



MODERN & CONTEMPORARY PRINTS & MULTIPLES

Tuesday December 5, 2017 at 1pm New York

BONHAMS

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Lots 1 - 145

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New York

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Front cover: Lot 85

Session page: Lot 92

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Inside front cover: Lot 69

Inside back cover: Lot 121

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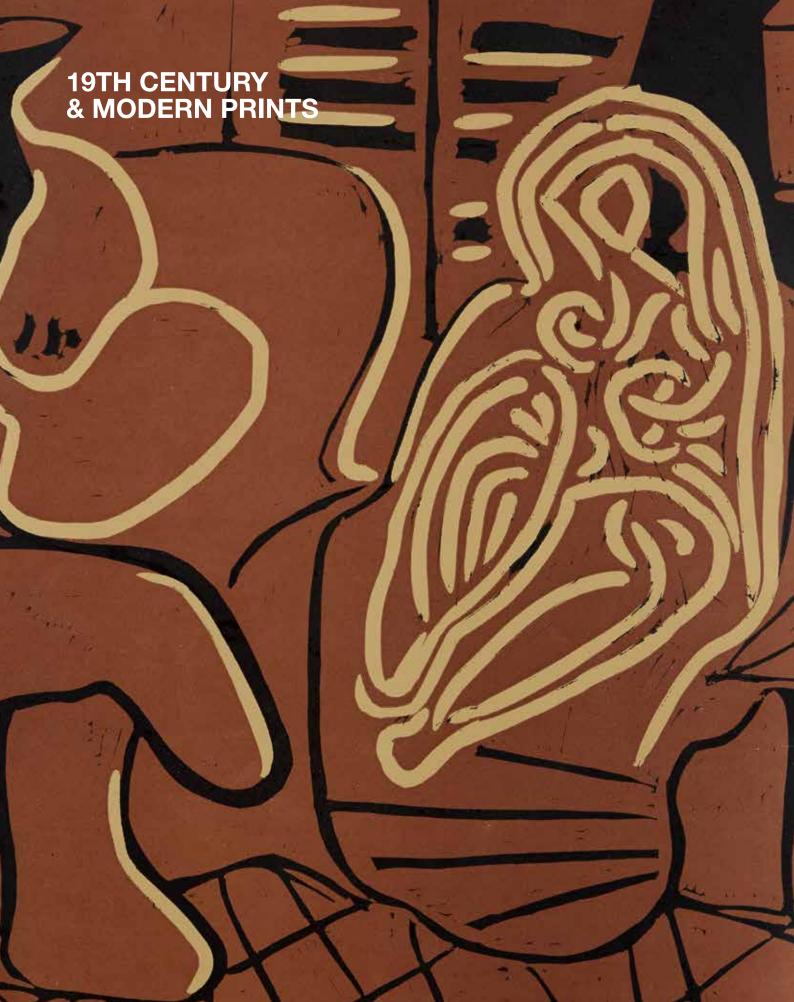
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ALEXANDER ARCHIPENKO (1887-1964)

Zwei Weibliche Akte, from Bauhaus-Drucke Neue Europäische Graphik (K. 25), 1921 Lithograph on laid paper, signed in pencil and numbered 42/100, published by Staatliche Bauhaus, Weimar and Müller Co. Verlag, Potsdam, with their blindstamp, with wide margins, framed. 14 1/2 x 11 1/2in (36.5 x 29.2cm) sheet 19 5/8 x 13 1/4in (49.5 x 33.3cm)

\$4,000 - 6,000





PROPERTY FROM A NANTUCKET COLLECTOR

AFTER JOHN JAMES AUDUBON (1785-1851)

American Pied-bill Dobchick (Pl. CCXLVIII), 1855 From the Havell edition of The Birds of America, handcolored engraving with etching and aquatint on J. Whatman Turkey Mill paper 1855, with wide margins, framed. 14 5/8 x 22 1/3in (37.2 x 56.7cm) sheet 25 5/8 x 38in (64.9 x 96.5cm)

\$1,500 - 2,500

2

PROPERTY FROM A NANTUCKET COLLECTOR

MILTON AVERY (1885-1965)

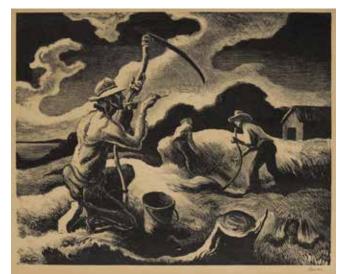
Riders in the Park (L. 6), 1934

Drypoint on wove paper, signed in the plate and embossed with the Milton Avery blindstamp, numbered in pencil 20/100, a posthumous impression published in 1973 (aside from the 1934 Laurels portfolio edition of 100) by Washington D.C. Graphics International to accompany the deluxe edition of 'Milton Avery Prints 1933-1955,' accompanied by the the soft cover catalogue of "Milton Avery Prints 1933-1955" in a black linen slipcover.

3 15/16 x 5in (20.3 x 25.5cm) sheet 8 x 10in (20.3 x 25.5cm)

\$600 - 800





THOMAS HART BENTON (1889-1975)

Island Hay (F. 68), 1945

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

9 7/8 x 12 5/8in (25 x 33cm) sheet 12 x 16in (30.3 x 40.5cm)

\$2,000 - 3,000

LARS BO (1924-1999)

La Sirene (The Little Mermaid), 1977

The complete portfolio, comprising 10 etchings with aquatint on Rives BFK paper with watermarks, each signed in pencil and numbered 2/100, with title page, list of plates, and colophon, edited by Harry H. Lunn, Jr. for Graphics International Ltd., New York, printed by Atelier Rigal, Paris, the full margins, loose (as issued), contained in original lined-covered portfolio case.

sizes vary 11 1/4 x 17 1/4in (28.5 x 43.8cm) sheet 17 5/8 x 22in (44.7 x 55.7cm)

\$1,200 - 1,800



5



GEORGES BRAQUE (1882-1963)

Le Char III (Char Verni) (V. 98), 1955

Lithograph in colors varnished by the artist, on Arches paper, signed in pencil, numbered 34/75 and inscribed *M. Edgard Acosto Paris 1955 G. Braque*, published/printed by Maeght Editeur/Mourlot, Paris, with full margins, framed.

12 5/8 x 16 1/2in (32.1 x 41.9cm) sheet 19 1/2 x 25 5/8in (49.5 x 64.6cm)

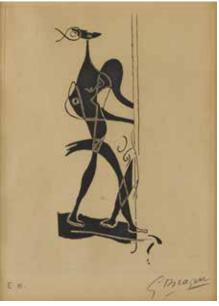
\$2,000 - 3,000

Braque dedicated this impression to Edgardo Acosta who owned a prominent art gallery in Beverly Hills, California and had many exhibits with the artist. The gallery opened in 1957 and closed in 1974.

GEORGES BRAQUE (1882-1963)

Ajax, from les Rois Mages (not in Vallier), 1961 Etching and aquatint on beige laid Richard de Bas paper, signed and inscribed in pencil 'EA' (aside from the edition of 20), published by Pierre Argillet, Paris, with full margins, framed. 12 1/4 x 9 5/8in (31.5 x 24.5cm) sheet 15 1/2 x 11 1/2in (39.2 x 29.2cm)

\$1,000 - 1,500





PROPERTY FROM THE ESTATE OF JOSE FERRER

MASSIMO CAMPIGLI (1895-1971)

Le collier (M. 142), 1952 Lithograph in colors on Arches paper, signed in pencil, dated and numbered 200/200, with the blindstamp of the publisher, La Guilde de la Gravure, Paris/Switzerland, with margins. 13 x 19 1/2in (33 x 49.5cm) sheet 15 x 22in (38 x 55.8cm)

\$1,500 - 2,000

PROPERTY FROM A NANTUCKET COLLECTOR

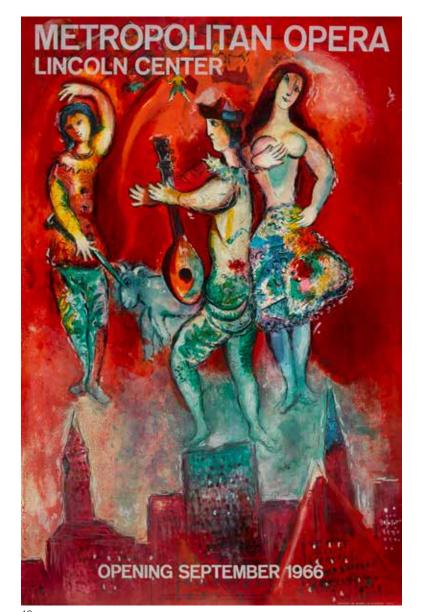
LYNN CHADWICK (1914-2003)

Seated Figure, 1969

Lithograph in colors on wove paper with the artist's watermark, signed in pencil, dated, numbered 115/210, with full margins, framed. 17 1/4 x 21 5/8in (43.7 x 54.9cm) sheet 23 3/8 x 32 1/4in (59.3 x 81.8cm)

\$2,000 - 3,000



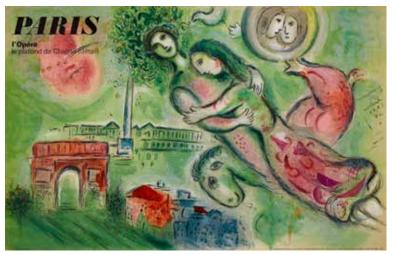


AFTER MARC CHAGALL, BY CHARLES SORLIER

Le Baie des Anges; Carmen (M. 350; M. CS. 39), 1962; 1966 Two lithographs in colors on wove paper, each from the poster edition of 5000 and 3000, with text, respectively, published by the French Government/The Metropolitan Opera, New York, printed by Moulot, Paris, the full sheets. (2) sheet 39 1/2 x 24 1/2in (100.3 x 62.1cm); 39 1/2 x 25 1/2in (100.3 x 64.7cm)

\$2,500 - 3,500

10



AFTER MARC CHAGALL, BY CHARLES SORLIER

Romeo and Juliet; The Magic Flute (M. CS. 10; 38), 1965; 1967
Two lithographs in colors on wove paper, each from the poster edition of 5000 and 3000 respectively, published by the French Government/ The Metropolitan Opera, printed by Mourlot, Paris, the full sheet. sheet 25 x 39in (63.5 x 99cm); 39 1/2 x 25 7/8in (100.3 x 65.6cm)

\$2,500 - 3,500

PROPERTY FROM THE COLLECTION OF THE HAZEN FAMILY

12 W

AFTER MARC CHAGALL, BY CHARLES SORLIER

The Magic Flute (M. CS. 38), 1967 Lithograph in colors on wove paper, laid down to board, from the unsigned edition with text of 3000 published by the French Government/ the Metropolitan Opera, New York (aside from the signed and numbered edition of 200 on Arches vellum), with narrow margins. 39 1/2 x 25 7/8in (100.3 x 65.7cm) sheet 40 x 26 1/8in (101.6 x 66.3cm)

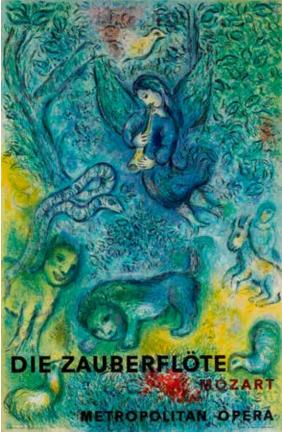
\$1,200 - 1,800

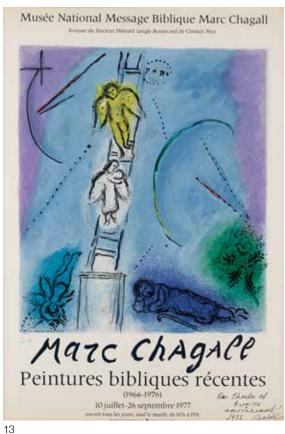


AFTER MARC CHAGALL, **BY CHARLES SORLIER**

Peintures Bibliques Récentes, 1977 Lithograph in colors on wove paper, signed in felt-tip pen, dated and inscribed 'Pour Charles et Brigitte amicalement', annotated 'EA' in pencil (aside from the numbered edition of 150), published by Mourlot, Paris for the Musée national message biblique Marc Chagall, with full margins, framed. sheet 30 x 20 3/4in (76.2 x 52.7cm)

\$1,800 - 2,200







SALVADOR DALÍ (1904-1989)

The Song of Songs of King Solomon (M./L. 468-479; F. 71-17), 1971
The complete portfolio, comprising 12 etchings in colors with gold dust on wove paper, each signed in pencil, numbered 'No. 181' on the justification page, published/printed by Leon Amiel, New York/David and Jacomet, New York, with text, with full margins, contained in original blue cloth-covered portfolio and slip case. 15 3/4 x 10in (40 x 25.4cm) each sheet 22 1/8 x 14 7/8in (56.2 x 37.8cm)

\$5,000 - 7,000

15

SALVADOR DALÍ (1904-1989)

The Twelve Tribes of Israel (M. & L. 618-630; F. 72-6), 1973
The complete portfolio, comprising 13 drypoint etchings with color stencil printed on Rives BFK paper, each signed in pencil and numbered 191/195 (the total edition was 460), published by Transworld Art, New York, printed by Atelier Rigal, Paris, each with full margins, contained in the original blue canvas portfolio case with colophon.

19 1/2 x 14 5/8in (49.5 x 37.1cm) each or reverse sheet 25 3/4 x 20in (65.3 x 50.7cm) each

\$8,000 - 12,000



PROPERTY FROM A NANTUCKET COLLECTOR

16

ARTHUR BOWEN DAVIES (1862-1928)

Against Green (Cz. 58), 1918

Drypoint, soft-ground etching and roulette on light-blue laid paper, Czestochowski's 4th state (of 6) with artist's ink stamped signature, printed by Ernest Haskell, Maine, with margins, framed. 7 7/8 x 11 7/8in (20 x 30cm)

sheet 10 1/4 x 14 3/8in (26 x 35.9cm)

\$1,200 - 1,800

PROPERTY FROM A NANTUCKET COLLECTOR

17

WERNER DREWES (1899-1985)

Harlem Beauty, (R.111), 1930 Woodcut on Japan paper, signed in pencil and numbered 'I-XXX' with margins, framed. 11 1/2 x 9 1/2in (29 x 24cm) sheet 15 1/2 x 11 5/8in (39.3 x 29.3cm)

\$1,200 - 1,800

In 1930, the Wayhe Gallery in New York selected this print from nearly a 1000 submissions for its 1931 exhibition "Fifty Prints of the Year." An accompanying catalogue entitled "Fifty Prints of the Year" was published by the American Institute of Graphic Arts, New York.

Rare.



WERNER DREWES (1899-1985)

Times Square; Empire State Building from Park Avenue; Central Park West (R. 50; 80; 188), 1931 (2); 1933 Woodcut and etchings on various papers, each signed and dated in pencil, numbered 3/20 and inscribed 'XXX' and 'XXX' respectively, each with margins, framed. (3) sizes vary

\$1,200 - 1,800



16





18



PROPERTY FROM A NANTUCKET COLLECTOR

19

WERNER DREWES (1899-1985)

Portrait of Gerhard Marcks; Pensive (R.114; 229), 1963; 1951
Two woodcuts in colors on various Japan papers, each signed, dated and inscribed 'proofs 2st' and 'Ed XX' respectively.

papers, each signed, dated and inscribed 'proofs 2st.' and 'Ed.XX' respectively, with margins, framed. (2) sizes vary

\$1,000 - 1,500

19

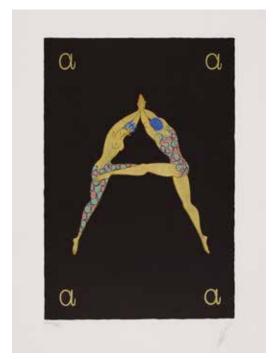


20

JEAN DUBUFFET (1901-1985)

Géométrie (W. 614), 1959 Lithograph on Arches paper, signed in pencil, titled, dated and numbered 58/75, published by the Museum of Modern Art, New York, with full margins, framed. 20 7/8 x 15 1/4in (53 x 38.7cm) sheet 26 x 19 1/4in (66 x 48.8cm)

\$1,200 - 1,800









ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)

The Alphabet (L. 76-101), 1976

The complete portfolio, comprising 26 screenprints and lithographs in colors on Arches wove paper, each signed in pencil, numbered LXVIII/ XC (there were also 10 unnumbered artist's proofs), published/printed by Circle Fine Art Corp., Chicago/Atelier Gourdon/Atelier Arcay, Paris and American Atelier, New York, with full margins, including colophon, front matter and portfolio case. (26) 15 3/4 x 10 5/8in (40 x 27cm) sheet 25 1/2 x 18 3/4in (64.8 x 47.6cm)

\$8,000 - 12,000



22
LYONEL FEININGER (1871-1956)
Strasse in Paris (Prasse W97), 1918
Woodcut on Kozo paper, 1918
Woodcut on Woodcu titled and inscribed 'II/II' (Prasse notes approx. 6-15 examples of the second state), annotated with work number '1883', printed by the artist, with margins, framed. 21 1/2 x 16 1/2in (54.5 x 41.2cm) sheet 27 1/2 x 19 1/2in (69.9 x 49.5cm)

\$10,000 - 15,000

PROPERTY FROM A NANTUCKET COLLECTOR

23

LUCIO FONTANA (ITALIAN, 1899-1968)

Concetto Spaziale A (Ruhé and Rigo, E-48), 1968 Etching and aquatint with embossing and punched holes (as issued) on wove paper, signed in pencil, dated and numbered 134/210, published by International Graphic Arts Society, New York, the full sheet, framed.

sheet 25 1/4 x 18 3/4in (64.1 x 47.5cm)

\$4,000 - 6,000



23

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Autoportrait au chat (B.26.65), 1927 Lithograph on Japan paper, signed in pen and numbered 4/50 published by Galerie Mantelet/éditions artistiques Apollo, Paris, with margins, framed.

11 7/8 x 9 1/2in (30.1 x 24.1cm)

\$2,000 - 3,000

24



AFTER LÉONARD TSUGUHARU FOUJITA (1886-1968)

Collotype in color on Arches paper, signed in pencil and numbered 249/250, published by Guy Spitzer, Paris, with trimmed margins, framed.

19 1/4 x 24in (49.5 x 60.9cm) sheet 21 1/2 x 24in (54.5 x 60.9cm)

\$1,000 - 1,500





27

ALBERTO GIACOMETTI (1901-1966)

Bottles in the Studio, from Un Poème dans chaque livre (L. 98), 1956 Etching on Japan paper, signed in pencil and numbered 2/8, with full margins, framed. 5 1/4 x 5 1/2in (13.3 x 14cm) sheet 20 1/8 x 13 1/4in (51.1 x 33.7cm)

\$1,800 - 2,200



26

ALBERTO GIACOMETTI (1901-1966)

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

8 1/4 x 2 1/4in (21 x 5.5cm) sheet 19 3/4 x 12 3/4in (50.2 x 32.4cm)

\$2,500 - 3,500



27

PROPERTY FROM A NANTUCKET COLLECTOR

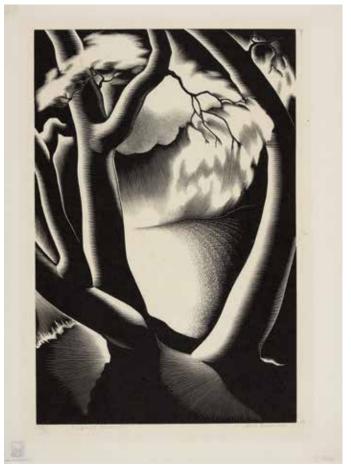
28

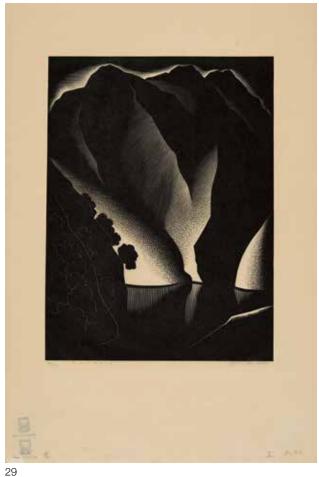
ERICH HECKEL (1883-1970)

Wasserfall (D. 410), 1956 Woodcut on vellum, signed in pencil and numbered 236/255, with full margins, framed. 14 1/2 x 10in (36.9 x 25.2cm) sheet 17 3/4 x 13in (45.1 x 33cm)

\$1,200 - 1,800

28





29

PAUL LANDACRE (1893-1963)

Wood engraving on tissue-thin laid Japan paper, signed in pencil, titled and numbered 46/60, with full margins, deckle on two sides. 10 1/4 x 7 5/8in (26 x 19.4cm) sheet 16 x 10 1/2in (40.5 x 26.5cm)

\$4,000 - 6,000

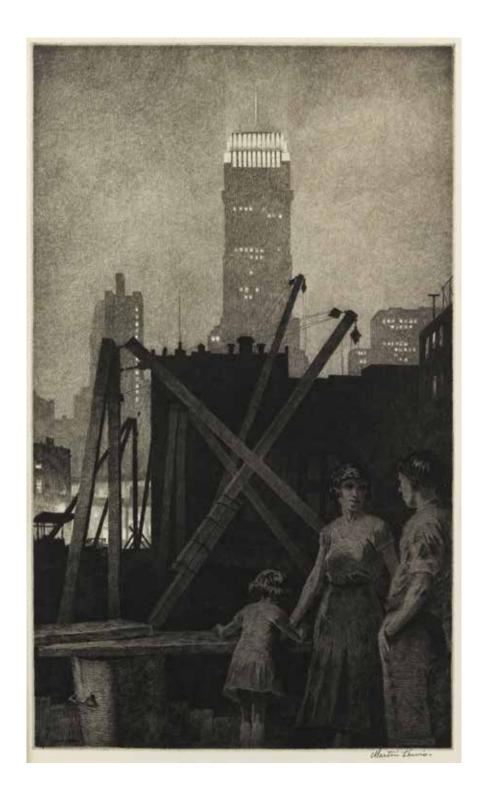
30

PAUL LANDACRE (1893-1963)

August Seventh, 1936

Wood engraving on Japan paper, signed in pencil, titled and numbered 55/60 (there was an edition of 150 on wove paper), with the artist's Petrel inkstamp in red, with full margins. 12 1/8 x 8in (30.8 x 20.3cm) sheet 14 1/2 x 10 1/2in

\$3,000 - 5,000



MARTIN LEWIS (1881-1962)

Manhattan Lights (McC. 92), 1931

Drypoint on cream laid paper, signed and titled in pencil, from the approximate edition of 49, with full margins, framed. 15 7/8 x 9 1/2in (42 x 24.1cm) sheet 19 1/2 x 12 7/8in (48.5 x 33cm)

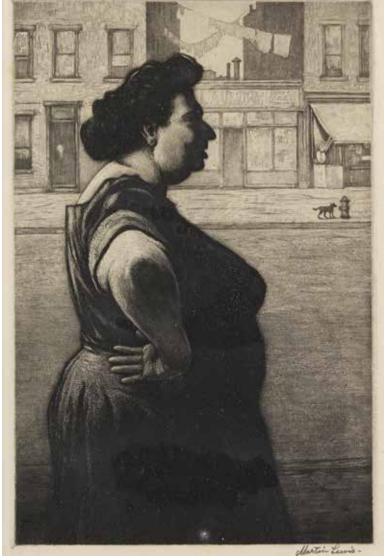
\$12,000 - 18,000

PROPERTY FROM A NANTUCKET COLLECTOR

MARTIN LEWIS (1881-1962)

Boss of the Block (Mc. 128), ca. 1939 Etching and aquatint on wove paper, signed in pencil, from the edition of ca. 212, with full margins, deckle on two sides, framed. 11 x 7 1/2in (28.2 x 18.8cm) sheet 16 1/2 x 11in (41.5 x 28cm)

\$1,500 - 2,500



32

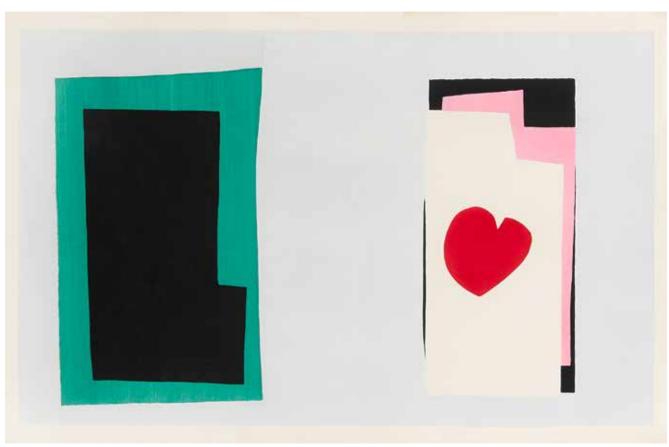


REGINALD MARSH (1898-1954)

The Flying Concellos (S. 163), 1936 Etching and engraving on wove paper, from the fourth (final) state, signed, titled and inscribed 'Forty Proofs' in pencil, from the edition of 40, (there was a posthumous edition of 100 published by the Whitney Museum of Art in 1969), with trimmed margins, framed. 7 7/8 x 9 3/4in (20 x 25cm) sheet 10 x 13 3/8in (25.5 x 33.3cm)

\$1,200 - 1,500







34

HENRI MATISSE (1869-1954)

Le Coeur, pl. VII, from Jazz (D. bk. 22), 1947 Pochoir in colors on wove paper, from the portfolio edition of 100 (there was also a book edition of 250 with center fold), published by Tériade, Paris, the full sheet, framed.

14 3/4 x 24in (37.5 x 61cm) sheet 16 1/2 x 25 3/4in (41.9 x 65.4cm)

\$4,000 - 6,000

35

AFTER HENRI MATISSE (1869-1954)

Verve, Volume IX, Numbers 35 and 36, 1958 Volume with complete text and 28 color lithographs after papiers découpés et collés (some double-page), the French Edition, published/printed by Draeger/Mourlot, Paris, bound (as issued). sheet 14 x 10 1/2in (35.6 x 26.7cm)

\$2,000 - 3,000

JOAN MIRÓ (1893-1983)

L'Air from Verve No. 2; L'Été from Verve No. 3 (D. 1310), 1937-1938

Two pochoirs in colors on wove paper, each signed in the plate, L'Été with text on the verso, published/printed by E. Tériade/D. Jacomet, Paris, the full sheets. (2) sheet 14 x 10 1/4in (35.5 x 26.4cm)

\$2,000 - 3,000



JOAN MIRÓ (1893-1983)

Exhibition Terres de Grand Feu (M. 220), 1956 lithographic poster in colors on Arches paper, signed in pencil and numbered 118/200, from the edition before lettering, published/printed by Maeght/Mourlot, Paris, the full sheet,

29 1/3 x 20 1/3 9in (74.4 x 51.56cm) sheet 29 3/4 x 21 1/2 (75.4 x 54cm)

\$1,800 - 2,500



JOAN MIRÓ (1893-1983)

Oiseau Zéphyr (M. 227; C. bk. 34), 1956 Lithograph in colors on Arches paper, signed in pencil and numbered 54/100, published/ printed by Maeght, Paris, 1960, with margins, framed.

13 1/2 x 20 7/8in (34.3 x 52.6cm) sheet 16 x 22 3/8in (40.5 x 56.3cm)

\$3,000 - 4,000



36



37





JOAN MIRÓ (1893-1983)

Pl. VI, from Le Lézards aux plumes d'or (M. 518), 1967

Lithograph in colors on Japan handmade paper, signed in pencil and numbered 23/50, published/printed by Louis Broder/Mourlot, Paris, 1967-1971, the full sheet, framed. sheet 14 x 19 1/2in (35.5 x 49.5cm)

\$3,000 - 4,000





40 **JOAN MIRÓ (1893-1983)**

Affiche pour l'Exposition Les essències de la terra (M. 625), 1969
Lithograph in colors on Guarro paper with the Sala Gaspar watermark, monogrammed in pencil and numbered 16/140 (from the edition before lettering), published/printed by Ediciones Polígrafa, Barcelona, with margins. 25 1/2 x 20in (64.6 x 50.9cm) sheet 30 x 22 1/4in (76 x 55.5cm)

\$2,000 - 3,000

41 W

JOAN MIRÓ (1893-1983)

Mousse dans les cordages (D. 1286), 1981 Etching, aquatint and carborundum on Rives BFK paper, stamped signed, numbered 11/60 in pencil, signed in pencil on verso by Emilio Miró, with his inkstamp, published/printed by Daniel Lelong/Morsang, Paris, with full margins, framed. 27 1/4 x 17 1/4 (69 x 43.5cm) sheet 37 3/4 x 29 3/4in (95.2 x 75cm)

\$4,000 - 6,000



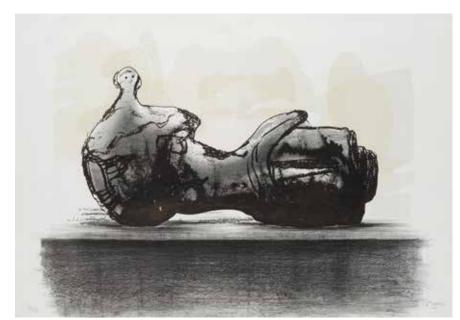
41

AFTER JOAN MIRÓ (1893-1983)

Le Chien Bleu (M. 1714), 1959 Etching and aquatint in colors, on Rives BFK paper, signed in pencil and numbered 144/150 (aside from the edition of 300), published/printed by Maeght/Atelier Crommelynck, Paris, with the Crommelynck blindstamp, with full margins, framed. 24 1/8 x 18 5/8in (61.4 x 47.3cm) sheet 32 7/8 x 24 5/8 in. (82.5 x 62.9cm)

\$4,000 - 6,000





43 ^W

HENRY MOORE (1898-1986)

Stone Reclining Figure (C. 460), 1977
Lithograph in colors on wove paper, signed in pencil and numbered IX/XV (aside from the edition of 50), published/printed by Raymond Spencer Company for The Henry Moore Foundation, Much Hadham/Curwen Prints, Ltd., London, with full margins, framed.

19 1/4 x 28in (49.6 x 71cm) sheet 20 1/2 x 30 1/2in (52 x 77.4cm)

\$2,000 - 3,000





. . W

LOUISE NEVELSON (1899-1988)

Six Pointed Star, 1980
Cast paper relief in dark

Cast paper relief in dark green on handmade paper, signed in pencil, dated and numbered 49/90, published by Pace Editions, Inc., New York, the full sheet, framed. sheet 40 1/2 x 34 5/8in (102.8 x 87.9cm)

\$3,000 - 5,000

PROPERTY FROM A NANTUCKET COLLECTOR

BROR JULIUS OLSSON NORDFELDT (1878-1955)

New York-Morris Ship Canal, c. 1915 Etching and dryoint on vellum, signed in pencil and titled 'Morris Canal', with margins, framed. 10 3/8 x 12 1/2in (26.4 x 32cm) sheet 12 x 14 1/2in (30.3 x 36.8cm)

\$1,000 - 1,500



45

46

PABLO PICASSO (1881-1973)

Morte au Soleil IV, pl.13, from La Suite Vollard (B.204; Ba.384), 1933

Drypoint, etching and scraper on Montval paper with the Picasso watermark, signed in pencil from the edition of 260 (there were also 50 with wide margins), published/printed by Ambroise Vollard/Roger Lacourière, Paris, 1939, with margins, framed. 7 3/4 x 10 7/8in (19.6 x 27.5cm) sheet 13 5/8 x 16 3/4in (34 x 42.5cm)

\$4,000 - 6,000



46



Minotaure aveugle guidé par une Fillette III, pl. 95 from La Suite Vollard (B.224, Ba. 436), 1934

Etching and aquatint on Montval laid paper with the Vollard watermark, signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), published by Ambroise Vollard, Paris, 1939, with full margins, deckle on three sides, framed. 9 x 12 1/4in (13 x 22.8cm)

sheet 13 1/4 x 17 3/8in (33.9 x 44.2cm)

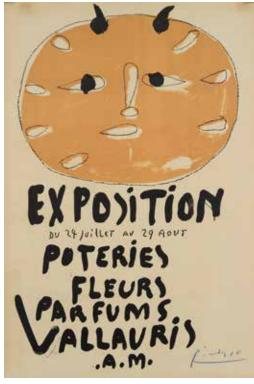
\$15,000 - 20,000

PABLO PICASSO (1881-1973)

Troisième affiche Vallauris (B.1259; M.119), 1948 Lithograph in colors on wove paper, signed in blue crayon, from the unnumbered edition of 300, printed by Mourlot, Paris, with full margins, framed.

21 3/4 x 14 1/2 in. (55 x 37cm) sheet 23 1/2 x 15 3/4in. (60 x 40cm)

\$2,000 - 3,000



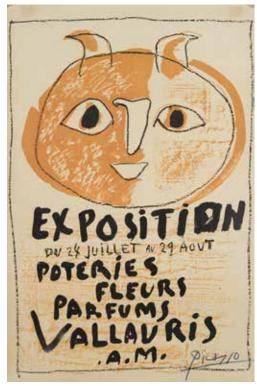
49

50

PABLO PICASSO (1881-1973)

Musée Municipal d'Art Moderne Céret (B. 1283; Ba. 1048), 1956 Linocut in colors on wove paper, signed in pencil and numbered 30/125, published/printed by Association des potiers de Vallauris/ Arnéra, Vallauris, with full margins, framed. 23 1/2 x 17 1/2in (59.9 x 44.5cm) sheet 26 x 20in (66 x 50.8cm)

\$3,000 - 5,000



48

49

PABLO PICASSO (1881-1973)

Première Affiche Vallauris (B. 1258; M. 118), 1948 Lithograph in colors on wove paper, signed in blue crayon, from the unnumbered edition of 300, printed by Mourlot, Paris, with full margins, framed.

21 3/4 x 14 1/2in (55 x 37cm) sheet 23 1/2 x 15 3/4in (60 x 40cm)

\$2,000 - 3,000





Femme dans un Fauteuil et Guitariste (B. 917; Ba. 1232), 1959 Linocut in black, brown and beige on Arches paper, signed in pencil and numbered 21/50, published/printed by Louise Leiris, Paris/Hidalgo Arnéra, Vallauris, with full margins, framed. 20 7/8 x 24 5/8 (53 x 63cm) sheet 24 1/2 x 29 1/2in (62 x 75cm)

\$18,000 - 22,000





53

PABLO PICASSO (1881-1973)

A Los Toros avec Picasso by Jaime Sabartés (B. 1014-1017; C. bk. 113), 1961

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

album 13 x 10 x 1in (33 x 25.4 x 2.5cm)

PROPERTY FROM A PRIVATE FLORIDA COLLECTOR

53

PABLO PICASSO (1881-1973)

Madoura (B. 1021; Ba. 1270), 1961 Linocut in colors on Arches paper, signed and numbered 11/100 in pencil, published/printed by Galerie Madoura/Hidalgo Arnéra, Vallauris, with full margins, framed.

3 7/8 x 8 5/8in (10 x 22cm) sheet 12 3/4 x 13in (32.3 x 33cm)

\$3,000 - 5,000





54

PABLO PICASSO (1881-1973)

Peintre dessinant et modèle nu au chapeau (B. 1194; Ba. 1357), 1965 Linocut on Arches paper, signed in pencil and numbered 66/160, printed by Hidalgo Arnéra, Vallauris, with full margins, framed. 20 3/4 x 24 7/8in (52.5 x 63.3cm) sheet 24 1/8 x 29 1/2in (61 x 74.9cm)

\$10,000 - 15,000

55

PABLO PICASSO (1881-1973)

Trois Femmes, pl. 14, from La Séries 347 (B. 1494; Ba. 1510), 1968 Etching on wove paper, signed in pencil and numbered 45/50, (there were also 17 artist's proofs), published/printed by Galerie Louise Leiris/ Atelier Crommelynck, Paris, with full margins, framed. 16 1/4 x 12 1/4in (41.6 x 31cm) sheet 22 1/2 x 17 5/8in. (57.2 x 44.4cm)

\$3,000 - 5,000

55

Face in a Star (A.R. 30), 1947

Glazed white earthenware rectangular dish, painted in blue, green and red, incised '1.104' and numbered 48/200, with the 'Madoura Plein Feu' and 'Edition Picasso' stamps. 12 1/2 x 15 3/8in (31.7 x 39cm)

\$4,000 - 6,000





PABLO PICASSO (1881-1973)

Toros (A.R. 161), 1952

Partially glazed white earthenware turned plate, painted in blue, green and black, from the edition of 500, inscribed 'Edition Picasso Madoura', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps. diameter 7 7/8in (20cm)

\$2,000 - 4,000



PABLO PICASSO (1881-1973)

Black and Maroon Owl (A. R. 123), 1951 Glazed earthenware turned vase, painted in maroon and black, from the edition of 300, inscribed 'Edition Picasso' and 'Madoura' with the 'Edition Picasso' and 'Madoura Plein Feu' stamps. height 11 1/2in (29.2cm)

\$4,000 - 6,000





Four dancers (A.R. 313), 1958 Partially glazed earthenware convex wall plaque, painted in black and white, from an edition of 450, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps. diameter 10in (25.4cm)

\$3,000 - 5,000



PABLO PICASSO (1881-1973)

Bird under the Sun (A.R. 174), 1952 Partially glazed white earthenware turned round dish, painted in black, from the edition of 500, inscribed 'Edition Picasso', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps. diameter 5 3/4in (14.5cm)

\$2,000 - 4,000



PROPERTY FROM THE ESTATE OF MRS. JANE RAU

PABLO PICASSO (1881-1973)

Joueur de flute et chèvre (A.R. 382), 1956 Partially glazed white earthenware plaque, painted black, from the edition of 450, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps. diameter 10 1/4in (26.1cm)

\$4,000 - 6,000

Four Faces (A. R. 436), 1959 Glazed ceramic pitcher in brown and black, numbered 139/300 and inscribed 'Edition Picasso' and 'Madoura' in black, with the 'Madoura Plein Feu' and 'Edition Picasso' stamps.

height 9 1/4in (23.2cm)

\$5,000 - 7,000





Wood-Owl (A. R. 543), 1968 White earthenware pitcher painted in colors, numbered 222/500, inscribed with 'Edition Picasso' and 'Madoura' with 'Madoura Plein Feu' and 'Edition Picasso' stamps. height 11 7/8in (30.1cm)

\$10,000 - 15,000



63

PABLO PICASSO (1881-1973)

Yan soleil (A.R. 516), 1963 Terre de faïence turned pitcher, painted in black, numbered 273/300, inscribed 'Edition Picasso,' and 'V100 with the Edition Picasso,' and Madoura Plein Feu' stamps. height 10 3/4in (27.3cm)

\$3,000 - 4,000





PIERRE-AUGUSTE RENOIR (1841-1919)

Louis Valtat, from L'Album des Douze Lithographies (D.; S. 38), c. 1904 Lithograph on wove paper, from the total edition of 1000, published/printed by Ambroise Vollard/August Clot, Paris, with full margins, framed. 11 3/4 x 9 1/4in (29.8 x 23.5cm) sheet 13 1/2 x 10in (34.3 x 25.4cm)

\$1,500 - 2,000



67

PROPERTY FROM A PRIVATE COLLECTION, OKLAHOMA

PIERRE-AUGUSTE RENOIR (1841-1919)

La Danse à la Campagne, 2e planche (D.; S. 2), c. 1890 Etching on vellum paper, with the artist's stamped signature (Lugt 2137a), with full margins. 8 3/4 x 5 1/2in (22.3 x 14cm) sheet 12 3/4 x 9 3/4in (32.4 x 24.8cm)

\$5,000 - 7,000



66

PROPERTY FROM A NANTUCKET COLLECTOR

BEN SHAHN (1898-1969)

Baseball (P. 77), 1968 Wood engraving on Japan paper, engraved by Stefan Martin, signed by Shahn in conte crayon with his red chop mark and Martin, numbered 252/350, published by the International Graphics Arts Society, Inc., New York, with margins, framed. 12 5/8 x 19 1/2in (32.4 x 49.5cm) sheet 20 1/2 x 26 1/2in (52 x 67.2cm)

\$1,000 - 1,500

THÉOPHILE ALEXANDRE STEINLEN (1859-1923)

Soldat, La Patrie Compte sur Toi..., 1916

Lithographic poster on wove paper with linen backing, with the artist's printed signature and date, printed by Berger-Levrault, Paris/Nancy, with wide margins, framed.

sheet 31.25 x x 22in (79 x 36cm)

\$1,500 - 2,000

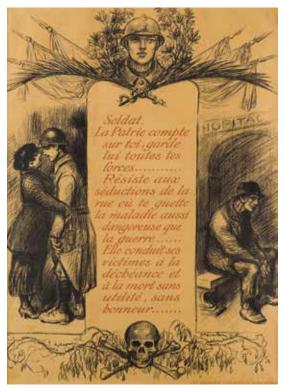
A World War I anti-venereal disease poster with text that translated into English reads: "Soldier, the country counts on you-keep healthy. Resist the temptation of the street where a sickness as dangerous as the war awaits you... It carries its victims to decay and death, without honor, without happiness. . ."

LILL TSCHUDI (1911-2004)

In the Circus (C. LT23), 1932

Linocut in colors on tissue-thin Japan paper, signed, titled and numbered 42/50 in pencil and inscribed 'Zirkus'/Handdruck/1 Exemplor im Besitz vom 'Victoria und Albert Museum London und Boston Museum of Fine Art' (there was also an edition of 50 for the USA market), with full margins. 9 1/2 x 10 1/4in (24 x 26cm) sheet 10 7/8 x 12 1/4in (27.5 x 31cm)

\$3,000 - 5,000





69



Antoine (W. 43; D. 63; Adr. 41), 1893 Lithograph on wove paper, from the edition of 50, published by E. Kleinmann, Paris, with a second impression printed on the verso, with full margins, framed. 11 3/4 x 14 5/8in (29.8 x 37cm) sheet 15 x 22in (38 x 56cm)

\$1,000 - 2,000

The main characters in the play 'Une Faillite' (A Bankruptcy) were played by the actors Firmin Gémier and André Antoine. Antoine later went on to have a distinguished career in experimental theater and is considered one of the fathers of French Mise-en-scène theater.



70



HENRI DE TOULOUSE-LAUTREC (1864-1901)

Lugné-Poé dans 'Image' (W. 49; D. 57; Adr. 63), 1894 Lithograph on wove paper, from the edition of 30, published by E. Kleinmann, Paris. 12 1/2 x 9 1/8in (31.8 x 23cm) sheet 18 x 12 3/8in (46 x 30.8cm)

\$7,000 - 9,000

Aurelien Lugné-Poé shown here starring in the play Image at the Le Théâtre de l'Œuvre, a company founded by Lugné-Poé, notable for the first-run performances by many of the leading avant-garde playwrights of the day including Gide, Ibsen, Gorky and Alfred Jarry.

Rare - Wittrock notes that 13 are in public collections.



Danse Excentrique, with 16 lithographs by various artists in the exhibition catalogue "La Dépêche de Toulouse" (W. 60; D. 67; Adr.72),

Lithograph on smooth wove paper, published by the newspaper Dépêche de Toulouse, printed by Ancourt, Paris, with 16 additional lithographs by various artists, in an edition of c. 200, the full sheets, bound as issued.

sheet 5 1/4 x 7 3/8in (12.7 x 17.8com)

\$5,000 - 7,000

Rare exhibition catalogue with 17 lithographs by T. Lautrec, P Bonnard, M. Denis, H.-G. Ibels, Ed. Vuillard, F. Vallotton, K.X. Roussel, H. Rachou, R. Ranft, L. Anquetin, Eug. Grasset, A. Lauge, M. Maufra, Ch. Maurin, Hermann-Paul, H. Rachou and Ranson-Bitker. 36 pages with printed cover.

72

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Tige- Moulin Rouge (W.63; D. 70; Adr. 97)), 1894 Lithograph on wove paper, with the artist's red monogram stamp lower left margin (L. 1338), from the edition of 100, published by E. Kleinmann, Paris, with wide margins, framed. 11 1/2 x 9 7/8in (300 x 252cm) sheet 14 3/4 x 10 3/4in (37.1 x 27.2cm)

\$3,000 - 5,000

Pictured in the foreground is a scrawny beauty dubbed Le Tige "The Stalk" by the locals - in back of her is Maurice Guilbert (1856-1913) a champagne salesman whose customers included many of the famed bordellos in the Moulin Rouge. Guilbert's friendship enabled Lautrec to gain entry into the secret world of the maisons closes and the courtesans who became some of his best-known subjects.



73

Invitation Mr and Mrs Alexandre Natanson (W. 90; D.101II; Adr.109II),

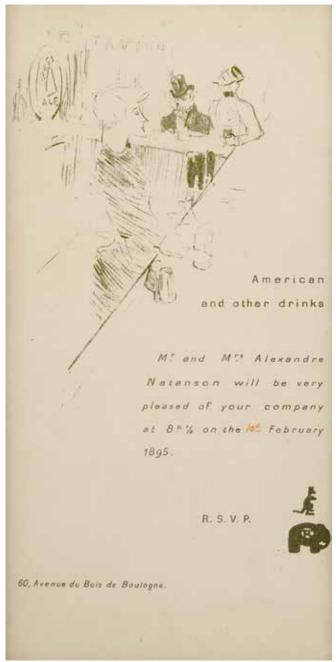
Lithograph on imitation Japan paper, backed with wove paper, from the edition of unknown size, with the artist's monogram in the shape of an elephant printed in the stone, commissioned by Mr. and Mrs. Natanson, Paris, for a party invitation given February 16, 1895, with full margins, framed.

13 x 7 1/8in (34 x 18cm)

\$5,000 - 7,000

Rare - Wittrock notes ten in public collections.





74

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Lender de dos, dansant le Boléro, dans Chilpéric (W. 105; D. 106; Adr. 111), 1895

Lithograph printed on olive green on wove paper, with the artist's red monogram stamp (Lugt. 1338), annotated 'No.1' in pencil on the bottom left margin by the publisher E. Kleinmann, Paris, and with his blindstamp (Lugt 1573), printed by A. Ancourt, Paris, with an unknown collector's stamp in black ink on tip of bottom left corner verso, framed.

14 3/4 x 10 1/8in (37 x 26cm) sheet 20 1/2 x 15 3/4in. (51.50 x 40cm)

\$5,000 - 7,000

Lender et Lavallière, dans une revue aux Variétés (w. 110; D. 109; Adr. 119), 1895

Lithograph in olive-green on wove paper, numbered in pencil by the publisher Edouard Kleinmann 'No.4' in lower right sheet corner, from the edition of 25, with the artist's red monograph stamp (L. 1338) published by E. Kleinmann, Paris, with his blindstamp (L. 1573), with full margins, framed.

12 x 9 5/8in (30.5 x 25cm) sheet 22 1/8 x 15 3/16 (56 x 38.5cm)

\$5,000 - 7,000

Rare - out of the edition of 25, Wittrock cites 16 in public collections.





76

77

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Miss May Belfort Salutant (W. 115;D. 117; Adr. 121), 1895 Lithograph in dark olive-green on wove paper, from the edition of 65 (aside from 5 printed on laid Japan), printed/published by H.Stern/E. Kleinmann, Paris, with wide margins, framed. 15 1/2 x 10 1/2in (37.5 x 27cm) sheet 20 1/2 x 15 (52.2 x 37.2cm)

\$5,000 - 7,000

May Belfort (née May Egan) was an Irish chanteuse whose cabaret act captivated Lautrec - she would wear a little girl's dress with a bow and a frilly mobcap and holding a cat, she would sing nursery rhymes with double entendres in a lispy voice.

Wittrock notes 19 impressions in public collections - considered very rare.

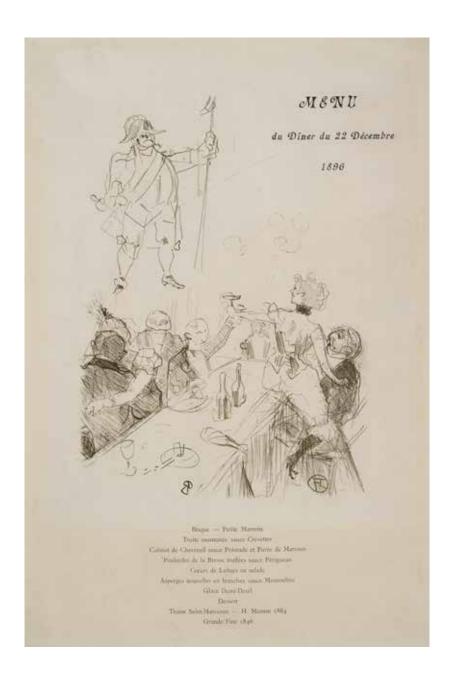


Miss May Belfort en Cheveaux (W. 116; D. 118; Adr.122), 1895 Lithograph in olive-green on wove paper, from the edition of 15 (there was an additional edition of 15 printed in black), published by E. Kleinmann, Paris, with full margins, framed. 12 3/4 x 8 3/4in (32.3 x 22cm) sheet 15 5/8x 11 (39 x 28cm)

\$12,000 - 14,000

May Belfort (née May Egan) was an Irish chanteuse whose cabaret act captivated Lautrec - she would wear a little girl's dress with a bow and a frilly mobcap and holding a cat, she would sing nursery rhymes with double entendres in a lispy voice.

Wittrock notes 16 impressions in public collections - considered very rare.



Le Suisse, Menu (W. 174; D. 199II; Adr.198), 1896 Lithograph in dark olive-green, on wove paper, with lettering not designed by Lautrec ('MENU diner du 22 decembre, 1896...'), an impression aside from the three known impressions (two without text and one with text in the collection of the Art Institute of Chicago). 14 5/8 x 10 3/8in. (37 x 27cm) sheet 21 5/8 x 14 5/8in. (55 x 26.5cm)

\$20,000 - 30,000

Extremely rare menu designed for a Christmas stag party for Georges Lasserre, shown on the right with a scantily clad courtesan who is toasting his health with a glass of champagne presumably an H. Mumms 1884 vintage, according to the menu of the 1896 Christmas feast. Lautrec depicts all the party-goers in various states of alcoholic stupor, except the costumed actor, who remains stoically upright.



HENRI DE TOULOUSE-LAUTREC (1864-1901)Souper à Londres, from Etudes de Femmes (W. 169; D. 167; Adr. 192), 1896 Lithograph in grey, on beige vellum, signed in pencil lower left, from the edition of 100, published by Le Livre Vert (L'Estampe Original), Paris, printed by Lemercier, Paris, with full margins, framed. 12 1/4 x 14 1/2in (31.2 x 36.2cm) sheet 13 1.2 x 18 5.8in (34.5 x 47cm)

\$5,000 - 7,000

Rare signed example.

Le Premier Vendeur de Jourdan et Brown (W. 230; D. 223; Adr. 237), 1898 Lithograph in dark olive-green on wove paper, aside from the eleven impressions cited by Wittrock (eight in public collections), published by E. Kleinmann, Paris, with full margins, framed. 6 1/4 x 4 3/4in (15.9 x 11.3cm) sheet 14 3/4 x 11 in (37.2 x 28cm)

\$3,000 - 4,000

Jourdan et Brown were a leading firm of tailors in Paris in the eighteen-nineties. Very rare.



81



82

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Jane Harding, from Treize Lithographies (W.255: D.162; Adr. 272), 1898

Lithograph in grey-black on beige wove paper, from the edition before 1901 (there was an edition of 400 after 1901), published/printed by W.H.B. Sands, London/ H. Stern, Paris, with full margins, framed. 11 $1/2 \times 9 \, 5/8$ in $(28.6 \times 24.2$ cm) sheet $15 \, 1/4 \times 12 \, 1/2$ in $(38.5 \times 32$ cm)

\$1,200 - 1,500



Louise Balthy, from Treize lithographies (W. 256; D. 157; Adr. 267),

Lithograph in green-black on beige wove paper, mounted on cardboard as issued, from the edition before 1901 (there was an edition of 400 after 1901), published/printed by W.H.B. Sands, London/H. Stern, Paris, with full margins, framed. 11 17/16 x 9 7/16in (29.5 x 24.2cm) sheet 16 5/8 x 13 3/4in (41.7 x 35.4cm)

\$2,000 - 3,000

83

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Yvette-Guilbert-Pessima (W. 274; D. 254; Adr. 253), 1898 Lithograph on a beige tint stone, on ivory laid paper, from the first edition of 350, published by Bliss, Sands & Co., London, with full margins, framed.

13 3/4 x 11 3/8in (33 x 27.9cm) sheet 19 5/8 x 14 3/4 in (49.8 x 37.5cm)

\$1,000 - 2,000



HENRI DE TOULOUSE-LAUTREC (1864-1901)

Jane Avril (W. P29; D.367; Adr. 354), 1899 Lithograph in colors on white wove paper, backed with linen, Wittrock's B state, with the remarque removed (there was also an edition of 25 with the snake remarque), from the edition of unknown size, with the artist's red monogram stamp (Lugt. 1338), commissioned by Jane Avril, printed by Henry Stern, Paris, with full margins, framed. sheet 22 x 14 5/8in (55.9 x 35.6cm)

\$80,000 - 100,000

This is one of Lautrec's most celebrated images, encapsulating the beauty and pageantry of the Moulin Rouge through one of its famous dancers, Jane Avril. In 1899, Avril asked Lautrec to create a poster to publicize her upcoming act and sent him a photo by Paul Sescau of her wearing a dress with a sequined snake entwined around her torso, to further accentuate her famous serpentine dance moves. The resulting portrait, in dramatic tones of red, yellow, black and blue was made possible through the use of a new experimental printing technique. Henry Stern, the printer, was able to create four colors with only three printings, by applying the colors in the order of the rotation of the machine.

The impression offered here is from the final state, where Lautrec has removed a tiny black snake floating near the bottom of the dress. The colors are fresh and vibrant, comparing favorably with the superb impression in the collection of the National Gallery of Art in Washington, D.C. Wittrock cites 17 in public collections and notes that since the poster was never released for reasons unknown. it is considered uncommon.







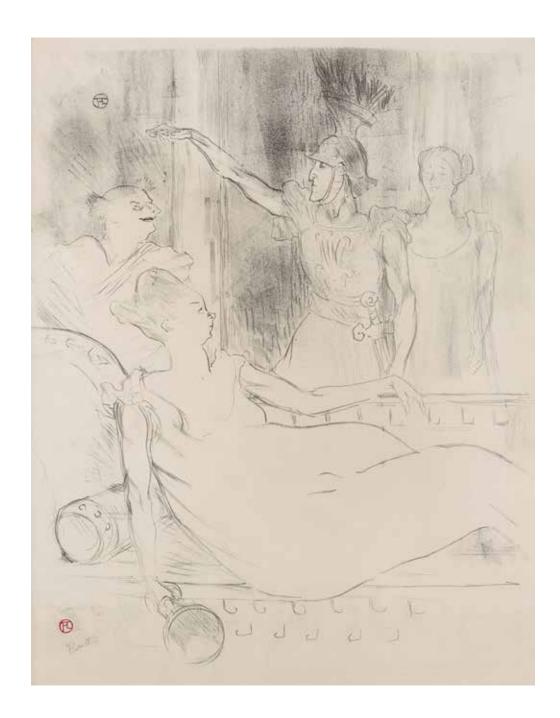
HENRI DE TOULOUSE-LAUTREC (1864-1901)

Petite fille anglaise (Miss Dolly) (W. 324; D. 274; Adr. 35), 1899 Lithograph on wove paper, from the edition of approximately 20 known impressions, printed by Malfeyt, Paris, with full margins, framed. 8.6 x 7in (21.9 x 17.8cm) sheet 19 1/4 x 12 5/8in (27 x 18cm)

\$5,000 - 7,000

In July, 1899, Lautrec went on holiday to Le Havre where he saw some English performers in a sailor's pub called 'Le Star.' The leading act featured "Miss Dolly" an English barmaid and singer who delighted Lautrec so much, he was inspired to create numerous works of her.

Wittrock considers it very rare - 10 in public collections.



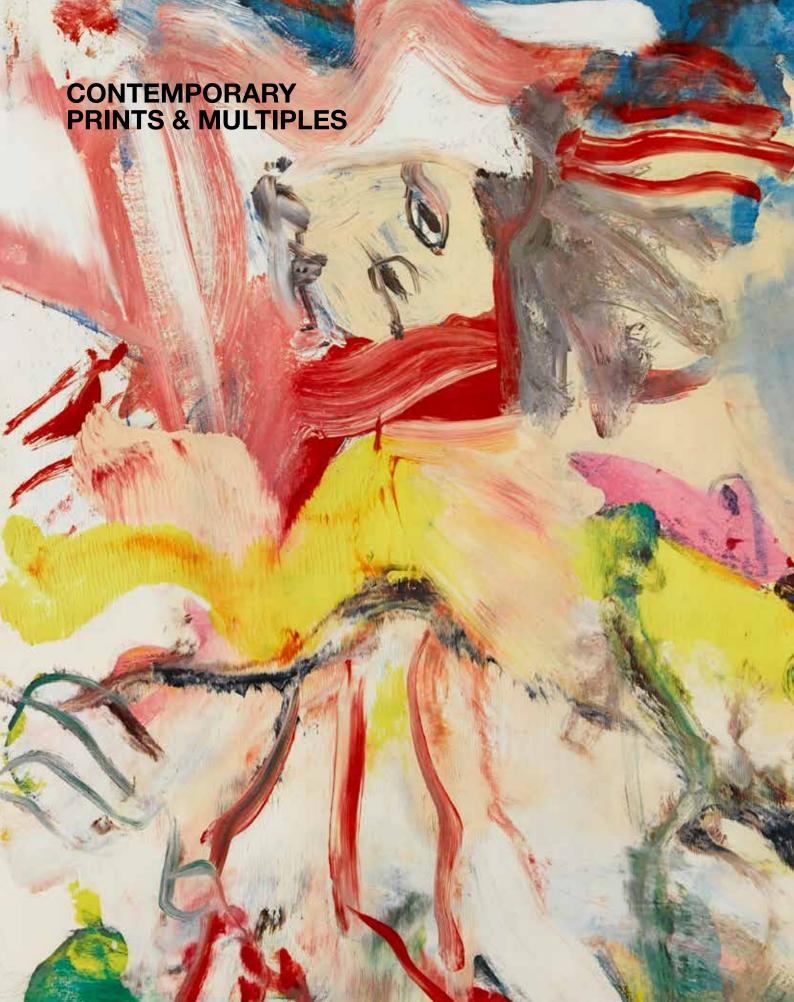
HENRI DE TOULOUSE-LAUTREC (1864-1901)

Madame Simon-Girard, Brasseur et Guy, dans La belle Hélène (W. 331; D. 114; Adr. 358), 1900 Lithograph on wove paper, signed in pencil lower left, with the artist's red monogram stamp (Lugt. 1338), from the edition of 30, published by E. Kleinmann, Paris, with wide margins, framed. 20 7/8 x 18 1/8in (53 x 46cm) sheet 26 1/4 x 20 5/8in (66.5 x 53cm)

\$4,000 - 6,000

Lautrec portrays a scene from Offenbach's comic operetta La Belle Helene, a satire of middle-class values.

Wittrock notes 14 in public collections.









PROPERTY FROM AN IMPORTANT **EAST COAST COLLECTION**

88 W

ARMAN (1928-2005)

Nicador's Nightmare, 1983

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

height 67in

\$15,000 - 20,000

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

PROPERTY FROM AN IMPORTANT **EAST COAST COLLECTION**

89 W

ARMAN (1928-2005)

Nero's Banquet, 1984

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

height 17in

\$2,000 - 5,000

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

PROPERTY FROM AN IMPORTANT **EAST COAST COLLECTION**

90

ARMAN (1928-2005)

Untitled, 2000

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

\$6,000 - 8,000

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





91

BANKSY (BORN 1975)

Happy Chopper, 2003
Screenprint in colors on wove paper, unsigned, numbered 269/750 in pencil, published by Pictures on Walls, London, with full margins, freamed, with the accompanying Certificate of Authenticity issued by Pest Control, London.
26 3/8 x 18 1/2in (67 x 47cm) sheet 27 3/8 x 19 1/2in (72.1 x 49.5cm)

\$7,000 - 9,000

92

BANKSY (BORN 1975)

Queen Victoria, 2003
Screenprint in colors on wove paper, unsigned, numbered 67/500 in pencil, published by Pictures on Walls, London, with full margins, framed, with the accompanying Certificate of Authenticity issued by Pest Control, London.
26 1/4 x 18 3/8in (66.7 x 46.7cm) sheet 27 1/2 x 19 5/8in (70 x 50cm)

\$7,000 - 9,000

93 W

BANKSY (BORN 1975)

Flying Copper, 2004

Screenprint in colors on wove paper, signed in pencil, dated '04, and numbered 99/150, with a blindstamp of the publisher Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, London, the full sheet, framed. sheet 38 3/4 x 27 1/4in.

\$15,000 - 20,000



93

BANKSY (BORN 1975)

Soup Can, 2005 Screenprint in colors on wove paper, unsigned, numbered 180/250 in pencil, with a blindstamp of the publisher Pictures on Walls, London, with full margins, framed, with the accompanying Certificate of Authenticity by Pest Control Office, London. 10 1/8 x 6in (25.8 x 15.2cm) sheet 19 3/4 x 13 3/4in (50 x 35cm)

\$8,000 - 12,000









95

ALEXANDER CALDER (1898-1976)

2 Plates, from Stabiles, 1963

Lithographs in colors on wove paper, each signed in pencil and numbered 14/125, published/printed by Derrière le Miroir/Maeght, Paris, with full margins, each framed. (2) 13 1/2 x 19in (34.2 x 48.3cm) sheet 18 1/2 x 23 3/4in (46.9 x 59.5 cm)

\$2,000 - 3,000

96

ALEXANDER CALDER (1898-1976)

Les Affichistes, 1965

Lithograph in colors on Arches paper, signed in pencil and numbered 141/150, published by the Musée National d'Art Moderne, Paris, with full margins, framed.

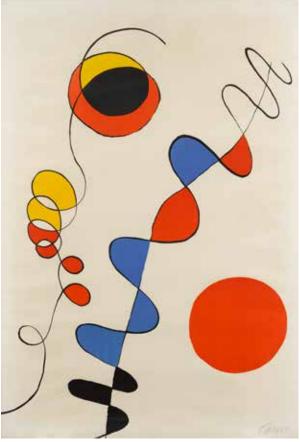
19 7/8 x 16 1/8in (56 x 40.5cm) sheet 24 5/8 x 19 3/4in (61.7 x 50.1cm)

\$1,000 - 1,500

ALEXANDER CALDER (1898-1976)

Couleurs enlaces dans le fil de fer, c. 1965 Lithograph in colors on wove paper, signed and numbered 21/75 in pencil, the full sheet, framed. sheet 43 1/4 x 29 1/2in (109.5 x 74.2cm)

\$1,500 - 2,000



97

ALEXANDER CALDER (1898-1976)

Untitled (Balloons), 1968 Lithograph in colors on wove paper, signed in pencil and numbered 30/100, the full sheet, framed. sheet 29 7/8 x 22in (75.8 x 56cm)

\$1,500 - 2,500





100

ALEXANDER CALDER (1898-1976)

Moon and Red Star, c. 1970 Lithograph in colors on Arches paper, signed in pencil and annotated 'EA' (aside from the edition of 100), published/printed by Bank Street Atelier, New York, with full margins, framed.

21 1/2 x 14 3/4in (54.5 x 37.5cm) sheet 26 1/2 x 19 1/4in (67.2 x 48.9cm)

\$1,500 - 2,000



101

ALEXANDER CALDER (1898-1976)

Red Moon and Black Sun, c. 1970 Lithograph in colors on Rives BFK paper, signed in pencil and numbered 30/100, with margins, framed. 32 x 23 1/4in (81.1 x 60.2cm) sheet 35 1/4 x 25in (89.5 x 63.3cm)

\$1,500 - 2,000



100

101

ALEXANDER CALDER (1898-1976)

Untitled (Sun and Swirls), c. 1970 Lithograph in colors on Rives BFK paper, signed in pencil and numbered 114/120, the full sheet, framed. sheet 35 x 23 5/8in (89 x 59.9cm)

\$1,500 - 2,000

VIJA CELMINS (BORN 1939)

Spider Web, 2009 Screenprint on wove paper, signed in pencil, dated, and numbered 16/117, published/ printed by Lincoln Center/Brand X Editions, New York, with full margins. 10 7/8 x 13in (27.4 x 33cm) sheet 17 1/2 x 19in (44.4 x 48.2cm)

\$3,000 - 4,000



102

103

JOHN CHAMBERLAIN (1927-2011)

After Chick Meat, 1983 Relief in colors on wove paper, signed in pencil, dated, and numbered 27/27, with the blindstamp of the publisher, Hudson River Editions, South Nyack, New York, with margins, framed. 13 1/4 x 18 1/2in (33.6 x 47cm)

sheet 26 3/4 x 26 7/8in (67.9 x 68.2cm)

\$1,000 - 1,500





104 W

JIM DINE (BORN 1935)

Rise Up, Solitude! (D'O. & F. 206), 1985 Drypoint with handcoloring on wove paper, signed in pencil, dated and numbered 17/34, published/printed by Pace Editions, New York/ Angeles Press, Los Angeles, with full margins, framed.

48 1/2 x 53 1/2in (123.2 x 135.7cm) sheet 52 x 58in (132 x 147.3cm)

\$5,000 - 7,000

104



105

HELEN FRANKENTHALER (1928-2011)

Untitled (not in Harrison), 1979
Monotype in colors on wove paper, signed in pencil and dated, published by Tyler Graphics, Ltd., Mount Kisco, with margins, framed.
4 1/4 x 9 7/8in (10.7 x 25cm)
sheet 11 x 15in (27.9 x 38cm)

\$3,000 - 4,000

105

106 W

HELEN FRANKENTHALER (1928-2011)

Flirt, 1995

Screenprint in colors on Somerset paper, signed in pencil and with the screenprinted signature, numbered 32/126 (there were also 10 artist's proofs), published by Lincoln Center for the Performing Arts, New York, the full sheet, framed.

sheet 27 x 39 1/2in (68.6 x 100.3cm)

\$5,000 - 7,000



106

HELEN FRANKENTHALER (1928-2011)

Reflections IX, from Reflections Series, 1995 Lithograph in colors on wove paper, signed in pencil, dated and numbered 7/30, with the blindstamp of the publisher Tyler Graphics, Ltd., New York, the full sheet, framed. sheet 20 x 15in (50.7 x 38cm)

\$2,000 - 3,000







GÜNTHER FÖRG (1952-2013)

Fourteen Monotypes, 1988 Fourteen monotypes, many with gouache and oil crayon additions, on wove paper, each signed and dated in pencil on verso, one signed on both recto and verso, with full margins, framed. (14) 12 x 9in sheet 12.5 x 9.5in (31.75 x 24.77cm)

\$9,000 - 12,000





A Piece of Art-Service à petit déjeuner, 1990 Polychrome enameled ceramic breakfast service, set of 22 items, including 6 plates, 6 saucers, 6 cups, 1 dish, 1 teapot, 1 pitcher and 1 sugar bowl, published by Edition Villeroy & Boch, from an edition of 1,000; lacking certificate from the Keith Haring Estate and Villeroy & Boch. sizes vary

\$1,500 - 2,000



FRIEDENSREICH HUNDERTWASSER (1928-2000)

Good Morning City--Bleeding Town (K. 42), 1969-1971

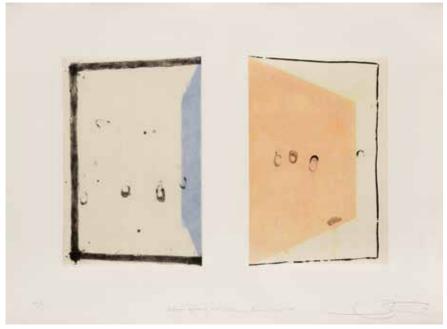
Screenprint in colors with metal embossings on wove Fabriano paper, signed in ink, dated, and numbered '7872', (from an edition of 10,000), with the stamp of the publisher/ printer, Ars Viva, Zurich/Studio Quattro, Campalto-Venice, with full margins. 32 1/2 x 20 5/8in (82.6 x 52.4cm) sheet 33 x 22in (33.8 x 55.9cm)

\$1,000 - 2,000

SHOICHI IDA (1941-2006)

Between Opening and Closing- Blue and Orange No.1, 1987 Soft-ground etching and aquatint on chine-collé with Arches support, signed in pencil, titled, dated and numbered 14/20, with full margins, framed. 14 x 9 5/8 in (35.5 x 23.5cm) sheet 22 x 29 1/2in (56 x 75cm)

\$1,200 - 1,800



111

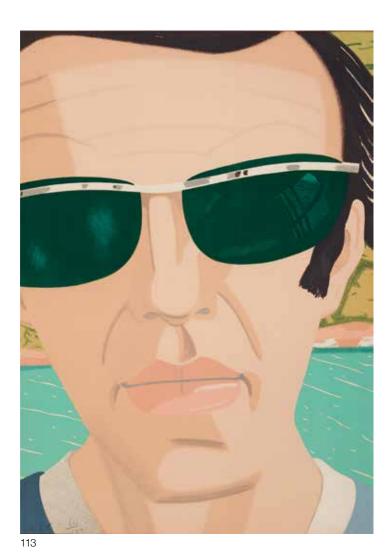
$112^{\,W}$

PETER JULIAN (BORN 1952)

Ram's Horn, 1987 Woodcut in colors on handmade paper, signed in pencil, titled, dated, and numbered AP 12 (an artist's proof aside from the edition of 30), with margins, framed. 36 x 24in (91.4 x 61cm) sheet 40 7/8 x 28 5/8in (103.8 x 72.6cm)

\$1,000 - 1,500





DAYAR STEEL

113 ^W ¤

ALEX KATZ (BORN 1927)

Alex (M. 30), 1970

Lithograph in colors on Arches paper, signed in pencil and numbered 64/100, published/printed by Kennedy Graphics Inc.,/Mourlot Press, New York, the full sheet, framed. 29 3/4 x 21 1/4in (75.6 x 54cm)

\$2,000 - 4,000

114

ALEX KATZ (BORN 1927)

Sissel (S. 439), 2006

Etching and aquatint in colors on Magnani (Cartiera) paper, signed in pencil, numbered VIII/XX (aside from the edition of 50), published/printed by Galleria Fabjbasaglia, Rimini/Giancarlo Sardella, Milan/Pesaro, with full margins.

11 x 16 5/8in (27.9 x 42.2cm) sheet 19 3/4 x 23 1/2in (50.2 x 59.6cm)

\$2,500 - 3,500



PROPERTY OF A FLORIDA PRIVATE COLLECTOR

115

WILLEM DE KOONING (1904-1997)

Figure in Landscape VI, 1980

Offset lithograph in colors on wove paper, signed in pencil, dated and numbered 81/100 (there were also 50 artist's proofs), published by the Institute of Contemporary Art, Philadelphia, with full margins, framed. 31 1/4 x 28in (79.3 x 71cm) sheet 36 1/2 x 32 1/8in (92.6 x 81.5cm)

\$9,000 - 12,000







JEFF KOONS (BORN 1955)

Luxury and Degradation, 1986

Portfolio of 3 photo-lithographs in colors on Ragcote paper, an HC set (aside from the edition of 60 and 10 artist's proofs), with the publisher's inkstamps, Editions Ilene Kurtz, inscribed 'HC' in pencil on the versos, the full sheets, lacking the portfolio cover.

Titles Include: Fisherman/Golfer; Jim Beam JB Turner Engine; Baccarat Crystal Set

sheet each 24 x 32in or reverse (61 x 81.3cm or reverse)

\$4,000 - 6,000

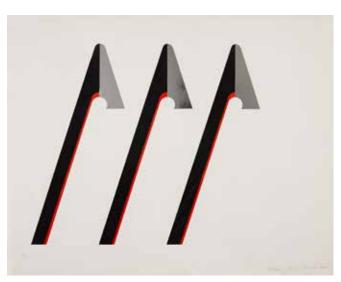


JEFF KOONS (BORN 1955)

Balloon Dog-Red, 1995

Metallic porcelain multiple, numbered 2066/2300 (there was also an edition of unknown size published by Voice: Venice Oakwood/ Inner City Enterprise, Los Angeles), published by the Museum of Contemporary Art, Los Angeles, contained in original box. diameter 10 1/4in (26cm)

\$7,000 - 9,000





PROPERTY FROM A NANTUCKET COLLECTOR

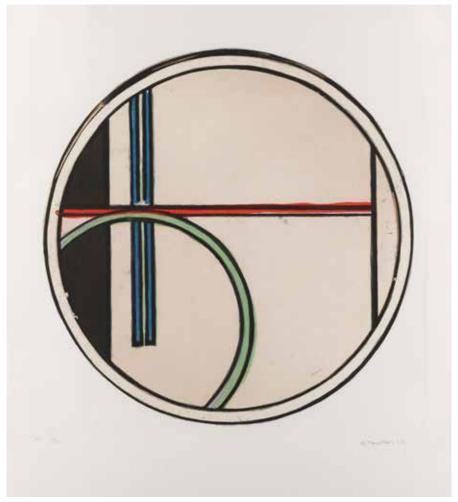
118

GERALD LAING (1936-2011)

Chevelere Assigne; Three Axes, from Witness (P. 31, 35; IH. 30, 34), 1968

Screenprints in colors with silver Mylar on wove paper, each signed in pencil, titled, dated and numbered 12/75 (there were also 10 artist's proof in Roman numerals), published/printed by the artist, with the blindstamp of the artist, with full margins. (2) 17 5/8 x 21 (44.6 x 53.3cm); 22 1/4 x 8 5/8in (56.5 x 22cm) sheet each 23 1/8 x 29 1/8in (58.6 x 73.8cm)

\$1,500 - 2,500



119 W

BERTRAND LAVIER (BORN 1949)

Untitled Modern Painting 1, 1987

Color aquatint with spit bite aquatint and soft ground etching on wove paper, signed in pencil, titled 'No. 1' and numbered 25/25, with the blindstamps of the printer Mark Callen and publisher Crown Point Press, San Francisco, with full margins, framed. 34 x 34in (86.3 x 86.3cm)

sheet 44 3/4 x 40 1/2 (113.6 x 102.8cm)

\$1,200 - 1,800

120

SHERRIE LEVINE (BORN 1947)

After Edgar Degas portfolio, 1987

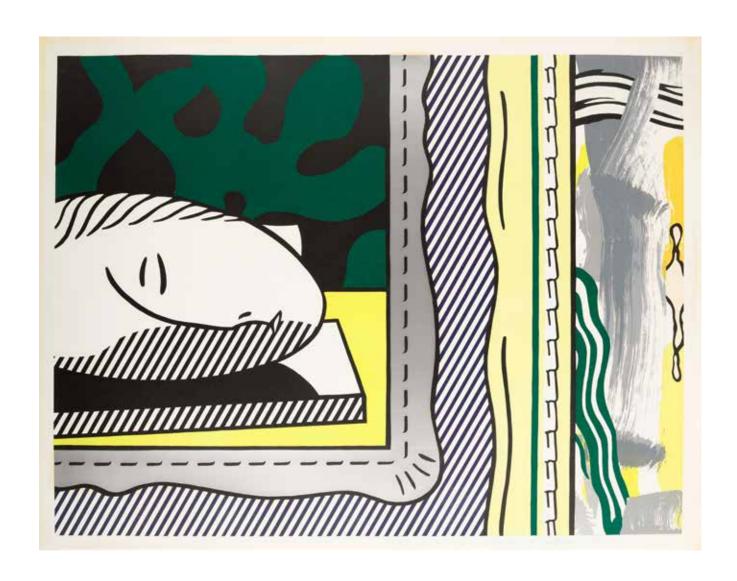
Portfolio of 5 duotone lithographs on Rives heavyweight Buff paper, all signed, titled, dated '1987' in pencil on verso, annotated #1-5 and numbered 34/35 on the verso (there were also 10 artist's proofs), published/printed by Editions Ilene Kurtz (with her blindstamp) / Maurice Sanchez, New York, with full margins, lacking the portfolio

sheet 26 1/2 x 21 5/8in (67.2 x 54.5cm)

\$3,000 - 5,000



120

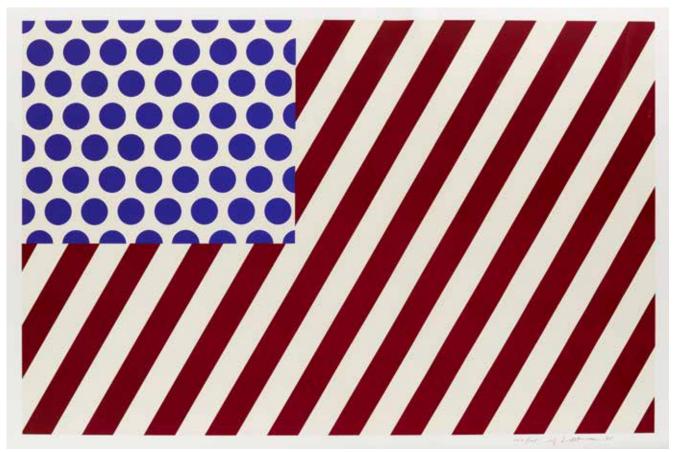


121 W

ROY LICHTENSTEIN (1923-1997)

Two Paintings: Sleeping Muse, from Paintings (C. 203; G. 1142), 1984 Woodcut, lithography and screenprint in colors on Arches paper, signed in pencil and numbered 59/60 (there were also 11 artist's proofs), with the blindstamp and inkstamp of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed. 34 3/4 x 46 in (88.3 x 116.9cm) sheet 37 7/8 x 49 in (96.2 x 125.4cm)

\$20,000 - 30,000



PROPERTY OF A FLORIDA PRIVATE COLLECTOR

122 W

ROY LICHTENSTEIN (1923-1997)

Forms in Space (C. 217), 1985

Screenprint in colors on Rives BFK paper, signed in pencil, titled, dated '85', numbered 124/125 (there were also 20 artist's proofs), published/ printed by the artist, for the Institute of Contemporary Art, University of Pennsylvania, Philadelphia/Studio Heinrici, New York, with full margins, framed.

31 1/8 x 42 1/2in (79 x 108cm) sheet 35 3/4 x 52in (90.8 x 132.1cm)

\$40,000 - 60,000

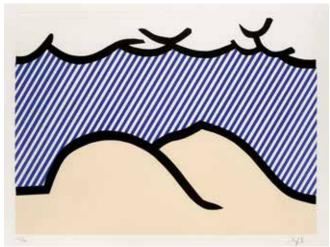
123

ROY LICHTENSTEIN (1923-1997)

Illustration for 'De Denver au Montana, Départ 27 Mai 1972' (I), pl. 9, from La Nouvelle Chute de l'Amérique (The New Fall of America) (C. 275), 1992

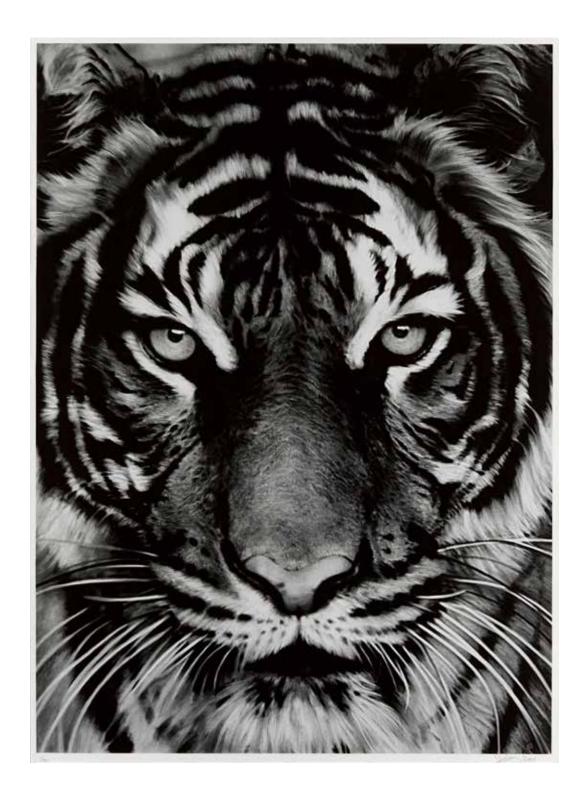
Etching and aquatint in colors on Velin d'Arches paper, initialed in pencil and numbered 22/80 (there were also 45 HC in Roman numerals and a suite of 42 on japon nacré paper), published/printed by Les Éditions du Solstice, Paris/Atelier Dupont-Visat, L'Inéditeur, Paris, with full margins, framed.

11 x 14 7/8in (27.9 x 37.8cm) sheet 14 x 19in (35.5 x 48.2cm)



123

\$7,000 - 9,000



 $^{124\,\mathrm{W}}$ ROBERT LONGO (BORN 1955)

Untitled (Tiger Head 2), 2011
Archival pigment print on Epson Hot Press paper, signed in pencil, dated and numbered 1/30 (there were also 3 artist's proofs), published by Handicap International, France, with full margins, framed. 42 x 31 1/2in (106.8 x 80cm) sheet 45 1/2 x 33 3/4in (115.50 x 85.9cm)

\$12,000 - 18,000

124A

AGNES MARTIN (1912-2004)

Paintings and Drawnings: Stedelijk Museum Portfolio, 1990-91 The complete portfolio, 10 lithographs on velum parchment paper, unsigned, as issued, from the edition of 2500, printed by Lecturis, Eindhoven and published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, Amsterdam, for Agnes Martin's 1991 retrospective at the Stedelijk Museum, with full margins, loose (as issued), lacking the original slipcase and monograph produced for the exhibition.

9 x 9in (23 x 23cm)

sheet 11 3/4 x 11 3/4in (30 x 30cm)

\$4,000 - 6,000

125 W

JOAN MITCHELL (1925-1992)

Trees II, from Trees, 1992 Lithograph in colors on two sheets of wove paper, signed in pencil, dated and numbered 12/34, published by Tyler Graphics, Ltd., New York, the full sheets, framed. sheet 57 x 82in (144.8 x 208.4cm)

\$8,000 - 10,000



124A







TAKASHI MURAKAMI (BORN 1962)

Mr. Wink, Cosmos Ball, 2000 Plastic multiple in colors with compact disk, with the artist's embossed stamp, from the edition of approx. 3000, published by the Peter Norton Family Christmas project, Santa Monica, California, produced by Cube Company, Ltd., Tokyo. height 10 1/2in (26.7cm)

\$1,200 - 1,800

PROPERTY FROM THE **ESTATE OF RUDI GERNREICH**

CLAES OLDENBURG (BORN 1929)

Wedding Souvenir (P. 5; L. 33), 1966 White cast plaster multiple, from an unnumbered edition of approx. 200 slices (there was also an edition in silver of approx. 72 slices), commissioned for the wedding of Jim and Judith Elliot, on April 23, 1966, in Topanga Canyon, California. overall 6 x 6 1/2 x 2 1/2in (15.2 x 16.4 x 6.3cm)

\$4,000 - 6,000

ROBERT RAUSCHENBERG (1925-2008)

More Distant Visible Part of the Sea, from Suite of Nine Prints, 1979 Screenprint with fabric collage on wove paper, signed in pencil, dated, and numbered '1/10 A.P.' (aside from the edition of 100), with the blindstamp of the printer, Styria Studio, New York, the full sheet. sheet 30 1/2 x 23 1/8in (77.5 x 58.7cm)

\$2,000 - 3,000



ROBERT RAUSCHENBERG (1925-2008)

People Have Enough Trouble Without Being Intimidated by an Artichoke, 1979 Two offset lithographs in colors on wove paper, each signed in pencil, dated '79' and numbered 5/100 and 12/100, respectively (there was also an unrecorded number of artist's proofs), with the blindstamp of the publisher/printer Styria Studio, New York, the full sheet. (2) each sheet 30 5/8 x 23 1/8in (77.8 x 58.7cm)

\$1,200 - 1,800



128



129



130



131



132

ROBERT RAUSCHENBERG (1925-2008)

Shirtboard, from Shirtboards, Morocco, Italy '52 Portfolio, 1991 Mixed-media with collage in colors on handmade board, signed in pencil, dated, and numbered 31/65 (there were also 16 artist's proofs), with the blindstamp of the publisher, Styria Studio, New York, the full sheet, framed. sheet 21 5/8 x 8in (54.8 x 20.2cm)

\$2,000 - 3,000

131

BRIDGET RILEY (BORN 1931)

Fold (S. 57), 2004

Screenprint in colors on wove paper, signed in pencil, titled, dated '04' and numbered 191/250 (there were also 20 artist's proofs), published/printed by Ridinghouse, London/Artizan Editions, Hove, with full margins, framed.

11 x 9in (27.9 x 22.9cm) sheet 17 1/2 x 15in (44.5 x 38.1cm)

\$2,000 - 3,000

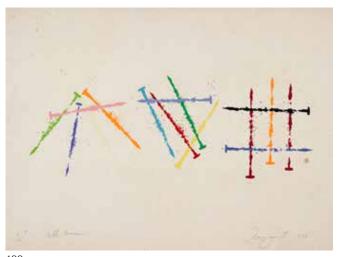
132 ^V

LARRY RIVERS (1923-2002)

First New York Film Festival, 1963 Lithograph with colors on wove paper, signed in pencil, dated '9/10/63' and numbered 105/250 (aside from the unsigned poster edition of 1000), printed by Universal Limited Art Editions, Inc., New York, the full sheet, framed. sheet 46 x 30in (116.84 x 76.2cm)

\$800 - 1,200





133

JAMES ROSENQUIST (1933-2017)

Silk Screams; Echo Pale (G. 76; 92), 1974; 1975 Screenprint, and a screenprint with lithography in colors, both on wove papers, each signed in pencil, titled, dated, and numbered 9/20 A.P. and 19/30 A.P., respectively, (aside from the editions of 80 and 100, respectively), Silk Screams with the inkstamp of the publisher, Multiples & Castelli Graphics, New York, verso, both with the blindstamp of the printer, Styria Studio, New York, both with margins.

10 x 25 5/8in (25.3 x 65cm) sheet each 22 1/2 x 30 1/2in (57 x 77.4cm); 23 3/4 x 31 1/2in (60.2 x 79.9cm)

\$1,000 - 1,500

134

KIKI SMITH (BORN 1954)

Europa, 2000-2006

Dimensional 4-color photogravure with lithographic text on Japanese paper, signed in pencil, dated and numbered 11/25 (there were also 7 artist's proofs), published by Graficstudio, University of South Florida, Tampa, the full sheet.

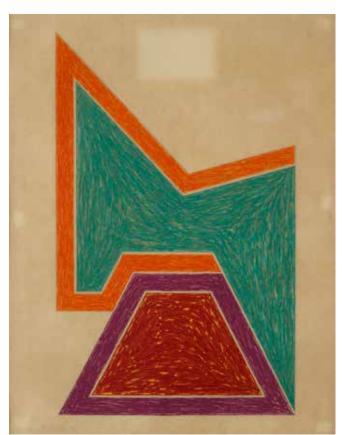
sheet 21 x 29in (53.3 x 73.7cm)

\$1,200 - 1,800



134





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

135

FRANK STELLA (BORN 1936)

Honduras Lottery Co., from Multicolored Squares I (A. 76), 1972 Lithograph in colors on J. Green paper, signed in pencil, dated, numbered 98/100 (there were also 20 artist's proofs), published/printed by Petersburg Press, Ltd., London/Ernie Donagh and Chris Betanbeau at Cook, Hammond, and Kell Lithographers, London, with full margins.

10 1/4 x 10 1/4in (26 x 26cm) sheet 16 x 21 3/4in (40.6 x 55.2cm)

\$4,000 - 6,000

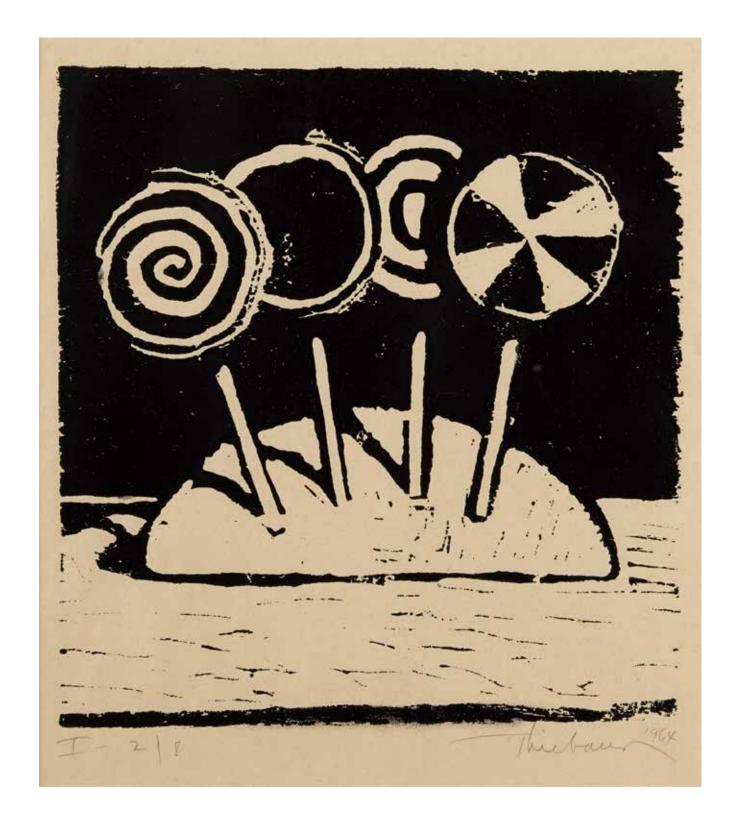
136

FRANK STELLA (BORN 1936)

Wolfeboro, from Eccentric Polygons (A. 98; G. 548), 1974 Lithograph and screenprint in colors on Arches paper, signed in pencil, titled on the verso, dated, numbered 79/100, (there were also 10 artist's proofs), with the blindstamp of the publisher Gemini G.E.L., Los Angeles, full margins, framed. 20 1/8 x 12 1/2in (51 x 31cm) sheet 22 1/4 x 17 1/4in (56.5 x 43.8cm)

\$2,500 - 3,500

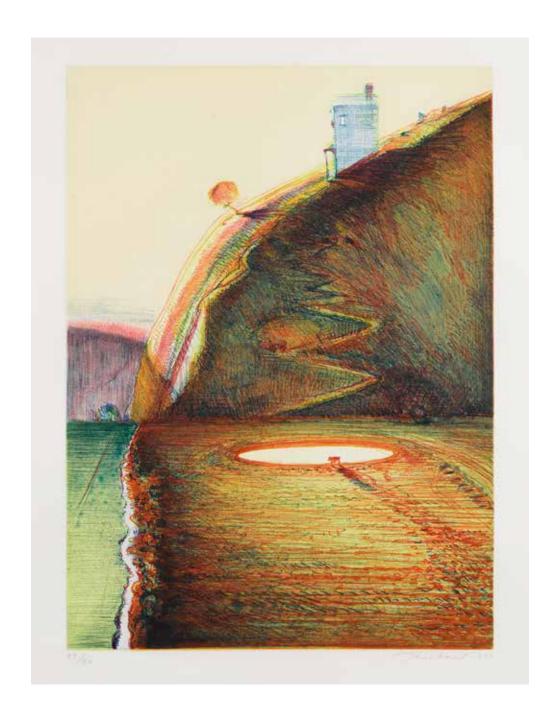
136



WAYNE THIEBAUD (BORN 1920)

Sucker Tree, 1964

Woodcut on wove paper, signed in pencil, dated, numbered 2/8 (there were also an unrecorded number of artist's proofs) and inscribed 'I', published by Allan Stone Gallery, New York, with full margins, framed. 7 1/4 x 7in (18.3 x 17.7cm) sheet 15 3/4 x 10 7/8in (40 x 27.6cm)



WAYNE THIEBAUD (BORN 1920)

Valley Farm, 1993

Soft-ground etching and aquatint in colors on Somerset paper, signed in pencil, dated and numbered 29/50 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, Crown Point Press, San Francisco/Lawrence Hamlin, with full margins, framed. 21 3/4 x 16in (55.2 x 40.5cm) sheet 30 1/2 x 23 7/8in (77.4 x 60.6cm)

\$10,000 - 15,000





PROPERTY FROM THE COLLECTION OF ANNE ELLINGTON, **NEW YORK**

139 W

BERNARD VILLEMOT (1911-1989)

Bally (Lotus); Bally (Woman in Black), 1973; 1982 Two lithographs posters in colors on wove paper backed with linen, both from unknown editions, printed by IPA, Champigny, Lotus with printers name and address in ink on lower right corner, with margins. (2)

62 1/2 x 45 1/2in (cm); 65 x 45in (cm) sheet 64 1/2 x 47 3/4in (cm); 67 x 47in (cm)

\$2,500 - 3,500



ANDY WARHOL (1928-1987)

Flowers (F./S. II.72), 1970 Silkscreen in colors on wove paper, signed in ball-point pen and stamp numbered 182/250 (there were also 26 artist's proofs lettered A-Z), on verso, published/printed by Factory Additions, New York/Aetna Silkscreen Products, Inc. New York, the full sheet, framed. sheet 36 x 36 in (91.4 x 91.4cm)

\$25,000 - 35,000

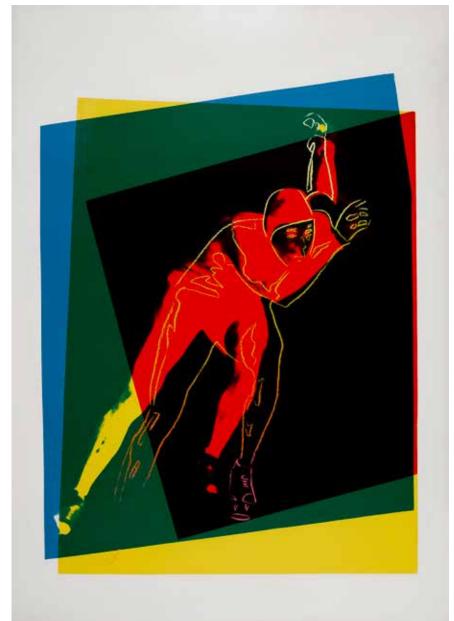


ANDY WARHOL (1928-1987)

Marilyn (Invitation) (not in F./S.), 1981 Offset lithograph in colors on wove paper, from an unknown edition size, published by Castelli Gallery, New York, as an announcement for the exhibition Andy Warhol: A Print Retrospective 1963-1981 (November 21 - December 22, 1981), printed by Colour Editions, Inc., New York, folded as issued, the full sheet. sheet 7 x 7in (17.8 x 17.8cm)

\$1,000 - 1,500

141



142 W

ANDY WARHOL (1928-1987)

Speed Skater, from Art and Sports Portfolio (F./S. II.303), 1983

Screenprint in colors on Arches 88 paper, a unique proof aside from the edition of 150, with the Andy Warhol Authentication Board inkstamp, and inventory number 103.111 inscribed in pencil, published/printed by Visconti Art Spectrum, Vienna/Rupert Jasen Smith, New York, the full sheet, deckle on four sides.

sheet 43 x 30 1/2in (109.2 x 77.4cm)

\$8,000 - 12,000

Created for Art and Sports, the official portfolio of the XIV Olympic Winter Games in Sarajevo, Yugoslavia, containing prints by seventeen artists.



143 ^W

ANDY WARHOL (1928-1987)

Mobil, from Ads (F./S. II.350), 1985 Screenprint in colors on Lenox Museum Board, signed in pencil, numbered 75/190 (there were also 30 artist's proofs), published/ printed by Ronald Feldman Fine Arts, Inc./Rupert Jasen Smith, New York, with the artist's copyright inkstamp on the verso, the full sheet, framed. sheet 37 7/8 x 37 7/8in (89 x 89cm)

\$25,000 - 35,000



144 W

ANDY WARHOL (1928-1987)

Apple, from Ads (F./S. II.359), 1985 Screenprint in colors on Lenox Museum Board, signed in pencil, numbered 7/190 (there were also 30 artist's proofs), published/printed by Ronald Feldman Fine Arts, Inc./Rupert Jasen Smith, New York, with the artist's copyright inkstamp on the verso, the full sheet, framed. sheet 38 x 38in (96 x 96cm)

\$40,000 - 60,000



 145^{W}

RUSSELL YOUNG (BORN 1960)

Magnificent Seven, 2006 Screenprint in colors on Somerset paper, signed in pencil and numbered 6/50, with full margins, framed. 23 3/4 x 40in (60.3 x 101.6cm) sheet 30 3/4 x 46in (78 x 116.7cm)

\$2,000 - 3,000

END OF SALE

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THE PRODUCER'S PIX **TODD HIDO (BORN 1968) INQUIRIES** #2611-A, from the series "House Hunting", 1996 Photographs from the Collection of Bruce Berman Thursday 14 & Friday 15 December, 2017 Laura Paterson +1 (917) 206 1653 +1 (917) 838 3299 sheet /flush-mount 48 x 38in (122 x 96.5cm) laura.paterson@bonhams.com \$6,000 - 8,000 Los Angeles Bonhams **AUCTIONEERS SINCE 1793** bonhams.com/photographs © 2017 Bonhams & Butterfields Auctioneers Corp. All rights reserved. Bond No. 57BSBGL0808

GLOSSARY OF TERMS FOR PRINTS

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

NAME OF THE ARTIST

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

TITLES

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

REFERENCES

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

MEDILIM

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

DATE

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

STATE

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

SIGNATURE

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

EDITION

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

MEASUREMENTS

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

COPYRIGHT

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

CONDITION

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

FRAMING

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

GLOSSARY OF TERMS FOR PHOTOGRAPHS

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

NAME OF THE ARTIST

Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the photographer or author whose name appears in Bold Type Heading.

TITLES

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

PRINTS

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

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

MEASUREMENTS

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

COPYRIGHT

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FRAMING

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

INCLUDING

Property from a Nantucket Collector

Property from a Private Collection, New York

Property from a Private Collection, Oklahoma

Property from a Private Florida Collector

Property from an Important East Coast Collection

Property from the Collection of Anne Ellington, New York

Property from the Collection of the Hazen Family

Property from the Estate of Jose Ferrer

Property from the Estate of Mrs. Jane Rau

Property from the Estate of Rudi Gernreich

Property of a Florida Private Collector

CONDITIONS OF SALE

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

- 1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.
- 2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

To the fullest extent permitted by applicable law: 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 also 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 all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

- sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, 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 prices 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.
- 3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
- 4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.
- 5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.
- 6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
- 7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.
- 8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

- 9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.
- 10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
- 11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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

CONDITIONS OF SALE - CONTINUED

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:
- (i) the arbitration shall occur within 60 days following the selection of the arbitrator:
- (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

case may be, as set forth in the BOLD TYPE heading of

period, culture and source or origin of the lot, as the

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 (212) 644 9001.

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 (212) 644 9001.

Catalogs

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

www.bonhams.com/us

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	.by \$10s
\$200-500	.by \$20/50/80s
\$500-1,000	.by \$50s
\$1,000-2,000	.by \$100s
\$2,000-5,000	.by \$200/500/800s
\$5,000-10,000	.by \$500s
\$10,000-20,000	.by \$1,000s
\$20,000-50,000	.by \$2,000/5,000/8,000s
\$50,000-100,000	.by \$5,000s
\$100,000-200,000	.by \$10,000s
above \$200.000	.at auctioneer's discretion

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

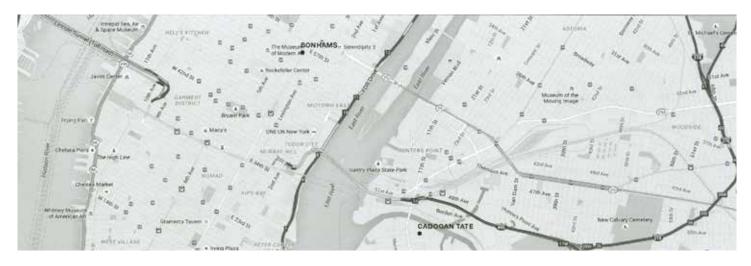
Handling and Storage Charges

Please not that our office has requirement for freight elevator usage. please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until 5pm Wednesday December 6, 2017 without penalty. After Wednesday December 6, 2017 oversized lots (noted as W next to the lot number and/or listed on page 171) will be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Tuesday 19 December without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Cadogan Tate where Transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

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



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by 4PM ON WEDNESDAY DECEMBER 6, 2017 will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9AM ON THURSDAY DECEMBER 7.

Address

Cadogan Tate 301 Norman Ave Brooklyn, NY 11222

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

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

HANDLING & STORAGE CHARGES

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

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

FURNITURE/LARGE OBJECTS

Transfer \$75

Daily storage \$10

Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at

+1 (917) 464 4346

+1 (347) 468 9916 (fax)

c.more@cadogantatefineart.com

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

+1 (917) 464 4346 or

c.more@cadogantatefineart.com

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

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

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

12 13 41 43 44 88 89 93 104 106 112 113 119 121 122 124 125 132 139 142 143 144 145

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Matthew Girling Chief Executive Officer

Laura King Pfaff • Chairman Emeritus

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Jon King

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 $(773)\ 267\ 3300,\ (773)\ 680\ 2881$

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Montreal, Quebec

David Kelsey, (514) 894 1138 •

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lan Ehling, (212) 644 9094 Darren Sutherland, (212) 461 6531

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Jonathan Snellenburg, (212) 461 6530 Jonathan Hochman, (917) 206 1618

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20th Century Fine Art

Alexis Chompaisal, (323) 436 5469

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Aileen Ward, (323) 436 5463

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Leslie Wright, (323) 436 5408 Joseph Francaviglia, (323) 436 5443

* Indicates saleroom • Indicates independent contractor

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500 (415) 861 8951 fax

Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500 (323) 850 6090 fax

Monday - Friday, 9am to 5pm

New York

(212) 644 9001 (212) 644 9009 fax

Monday - Friday, 9am to 5pm

Toll Free

(800) 223 2854

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

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

Auction Registration Form

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(Attendee / Absentee / Please circle your bidding	Online / 1	Telephone Biddin	g)	DC	nnams		
			Sale title: Modern & Contemporary Prints & Multiples	Sale date:	Tuesday December 5, 2017		
Paddle number (for office		<u> </u>	Sale no. 24275		e: New York		
General Notice: This sale wi with Bonhams Conditions of buying at the sale will be gov conditions. Please read the C with the Buyer's Guide relating published notices and terms Payment by personal or busin property not being released u bank. Checks must be drawn	Il be conduct Sale, and you rerned by suc Conditions of ag to this sale relating to bid ress check mantil purchase	ed in accordance ur bidding and the terms and Sale in conjunction and other dding. ay result in your funds clear our	\$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s	\$20,000 - 50,0 \$50,000 - 100, \$100,000 - 200 above \$200,00	00by 1,000s 00by 2,000 / 5,000 / 8,000s 000by 5,000s ,000by 10,000s 0at the auctioneer's discretion has discretion to split any bid at any time		
Notice to Absentee Bidders			Customer Number	Title			
provide details of the lots on valeast 24 hours prior to the sale to the nearest increment. Plea	e. Bids will be	rounded down	First Name	Last Name	Last Name		
the catalog for further information Bonhams to execute absented	tion relating t	o instructions to	Company name (to be invoiced if applicable)				
will endeavor to execute bids liable for any errors or non-ex	on your beha		Address	0			
Notice to First Time Bidder	s: New clients	s are requested to	City	County / S	tate		
provide photographic proof of card, together with proof of ac	ID - passpor ddress - utility	t, driving license, ID bill, bank or credit	Post / Zip code	Country			
card statement etc. Corporate copy of their articles of associ	e clients shou ation / compa	ld also provide a any registration	Telephone mobile	Telephone	daytime		
documents, together with a le bid on the company's behalf.	Failure to prov	vide this may result	Telephone evening	Fax			
in your bids not being process also be asked to provide a ba			<u>Telephone bidders</u> : indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.				
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)			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 I am registering to bid as a trade client Resale: please enter your resale license number here We may contact you for additional information				
Please email or fax the comprequested information to:	pleted Regis	tration Form and	SHIF	PPING			
Bonhams Client Services Department 580 Madison Avenue New York, New York 10022			Shipping Address (if different than above): Address: Country:				
Tel +1 (212) 644 9001 Fax +1 (212) 644 9009			City: Post/ZIPcode:		:		
bids.us@bonhams.com			Please note that all telephone calls are record	led.			
Type of bid (A-Absentee, T-Telephone)	Lot no.		discrepancy, lot number and not lot description will go nline there is no need to complete this section.	vern.) (exc	(bid in US\$ luding premium and applicable tax) ergency bid for telephone bidders only		
You instruct us to execute amount indicated above.	each absen	tee bid up to the co	* Emergency Bid: A maximum b by Bonhams only if we are una be lost during bidding.	id (exclusive of E	Buyer's Premium and tax) to be executed ou by telephone or should the connectio		
BY SIGNING THIS FORM AND YOU AGREE TO PA CONDITIONS OF SALE.	Y THE BUY	ER'S PREMIUM, AN	READ AND UNDERSTAND OUR CONDITIONS OF S. Y APPLICABLE TAXES, AND ANY OTHER CHARGES GHTS.	ALE AND SHA MENTIONED	ILL BE LEGALLY BOUND BY THEM IN THE BUYER'S GUIDE OR		
Your signature:			Date:				





