haasen and M. Desjobert, Paris, in brown faux leather-covered portfolio case.

overall 11 3/4 x 8 x 1/2in

\$1,000 - 1,500

152

EGON SCHIELE (1890-1918)

Selbstbildnis (Kallir 4F), 1917

Patinated bronze multiple, a posthumous recasting in 1980, with artist's stamp, dated and numbered 283/300, published by Collector's Club, Vienna.

height 10 1/2in

\$1,000 - 1,500



152

153

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Histoire Ennuyeuse (W. 32), 1878

Etching and drypoint on cream laid paper, signed and dated in the plate, from the edition of approximately 100, with margins.

12 3/8 x 8in

sheet 15 7/8 x 10 3/4in

\$3,500 - 4,500



153



154

154

PIERRE SOULAGES (BORN 1919)

Lithograph No. 26 (R. 28), 1968

Lithograph in colors on wove paper, signed in pencil and numbered 81/85, the full sheet, framed.

sheet 30 3/4 x 22 5/8in

\$3,000 - 5,000

155

RUFINO TAMAYO (1899-1991)

Hombre en Negro (P. 75), 1960

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

25 3/4 x 19 1/4in

sheet 30 x 22 1/4in

\$1,000 - 1,500



155



134

PROPERTY FROM A PRIVATE TEXAS COLLECTION

156

RUFINO TAMAYO (1899-1991)

Personaje en Blanco (P. 170), 1975

Etching in colors on wove paper, signed in black crayon and numbered HC 4/10 (an *hors commerce* aside from the edition of 75), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed.

sheet 29 5/8 x 22 1/8in

\$2,500 - 3,500

PROPERTY OF VARIOUS OWNERS

157

RUFINO TAMAYO (1899-1991)

Hombre en Negro (P. 219), 1976

Mixografía® in colors on Arches paper, signed in pencil and numbered HC 5/25 (an *hors commerce* aside from the edition of 140), with the blindstamps of the publisher/printer, Transworld Art, New York/Taller de Gráfica Mexicana, Mexico D.F., the full sheet, framed.

\$3,000 - 5,000



157



158

159

RUFINO TAMAYO (1899-1991)

Hombre en la Ventana (P. 286), 1980

Lithograph in colors on handmade paper, signed in pencil and numbered 82/100 (there were also 25 proof in Roman numerals), printed by Taller de Gráfica Mexicana, Mexico D.F., the full sheet, framed.

sheet 35 1/2 x 27 3/8in

\$4,000 - 6,000

158

RUFINO TAMAYO (1899-1991)

Figure de Pie (P. 233), 1977

Mixografía® in colors on Arches paper, signed in pencil and numbered 83/100 (there were also 10 artist's proofs in Roman numerals), printed at Taller de Gráfica Mexicana, Mexico D.F., the full sheet, framed.

sheet 27 1/2 x 19 5/8in

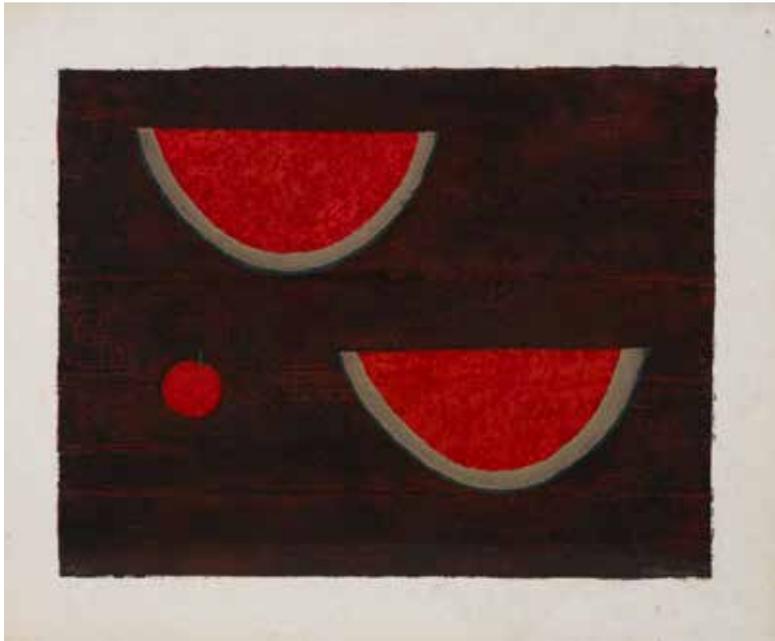
\$2,500 - 3,500



159



160



161

PROPERTY FROM A PRIVATE TEXAS COLLECTION

160

RUFINO TAMAYO (1899-1991)

Interior con Sandía (P. 180), 1975

Etching in colors on wove paper, signed in black crayon and numbered 71/75 (there were also 10 *hors commerce*), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed. *sheet 22 x 29 3/8in*

\$2,500 - 3,500

PROPERTY OF VARIOUS OWNERS

161

RUFINO TAMAYO (1899-1991)

Sandías con Manzana (P. 328), 1985

Mixografía® in colors on handmade paper, signed in white crayon and numbered 62/90 (there were also 10 artist's proofs in Roman numerals), published/printed by Taller de Gráfica Mexicana, with full margins, framed. *26 1/2 x 34 1/2in*

sheet 33 7/8 x 43in

\$7,000 - 9,000



162

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Reine de Joie (W. P3; D. 342; Acr. 5), 1892

Lithograph in colors on two sheets of wove paper backed with Japanese paper, printed by Ancourt & Cie, Paris, with trimmed margins, framed.

53 3/4 x 36 3/4in

sheet 54 3/4 x 37 3/4in

\$15,000 - 25,000



163

**PROPERTY FROM THE COLLECTION OF ROBERT DAVIES,
LOS ALTOS, CALIFORNIA**

164

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Adieu (W. 124; D. 129; Adr. 145), 1895

Lithograph in black on wove paper, Wittrock's 1935 edition of 100, with foreign agents' addresses erased, published by H. Lefebvre, Libraire, Paris, with margins.

image and text 10 3/8 x 7 7/8in
sheet 12 7/8 x 9 3/4in

\$1,000 - 1,500



165

163

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Réjane et Galipaux, dans Madame Sans-Gêne (W. 44; D. 52; Adr. 56), 1893

Lithograph in sanguine on Japan paper, a proof aside from the edition of 100 in olive green and black on wove paper, with full margins, framed.

12 1/2 x 10 1/4in
sheet 18 x 11 1/4in

\$6,000 - 8,000



164

PROPERTY OF ANOTHER OWNER

165

HENRI DE TOULOUSE-LAUTREC (1864-1901)

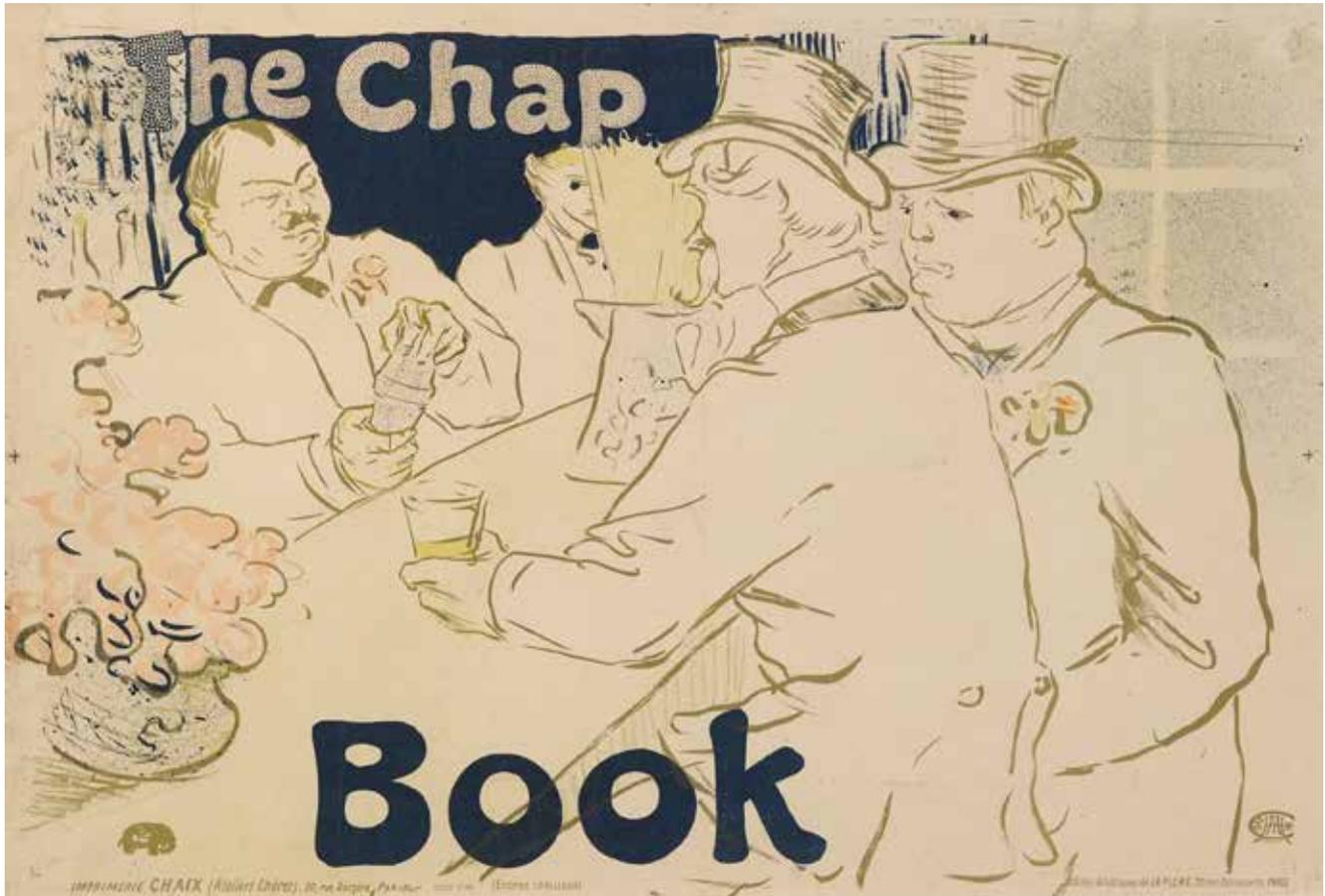
Les hirondelles de mer; Hommage à Molière; Déclaration (première planche) (W. 133, 231, 305; D. 138, 220, 327; Adr. 156, 272, 263), 1895; 1897; 1898

Three lithographs on various papers, (W. 133) from the song sheet edition of c. 1895, (W. 231) from the Theatre programme edition of 1897, (W. 305) possibly from Wittrock's re-edition before 1926, each with margins, framed. (3)

each sheet 13 3/4 x 21 3/8 (folded); 12 1/2 x 9 5/8in; 14 x 10 1/4in

\$1,500 - 2,500

*This lot will preview in Los Angeles only.



**PROPERTY FROM THE COLLECTION OF ROBERT DAVIES,
LOS ALTOS, CALIFORNIA**

166

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Irish and American Bar, Rue Royale-The Chap Book (W. P18; D. 362;
Adr. 139), 1895

Lithograph in colors on wove paper backed with China paper,
Wittrock's state B with text, printed by Chaix, Paris, with margins,
framed.

15 5/8 x 23 3/8in

sheet 16 1/8 x 23 3/8in

\$10,000 - 15,000



167

PROPERTY FROM THE SCHONEBERG FAMILY TRUST

167

HENRI DE TOULOUSE-LAUTREC (1864-1901)

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

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

sheet 24 1/4 x 19 1/4in

\$3,000 - 5,000



168

PROPERTY OF VARIOUS OWNERS

168

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Madame Réjane (W.; D. 266; Adr. 57), 1898

Lithograph on laid Japanese paper, from the First Edition of 75 impressions, published by Leicester Gallery, London, 1936, with margins.

11 5/8 x 9 1/2in

sheet 18 1/2 x 13in

\$2,000 - 3,000

169

MAURICE DE VLAMINCK (1876-1958)

Le Voiturier I; La Chambre de l'Horloge I, from Duhamel, Les Hommes Abandonnés (W. 203b; 223b), 1927

Two lithographs on wove paper, each signed in pencil, from the editions of 300, published/printed by Editions Marcel Seheur/Mourlot, Paris, with margins. (2)

4 x 6 1/4in; 3 3/4 x 6 1/4in

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

\$1,000 - 1,500



169

170

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Billingsgate; Girl with Bowl (K. 47; L. 121), 1859; 1895

An etching and a lithograph on laid and wove paper, respectively, with margins. (2)

sheet 8 1/8 x 10 7/8in; 10 1/2 x 7 7/8in

\$1,500 - 2,000



170

171

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

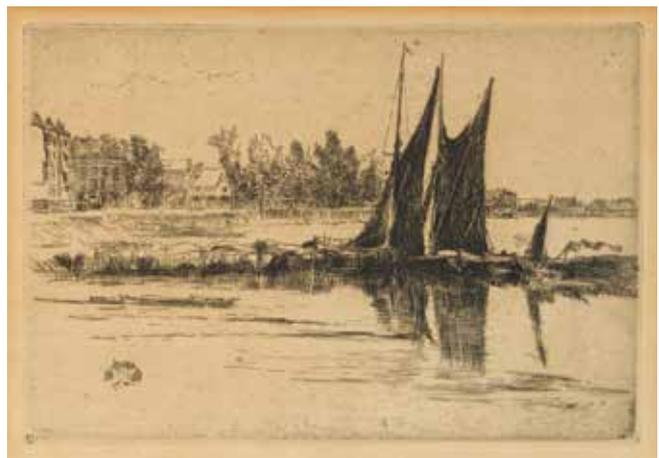
Hurlingham (K. 181), 1879

Etching and drypoint in black on cream laid paper, Kennedy's third (final) state, the square house shaded with horizontal lines, published by The Printsellers' Association, London, with margins, laid down to board.

5 3/8 x 7 7/8in

sheet 9 1/8 x 11 1/4in

\$1,500 - 2,000



171



172



173



174



175

172

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

La Vieille aux Loques (K. 21; U of G 27), 1858

Etching on laid paper, University of Glasgow's fourth (final) state, with margins.

8 1/4 x 5 3/4in

sheet 10 3/8 x 8 1/4in

\$1,000 - 1,500

173

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

St. James's Street (K. 169), 1878

Etching and drypoint in black on cream laid paper, the fourth (final) state, with the plate reduced, with margins trimmed, laid down to board.

10 7/8 x 5 7/8in

sheet 12 1/2 x 7 3/4in

\$2,000 - 3,000

174

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Tyresmith (S. 36; W. 27; L. 41), 1890

Lithograph on white laid paper with M and C flanking lion in shield watermark (Spink 211), from the posthumous edition of 51, printed by Frederick Goulding, 1904, with wide margins.

6 1/2 x 6 3/4in

sheet 16 3/8 x 10 1/2in

\$1,500 - 2,000

175

GRANT WOOD (1891-1942)

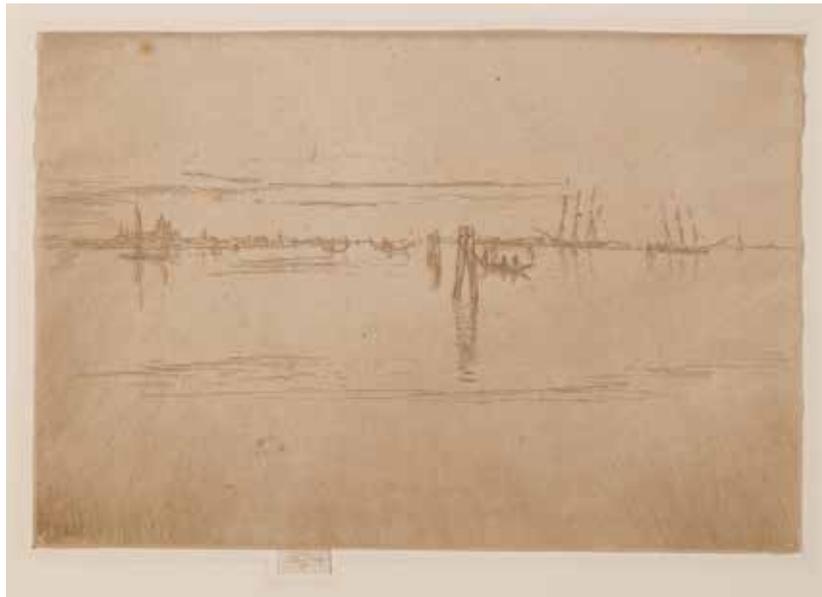
Honorary Degree (C. 4), 1938

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

11 3/4 x 6 7/8in

sheet 16 x 11 3/4in

\$1,500 - 2,000



176



177

176

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Long Lagoon (K. 203), 1879-80

Etching and drypoint in light brown on cream laid paper, the second (final) state, signed in pencil with the butterfly remarque and annotated 'imp' on the tab, trimmed to the platemark.

sheet 6 x 8 7/8in

\$7,000 - 10,000

177

ZAO WOU-KI (1921-2013)

Joui L'Été (A. 196), 1968

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

21 x 27in

sheet 27 3/4 x 35 7/8in

\$2,000 - 3,000

*This lot will preview in Los Angeles only.



CONTEMPORARY PRINTS
& MULTIPLES

178

RICHARD ANUSZKIEWICZ (BORN 1930)

Red, White and Blue, from 1776 USA, 1975

Screenprint in colors on Arches paper, signed in pencil, dated and numbered 3/75, with full margins.

26 3/4 x 20 7/8in

sheet 28 x 22in

\$1,000 - 1,200



178



179

179

ROMARE BEARDEN (1914-1988)

Come Sunday, from 1776 USA (GR. 77), 1975

Lithograph on Arches paper, signed in pencil and numbered 3/75, the full sheet.

sheet 27 3/4 x 21 5/8in

\$3,000 - 5,000

180

CHRISTOPHER BROWN (BORN 1951)

Dark Winter, 1991

Monotype in colors on wove paper, signed in pencil, titled and dated, with the blindstamp of the publisher, Experimental Workshop, New York, with full margins, framed.

47 1/4 x 35 1/4in

sheet 54 7/8 x 42in

\$4,000 - 6,000



180



181



182



183



184

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

181

ARMAN (1928-2005)

Tea for Two, 1985

Vertically sliced polished bronze teapot with wood handle multiple, incorporated on square marble base, with incised signature and numbered 47/100 (there were also 10 *hors de commerce*).

13 x 13 7/8 x 5 7/8in

\$1,500 - 2,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.85.010.

*This lot will preview in Los Angeles only.

182

ARMAN (1928-2005)

Venus de Milo, 2001

Sliced iron Venus de Milo multiple on rectangular base, inscribed with signature, numbered 24/80.

20 7/8 x 5 7/8 x 7 7/8in

\$2,000 - 3,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.01.024.

*This lot will preview in Los Angeles only.

183

ARMAN (1928-2005)

Untitled, 2002

Vertically sliced bronze statue with green patina with brass miniature French horns on a circular marble base multiple, inscribed with signature, numbered 34/100

22 1/2 x 5 3/4 x 7in

\$3,000 - 5,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.02.002.

*This lot will preview in Los Angeles only.

184

ARMAN (1928-2005)

Jazzy Jaguar, 2004

Sliced saxophone in brass and bronze jaguar on wood base multiple, inscribed with signature, dated and numbered 47/99.

23 1/4 x 28 3/4 x 8in

\$3,000 - 4,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.04.051.

*This lot will preview in Los Angeles only.



185

185

ARMAN (1928-2005)

Color Strokes, 1991

Accumulation of blue, yellow, and red paintbrushes and acrylic in polyester, encased in Plexiglas multiple, inscribed with signature and numbered 1/20.

26 1/2 x 17 3/4 x 6in

\$5,000 - 7,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8400.91.084.

*This lot will preview in Los Angeles only.

186

ARMAN (1928-2005)

Untitled (Golf), 1994

Accumulation of golf tees in resin multiple, inscribed with signature and numbered 21/99.

15 3/4 x 9 3/4 x 2in

\$2,000 - 3,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8403.94.004.

*This lot will preview in Los Angeles only.



186



187

187

ARMAN (1928-2005)

Waiting to Exhale, 1997

Accumulation of cigars embedded in Plexiglas multiple, inscribed with signature, numbered 61/100.

15 7/8 x 9 7/8 x 3in

\$2,000 - 3,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8403.97.080.

*This lot will preview in Los Angeles only.

188

ARMAN (1928-2005)

Occultée, 2002

Patinated bronze violin which opens on hinges to reveal a female statue on the interior multiple, inscribed with signature and numbered 70/90.

21 5/8 x 8 1/2 x 4 3/4in

\$5,000 - 7,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8312.02.006.

*This lot will preview in Los Angeles only.



188



189



190

PROPERTY OF ANOTHER OWNER

189

JENNIFER BARTLETT (BORN 1941)

In the Garden #118 (Orlando Museum 7), 1982

Screenprint in colors on Mino Kozo paper, signed in pencil, dated '82' and annotated 'AP III/VI' (an artist's proof aside from the edition of 50), co-published by the artist and Simca Print Artists, New York, the full sheet, framed.

sheet 29 x 38 1/4in

\$1,200 - 1,800

PROPERTY FROM THE COLLECTION OF H. LEE TURNER, KANSAS

190

JOHN CAGE (1912-1992), AND CALVIN SUMSION (BORN 1942)

Not Wanting to Say Anything about Marcel, 1969

Plexigram I-VIII, multiple comprising 8 screenprints colors on plexiglas mounted on a detachable walnut base, base signed in pencil by the artists, numbered IV 12/125, published by Eye Editions, Cincinnati, stamped on the base by the printer, Hollanders Workshop, Inc., New York, with text and colophon, lacking lithographs A and B, lacking original black paper covered cardboard box.

together with Book titled *For the Birds* by John Cage.

each sheet 13 1/2 x 20in

\$1,500 - 2,000

*This lot will preview in Los Angeles only.

PROPERTY FROM A PRIVATE BEVERLY HILLS COLLECTION

191

ALEXANDER CALDER (1898-1976)

Untitled (LACMA Exhibition Poster), 1965

Lithograph in colors on wove paper, signed in pencil and numbered 94/100, the full sheet, framed.

31 1/8 x 23in
sheet 33 x 24in

\$1,200 - 1,800

*This lot will preview in Los Angeles only.



191

PROPERTY OF VARIOUS OWNERS

192

ALEXANDER CALDER (1898-1976)

Untitled (Sun with Face), 1969

Lithograph on wove paper, signed in pencil and numbered 67/75, with margins.

29 1/4 x 41 1/2in
sheet 29 1/2 x 43in

\$2,000 - 3,000



192

193

ALEXANDER CALDER (1898-1976)

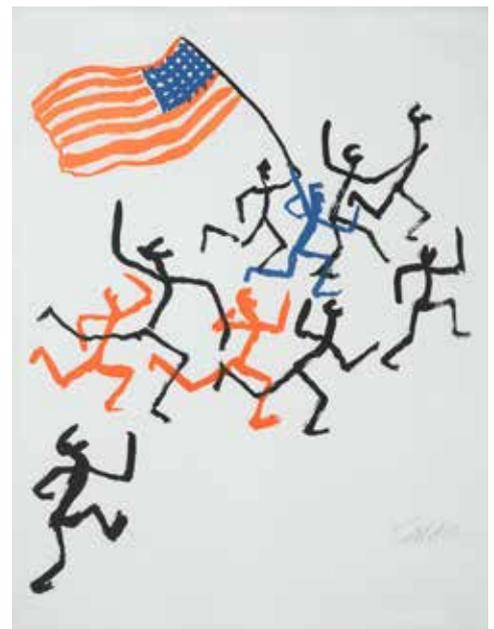
Madison Square Boys Club, 1974

Lithograph in colors on wove paper, signed in pencil and numbered 93/100, with full margins, framed.

29 x 22in
sheet 31 3/4 x 24in

\$1,500 - 2,000

*This lot will preview in Los Angeles only.



193



194

194

FRANCESCO CLEMENTE (BORN 1952)

I, 1982

Woodcut in colors on Kozo paper, signed in pencil and numbered 24/100, published by Crown Point Press, San Francisco, with full margins, framed.

14 1/4 x 20in

sheet 16 3/4 x 22 1/2in

\$2,000 - 3,000

195

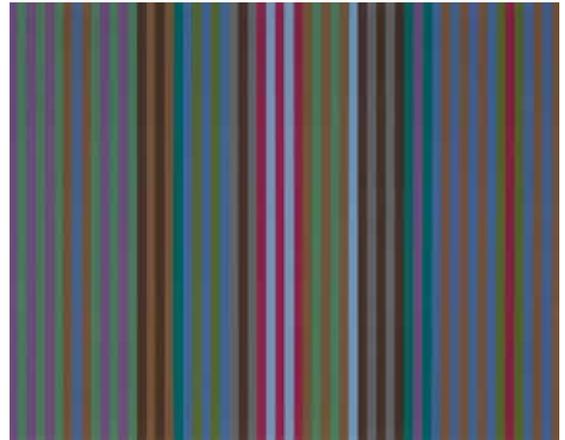
GENE DAVIS (1920-1985)

Series I, 1969

The complete portfolio, comprising 6 screenprints in colors on canvas laminated to board, signed in felt-tip pen and annotated 'A/P' (an artist's proof aside from the edition of 150) with the inkstamp of the title and the publisher, Petersburg Press, London, on the verso, with the colophon signed in ink and annotated 'A/P' and the title page affixed to interior of portfolio, the full sheets, each framed. (6)

Titles include: *Bullet Proof*, *Graf Zepplin*, *Jack-in-the-Box*, *John Barley Corn*, *King Kong*, *Tarzan*
each sheet 30 x 20in or 24 x 30in

\$3,000 - 5,000



195



196

196

RONALD DAVIS (BORN 1937)

Diagonal Slice, from *Rectangle Series*; *Yellow Slab* (G. 366; 1125), 1971; 1983

Lithograph in colors with embossing and an aquatint in colors on Arches paper, each signed in pencil, dated and numbered 5/75 and 13/29, respectively, with the blindstamps of the publisher, Gemini, G.E.L., with full margins, framed. (2)

13 1/2 x 32in; 35 3/4 x 24in

sheet 18 5/8 x 44 3/8in; 47 7/8 x 33 3/4in

\$1,000 - 1,500

*This lot will preview in Los Angeles only.

PROPERTY FROM THE COLLECTION OF ROBERT DAVIES, LOS ALTOS, CALIFORNIA

197

RICHARD DIEBENKORN (1922-1993)

#25, from 41 Etchings Drypoints, 1965

Hard-ground etching on wove paper, initialed in pencil, titled, dated '65' and numbered 22/25 (there were also 10 artist's proofs), published/printed by Crown Point Press/ Kathan Brown, Oakland, with full margins.

8 3/4 x 7 1/4in

sheet 17 3/4 x 14 7/8in

\$2,000 - 3,000



197

198

RICHARD DIEBENKORN (1922-1993)

Untitled (Ocean Park), 1969

Lithograph in colors on wove paper, initialed in pencil, dated '69' and numbered 68/90, with the blindstamps of the publisher/printer, Collectors Press, San Francisco, the full sheet, framed.

sheet 24 x 18 3/4in

\$5,000 - 7,000



198



PROPERTY OF ANOTHER OWNER

199

RICHARD DIEBENKORN (1922-1993)

4 Prints, from Seated Woman series, 1965

Lithographs on various paper, each initialed in pencil, dated '65' and variously numbered from the edition of 100, each with the blindstamps of the publisher/printer, Original Press, San Francisco, with full margins.

sheet each approx. 28 x 22in

\$9,000 - 12,000

PROPERTY FROM THE COLLECTION OF ROBERT DAVIES, LOS ALTOS, CALIFORNIA

200

RICHARD DIEBENKORN (1922-1993)

Seated Woman Drinking From a Cup, 1965

Lithograph on wove paper, initialed in ink, dated '65' and numbered 46/100, with the blindstamps of the publisher/printer, Original Press/Joseph Zirker, San Francisco, with margins, framed.

27 1/2 x 20 5/8in

sheet 30 1/8 x 22 1/4in

\$5,000 - 7,000



200

PROPERTY OF ANOTHER OWNER

201

RICHARD DIEBENKORN (1922-1993)

Woman Seated at a Table, 1967

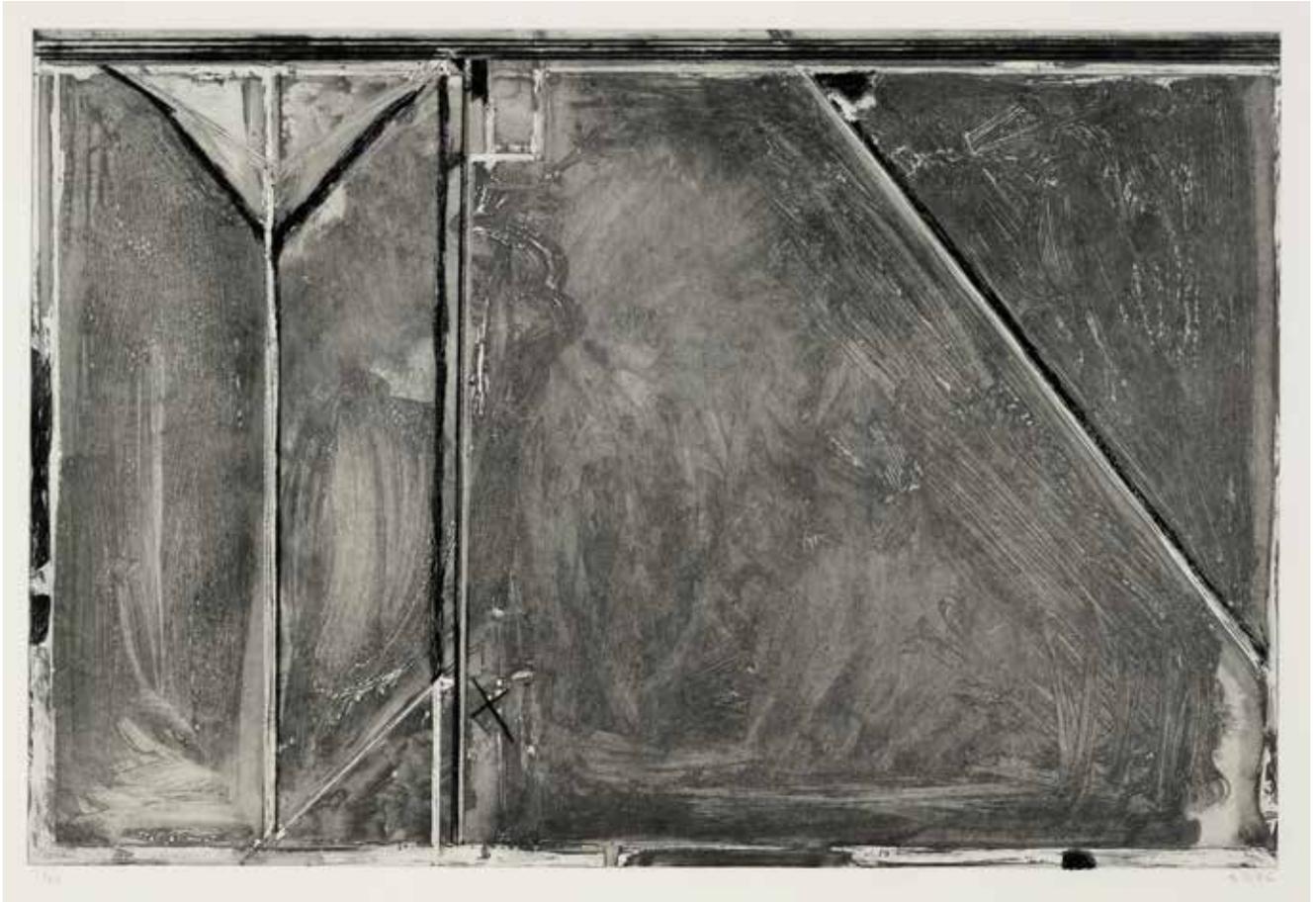
Lithograph on wove paper, initialed in pencil, dated '67' and numbered 50/75, with the blindstamps of the publisher/printer, Collectors Press/Ernest de Soto, San Francisco, the full sheet, laid down to matboard, framed.

sheet 30 1/8 x 22 1/8in

\$7,000 - 9,000



201



**PROPERTY FROM THE COLLECTION OF ROBERT DAVIES,
LOS ALTOS, CALIFORNIA**

202

RICHARD DIEBENKORN (1922-1993)

Folsom Street Variations II (Gray), 1986

Aquatint with drypoint, soap ground aquatint and flat bite on Rives paper, initialed in pencil, dated '86' and numbered 11/35 (there were also 15 artist's proofs), with the blindstamps of the publisher/printer, Crown Point Press/Marcia Bartholme, Oakland, with full margins, framed.

19 3/4 x 29 7/8in

sheet 26 3/8 x 40 1/8in

\$7,000 - 10,000



PROPERTY OF VARIOUS OWNERS

203

RICHARD DIEBENKORN (1922-1993)

Touched Red, 1991

Aquatint in colors with spit-bite aquatint, soft ground etching and drypoint on Rives BFK paper, initialed in pencil, dated '91' and annotated 'AP 4' (an artist's proof aside from the edition of 85), with the blindstamps of the publisher/printer, Crown Point Press/Renée Bott, San Francisco, with full margins, framed.

23 3/4 x 16in

\$50,000 - 70,000



204



205



206

204

JIM DINE (BORN 1935)

Two Plates, from Vegetables (M. 66), 1970

Two lithograph and collage in colors on Hodgkinson handmade paper, each signed in pencil and numbered 71/96 (there were also 12 artist's proofs), published by Petersburg Press, New York, the full sheet, framed. (2)
each sheet 17 5/8 x 16in

\$600 - 800

*This lot will preview in Los Angeles only.

205

FRIEDEL DZUBAS (1915-1994)

Untitled, c. 1981

Monotype in colors on handmade paper, signed in pencil, annotated 'EXP-FD-15-13-83' on verso, the full sheet, framed.
sheet 31 1/8 x 24 3/4in

\$3,000 - 5,000

206

JIM DINE (BORN 1935)

Black Venus in the Wood (D'O. & F. 160), 1983

Woodcut on Okawara Japan paper, signed in pencil, dated and annotated 'B.A.T.' (aside from the edition of 20), published/printed by Pace Editions, Inc., New York/Angelès Press, the full sheet, framed.
sheet 60 x 37in

\$4,000 - 6,000



207

RICHARD ESTES (BORN 1932)

D Train (A. 128), 1988

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

36 x 72in

sheet 42 x 80in

\$20,000 - 30,000

*This lot will preview in Los Angeles only.



208

209

LORSER FEITELSON (1898-1978)

Untitled, 1971

Screenprint in red on white board, signed in pencil, dated and numbered 7/27, with full margin, framed.

30 x 22in

sheet 35 3/4 x 27 5/8in

\$1,000 - 1,500

*This lot will preview in Los Angeles only.

208

SHEPARD FAIREY (BORN 1970)

C'mon Everybody, from *Subliminal Projects*, 2012

Screenprint with collage on cardboard, signed in pencil, dated and numbered '8/8 HPM', the full sheet, framed. sheet 12 x 12in

\$2,000 - 3,000



209



210

210

SHEPARD FAIREY (BORN 1970)

Hi-Fi, from *Subliminal Projects*, 2012

Screenprint with collage on cardboard, signed in pencil, dated and numbered '5/8 HPM', the full sheet, framed. sheet 12 x 12in

\$2,000 - 3,000

211

SAM FRANCIS (1923-1994)

Untitled (L. L174; SF.194), 1975

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 45/125 (there were also 11 artist's proofs), published by Swiss Graphic Society, Bern, with the blindstamp of the printer, The Litho Shop, Inc., Santa Monica, with full margins.

22 x 17 3/4in
sheet 29 x 22in

\$1,000 - 1,500



212

213

SAM FRANCIS (1923-1994)

Untitled, from Michel Waldberg: *Poèmes dans le ciel* (L. L271; SF-315), 1986

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 2/100 (the total edition was 175), published/printed Philosophie des Arts/Désjobert, Paris, the full sheet, framed.

sheet 30 x 22in

\$2,000 - 3,000



211

212

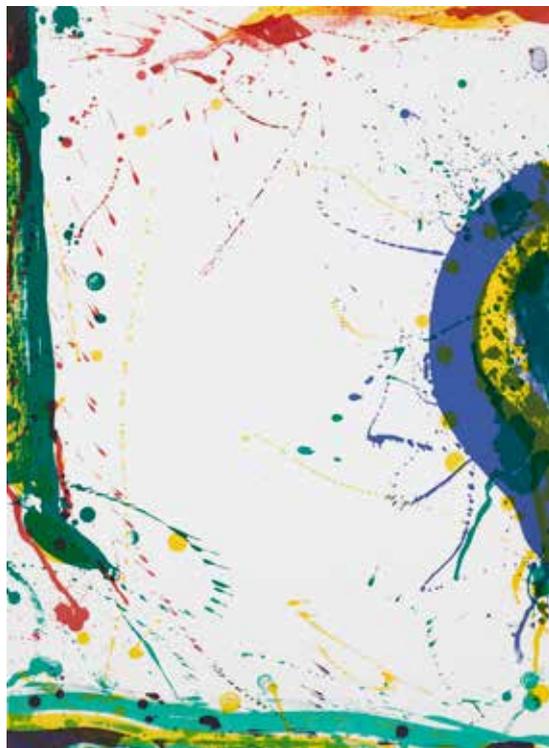
SAM FRANCIS (1923-1994)

Untitled (L. 238; SF-311), 1979

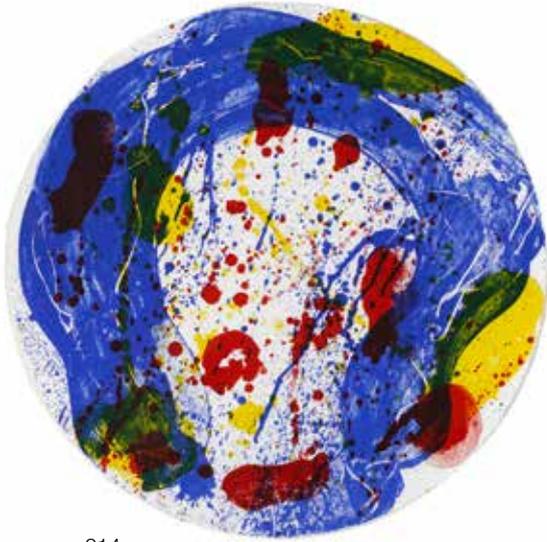
Lithograph in colors on wove paper, signed in pencil and annotated 'BAT' (a *bon a tirer* aside from the edition of 24), published/printed by The Litho Shop, Inc./George Page, Santa Monica, the full sheet.

sheet 41 3/4 x 29 1/2in

\$2,000 - 3,000



213



214



215



216

214

SAM FRANCIS (1923-1994)

Untitled (L. Supp. SF 359), 1993

Lithograph in colors on 112 Waterleaf paper, signed in pencil and numbered 8/100 (there were also 24 artist's proofs), with the blindstamp of the publisher, The Litho Shop., Inc., Santa Monica, the full sheet.

diameter 23in

\$2,000 - 3,000

215

HELEN FRANKENTHALER (1928-2011)

Persian Garden (H. 8), 1965-66

Lithograph in colors on Richard de Bas paper, signed in pencil, dated and annotated 'Artist's Proof' (aside from the edition of 24), with the blindstamp of the publisher, Universal Limited Art Editions, West Islip, New York, with full margins, framed.

19 1/2 x 13 3/4in

sheet 25 1/2 x 19 3/4in

\$3,000 - 5,000

216

HELEN FRANKENTHALER (1928-2011)

Skywriting (not in H.), 1997

Screenprint in colors on wove paper, signed in pencil and numbered 41/110, published by Brand X Editions, Ltd., New York, the full sheet, framed.

sheet 30 1/8 x 40 1/8in

\$4,000 - 6,000



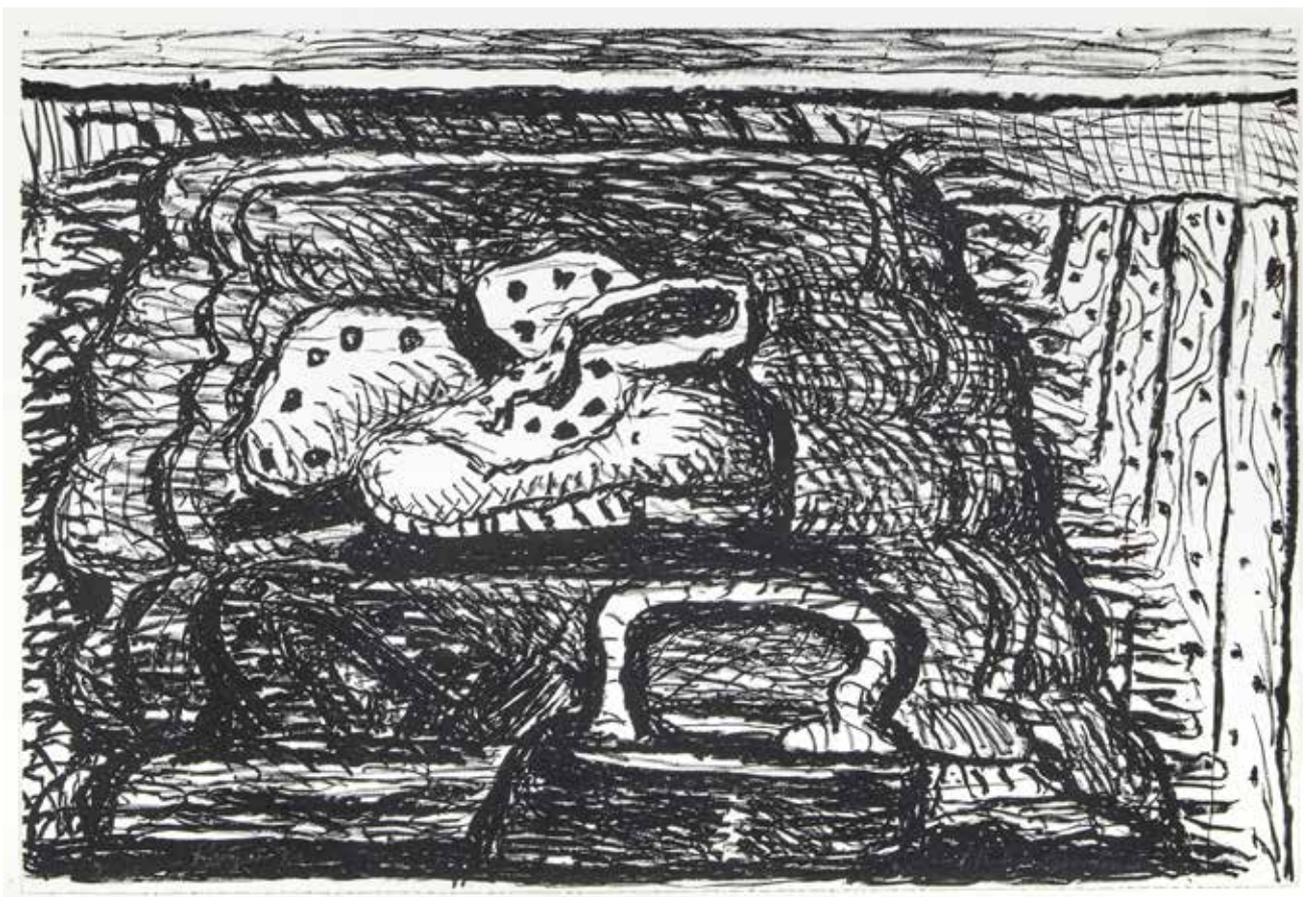
217

HELEN FRANKENTHALER (1928-2011)

Guadalupe (H. 164), 1989

Mixografía © in color on white handmade paper, signed in pencil and numbered 31/74 (there were also 16 artist's proofs), published by Mixografía ©, Los Angeles, the full sheet, framed.
sheet 69 x 45in

\$15,000 - 20,000



218



219

218

PHILIP GUSTON (1913-1980)

Rug (G. 876), 1979-81

Lithograph on wove paper, signed in pencil, titled, dated '80' and numbered 39/50 (there were also 11 artist's proofs), published/printed by Gemini G.E.L./Christine Fox and Richard Garst, Los Angeles, the full sheet, framed. sheet 19 1/2 x 29in

\$3,000 - 4,000

219

DAMIEN HIRST (BORN 1965)

Vipera Lebetina, 2012

Screenprint in colors with glaze on wove paper, signed in pencil and numbered 6/100, with the blindstamps of the artist and publisher, Other Criteria, London, with full margins, framed.

19 x 17in

sheet 27 x 25in

\$3,000 - 5,000



220

DAVID HOCKNEY (BORN 1937)

Celia 8365 Melrose Ave., Hollywood (G. 448; S.A.C. 147; Tokyo 138),
1973

Lithograph on Arches paper, signed in red crayon, titled, dated '73'
and numbered 28/46 (there were also 11 artist's proofs), with the
blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full
margins, framed.

34 1/2 x 30 1/2in

sheet 47 1/2 x 31 1/2in

\$17,000 - 20,000



221

221

DAVID HOCKNEY (BORN 1937)

Red Celia (T. 273), 1984

Lithograph in colors on white HMP handmade paper, dated and inscribed 'proof for Celia love from David' in pencil (a proof aside from the edition of 98 and 18 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, framed.
sheet 29 7/8 x 21 1/2in

\$18,000 - 24,000



222

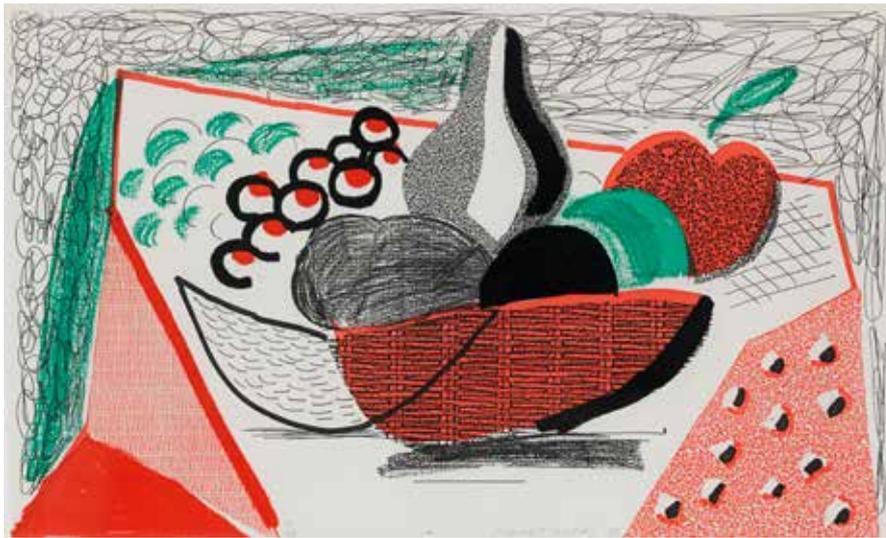
222

DAVID HOCKNEY (BORN 1937)

Celia with Green Hat (T. 274), 1984-85

Lithograph in colors on white HMP handmade paper, signed in pencil, dated '84' and numbered 'P.P. II' (aside from the edition of 98 and 18 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, framed.
sheet 30 x 22in

\$15,000 - 20,000



223



224

223

DAVID HOCKNEY (BORN 1937)

Apples, Pears and Grapes, 1986

Homemade print in colors on wove paper executed on an office copier, signed in pencil, dated '86' and numbered 37/50, with the blindstamp of the artist, the full sheet, framed.

sheet 8 1/2 x 14in

\$2,500 - 3,500

224

DAVID HOCKNEY (BORN 1937)

Catherine's Walk, from *Some More New Prints* (G. 1623), 1993

Lithograph and screenprint in colors on Arches paper, signed in pencil, dated and numbered 48/68 (there were also 14 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

21 1/2 x 30 1/2in

sheet 23 1/2 x 31 3/4in

\$3,000 - 4,000



225

226

JASPER JOHNS (BORN 1930)

Cup 2 Picasso (ULAE 123), 1973

Lithograph in colors on wove paper, unsigned, from the edition of approximately 1,500 (there was a signed and numbered edition of 11), published in *XXe Siècle* no. 40, June 1973, with margins trimmed, framed.

sheet 12 1/4 x 9 1/4in

\$1,000 - 1,200



227

225

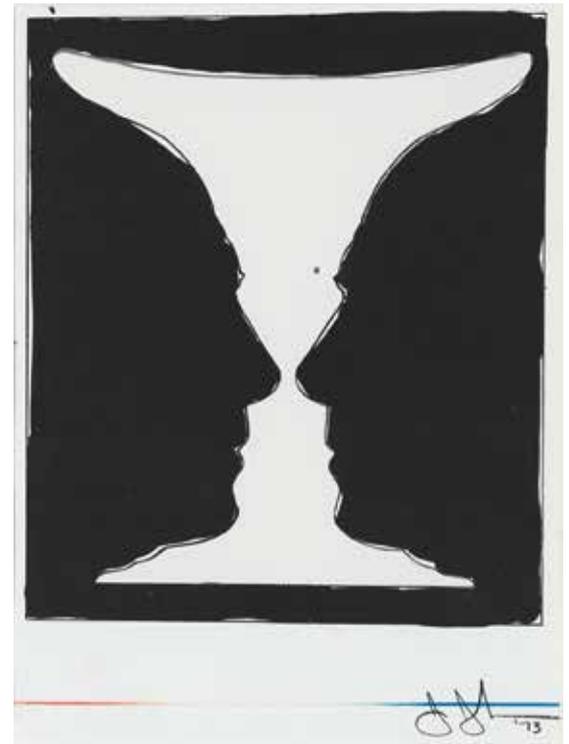
JASPER JOHNS (BORN 1930)

Bent Stencil, from *Fragment-According to What Series* (ULAE 95; G. 289), 1971

Lithograph in colors on Arches paper, signed in pencil, dated '71' and numbered 59/79 (there were also 12 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 27 3/4 x 20in

\$3,000 - 4,000



226

227

JASPER JOHNS (BORN 1930)

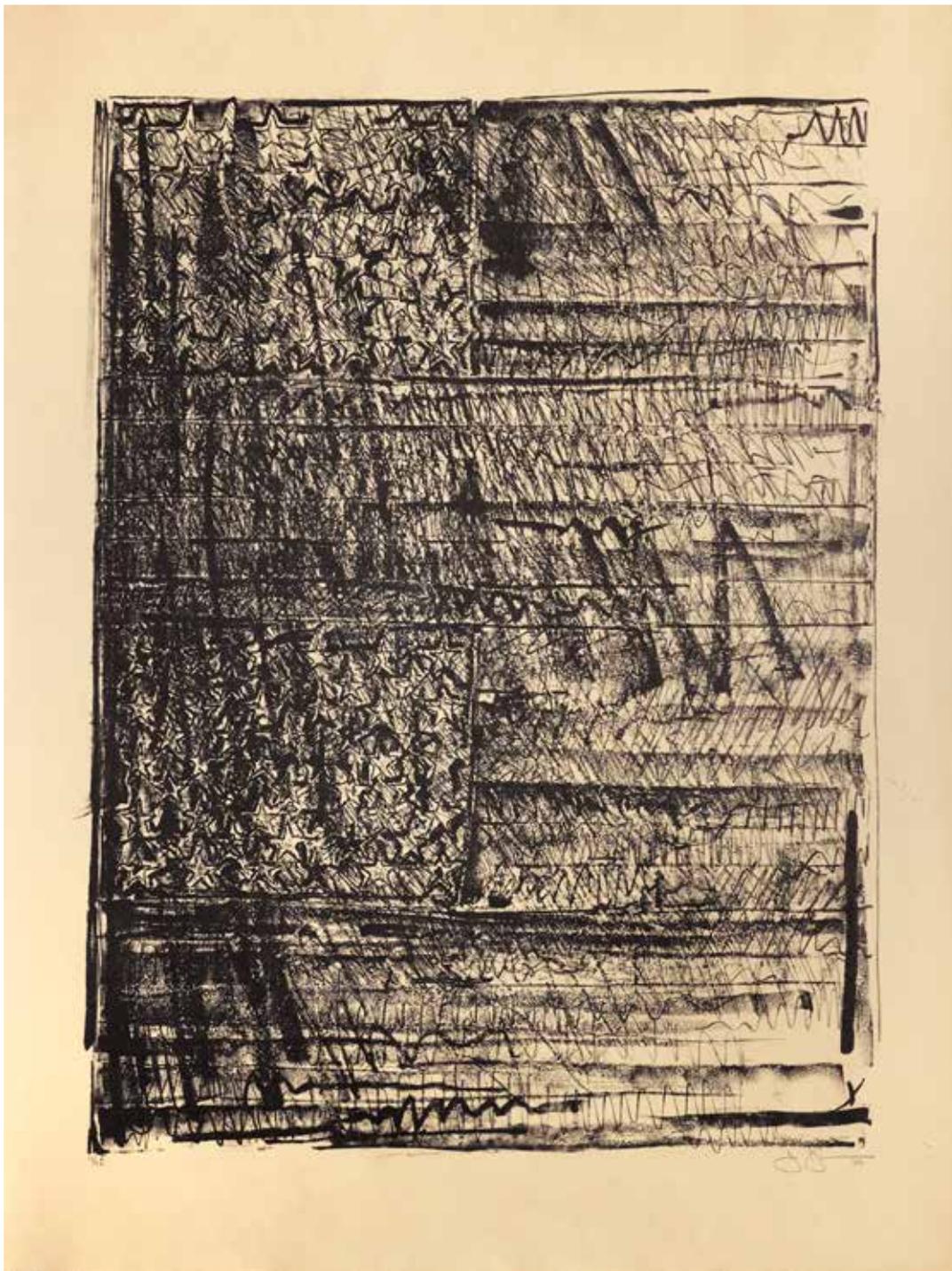
Ventriloquist (Black) (ULAE 233), 1985-86

Lithograph on wove paper, signed in pencil, dated '85' and numbered 28/70, with the blindstamp of the publisher, ULAE, West Islip, New York, with full margins, framed.

32 1/2 x 22in

sheet 40 x 26 1/2in

\$5,000 - 8,000



228

JASPER JOHNS (BORN 1930)

Two Flags (ULAE 212; G. 914), 1981

Lithograph on ivory Nishinouchi Kizuki paper, signed in pencil, dated '80' and numbered 14/45 (there were also 8 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, printed by Serge Lozingot, with full margins, framed.

39 1/2 x 29in

sheet 47 1/2 x 36in

\$8,000 - 12,000



229

229

ROBERT INDIANA (BORN 1928)

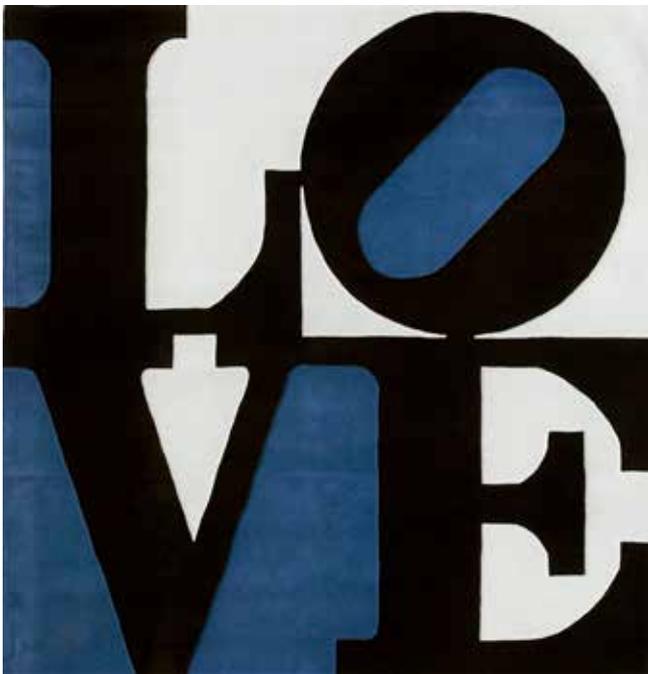
Heliotherapy Love, 1995

Screenprint in colors on wove paper, signed in pencil, dated and numbered 'AP 29/50' (aside from the edition of 300), published by Brand X Editions, New York, with full margins, framed.

37 x 37 1/8in

sheet 40 x 40 1/4in

\$8,000 - 10,000



230

230

ROBERT INDIANA (BORN 1928)

Chosen Love, c. 1995

Skein-dyed hand-carved tufted wool tapestry on canvas, signed in black felt-tip pen and numbered 94/175 on a fabric label on the verso, published by Master Contemporary Artist Rugs.

96 x 96in

\$3,000 - 5,000

*This lot will preview in Los Angeles only.

231

ALEX KATZ (B. 1927)

The Dog (M. 95), 1978

Aquatint on Arches paper, signed in pencil and numbered 16/35 (there were also 7 artist's proofs), published/printed by Brooke Alexander and Marlborough Graphics, Inc./Prawat Laucheron, New York, with full margins, framed.

5 x 4 1/4in

sheet 10 1/2 x 13in

\$1,000 - 1,200



231



232

232

JEFF KOONS (BORN 1955)

Puppy, 1992

Stainless steel, substrate and dried flower multiple, edition size unknown, published by the Guggenheim Museum, Bilbao, 1998, accompanied by the original box.

height 7 3/4in

\$1,000 - 1,500

233

JEFF KOONS (BORN 1955)

Balloon Dog - Red, 1995

Metallic porcelain multiple, numbered 143 and initialed by another hand, from the edition of unknown size (there was also an edition of 2300 published by MOCA, Los Angeles), published by Voice: Venice Oakwood/Inner City Enterprise, Los Angeles.

diameter 10 1/4in

\$7,000 - 10,000



233



234

SOL LEWITT (1928-2007)

Complex Forms Series (K. 1989.09), 1989

The complete set, comprising 5 etchings with aquatint in colors on Arches paper, each signed in pencil and numbered 15/39 (there were also 6 artist's proofs), published/printed by Matsumura/Watanabe Studio Ltd., New York, with margins, each framed.

each 19 5/8 x 13 5/8in

each sheet 30 x 22 1/2in

\$6,000 - 8,000



235

235

WILLEM DE KOONING (1904-1997)

Paris Review, 1979

Offset lithograph in colors on wove paper, signed in pencil and numbered 124/200, published by Paris Review, New York, with full margins.

23 x 29 1/4in

sheet 28 x 34 1/4in

\$4,000 - 6,000

236

SOL LEWITT (1928-2007)

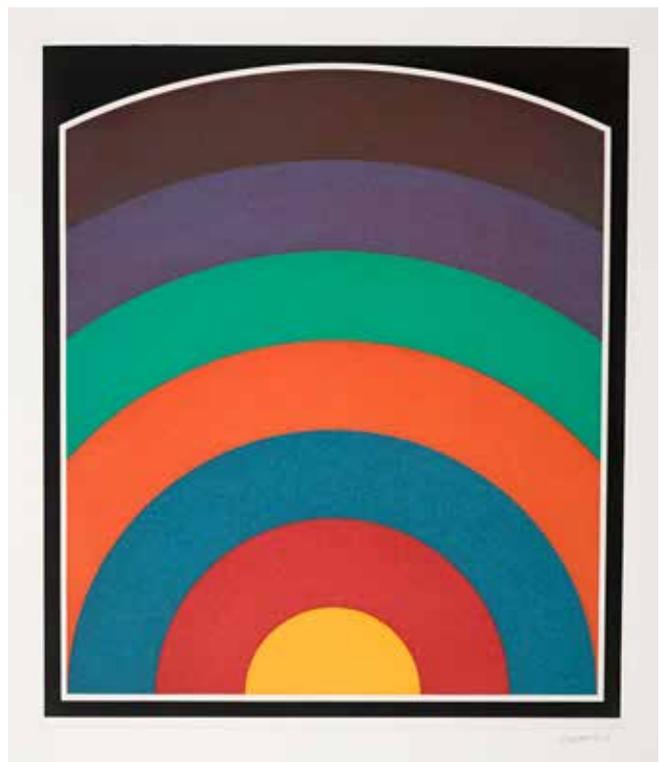
Seven Equal Arcs (K. 1990.08), 1990

Etching with aquatint in colors on heavy wove paper, signed in pencil and annotated 'PP 1/4' (a printer's proof aside from the edition of 30), published/printed Multiples, Inc., New York/Watanabe Studio, Ltd., Brooklyn, with full margins.

15 x 13in

sheet 20 1/2 x 18 3/4in

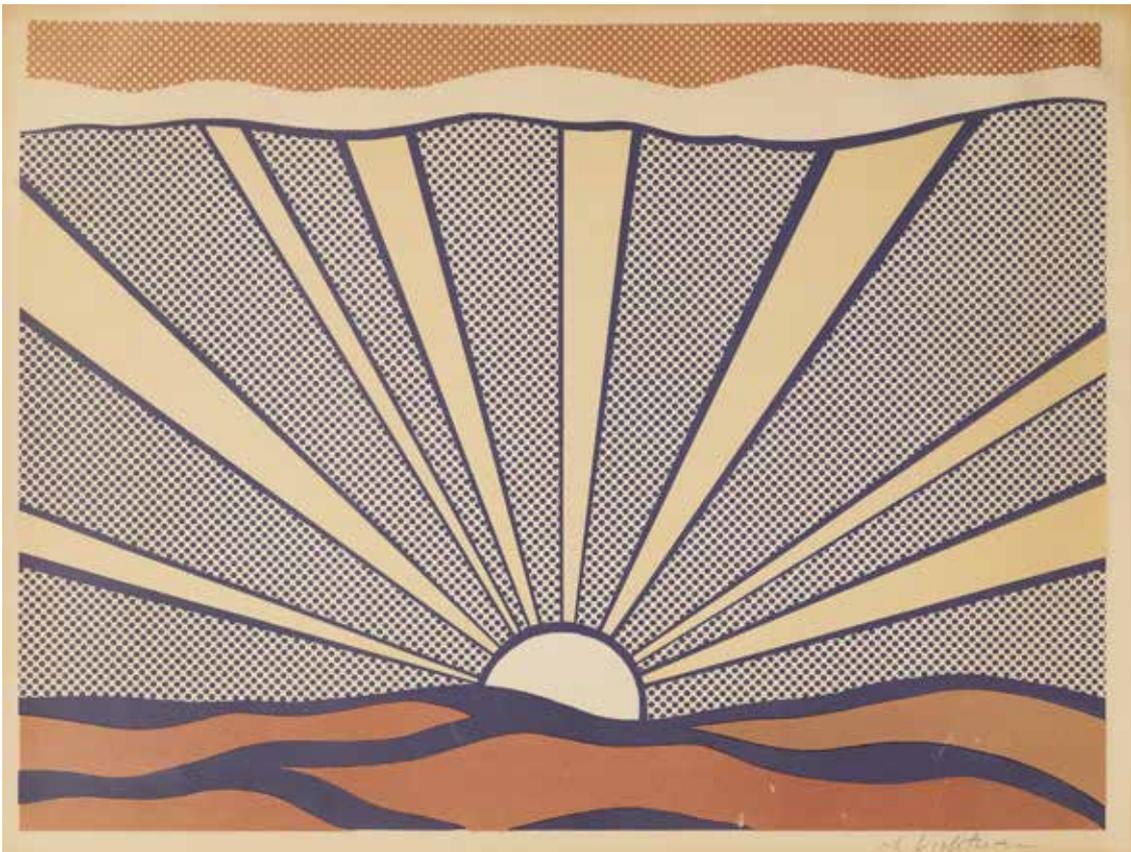
\$3,000 - 5,000



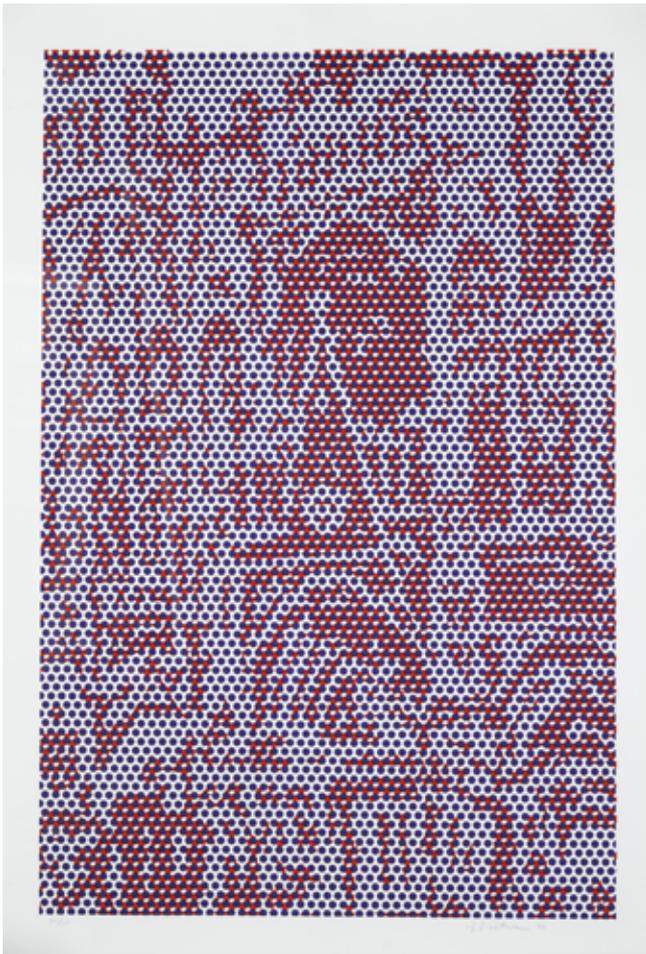
236



237



238



239

237

ROY LICHTENSTEIN (1923-1997)

Brushstroke (C. II.5), 1965

Screenprint in colors on heavy wove paper, signed in pencil and numbered 76/280 (there was also an unknown number of artist's proofs), published/printed by Leo Castelli Gallery/Chiron Press, New York, with full margins.

22 1/8 x 28 3/8in
sheet 23 x 29in

\$7,000 - 9,000

238

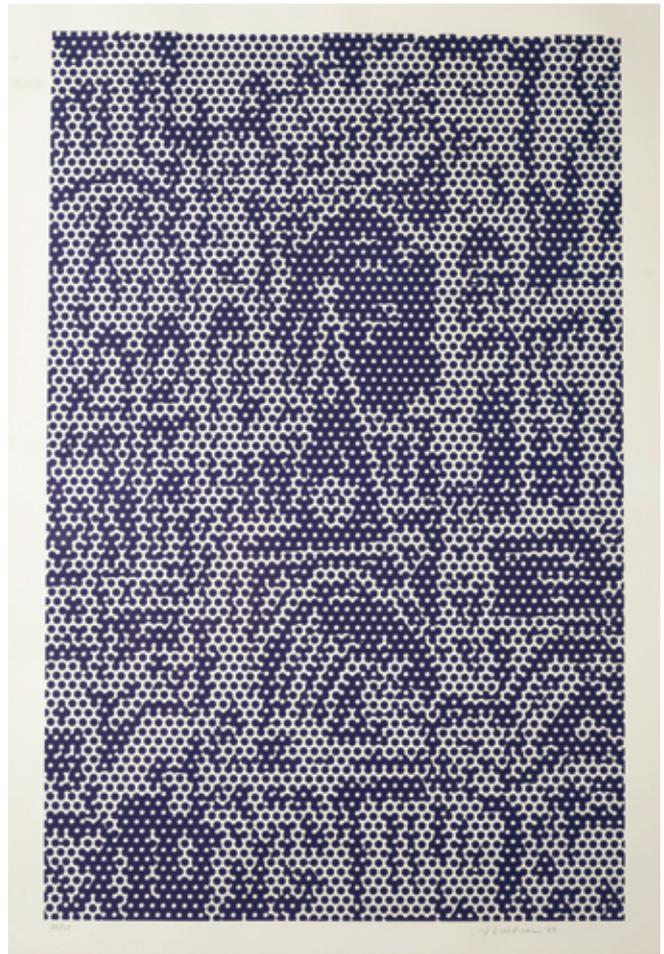
ROY LICHTENSTEIN (1923-1997)

Sunrise (C. II.7), 1965

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

17 5/16 x 23 1/4in
sheet 18 5/16 x 24 5/16in

\$2,000 - 3,000



240

239

ROY LICHTENSTEIN (1923-1997)

Cathedral #2 (C. 76), 1969

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

41 13/16 x 27in
sheet 48 5/16 x 32 3/8in

\$6,000 - 9,000

240

ROY LICHTENSTEIN (1923-1997)

Cathedral #3 (C. 77), 1969

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

41 13/16 x 27in
sheet 48 1/2 x 32 1/2in

\$6,000 - 9,000



241



242



242

241

AFTER ROY LICHTENSTEIN (1923-1997)

As I Opened Fire (C. App. 5), 1966

Triptych, comprising three offset lithographs in color on smooth wove paper, published/printed by Stedelijk Museum/Drukerij Luij & Co., Amsterdam, with margins, assembled into one frame. (3)

each 24 x 19 1/2in

each sheet 25 x 20 1/2in

\$1,200 - 1,800

242

ROBERT MOTHERWELL (1915-1991)

Beau Geste II; Beau Geste VII (E./B. 481; 486), 1989

Two lithographs in black and sanguine on Arches and Japanese Gampi papers, respectively, each initialed in pencil and annotated 'HC' and numbered 17/75, respectively (the total edition was 100), each with the blindstamp of the artist, published/printed by Editions Daniel Papierski & Waddington Graphics, London/Trestle Editions, New York, with full margins, framed. (2)

each sheet 22 x 15in

\$1,800 - 2,500

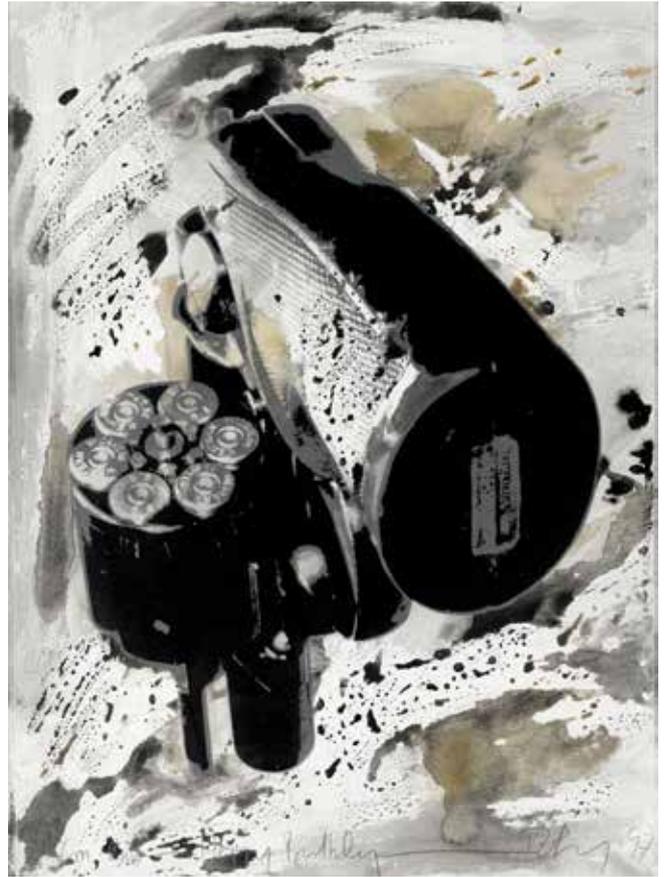
243

ROBERT LONGO (BORN 1955)

Gun, 1997

Screenprint with handcoloring on wove paper, signed in pencil, dated '97', numbered 'wp/18' and inscribed 'for Bob, Happy Birthday', the full sheet, framed.
sheet 29 3/4 x 22 1/4in

\$8,000 - 12,000



243

244

JOAN MITCHELL (1925-1992)

Tree I, 1990

Lithograph in colors on Arches paper, signed in pencil and numbered 51/100, with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, framed.

22 1/4 x 19 1/2in
sheet 24 1/2 x 20in

\$3,000 - 5,000



244



245

245

LOUISE NEVELSON (1899-1988)

Untitled, 1972

Screenprint in colors on wove paper, signed in pencil and numbered 64/300, with the inkstamp of the printer, Styria Studio, with full margins, framed.

10 1/4 x 7 1/2in

sheet 12 x 9in

\$1,000 - 1,500

*This lot will preview in Los Angeles only.

246

NATHAN OLIVEIRA (1928-2010)

Twelve Intimate Fantasies (G. 91; S. 87, 89-101, 102), 1964

The complete set, comprising 12 lithographs on Rives paper, each signed in pencil, titled, dated '64' and numbered 43/60 (there were also 10 artist's proofs), with title page, colophon numbered in red ink '43', published/printed by The Kanthos Press/Bohuslav Horak, Los Angeles, the full sheet/full margins, loose (as issued).
each sheet 20 x 15in or reverse

\$1,000 - 1,500



246



247

Property from the Collection of Robert Davies, Los Altos, California

247

NATHAN OLIVEIRA (1928-2010)

Woman State IV (S. 157), 1971

Lithograph on Arches paper, signed in pencil, titled, dated '71' and numbered 2/7, with the blindstamp of the printer, Kenjilo Nanao, the full sheet.

sheet 30 1/8 x 22 3/8in

\$1,000 - 1,500



PROPERTY OF VARIOUS OWNERS

248

CLAES OLDENBURG (BORN 1929)

Screwarch Bridge (State II) (A./P. 173), 1980

Hard-ground etching, spitebite sugar-lift aquatint and sanding on Arches Roll paper, signed in pencil and numbered 18/35 (there were also 12 artist's proofs), with the blindstamps of the publisher/printer, Multiples, Inc./Aeropress, New York, with full margins, framed.

23 1/2 x 50 1/2in

sheet 31 x 58in

\$10,000 - 15,000



249

249

TAKASHI MURAKAMI (BORN 1962)

727, 2016

Screenprint in colors with cold stamp and high gloss varnish on wove paper, signed in pencil, dated and numbered 20/100 (there was also a lithograph edition of 300), co-published by the artist and Kaikai Kiki Co., Ltd, Tokyo, with margins, framed.

26 3/4 x 39 1/4in

sheet 40 3/8 x 30 3/8in

\$3,000 - 5,000

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*This lot will preview in Los Angeles only.



250

250

PORTFOLIO

New York, New York, 1983

The complete set, comprising 8 lithographs and screenprints in colors with collage on various papers, each signed in pencil and numbered 29/250 (the total edition was 320), published by New York Graphic Society, Ltd., Connecticut, the full sheets, lacking portfolio, framed.

Artists and Titles Include: Red Grooms, *Subway Riders* (G. 83); Robert Indiana *Brooklyn Bridge* (S. 132); Alex Katz, *Bicycling in Central Park* (M. 130); R. B. Kitaj, *Performing Arts Center*; Robert Motherwell, *New York Cultural Institutions* (B. 260); Robert Rauschenberg, *Statue of Liberty*; Larry Rivers, *Bronx Zoo*; James Rosenquist, *Communication Center* (G. 200)

sizes vary

\$6,000 - 8,000

*This lot will preview in Los Angeles only.

251

PORTFOLIO

Metropolitan Opera Fine Art I, 1978

The complete set, comprising 8 lithographs and screenprints in colors on wove paper, each signed in pencil and numbered 113/250 (there were also 25 in Roman numerals), with the blindstamp of the publisher, Metropolitan Opera Association, with full margins or the full sheets, lacking portfolio case, framed.

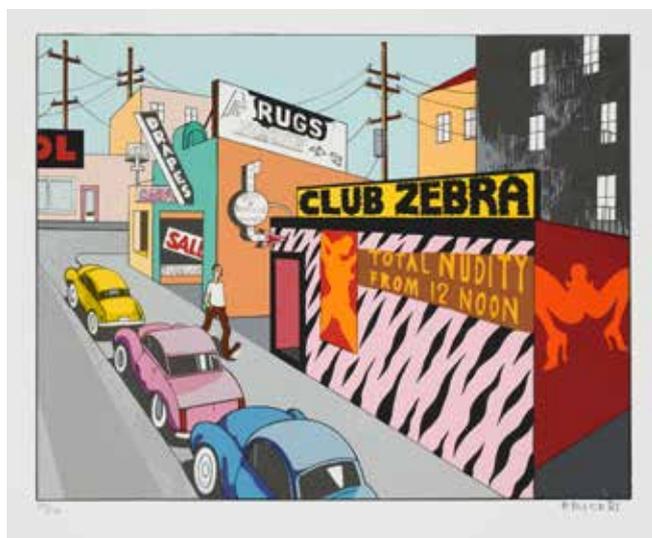
Artists and Titles Include: Antonio Clavé, *Carmen*; Léonor Fini, *Tristan und Isolde*; Richard Lindner, *Der Rosenkavalier*; Marino Marini, *La Traviata* (G.L. 126); André Masson, *Don Giovanni*; Larry Rivers, *Madame Butterfly*; Paul Wunderlich, *Aida* (R. 553); Jamie Wyeth, *La Bohème*.
each sheet approx. 30 x 22in or reverse

\$2,500 - 3,500

*This lot will preview in Los Angeles only.



251



252

252

KEN PRICE (1935-2012)

The Plain of Smokes, 1981

The complete portfolio, comprising 20 screenprints in colors or black on wove paper, *Club Zebra* and *Tiki Motel* signed in pencil, dated '81' and numbered 80/150 (there were also 10 in Roman numerals), each with the blindstamps of the publisher/printer, Arabesque Books, Santa Barbara/SOMA Fine Art Press, San Francisco, colophon signed by Price and Mudd in ink and numbered '80', text by Harvey Mudd, with full margins, contained in paper covered portfolio and linen-covered slipcase.
each sheet 12 1/4 x 14 3/4in or reverse
(overall) 15 3/4 x 13 1/4 x 13 1/4 x 13 1/4 in

\$4,000 - 6,000

253

KEN PRICE (1935-2012)

North of El Prado (G. 1576), 1993

Glazed earthenware cup, lacking wooden display box, initialed in black stylus, dated '93' and numbered 12/25 on the underside, with the inkstamp of the publisher, Gemini G.E.L., Los Angeles.

height 3 1/4in

\$2,000 - 3,000



253



254

254

ROBERT RAUSCHENBERG (1925-2008)

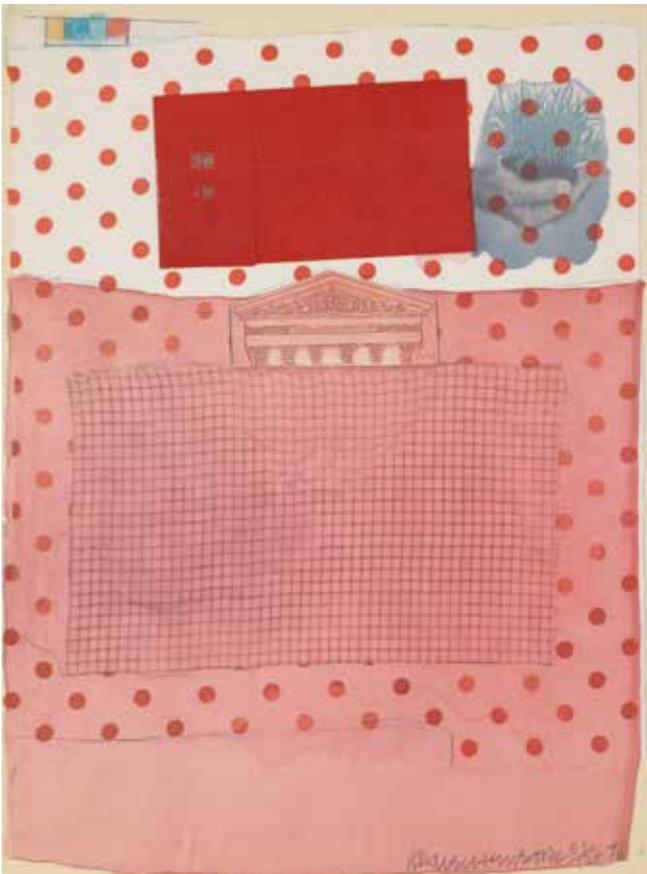
Quarry, 1968

Offset lithograph in colors on wove paper, signed in red crayon, dated '68' and numbered 82/300, published/printed by Quarry, Local One/Amalgamated Lithographers of America, and Color Lithographers Service, Inc, New York, with full margins.

33 1/4 x 25in

sheet 34 1/25 x 26in

\$1,500 - 2,500



255

PROPERTY FROM THE COLLECTION OF ROBERT DAVIES, LOS ALTOS, CALIFORNIA

255

ROBERT RAUSCHENBERG (1925-2008)

Artist's Rights Today, 1976

Offset lithograph in colors on wove paper, signed in pencil, dated '76' and numbered 51/125 (aside from the collage edition of 50 in Roman numerals), published by Artist's Rights Today, with the blindstamp of the printer, Styria Studio, New York, the full sheet.

sheet 30 1/4 x 22 3/4in

\$1,500 - 2,500

PROPERTY OF VARIOUS OWNERS

256

ROBERT RAUSCHENBERG (1925-2008)

Myth, from Romances (G. 759), 1977

Lithograph in colors on Barcham Green De Wint paper, signed in pencil, dated '77' and numbered 14/39 (there were also 12 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

19 1/4 x 29 1/2in

sheet 22 5/8 x 31 3/4in

\$3,000 - 5,000



256



257

257

JOHN REGISTER (1939-1996)

Restaurant, 1990

Etching with handcoloring on wove paper, signed in pencil, numbered 1/12 and annotated 'hand-colored', with margins, framed.

5 3/4 x 5 3/4in

sheet 15 x 11in

\$1,500 - 2,500

258

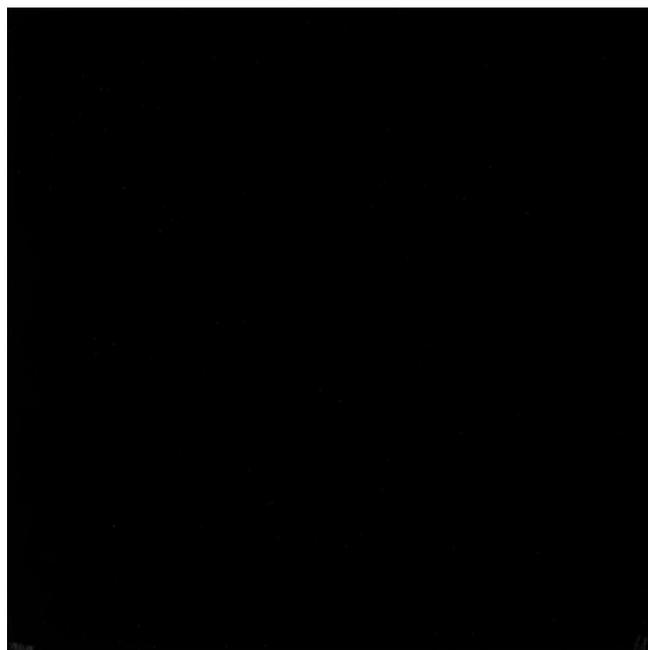
AD REINHARDT (1913-1967)

Untitled (Black Square), 1966

Screenprint on Plexiglas multiple, incised with the artist's initials and numbered 18/225.

overall 12 x 12in

\$2,000 - 3,000



258



259



260

259

EDWARD RUSCHA (BORN 1937)

Grey Suds (E. 59), 1971

Screenprint in colors on Arches paper, signed in pencil, dated and numbered 15/100 (there were also 15 artist's proofs), published/printed by Edizioni O, Milano/Cirrus Editions, Los Angeles, the full sheet, framed.
sheet 18 x 24in

\$4,000 - 6,000

260

EDWARD RUSCHA (BORN 1937)

Untitled (E. 136), 1983

Lithograph in colors on heavyweight Stonehenge paper, signed in pencil, dated and numbered 29/45 (there were also 15 artist's proofs), with the blindstamp of the printer, Wasserman Silkscreen Co., Santa Monica, with full margins, framed.
14 x 54in
sheet 22 x 60in

\$8,000 - 12,000



261



262

261

SEAN SCULLY (BORN 1946)

Room, 1988

Soap ground and spit bite aquatints in colors on wove paper, signed in pencil, dated '88' and numbered 25/40, with the blindstamps of the publisher/printer, Crown Point Press/Brian Shure, San Francisco, with full margins, framed.

32 x 42in

sheet 42 x 51in

\$4,000 - 6,000

262

SEAN SCULLY (BORN 1946)

Wall, 1988

Soap ground and spit bite aquatints in colors on wove paper, signed in pencil, dated '88' and numbered 12/40, with the blindstamps of the publisher/printer, Crown Point Press/Brain Shure, San Francisco, with full margins, framed.

32 x 42in

sheet 42 x 51in

\$4,000 - 6,000



263

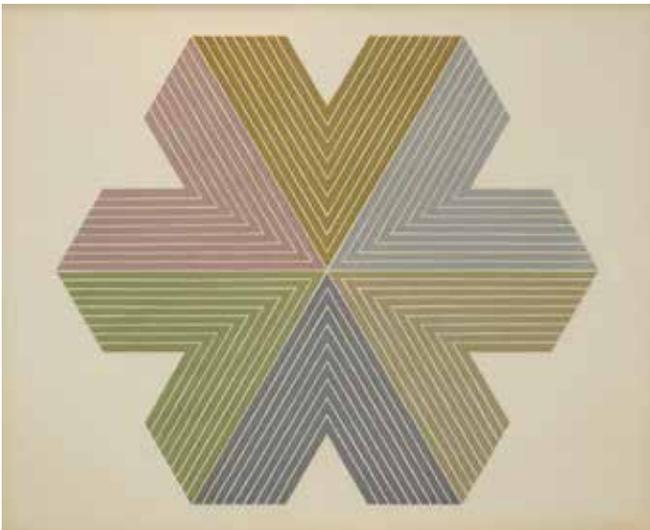
263

WILLIAM T. WILEY (BORN 1937)

It's Only a Pay Per Moon (D., p.364), 1974

Lithograph in colors and handcoloring on leather hide, with incised title, initials and date, from the edition of 40, published by Cirrus Editions, Los Angeles, framed. (overall) 45 x 34in

\$1,500 - 2,000



264

264

FRANK STELLA (BORN 1936)

Star of Persia I (A. 1; G. 46), 1967

Lithograph in colors on English Vellum Graph paper, signed in pencil, dated '67, and numbered 58/92 (there were also 9 artist's proofs), published/printed by Gemini G.E.L./ Kenneth Tyler, Los Angeles, the full sheet. sheet 25 7/8 X 31 7/8in

\$2,500 - 3,500



265

FRANK STELLA (BORN 1936)

Polar Co-ordinates VI (A. 124), 1980

Lithograph, screenprint in colors and letterpress on Arches Cover paper, signed in pencil, dated '80' and numbered 23/100 (there were also 20 artist's proofs), published by Petersburg Press, New York, the full sheet, framed.

sheet 38 1/2 x 38in

\$6,000 - 9,000



**PROPERTY FROM THE ESTATE OF JOHN SPERLING,
PHOENIX, ARIZONA**

266

ANDY WARHOL (1928-1987)

Truck (F./S. II.367-370), 1985

The complete set, comprising 4 screenprints in colors on Lenox Museum Board, each signed in pencil and numbered 32/60 (there were also 15 artist's proofs), published by Hermann Wünsche, Bonn, Germany, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheets, framed.
each sheet 39 3/8 x 39 3/8in

\$70,000 - 100,000

PROPERTY OF VARIOUS OWNERS

267

ANDY WARHOL (1928-1987)

Warhol: The Tate Gallery (Marilyn), 1971

The exhibition catalogue, signed twice in black felt tip pen, with forward by Norman Reid, published/printed by The Tate Gallery/The Curwen Press, London, bound (as issued). overall 8 1/4 x 8 1/4 x 1/4in

\$1,000 - 1,500



267

268

ANDY WARHOL (1928-1987)

Sidewalk, from Eight by Eight to Celebrate the Temporary Contemporary (F./S. II.304), 1983-84

Screenprint in colors on Dutch Etching paper, signed in pencil and numbered AP 12/30 (aside from the edition of 250), published by the Museum of Contemporary Art, Los Angeles, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.

sheet 29 x 42in

\$5,000 - 7,000

END OF SALE



268

INDEX

- A**
Anuszkiewicz, Richard 178
Arman 181-188
- B**
Bacon, Peggy 10
Bartlett, Charles William 11
Bartlett, Jennifer 189
Bearden, Romare 179
Benton, Thomas Hart 12
Berninghaus, Oscar Edmund 22
Bishop, Isabel 17
Borein, Edward 13-15
Braque, Georges 18, 19
Braque, After Georges 20, 21
Brown, Christopher 180
Buffet, Bernard 23
- C**
Cadmus, Paul 16
Cage, John 190
Calder, Alexander 191-193
Cary, Evelyn Rumsey 48
Cassandre, Adolphe Mouron 24, 25
Cassatt, Mary 26
Cézanne, Paul 54
Chagall, Marc 27-43
Chagall, After Marc 44-47
Clemente, Francesco 194
Cocteau, Jean 49-51
Covarrubias, Miguel 52, 53
- D**
Dalí, Salvador 55-60
Davis, Gene 195
Davis, Ronald 196
Diebenkorn, Richard 197-203
Dine, Jim 204, 206
Dongen, Kees van 57
Drewes, Werner 61
Dürer, Albrecht 1
Dzubas, Friedel 205
- E**
Escher, Maurits Cornelis 56
Estes, Richard 207
Estève, Maurice 62
- F**
Fairey, Shepard 208, 210
Feitelson, Lorser 209
Francis, Sam 211-214
Frankenthaler, Helen 215-217
- G**
Gauguin, Paul 64, 65
Gearhart, Frances Hammell 66-68
Giacometti, Giovanni 63
Guston, Philip 218
- H**
Hansen, Armin 72
Helleu, Paul César 69
Hirst, Damien 219
Hockney, David 220-224
- I**
Indiana, Robert 229, 230
- J**
Jacoulet, Paul 70, 71
Johns, Jasper 225-228
- K**
Kandinsky, Wassily 73
Katz, Alex 231
Kloss, Gene 77, 78
Kollwitz, Käthe 74-76
Kooning, Willem de 235
Koons, Jeff 232, 233
- L**
Laboureur, Jean-Émile 83
Landacre, Paul 79-82
LeWitt, Sol 234, 236
Lichtenstein, Roy 237-240
Lichtenstein, After Roy 241
Longo, Robert 243
- M**
Man Ray 86-91
Manet, Edouard 84
Margolies, Samuel L. 85
Matisse, Henri 92-95
Matisse, After Henri 96
Miró, Joan 97-108
Mitchell, Joan 244
Modigliani, After Amedeo 143
Motherwell, Robert 242
Mucha, Alphonse 109-111
Munakata, Shiko 112
Murakami, Takashi 249
- N**
Nevelson, Louise 245
- O**
O'Hara, Eliot 113
Oldenburg, Claes 248
Oliveira, Nathan 246, 247
Orozco, José Clemente 114, 115
- P**
Picasso, Pablo.. 116-130, 132, 136-142
Picasso, After Pablo 131, 133-135
Pissarro, Camille 146, 147
Portfolio 250, 251
Price, Ken 252, 253
- R**
Ramos Martínez, After Alfredo 144
Rauschenberg, Robert 254-256
Register, John 257
Reinhardt, Ad 258
Rembrandt Harmensz van Rijn 2-9
Renoir, Pierre-Auguste 145-149
Rouault, Georges 150, 151
Ruscha, Edward 259, 260
- S**
Schiele, Egon 152
Scully, Sean 261, 262
Soulages, Pierre 154
Stella, Frank 264, 265
- T**
Tamayo, Rufino 155-161
Tissot, James Jacques Joseph 153
Toulouse-Lautrec, Henri de 162-168
- V**
Vlaminck, Maurice de 169
- W**
Warhol, Andy 266-268
Whistler, James 170-174, 176
Wiley, William T. 263
Wood, Grant 175
Wou-Ki, Zao 177

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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.

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REFERENCES

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

MEDIUM

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

DATE

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

STATE

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

SIGNATURE

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

EDITION

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

MEASUREMENTS

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

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Property from an Important East Coast Collection
Property from a New York Estate
Property from a Private collection, Los Angeles, California
Property from a Private Collection, Fairfax, California
Property from a Private Collection, Malibu, California
Property of Dr. Linda Li, Colorado
Property of a West Coast Collector
Property from a Private Collection, Boston
Property sold to benefit The Michael Hoefflin Foundation for Children's Cancer, Santa Clarita, California
Property of a Texas Collection
Property of the Peter J. Fernald Trust
Property of a Private Collection, Los Angeles, California
Property of a Private Arizona Collection
Private Collection, New York
Property from Clark G. Voorhees, Esq.
Property of a Private Collection, Virginia
Property from Roger Wilson MD, Laguna Hills, California

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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 should not exceed the low estimated value.

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24068 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.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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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 email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
7601 Sunset Blvd
Los Angeles, California 90046
Tel +1 (800) 223 2854
Fax +1 (323) 850 6090
bids.us@bonhams.com

Bonhams

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

Please note that all telephone calls are recorded.

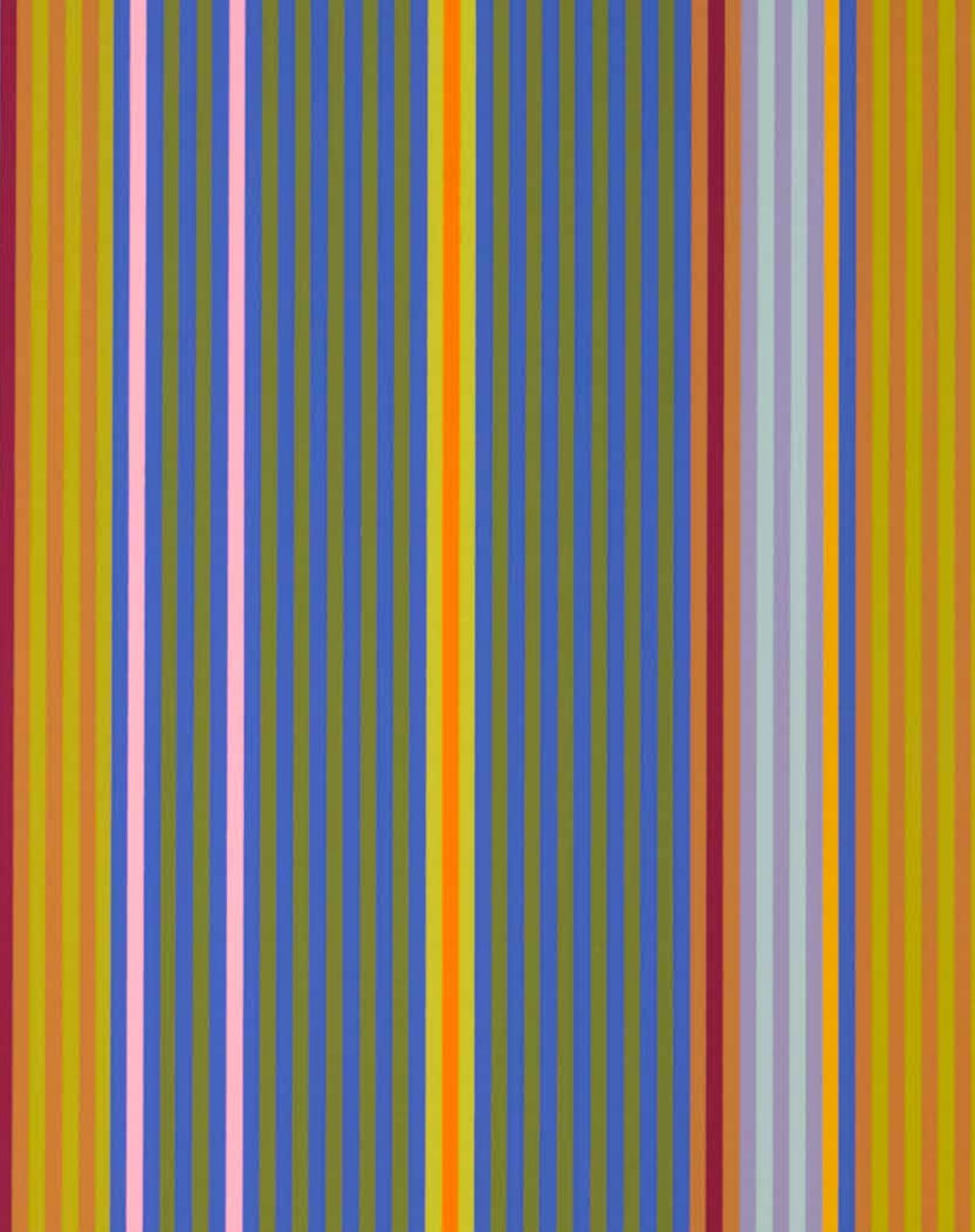
Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders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





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