

Bonhams

Prints & Multiples

Los Angeles | 15 October 2019





Handwritten text in cursive script, appearing to be a list or series of entries, possibly names or dates, written in blue ink on aged paper. The text is highly stylized and difficult to decipher due to the cursive style and overlapping lines.

Prints & Multiples

Los Angeles | Tuesday October 15, 2019 at 10am

BONHAMS

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

PREVIEW

Los Angeles

Friday October 11
12pm to 5pm
Saturday October 12
12pm to 5pm
Sunday October 13
12pm to 5pm
Monday October 14
12pm to 5pm

SALE NUMBER: 25295

Lots 1 - 211

CATALOG: \$35

BIDS

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To bid via the internet please visit
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Please note that bids should be submitted no later than 24hrs prior to the sale. New Bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

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

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ILLUSTRATIONS

Front Cover: Lot 202
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Inside Front Cover: Lot 157
Inside Back Cover: Lot 112
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Bonhams

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Bond No. 57BSBGL0808

Old Master
Prints



1

ALBRECHT DÜRER (1471-1528)

Pilate Washing his Hands, from The Engraved Passion (M.11; B.11; S.M.S. 53), 1512

Engraving on laid paper, without watermark, a fine Meder a impression, with narrow margins, framed.

4 5/8 x 2 7/8in (11.7 x 7.5cm)

sheet 4 3/4 x 3 1/16in (12 x 7.8cm)

\$2,000 - 3,000



1

2

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Margarita de Austria; Filipe IV (H. 6; 7), 1778

Etchings and drypoint, on heavy laid paper, printed in black ink, from the first edition (of four), printed at the Calcografía, Madrid, 1778-9, before the plate was beveled, with margins, each framed. (2)

14 9/16 x 12 3/16in (37 x 31cm)

sheet 17 1/4 x 14 7/8in (43.8 x 37.7cm);

17 3/16 x 14 7/8in (43.6 x 37.7cm)

\$2,000 - 3,000



2



2



3

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Los Desastres de la Guerra (D. 120-199; H. 121-200), 1810-20

The complete set of eighty etchings with burnished aquatint, drypoint and engraving, on wove paper, without watermark, with introductory text, Harris's third edition of one hundred copies, published by the Real Academia de Bellas Artes de San Fernando, Madrid, 1903, the full sheets, loose and matted, together with the original paper boards with the leather spine. (80)

overall 9 5/8 x 13 5/8in (24.5 x 34.5cm)

\$7,000 - 10,000



4
FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)
La Tauromaquia: Five Plates (H. 208; 212; 213; 222; 227),
1816
Engravings, burnished aquatints, drypoint and engraving, on
various laid papers, without watermark, printed in brownish
black ink, plates 5, 9, 10, 19 and 24, with margins, each
framed. (5)
various sizes

\$6,000 - 8,000



5



6

5

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Turbaned Soldier on Horseback (B. 139; H. 99; New Holl. 43), 1629
Etching, on laid paper, backed with Japon, with a partial watermark, a good impression of New Hollstein's second and final state, White and Boon's only state, with thread margins (trimmed to the platemark along the upper right sheet edge).

sheet 3 3/8 x 2 5/16in (8.5 x 5.9cm)

\$2,000 - 3,000

6

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Beggar Man and Beggar Woman Conversing (B. 164; H.7; New Holl. 45), 1630

Etching on laid paper, without watermark, a later impression of New Hollstein's second state (of three) with the horizontal scratch halfway between the figures, White and Boon's only state, with margins, framed.

3 1/16 x 2 9/16in (7.8 x 6.6cm)

sheet 3 7/8 x 3 3/8in (9.8 x 8.5cm)

\$1,000 - 1,500

7

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

A Blind Hurdy-Gurdy Player and Family Receiving Alms (B. 176; H. 233; New Holl. 243), 1648

Etching and drypoint on laid paper, a fine impression of New Hollstein's third state (of five), White and Boon's third and final state, with margins, framed.

6 1/2 x 5 1/8in (16.5 x 12.8cm)

sheet 6 15/16 x 5 5/8in (17.6 x 14.2cm)

\$2,000 - 3,000



7



8



9

8

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Jan Uytenbogaert, Preacher of the Remonstrants (B. 279; H. 128; New Holl. 153), 1635

Etching, on laid paper, without watermark, New Hollstein's ninth and final state, White and Boon's sixth and final state, presumably an H.L. Basan workshop impression, with margins.

8 3/4 x 7 3/8in (22.2 x 18.6cm)

sheet 9 1/4 x 7 7/8in (23.5 x 20cm)

\$2,000 - 3,000

9

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Abraham Francen, Apothecary (B. 273; H. 291; New Holl. 301), 1657
Etching, engraving and drypoint, on laid paper, with watermark, New Hollstein's twelfth and final state, White and Boon's tenth and final state, presumably an H.L. Basan workshop impression, with margins.

6 1/4 x 8 3/16in (15.8 x 20.8cm)

sheet 6 7/8 x 8 13/16in (17.4 x 22.4cm)

\$2,000 - 3,000

10

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

A Scholar in his Study (Faust) (B. 270; H. 260; New Holl. 270), 1652
Etching, engraving and drypoint, on laid paper, New Hollstein's seventh and final state, White and Boon's third and final state, presumably a Basan workshop impression, with margins, framed.

8 1/4 x 6 5/16in (21 x 16cm)

sheet 8 5/8 x 6 13/16in (21.9 x 17.3cm)

\$2,000 - 3,000



10



**PROPERTY FROM A PRIVATE COLLECTION,
NEWPORT BEACH, CA**

11

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Christ Before Pilate: Large Plate (B. 77; H. 143; New Holl. 155), 1635
Etching and engraving, on laid paper, with Strasbourg Lily with initials
WR watermark, New Hollstein's fourth state (of five), White and Boon's
fourth state (of five), with thread margins in some places, otherwise
trimmed to or just inside the platemark, framed.
sheet 21 3/4 x 17 3/4in (55.2 x 45cm)

\$8,000 - 12,000



PROPERTY OF VARIOUS OWNERS

12

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Self-Portrait with Saskia (B. 19; H. 144; New Holl. 158), 1636

Etching, on laid paper, with Arms of Amsterdam watermark, a fine impression of New Hollstein's second state (of four), White and Boon's second state (of three), with narrow margins, framed.

sheet $4 \frac{3}{16} \times 3 \frac{3}{4}$ in (10.7 x 9.5cm)

\$20,000 - 30,000

19th Century +
Modern Prints



13

AFTER JOHN JAMES AUDUBON (1785-1851)

California Vulture (Plate CCCCXXVI), 1838
From the Robert Havell edition of *The Birds of America*, engraving with aquatint, etching and hand-coloring on J Whatman 1838 paper, trimmed, framed.
sheet 38 1/8 x 25 5/8in (96.8 x 65.1cm)

\$10,000 - 12,000

**PROPERTY OF A PRIVATE COLLECTOR,
SAN FRANCISCO, CA**



13

14

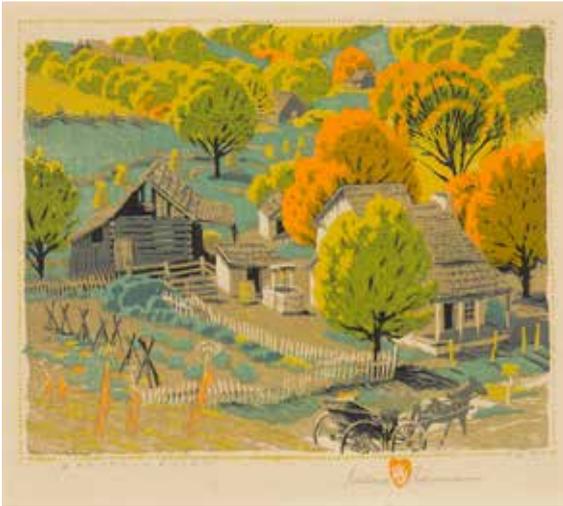
AFTER JOHN JAMES AUDUBON (1785-1851)

Common Mouse, Plate 90, from the Viviparous Quadrupeds of North America, 1846
Lithograph with hand-coloring, on wove paper, published/printed by J.T. Bowen, Philadelphia, with margins, framed.
sheet 19 3/4 x 26 7/8in (50.1 x 68.2cm)

\$4,000 - 6,000



14



15

PROPERTY OF VARIOUS OWNERS

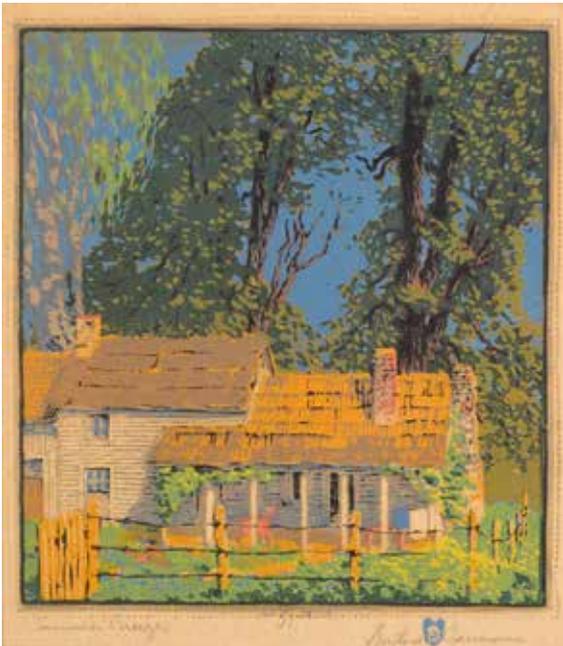
15

GUSTAVE BAUMANN (1881-1971)

Harden Hallow, 1911-13

Woodcut in colors, on cream laid paper, signed in pencil, titled and numbered '30 of 125', with the hand-in-heart inkstamp, with wide margins, framed.
 9 1/4 x 11 3/16in (23.5 x 28.4cm)
 sheet 13 7/16 x 16 15/16in (34.2 x 43cm)

\$3,000 - 4,000



16

16

GUSTAVE BAUMANN (1881-1971)

Summer Breezes, 1916

Woodcut in colors, on laid paper, signed in pencil, titled, dated and numbered '51 of 100', with the hand-in-heart inkstamp, with margins, framed.
 11 x 10in (28 x 25.4cm)
 sheet 12 3/8 x 10 15/16in (31.4 x 27.8cm)

\$2,000 - 3,000



17

**PROPERTY FROM A PRIVATE COLLECTION,
LAGUNA BEACH, CA**

17

GUSTAVE BAUMANN (1881-1971)

Cottonwood Tassels, 1943

Woodcut in colors, on wove paper, signed in pencil, titled and numbered '45 of 125', with the hand-in-heart inkstamp, with margins, framed.
 12 1/4 x 13 3/16in (31.1 x 33.5cm)
 sheet 14 5/16 x 16 1/4in (36.3 x 41.2cm)

\$8,000 - 12,000

PROPERTY OF VARIOUS OWNERS

18

THOMAS HART BENTON (1889-1975)

Lonesome Road (F. 18), 1938

Lithograph, on Rives paper, signed in pencil, from the edition of 250, published by Associated American Artists, New York, with margins, framed. 9 3/4 x 12 1/2in (24.8 x 31.8cm) sheet 11 5/8 x 14 7/16in (29.5 x 36.7cm)

\$1,000 - 1,500



18

19

THOMAS HART BENTON (1889-1975)

Photographing the Bull (F. 75), 1950

Lithograph on wove paper, signed in pencil, from the edition of 500, published by Associated American Artists, New York, with full margins, framed. 11 7/8 x 16in (30.0 x 40.5cm) sheet 15 7/8 x 20in (40.4 x 50.9cm)

\$2,000 - 3,000



19

PROPERTY FROM A PRIVATE COLLECTION, SOUTHERN CALIFORNIA

20

WILLIAM BLAKE (1757-1827)

When the Morning Stars Sang Together, from *Illustrations to The Book of Job*, 1825

Engraving, on J Whatman Turkey Mill 1825 paper, from the edition of about 100, published by the artist and J. Linnell, London, with wide margins, framed.

8 1/4 x 6 1/2in (20.8 x 16.5cm)

sheet 13 15/16 x 9 15/16in (35.4 x 25.2cm)

\$1,000 - 1,500



20



21

PROPERTY OF VARIOUS OWNERS

21

JEAN (HANS) ARP (1887-1966)

Oiseau-Chute, 1968-69

Gold-plated nickel and brass relief, engraved with the artist's surname on the reverse and numbered 235/300, published by Jacques Blanc, Paris, includes certificate in an envelope and case. *case measurement 7 x 9 1/2 x 1in (17.8 x 24.1 x 2.6cm)*

\$800 - 1,200



22

22

GEORGES BRAQUE (1882-1963)

Char Noir (V. 116), 1958

Etching and aquatint in colors, on BFK Rives paper, signed in pencil and annotated 'H.C.' (a hors commerce impression, aside from the edition of 75), published/printed by Maeght Éditeur, Paris/ Crommelynck and Dutrou, Paris, with margins, framed.

9 1/4 x 11 5/8in (23.5 x 29.5cm)

sheet 18 3/4 x 21 3/4in (47.6 x 55.2cm)

\$2,000 - 3,000



23

23

MARC CHAGALL (1887-1985)

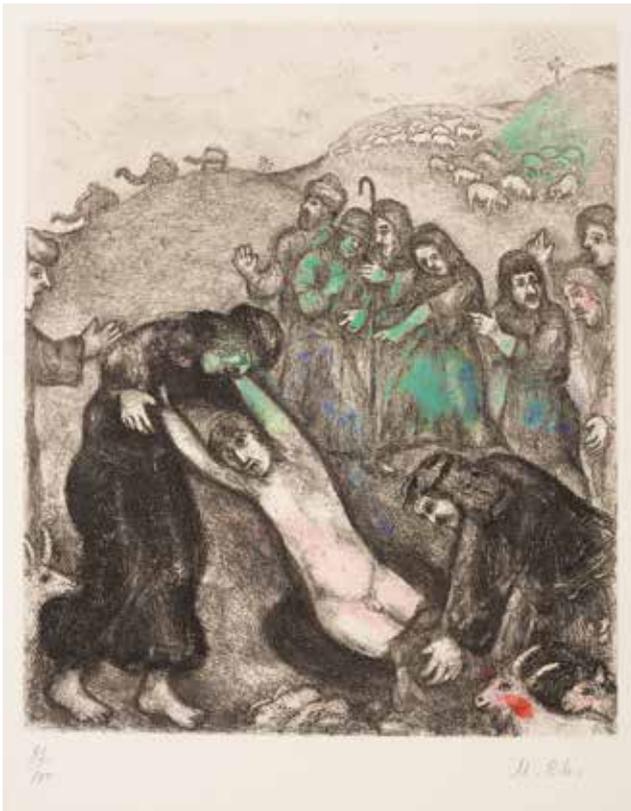
Nu devant la fenêtre (M. 90), 1953-54

Lithograph, on Arches paper, signed in pencil and numbered 2/75 (there were also a few artist's proofs), published by Maeght Éditeur, Paris, with full margins, framed.

16 1/4 x 22 1/2in (41.2 x 57.2cm)

sheet 19 5/8 x 26in (49.8 x 66cm)

\$3,000 - 5,000



24

24

MARC CHAGALL (1887-1985)

Joseph et ses frères, de La Bible (V. 216; C. bk. 30), 1931-39
Etching with hand-coloring, on Arches paper, initialed in pencil and numbered 83/100, published/printed by Tériade/Raymond Haasen, Paris 1958, with full margins.

11 9/16 x 9 9/16in (29.4 x 24.2cm)
sheet 21 1/8 x 15 3/8in (53.7 x 39cm)

\$2,500 - 3,500

25

MARC CHAGALL (1887-1985)

Josué devant l'ange à l'épée, de La Bible (V. 243; C. bk. 30), 1931-39
Etching with hand-coloring, on Arches paper, initialed in pencil and numbered 83/100, published/printed by Tériade/Raymond Haasen, Paris 1958, with full margins.

12 3/4 x 8 3/4in (32.3 x 22.2cm)
sheet 21 1/8 x 15 3/8in (53.6 x 39.1cm)

\$2,500 - 3,500

26

MARC CHAGALL (1887-1985)

Débora la Prophétesse, de La Bible (V. 249; C. bk. 30), 1931-39
Etching with hand-coloring, on Arches paper, initialed in pencil and numbered 83/100, published/printed by Tériade/Raymond Haasen, Paris 1958, with full margins.

11 3/4 x 9 7/8in (29.8 x 25.1cm)
sheet 21 1/8 x 15 3/8in (53.7 x 39cm)

\$2,500 - 3,500



25



26



27

MARC CHAGALL (1887-1985)

La Bible: Five Plates (V.202, V. 214, V.228, V. 263, V. 282; C. bk. 30), 1931-39

Etchings with hand-coloring on Arches paper, each initialed in pencil and numbered 83/100, published/printed by Tériade/Raymond Haasen, Paris 1958, with full margins.

Titles Include: *L'arc en ciel*; *La lutte avec l'Ange*; *Moïse et Aaron devant Pharaon*; *Mort de Saül*; *Prophète tué par un lion* (5)

plate sizes vary

each sheet size approx. 21 1/8 x 15 3/8in
(53.6 x 39.1cm)

\$10,000 - 12,000

**PROPERTY FROM BRYON GORDON,
SAN FRANCISCO, CA**

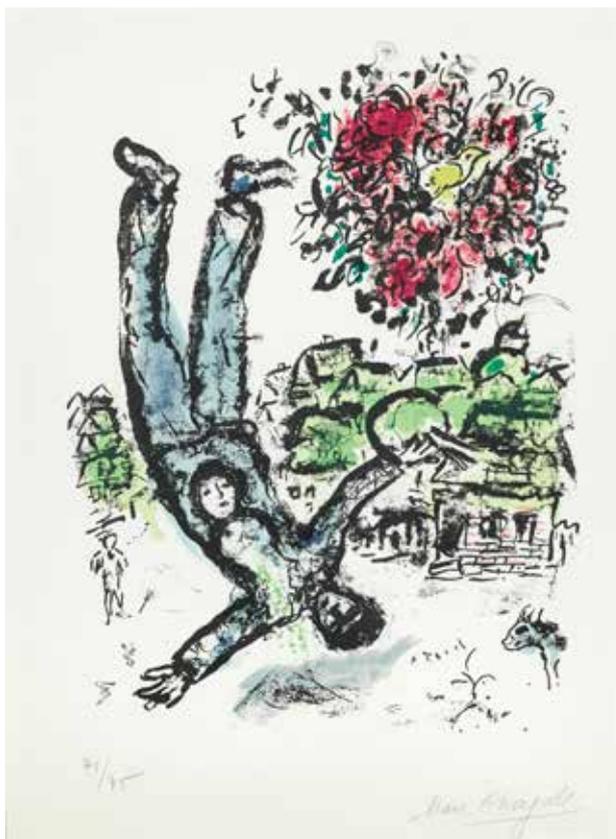
28

MARC CHAGALL (1887-1985)

Le bouquet de l'artiste (M. 410), 1964

Lithograph in colors, on Arches paper, signed in pencil and numbered 71/75 (there was also a periodical edition and a deluxe unsigned edition of 150), published/printed by Galerie Maeght/Imprimerie Mourlot, Paris, with full margins, framed.
14 9/16 x 10 5/8in (37 x 27cm)
sheet 22 5/8 x 16 13/16in (57.5 x 42.7cm)

\$7,000 - 10,000



28

**PROPERTY FROM A PRIVATE COLLECTION,
NEWPORT BEACH, CA**

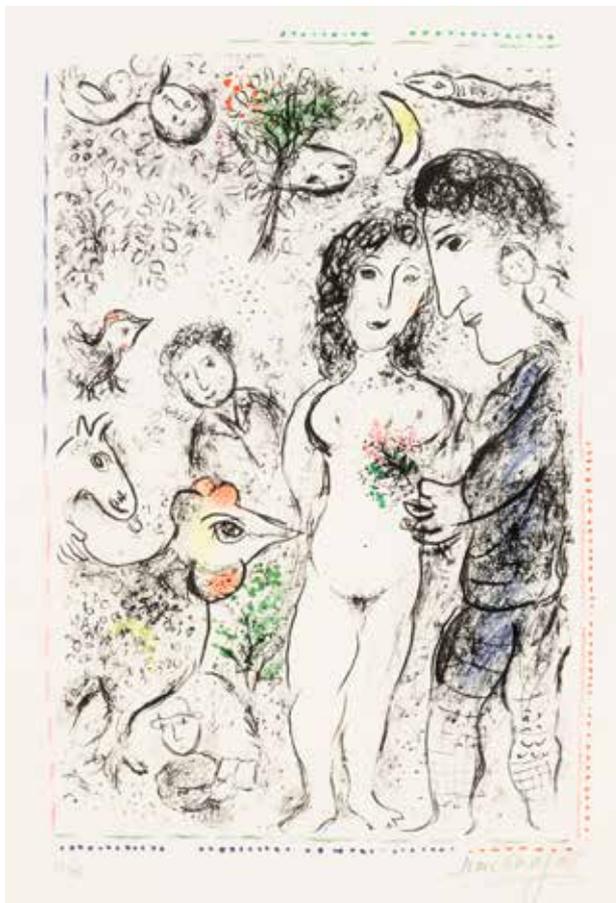
29

MARC CHAGALL (1887-1985)

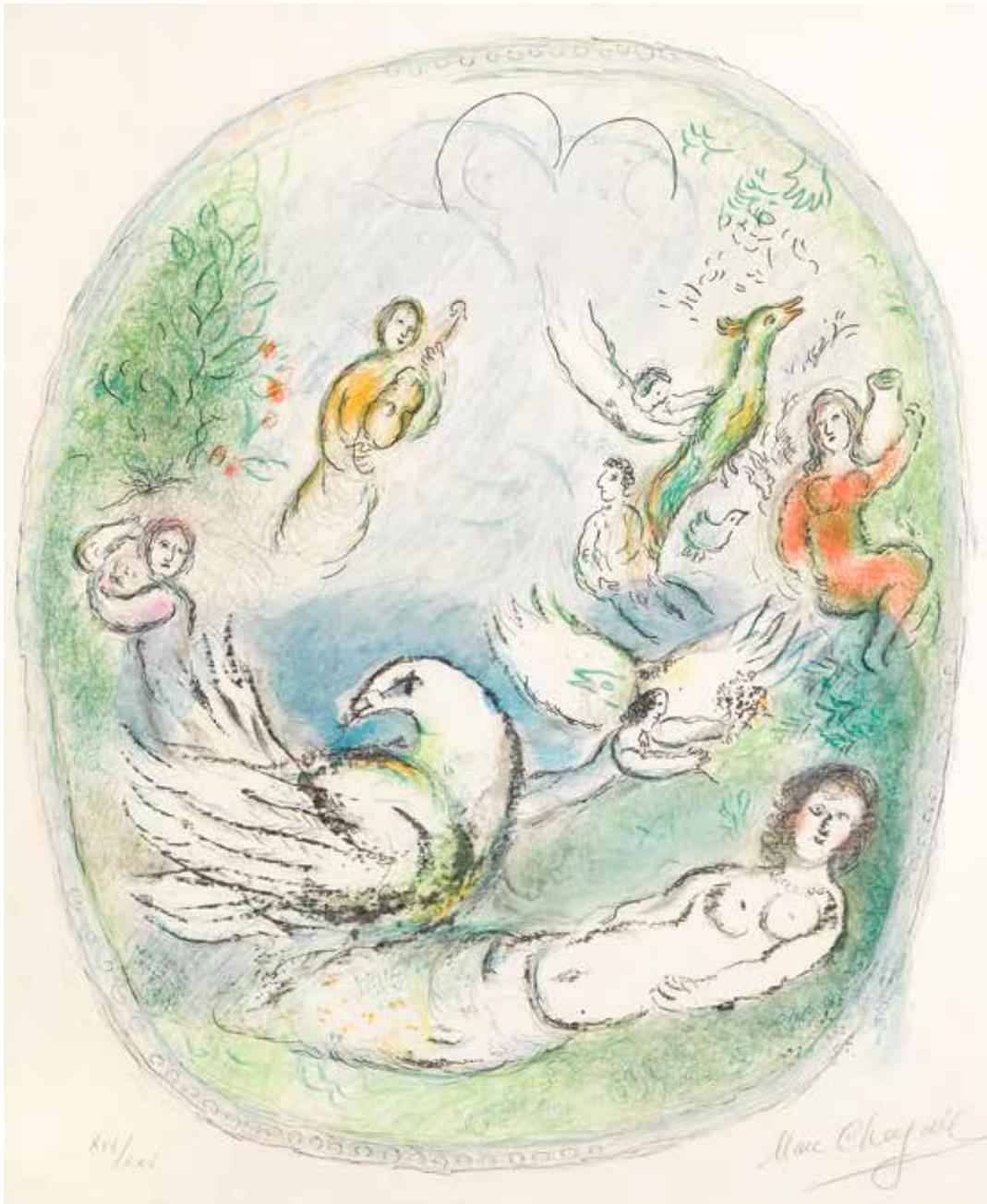
Recollections of a Spring (M. 1019), 1983

Lithograph in colors, on Arches paper, signed in pencil and numbered 32/50 (there were also 12 artist's proofs in black), with full margins, framed.
19 1/2 x 13in (49.5 x 33cm)
sheet 25 9/16 x 18 3/4in (65 x 47.8cm)

\$8,000 - 12,000



29



PROPERTY FROM A PRIVATE ASPEN COLLECTOR

30

MARC CHAGALL (1887-1985)

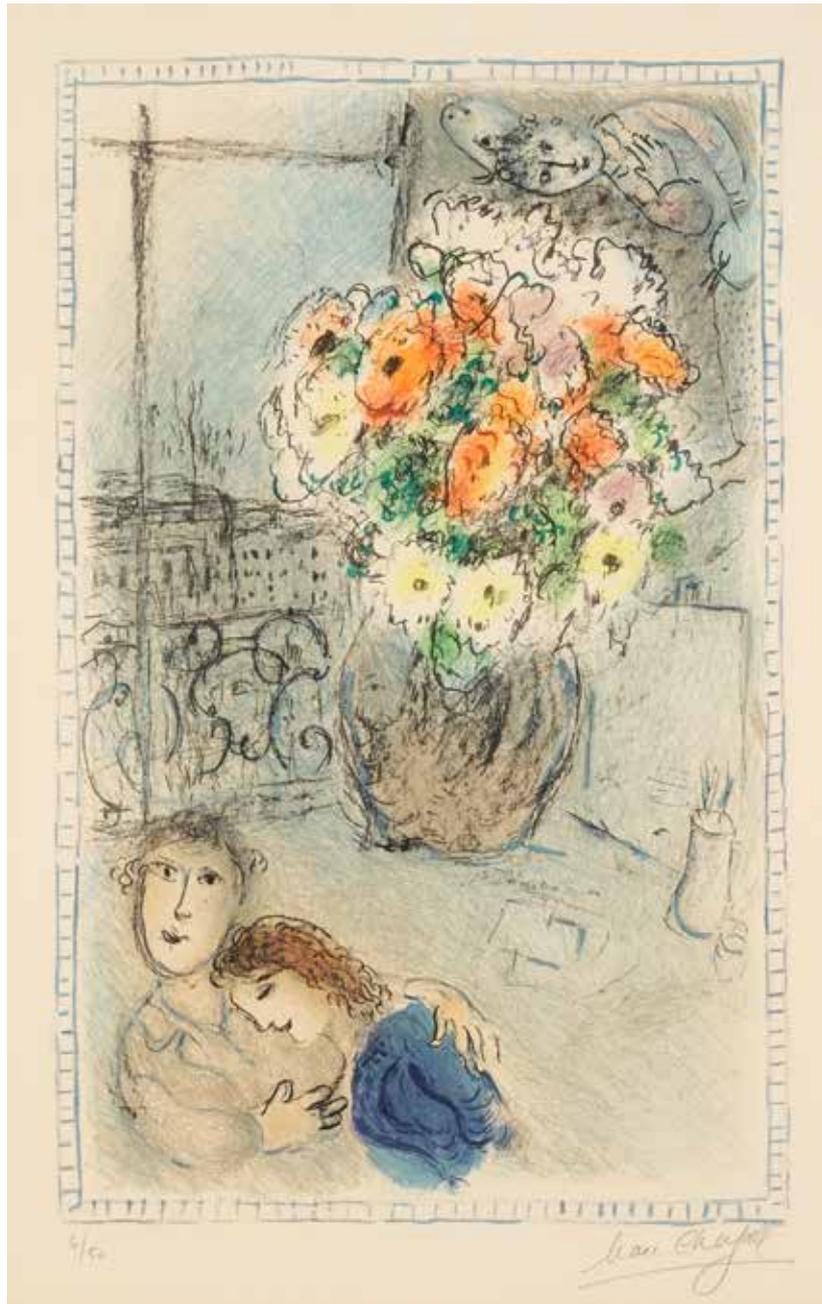
Age of Gold (M. 542), 1968

Lithograph in colors, on *japon nacré* paper, signed in pencil and numbered XIV/XXV (an artist's proof, aside from the edition of 50 in Arabic numerals on Arches), printed by Mourlot, Paris, with full margins, framed.

22 7/16 x 18 1/2in (57 x 47cm)

sheet 24 5/8 x 20in (62.5 x 50.8cm)

\$15,000 - 25,000



PROPERTY OF VARIOUS OWNERS

31

MARC CHAGALL (1887-1985)

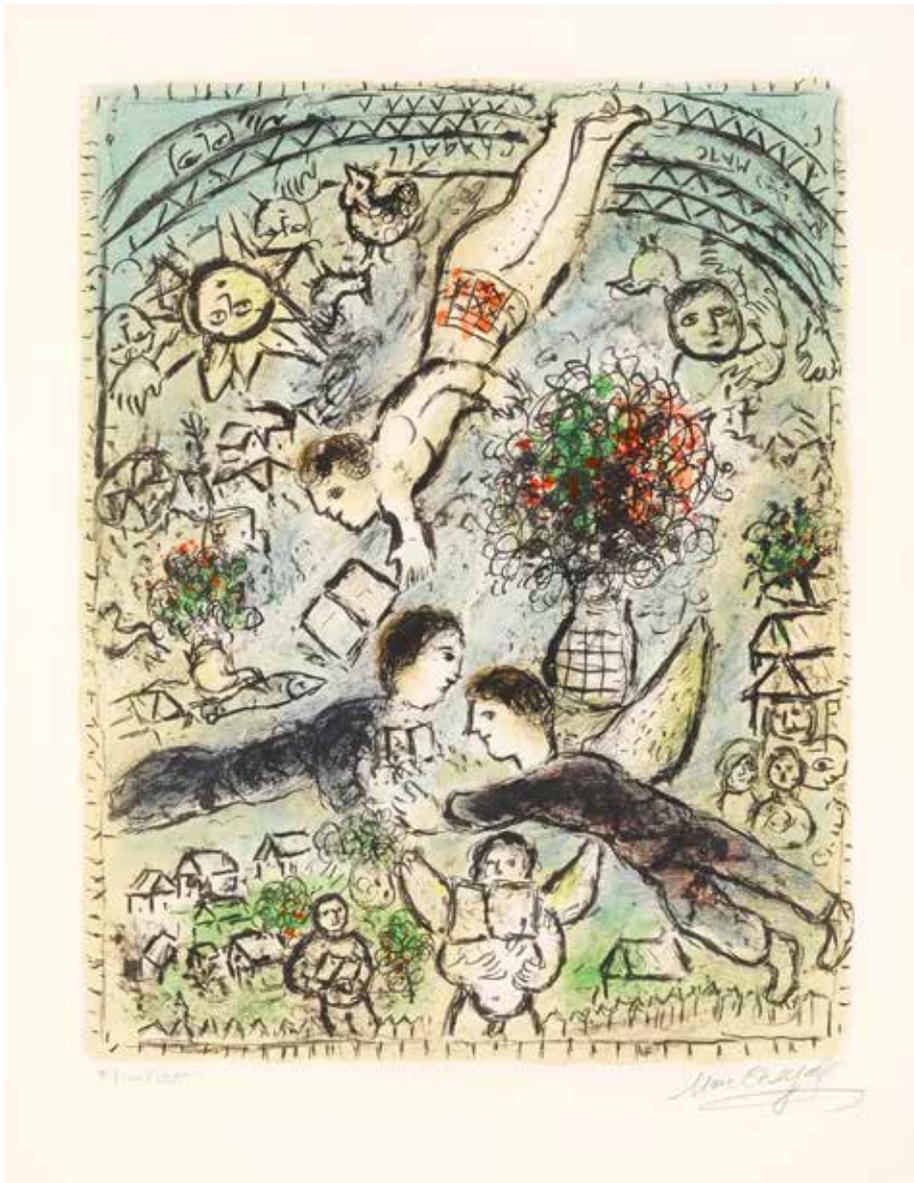
Les Renoncules (M. 704), 1973

Lithograph in colors, on Arches paper, signed in pencil and numbered 6/50 (there were also 7 artist's proofs on *japon nacré*), published by Maeght Éditeur, Paris, with full margins, framed.

24 13/16 x 15 15/16in (63 x 40.5cm)

sheet 30 x 20 7/8in (76.2 x 53cm)

\$15,000 - 25,000



32

32
MARC CHAGALL (1887-1985)
Le Ciel (M. 1034), 1984
 Lithograph in colors, on Arches paper, signed in pencil and annotated *Epreuve d'artiste* (an artist's proof, aside from the edition of 50), with full margins, framed.
 24 3/16 x 18 7/8in (61.5 x 48cm)
 sheet 32 7/8 x 23 3/4in (83.5 x 60.4cm)

\$8,000 - 12,000

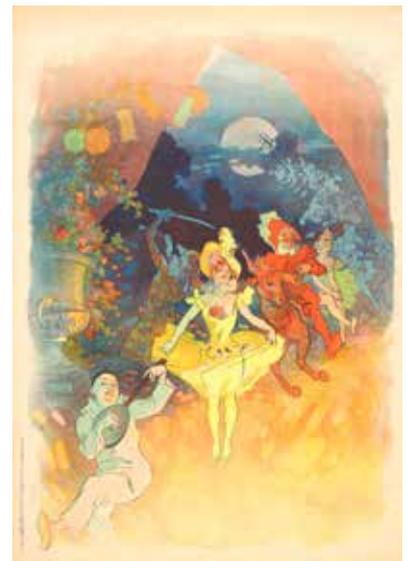


33

**PROPERTY FROM A PROMINENT
 NEW YORK ART COLLECTOR**

33
JULES CHÉRET (1836-1932)
Jardin de Paris - Fête de nuit bal (B. 250), 1890
 Lithograph in colors, on wove paper, backed with linen, printed by Chaix, Paris, the full sheet.
 sheet 48 7/8 x 33 3/8in (124.1 x 84.7cm)

\$1,500 - 2,000



34

34
JULES CHÉRET (1836-1932)
Musée Grévin. Théâtre les Fantoches (B. 471), 1900
 Lithograph in colors, on wove paper, a proof before letters, printed by Chaix, Paris, with margins.
 sheet 49 1/8 x 34 3/4in (124.7 x 88.3cm)

\$1,500 - 2,000



PROPERTY OF VARIOUS OWNERS

35
HONORÉ DAUMIER (1808-1879)
Les Gens de Justice (Delteil 1337-1375), 1848
 Collection of 38 (of 39) lithographs, *sur blanc*, generally fine impressions, with good contrasts, includes the complete set of 37 published lithographs in the series, as well as one (of 2) unpublished lithographs associated with the series (see Delteil 1362), published/printed by Aubert, Paris, with full margins, each framed.
 (38)
 9 1/2 x 7 1/2in (24.1 x 19.1cm)

\$15,000 - 20,000

Honoré Daumier famously satirized France's bourgeoisie and justice system, and masterfully exposed the misery of the masses through the emerging medium of lithography.

Provenance
 Kennedy Galleries, Inc., New York
 Robert Light, July 1980
 Galerie Kornfeld, Bern, June 20, 1984
 Robert S. Pirie, New York



36



37



38

36

SONIA DELAUNAY (1885-1979)

Mallarmé, from *Poésie de Mots, Poésie de Couleurs*, 1961
 Pochoir with hand brushed gouache colors, on wove paper, signed in pencil, dated and numbered 61/80 (there were also 6 artist's proofs), with the blindstamp of the publisher Galerie Denise René, Paris, the full sheet, framed.
 sheet 25 5/8 x 19 11/16in (65 x 50cm)

\$2,000 - 3,000

37

MAX ERNST (1891-1976)

Les Requins ou Trois Requins en Quête d'une Victime (S./L. 120b), 1967
 Etching in colors with hand coloring, on wove paper, signed in pencil and numbered 82/99, published/printed by Georges Visat, Paris, with full margins, framed.
 17 1/4 x 13 5/16in (43.7 x 33.8cm)
 sheet 26 1/8 x 19 13/16in (66.3 x 50.3cm)

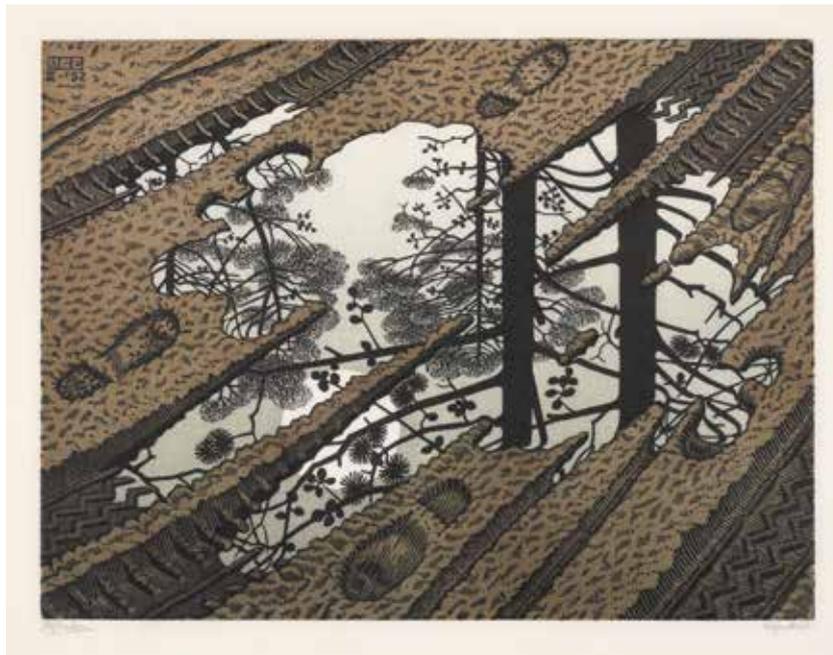
\$2,000 - 3,000

38

AFTER JUAN GRIS (1887-1927)

Portrait of Picasso, circa 1912
 Etching, on Lana paper, from the book *Du Cubisme*, unsigned (as issued), from an edition of 455, published by Compaigne Francaise des Arts Graphiques, 1947, with full margins.
 7 x 5 1/2in (17.8 x 13.9cm)
 sheet 10 1/16 x 7 7/8in (25.6 x 20cm)

\$1,500 - 2,000



39



40

PROPERTY FROM A PRIVATE COLLECTION

39

MAURITS CORNELIS ESCHER (1898-1972)

Puddle (Modderplas) (B. 378), 1952

Woodcut in colors, on thin laid Japan paper, signed in pencil and inscribed 'eigen druk', with margins, framed.

9 7/16 x 12 9/16in (23.8 x 32cm)

sheet 12 1/8 x 15 5/8in (30.7 x 39.7cm)

\$10,000 - 15,000

**PROPERTY FROM A PRIVATE COLLECTION,
RANCHO MIRAGE, CA**

40

**MAURITS CORNELIS ESCHER
(1898-1972)**

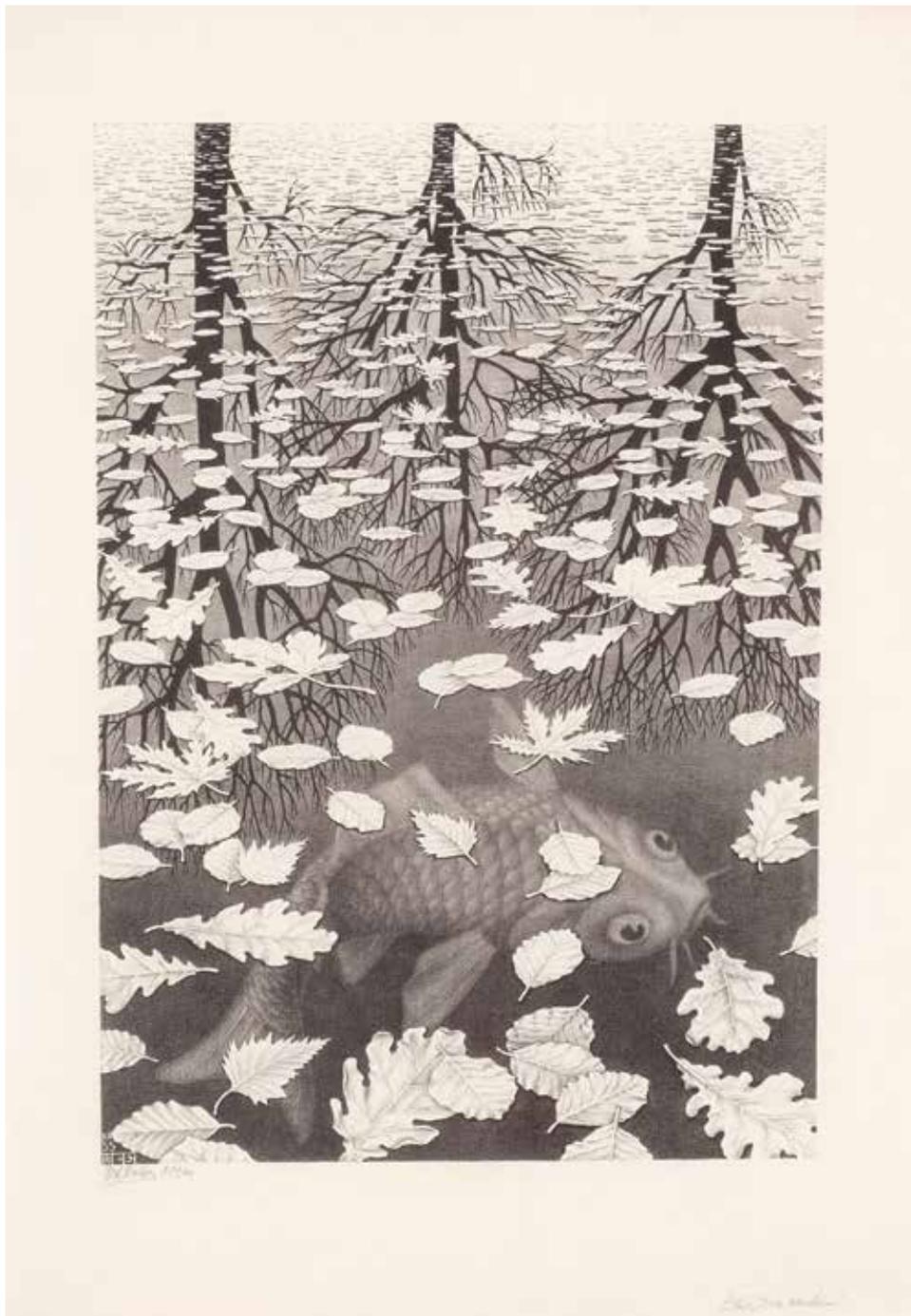
Flatworms (B. 431), 1959

Lithograph, on watermarked Hollande wove paper, signed in pencil and numbered 49/53 II, with margins, framed.

13 1/4 x 16 1/4in (33.7 x 41.2cm)

sheet 18 1/16 x 20 11/16in (45.8 x 52.6cm)

\$7,000 - 10,000



41

PROPERTY FROM A PRIVATE COLLECTION

41
MAURITS CORNELIS ESCHER
(1898-1972)

Three Worlds (B. 405), 1955

Lithograph, on wove paper, signed in pencil and numbered 9/40
(Bool calls for the edition to be 33, there was also an edition of 700
published in 1956), with margins, framed.

14 5/16 x 9 11/16in (36.3 x 24.6cm)

sheet 18 1/2 x 12 9/16in (47 x 31.9cm)

\$8,000 - 10,000

**PROPERTY FROM A PRIVATE COLLECTION,
POINT RICHMOND, CA**

42

STANLEY WILLIAM HAYTER (1901-1988)

Combat (B. & M. 210), 1953

Engraving and etching in colors, on Marais wove paper, signed in pencil, dated and annotated 'HC XII' (an *hors commerce* impression, aside from the edition of 220, there were also 10 artist's proofs), published by La Guilde Internationale de la Gravure, Geneva, with wide margins, framed.

11 5/8 x 7 15/16in (29.6 x 20.1cm)

sheet 22 3/8 x 14 7/8in (56.8 x 37.7cm)

\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

43

FRIEDENSREICH HUNDERTWASSER

(1928-2000)

2 Bis 13 Schwimmende Fenste (2 to 13 Windows Afloat) (K. 76), 1979

Japanese woodcut in colors, on wove paper, signed in ink, with the artist's red seals, dated, inscribed 'Friedensreich Regentag 21 Dezember 1979 Wien' and numbered 132/200, published/printed Gruener Janura AG, Glarus, Switzerland/Akio Shimizu Surishi, Uchida Kogei Kobo, Kyoto, with full margins, framed.

14 9/16 x 20 5/16in (37 x 51.7cm)

sheet 16 9/16 x 22 7/16in (42.1 x 57cm)

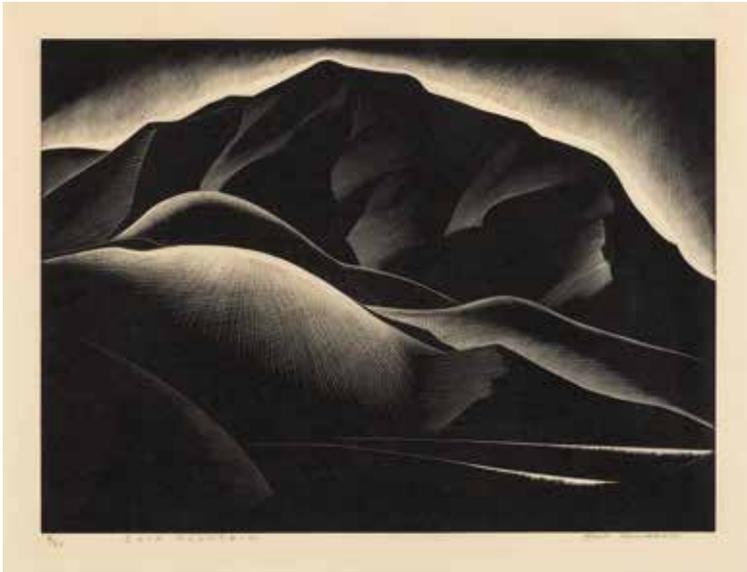
\$4,000 - 6,000



42



43



44

44

PAUL LANDACRE (1893-1963)

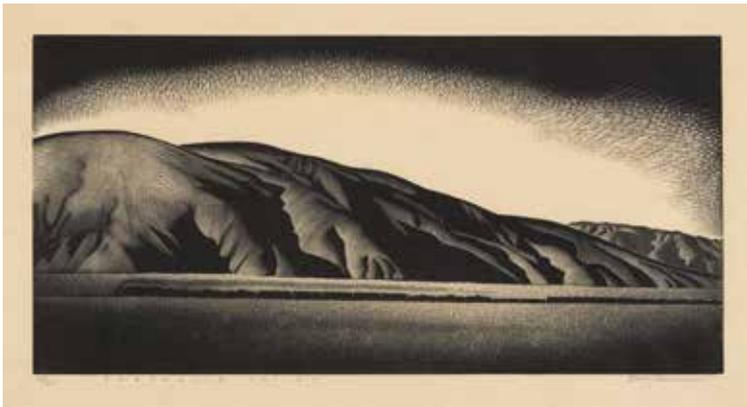
Dark Mountain, 1934

Wood engraving, on thin laid Japan paper, signed in pencil, titled and numbered 4/60, from the first edition (there was also a second edition of 150), with full margins, framed.

7 1/2 x 10 1/4in (19 x 26cm)

sheet 10 1/2 x 16in (26.7 x 40.6cm)

\$3,000 - 4,000



45

45

PAUL LANDACRE (1893-1963)

Coachella Valley, 1935-36

Wood engraving, on thin laid Japan paper, signed in pencil, titled and numbered 25/60, from the first edition (there was also a second edition of 150), with full margins, framed.

6 x 12 3/16in (15.2 x 30.9cm)

sheet 10 5/8 x 16 1/8in (27 x 41cm)

\$3,000 - 4,000



46

46

MARTIN LEWIS (1881-1962)

Shadows on the Road (Gotemba, Japan) (M. 48), 1926

Drypoint and sandpaper ground, on wove paper, signed in pencil, from the edition of 54, with wide margins.

7 7/8 x 9 7/8in (20 x 25.1cm)

sheet 12 1/2 x 16 1/16in (31.7 x 40.8cm)

\$1,000 - 1,500

47

MARINO MARINI (1901-1980)

Marino from Shakespeare II, Plate I (G. A211), 1978
Drypoint, etching and aquatint in colors, on Arches
paper, signed in pencil and numbered XXIII/L
(there was also an edition of 75 in Arabic numerals,
plus 20 artist's proofs), with the blindstamp of the
publisher/printer ZWR, London/Labyrinth, Florence,
with full margins, framed.

19 3/16 x 14 15/16in (48.6 x 37.9cm)
sheet 30 x 22 1/2in (76.2 x 57.1cm)

\$2,000 - 3,000



47

**PROPERTY FROM A PROMINENT NEW YORK
ART COLLECTOR**

48

LUCIEN METIVET (1863-1930)

Eugenie Buffet (Ambassadeurs) (M. 22), 1893
Lithograph in colors, on wove paper, backed with
linen, printed by Charles Verneau, Paris, the full sheet.
sheet 47 1/4 x 31 1/16in (120 x 78.9cm)

\$1,000 - 1,500



48



PROPERTY FROM A PRIVATE ASPEN COLLECTOR

49

HENRI MATISSE (1869-1954)

Jeune Fille assise au Bouquet de Fleurs (D. 438), 1923

Lithograph, on *japon* paper, signed in pencil and numbered 3/60 (there were also 10 artist's proofs), with full margins, framed.

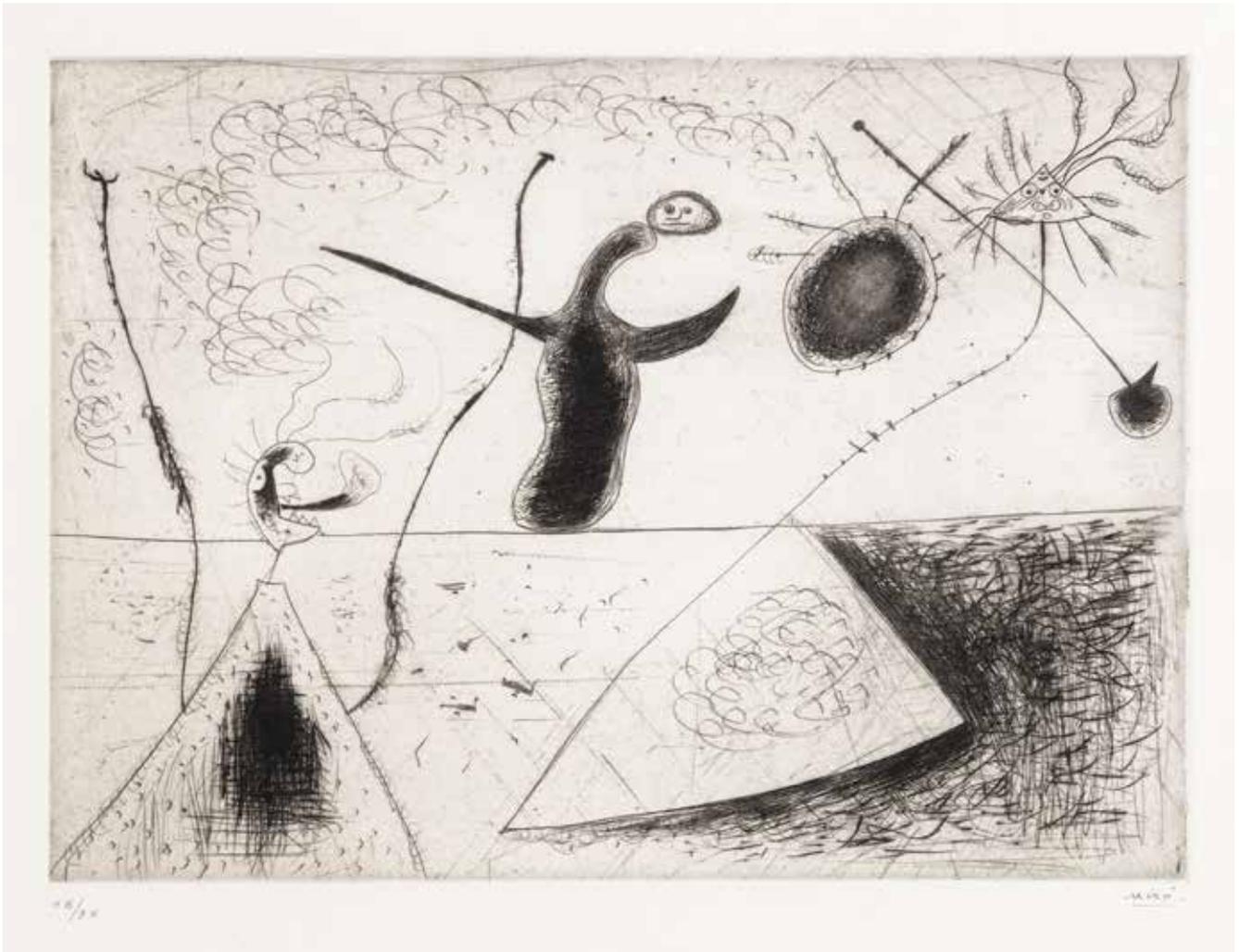
10 1/2 x 7 1/2in (26.7 x 19.1cm)

sheet 17 1/4 x 11in (43.8 x 27.9cm)

\$15,000 - 20,000

Provenance

Henri Marie Petiet, Paris (Lugt 5031)



50

JOAN MIRÓ (1893-1983)

La Ligne d'Horizon (D. 29), 1938

Etching and drypoint, on Arches paper, signed in pencil and numbered 16/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, printed by Atelier Lacourière, Paris, with full margins, framed.

7 3/4 x 10 1/2in (19.7 x 26.7cm)

sheet 12 7/8 x 17 5/8in (33 x 44.8cm)

\$8,000 - 12,000



51



52

PROPERTY OF VARIOUS OWNERS

51

JOAN MIRÓ (1893-1983)

Album 13: one plate (M. 75), 1948

Lithograph on *pur fil du Marais* paper, signed in pencil, dated and numbered 18/75, also with the plate number VII in the upper margin, published by Maeght Éditeur, Paris, the full sheet. sheet 22 1/16 x 17 3/4in (56 x 45cm)

\$1,500 - 2,000

52

JOAN MIRÓ (1893-1983)

L'Aigrette (D. 105), 1956

Etching on Arches paper, signed in pencil and numbered 24/30, published/printed by Maeght Éditeur/Crommelynck et Dutrou, Paris, with full margins (deckle at lower sheet edge).

4 3/4 x 3 9/16in (12 x 9cm)
sheet 11 1/4 x 9 7/8in (28 1/2 x 25cm)

\$1,500 - 2,000

53

JOAN MIRÓ (1893-1983)

Plate 8, from Album 19 (M. 319; C. bk. 70), 1959

Lithograph in colors, on Rives BFK paper, signed in pencil and numbered 6/75, published/printed by Maeght, Paris, 1961, the full sheet, framed.

sheet 20 1/8 x 26 1/4in (51 x 66.5cm)

\$1,200 - 1,500



53

54

JOAN MIRÓ (1893-1983)

Le Femme Etrangère (M. 252), 1958

Lithograph in colors, on Arches paper, signed in pencil and numbered 72/75, published/printed by Maeght Editeur, Paris/Mourlot, Paris, with margins, framed.

23 1/2 x 17 3/4in (59.7 x 45.1cm)

sheet 26 x 20in (66 x 50.7cm)

\$5,500 - 7,500



54

55

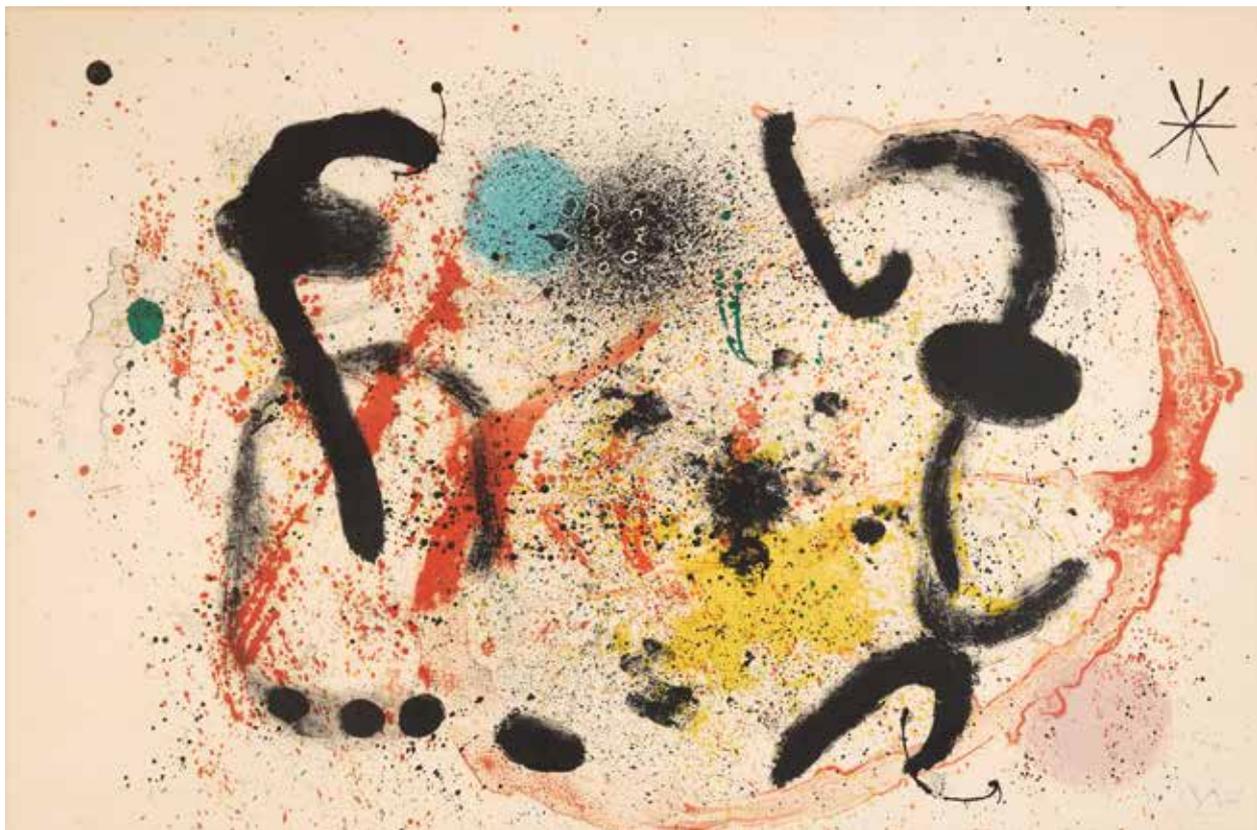
JOAN MIRÓ (1893-1983)

The Ritual Combat (M. 395), 1964

Lithograph in colors, on Arches paper, signed in pencil and numbered 10/75, published/printed by Maeght Éditeur, Paris, with the sheet slightly trimmed.

sheet 23 3/4 x 35 1/4in (62.9 x 89.6cm)

\$3,500 - 4,500



55



56

56

JOAN MIRÓ (SPANISH, 1893-1983)

L'Oeil de la Lune (D. 744), 1975

Color wash, etching and aquatint, on Arches paper, signed in pencil and numbered 17/50, published/printed by Maeght/Morsang, Paris, the full sheet, framed.

sheet 36 1/4 x 25in (92 x 63.5cm)

\$8,000 - 12,000

57

JOAN MIRÓ (1893-1983)

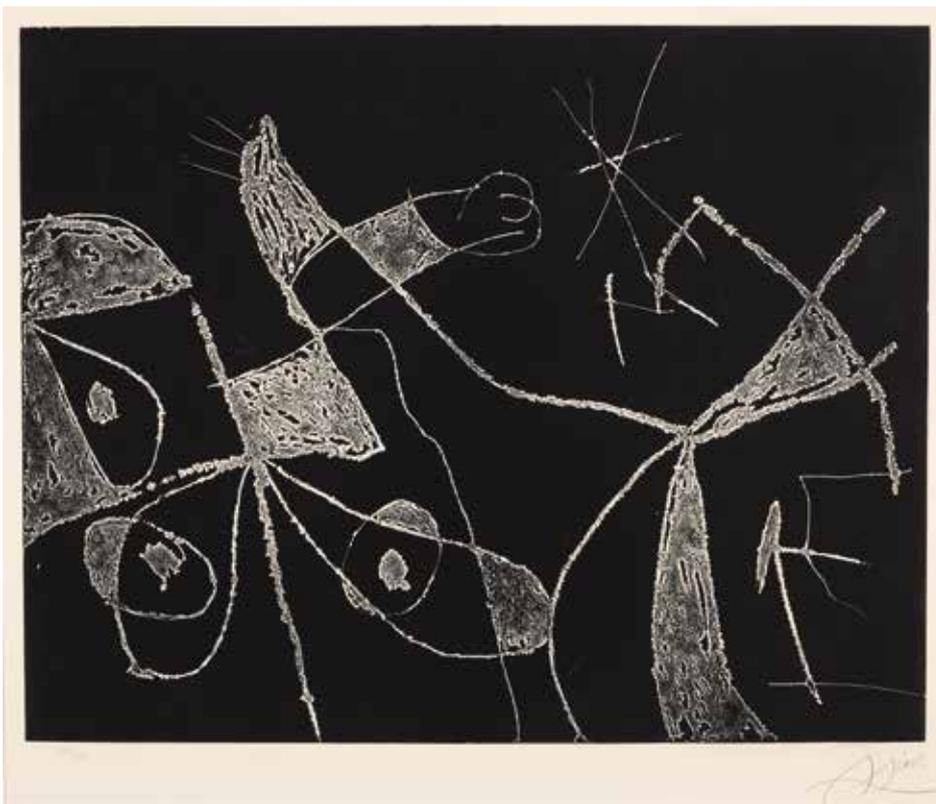
Série Mallorca: one plate (D. 643), 1973

Etching, on Guarro paper, from the second edition with the state in negative, signed in pencil and numbered IX/XXV, published by Sala Pelayres, Palma de Mallorca, with full margins, framed.

21 1/2 x 27 1/4in (54.6 x 69.2cm)

sheet 27 3/4 x 34 1/8in (70.5 x 86.7cm)

\$2,000 - 3,000



57



58

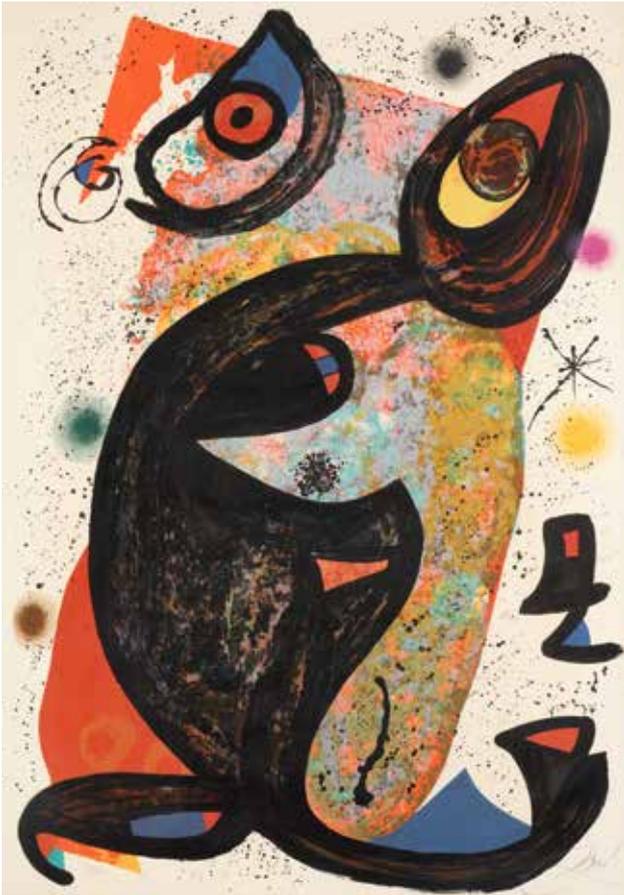
JOAN MIRÓ (1893-1983)

Plate VI, from Espriu - Miró (D. 874), 1975

Aquatint and etching in colors with engraving and carborundum, on Guarro paper, signed in pencil and numbered 15/50, with the blindstamp of the publisher Sala Gaspar, Barcelona, the full sheet, framed.

sheet 41 5/8 x 35 5/8in (105.7 x 90.5cm)

\$12,000 - 18,000



59

59

JOAN MIRÓ (1893-1983)

Onésime (M. 1075), 1975

Lithograph in colors, on Arches paper, signed in pencil and numbered 31/50, published by Maeght Éditeur, Paris, the full sheet, framed.

sheet 35 1/2 x 24 7/8in (90.2 x 63.2cm)

\$5,000 - 6,000



60

60

JOAN MIRÓ (1893-1983)

Ocells de Montroig I, II, III, IV (D. 1216-1219), 1982

Etchings on japon nacré paper, each with the artist's stamped signature (as issued) and numbered 5/45, published/printed by Maeght/Joan Barbarà, Barcelona, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, with full margins.

(4)

plate sizes vary

each sheet size 22 3/8 x 30 3/8in (56.8 x 77cm)

\$2,500 - 3,500

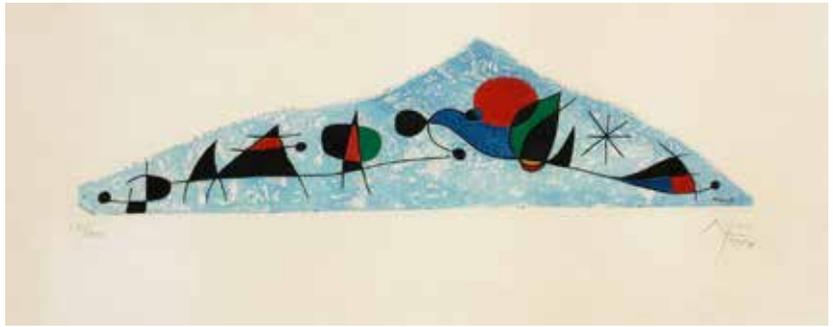
61

AFTER JOAN MIRÓ (1893-1983)

L'Oiseau s'enfuit vers les Pyramides (MA. 1707), 1954

Etching and aquatint printed in colors on Rives BFK paper, signed in pencil, dated and numbered 150/300, with the blindstamp of the publisher Galerie Maeght, Paris, with margins, framed.
5 3/4 x 22 3/4in (14.6 x 57.8cm)
sheet 12 1/2 X 29 1/2in (31.7 x 74.9cm)

\$3,000 - 4,000



61

62

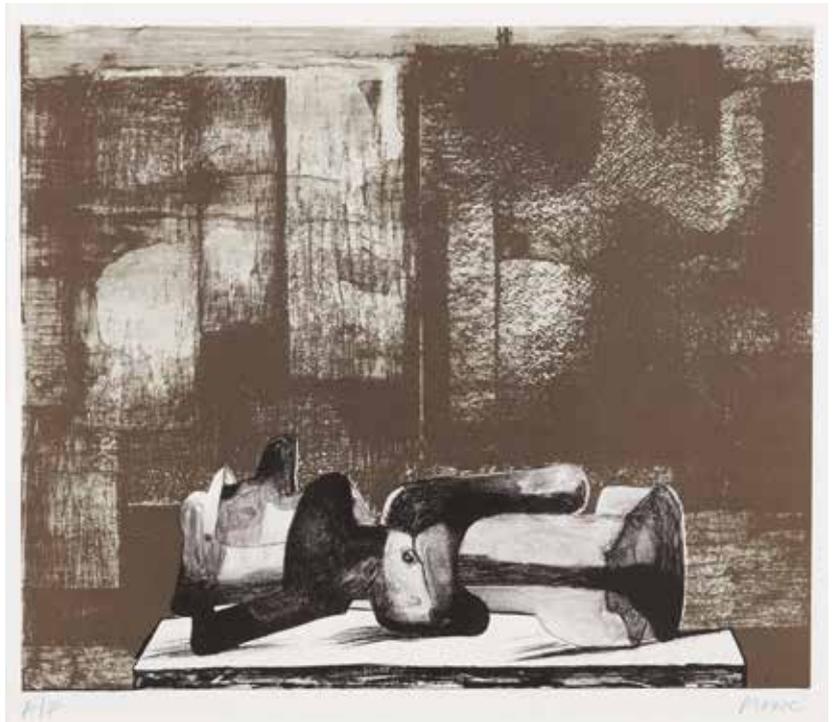
HENRY MOORE O.M., C.H. (1898-1986)

Reclining Figure Architectural Background IV (C. 457), 1977

Lithograph in colors, on T H Saunders paper, signed in pencil and annotated 'A/P' (one of 25 artist's proofs, aside from the edition of 100), published/printed by N Helion Editions Productions, Paris/Curwen Prints Ltd, London, with full margins, framed.
12 1/2 x 15in (31.7 x 38.1cm)

sheet 22 3/8 x 30 3/8in (56.8 x 77.2cm)

\$800 - 1,200



62

63

BROR JULIUS OLSSON NORDFELDT (1878-1955)

Mist, the Anglers; The Quarry; The Village Green, Twilight (D. 10, 13, 18), 1906

Three woodcuts in colors on thin laid Japan paper, each signed in pencil and dated, one the full sheet, two with narrow margins. (3)
sheet sizes 8 11/16 x 12 7/8in (22.1 x 32.7cm);
8 1/2 x 11 9/16in (21.5 x 29.4cm); 13 x 8 11/16in (33 x 22.1cm)

\$4,000 - 6,000



63



**PROPERTY FROM A PRIVATE COLLECTION,
SAN FRANCISCO, CA**

64

PABLO PICASSO (1881-1973)

Groupe de Trois Femmes (B. 57; Ba. 102), 1923

Etching with drypoint, on Montval laid paper, signed in pencil,
numbered 42/100 (there were also 15 artist's proofs), published/
printed by M. Guiot, Paris, 1929/Leblanc & Trautmann, with
margins, framed.

7 x 5 1/8in (17.8 x 13cm)

sheet 10 1/8 x 7 3/8in (25.7 x 18.7cm)

\$12,000 - 18,000



PROPERTY OF ANOTHER OWNER

65

PABLO PICASSO (1881-1973)

Honoré de Balzac, Le Chef d'Oeuvre Inconnu (B. 82-94; Cramer bks 20), 1931

The complete set of 13 etchings, on *Japon impérial*, monogrammed by Vollard and signed in bistre by Pablo Picasso, copy 10 of 65 (lacking the additional suite of etchings on Rives paper, the total edition is 340), with justification, title page, text, woodcuts, table of contents, published by Ambroise Vollard, Paris, all with full margins, contained in tan suede clam shell box with raised lettering and printed detail. (13 folio 13 x 10in (33 x 25.4cm)

overall box 15 1/8 x 11 3/8in (38.4 x 28.9cm)

\$20,000 - 30,000



PROPERTY FROM A PRIVATE ASPEN COLLECTOR

66

PABLO PICASSO (1881-1973)

Buste de Femme de Face, from *Gongora: Vingt Poèmes* (B. 487; Ba. 749 A), 1947

Sugar-lift aquatint and hand-biting, on cream wove paper, signed in blue crayon and annotated in green crayon *Bon à Tirer*, a rare proof impression before the steel facing of the plate (the definitive proof impression apart from the book edition of 276 unsigned examples), inscribed and dated in the stone 26.24.47. II *Gongora*, printed by Lacourière, Paris, the full sheet, framed.
sheet 14 7/8 x 11in (37.8 x 27.9cm)

\$15,000 - 20,000



67



68

PROPERTY OF VARIOUS OWNERS

67
PABLO PICASSO (1881-1973)
Le Repos du Sculpteur devant un Centaure et une Femme, from La Suite Vollard (B. 167; Ba. 320), 1933
 Etching, on Montval laid paper, with Vollard watermark, signed in pencil, from the edition of 260 (there was also an edition of fifty impressions with wider margins), published by A. Vollard, Paris, with full margins, framed.
 7 5/8 x 10 1/2in (19.3 x 26.6cm)
 sheet 13 3/8 x 17 1/2in (34 x 44.5cm)

\$6,000 - 9,000

68
PABLO PICASSO (1881-1973)
Corrida, Le Picador (B. 599; M. 172), 1949
 Lithograph, on Arches paper, signed in pencil and numbered 33/50 (there were also 5 trial proofs), published/printed by Galerie Louise Leiris, Paris/Mourlot, Paris, with full margins, framed.
 21 3/4 x 26in (55.5 x 66cm)
 sheet 22 3/8 x 30in (56.7 x 76.2cm)

\$10,000 - 15,000



69

**PROPERTY FROM A PRIVATE COLLECTION,
SAN FRANCISCO, CA**

69

PABLO PICASSO (1881-1973)

L'Atelier de Cannes (B. 794; M. 279), 1956
Lithograph in colors, on Arches paper, signed in blue crayon, dated and annotated 'epreuve d'etat' (an artist's proof, aside from the edition of 250), published/printed by Fernand Mourlot, Paris, with full margins, framed.

17 1/4 x 13in (43.8 x 33cm)

sheet 26 x 19 3/4in (66 x 50.2cm)

\$8,000 - 12,000



70

PROPERTY OF ANOTHER OWNER

70

PABLO PICASSO (1881-1973)

A Los Toros avec Picasso by Jaime Sabartés
(B. 1014-17; C. bk. 113), 1961

The book, comprising of 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 with dust jacket.
album 13 x 10 x 1in (33 x 25.4 x 2.6cm)

\$2,500 - 3,500



71

**PROPERTY FROM A NEW MEXICO
COLLECTION**

71

PABLO PICASSO (1881-1973)

Peintre au Travail (B. 1117; Ba. 1111), 1963

Etching, on Rives BFK paper, signed in pencil and numbered 31/50 (there were also 15 artist's proofs), published/printed by Galerie Louise Leiris, Paris, 1967/Crommelynck, Paris, with full margins, framed.
12 1/2 x 16 3/8in (31.7 x 41.7cm)

sheet 17 3/4 x 21 3/4in (45.1 x 55.2cm)

\$8,000 - 12,000



72



73

PROPERTY FROM THE COLLECTION OF TONY MOORE

72

PABLO PICASSO (1881-1973)

Grosse prostituée et homme au béret Rembranesque et au bouledogue français, from Series 347: 181 (B. 1661; Ba. 1677), 1968
Etching, on wove paper, signed in pencil and numbered 16/50, with full margins, framed.

4 7/8 x 3 1/2 in (12.3 x 8.7cm)
sheet 13 3/8 x 10 in (34 x 25.2cm)

\$4,000 - 6,000

73

PABLO PICASSO (1881-1973)

La Servante, from Series 347: 266 (B. 1746; Ba. 1763), 1968
Etching, on wove paper, signed in pencil and numbered 10/50, with full margins, framed.

5 1/2 x 4 1/4 in (14 x 10.8cm)
sheet 13 15/16 x 9 11/16 in (35.4 x 24.6cm)

\$5,000 - 7,000

PROPERTY OF VARIOUS OWNERS

74

AFTER PABLO PICASSO (1881-1973)

La casserole émaillée, from *Estampes*, 1950
Wood engraving in colors on Van Gelder paper, signed in pencil by the artist and Robert Brey and numbered 55/150, co-published by L'Image Littéraire and R. Finelli-Feugère, Nice and New York, with full margins, framed.

9 1/2 x 11 11/16 in (24.1 x 29.7cm)

\$4,000 - 6,000



74



**PROPERTY FROM KURT E. SCHON EAI, LTD. OF
NEW ORLEANS, LOUISIANA**

75

PABLO PICASSO (1881-1973)

Service Scènes de Corrida (Set of 7 plates) (A.R. 416-419; 421-423),
1959

The incomplete set, comprising of 7 (of 8) partially glazed ceramic plates, each numbered 15/50, with the 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' pottery stamps on the underside. Titles include: *Paseo* (A.R. 416); *Pase de cape* (A.R. 417); *Picador* (A.R. 418); *Banderilleros* (A.R. 419); *Cogida* (A.R. 421); *Estocado* (A.R. 422); *Arrastro* (A.R. 423).
diameter 16 3/4in (42.5cm)

\$50,000 - 70,000





PROPERTY OF ANOTHER OWNER

76

PABLO PICASSO (1881-1973)

Engraved Bottle (A.R. 248), 1954

Partially glazed white earthenware clay vase, painted in white, black and beige, numbered 55/100, incised 'Edition Picasso' on the underside.

Height 17in (43.2cm)

\$15,000 - 20,000



PROPERTY FROM A PRIVATE COLLECTION,
SAN FRANCISCO, CA

77
PABLO PICASSO (1881-1973)
Heads (A.R. 367), 1967

White ceramic pitcher painted in black, from the edition of 500, inscribed 'Edition Picasso', with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps on the underside.
5 1/2 x 6in (13.9 x 15.2cm)

\$2,000 - 3,000



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CA

78
PABLO PICASSO (1881-1973)
Bird with Worm (A.R. 172), 1952

Painted and partially glazed white ceramic ashtray, from the edition of 500, inscribed 'Edition Picasso', with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps on the reverse.
Diameter 6 1/4in (15.9cm)

\$2,000 - 3,000



79



80



81

PROPERTY OF ANOTHER OWNER

79

PABLO PICASSO (1881-1973)

Wood-Owl Woman (A.R. 119), 1951
White earthenware vase painted in black with white enamel, from the edition of 500, inscribed 'Edition Picasso', with the 'Madoura Plein Feu' and 'Edition Picasso' pottery stamps on the underside.
height 11 5/8in (29.5cm)

\$8,000 - 12,000

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CA

80

PABLO PICASSO (1881-1973)

Wood-Owl (A.R. 605), 1969
White earthenware vase painted in brown and black, numbered 105/500, incised 'Edition Picasso', 'Madoura' and 'R. 148' and with the 'Madoura Plein Feu' and 'Edition Picasso' pottery stamps on the underside.
height 11 3/4in (29.9cm)

\$9,000 - 12,000

PROPERTY FROM A PRIVATE COLLECTION, RANCHO MIRAGE, CA

81

PABLO PICASSO (1881-1973)

Woman-Faced Wood-Owl (A.R. 144), 1952
Glazed ceramic vase painted in black and brown, numbered 263/300, inscribed 'Edition Picasso', and with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps on the underside.
Height 11 5/8in (29.5cm)

\$7,000 - 9,000



82



83

84

PROPERTY OF VARIOUS OWNERS

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CA

82
PABLO PICASSO (1881-1973)
Bunch with Apple (A.R. 305), 1956
 Partially glazed white earthenware plate painted in colors, from the edition of 400, with the 'Empreinte Original de Picasso' and 'Madoura Plein Feu' pottery stamps on the underside.
 diameter 9 7/8in (25cm)

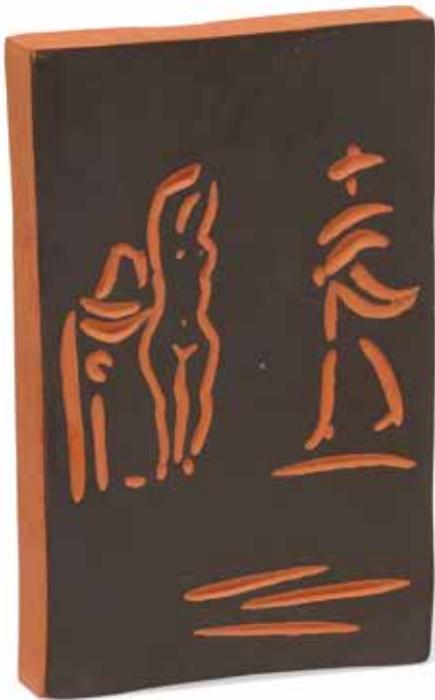
83
PABLO PICASSO (1881-1973)
Dove Subject (A.R. 435), 1959
 White earthenware vase painted in blue and black on white enamel, numbered 306/500, inscribed 'Edition Picasso' and with the 'Madoura Plein Feu' and 'Edition Picasso' pottery stamps on the underside.
 Height 6in (15.2cm)

84
PABLO PICASSO (1881-1973)
Hen Subject (A.R. 250), 1954
 White earthenware pitcher painted in blue, from the edition of 500, inscribed 'Edition Picasso' and 'Madoura', with the Madoura Plein Feu' and 'Edition Picasso' pottery stamps on the underside.
 height 5 1/2in (14cm)

\$5,000 - 7,000

\$3,000 - 5,000

\$3,000 - 5,000



85



86

PROPERTY OF VARIOUS OWNERS

85

PABLO PICASSO (1881-1973)

Women and Toreador (A.R. 541), 1968
Red earthenware rectangular plaque, painted in black, numbered
63/500, with the 'Madoura Plein Feu' and 'Empreinte Original de
Picasso' pottery stamps on the reverse.
6 3/8 x 4in (16.1 x 10.1cm)

\$2,000 - 3,000

86

PABLO PICASSO (1881-1973)

Figures and Cavalier (A.R. 540), 1968
Red earthenware rectangular plaque, painted in black, numbered
78/500, with the 'Madoura Plein Feu' and 'Empreinte Original de
Picasso' pottery stamps on the reverse.
4 1/8 x 6 3/8in (10.5 x 16.1cm)

\$2,000 - 3,000



87

88

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CA

87
PABLO PICASSO (1881-1973)
Fish Subject (A.R. 139), 1952

Red earthenware turned pitcher, painted in black and white, from the edition of 500, incised 'Edition Picasso' and 'Madoura', with the 'Edition Picasso' and 'Madoura Plein Feu' stamps on the underside.
5 3/4 x 8 1/2in (14.6 x 21.6cm)

\$3,000 - 4,000

88
PABLO PICASSO (1881-1973)
Seized Handled Pitcher (A.R. 186), 1953

Partially glazed white earthenware pitcher painted in blue, brown and beige, numbered 165/200, inscribed 'Edition Picasso' and 'Madoura', with the 'Madoura Plein Feu' and 'Edition Picasso' pottery stamps on the underside.
7 1/2 x 11 1/2in (19 x 29.2cm)

\$5,000 - 8,000



89



90

PROPERTY OF VARIOUS OWNERS

89

SERGE POLIAKOFF (1900-1969)

Composition Rouge, Verte et Bleue (P. & S. 32), 1961
Lithograph in colors, on Rives BFK paper, signed in pencil and numbered 51/60, published/printed Éditions XXe Siècle Paris, France/Studio Pons, Paris, France, with full margins, framed.
10 x 7 11/16in (25.5 x 19.5cm)
sheet 13 x 9 15/16in (33 x 25.2cm)

\$2,000 - 3,000

90

PIERRE-AUGUSTE RENOIR (1841-1919)

Louis Valtat; from *L'Album des Douze Lithographies* (D. 38), c. 1904
Lithograph, on Arches wove paper, with signature in the stone, from the total edition of 1000, published/printed by Ambroise Vollard/August Clot, Paris, with full margins, deckle on four sides, framed.
11 3/4 x 9 1/4in (29.8 x 23.5cm)
sheet 13 1/8 x 9 7/8in (33.2 x 25.1cm)

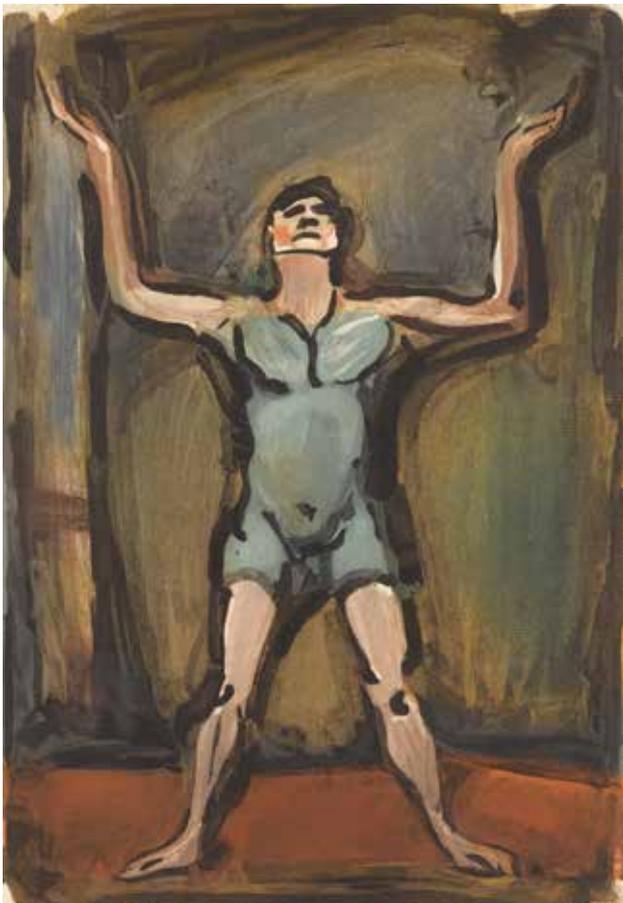
\$2,000 - 2,500

91

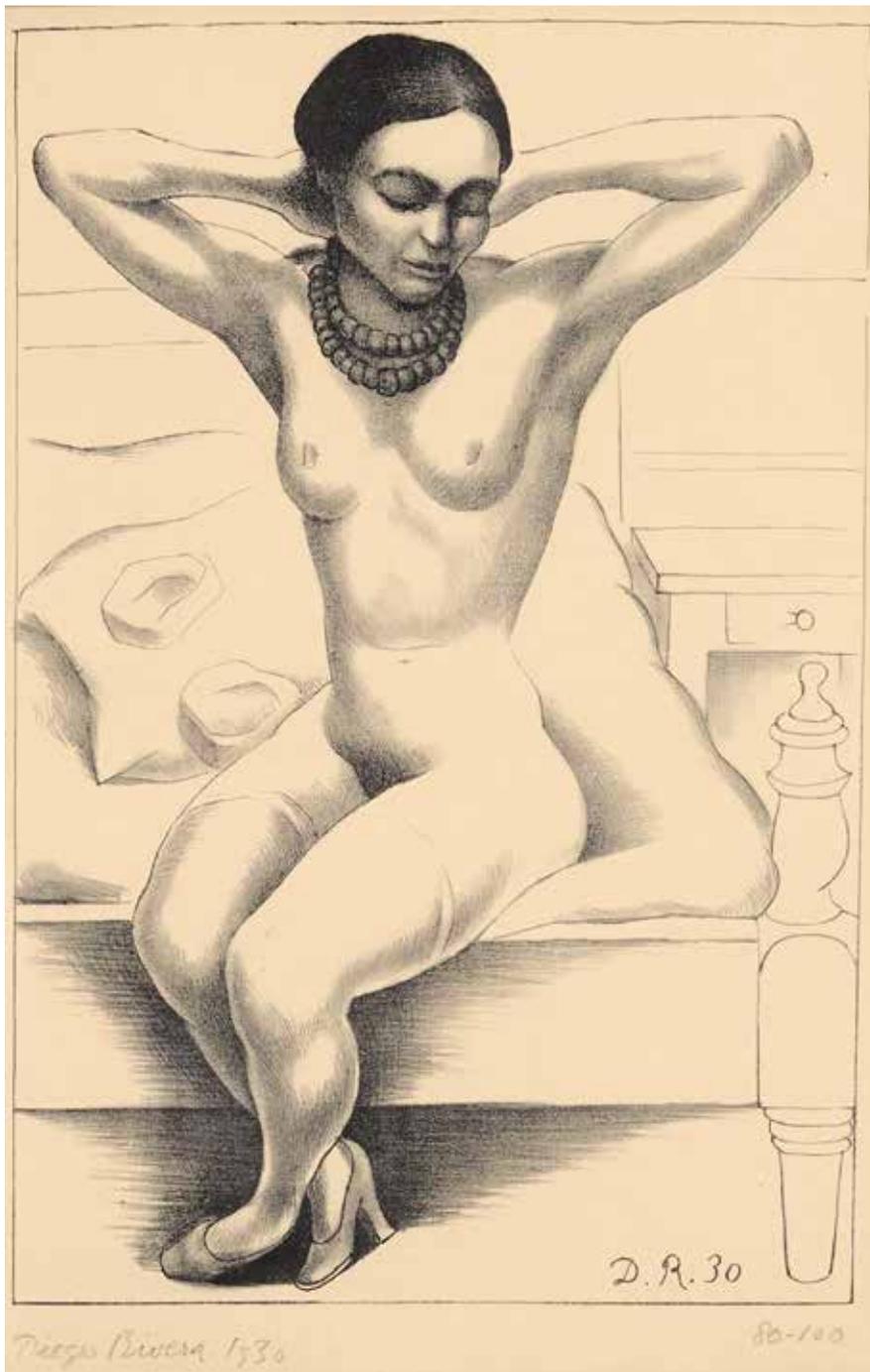
GEORGES ROUAULT (1871-1958)

Le Jongleur, from *Cirque Suarès* (CR. 199; W. 212), 1930
Aquatint in colors, on Rives BFK paper, from the total tirage of 270, published by Ambroise Vollard Éditeur, Paris, with full margins, framed.
12 1/8 x 8 1/2in (30.7 x 21.5cm)
sheet 17 1/2 x 13 5/16in (44.5 x 33.7cm)

\$2,000 - 3,000



91



92

DIEGO RIVERA (1886-1957)

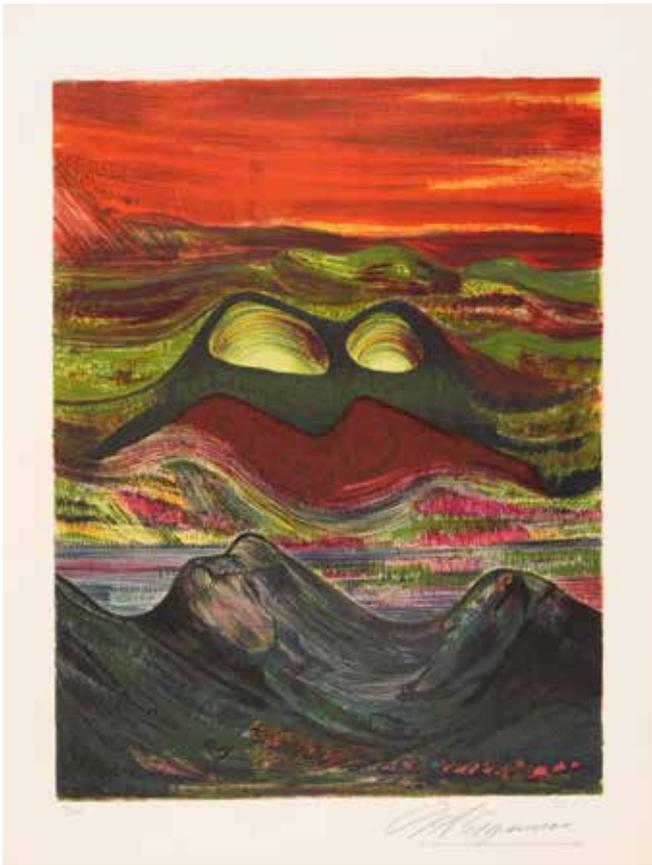
Desnudo sentado con brazos levantados, 1930

Lithograph, on PMF Italia laid paper, signed in crayon, dated and numbered 80-100, with full margins, framed.

16 7/16 x 11in (41.8 x 28cm)

sheet sheet 24 3/4 x 16 7/16in (62.8 x 41.7cm)

\$10,000 - 15,000



93



93

PROPERTY FROM A LOS ANGELES COLLECTION

93

DAVID ALFARO SIQUEIROS (1896-1974)

Portfolio of Ten Original Lithographs, 1968-69

The complete set, comprising of 10 lithographs in colors, on Arches paper, each signed in pencil and numbered 141/250, published/printed by Touchstone Publishers Ltd., New York/ Atelier Mourlot, Paris, with full margins, loose (as issued). Titles Include: *Mascara; Paisaje Explosivo; Paisaje Montañas; Volcan Fosforescente; Jesusito sera un santo; Fuga; Cristo Amputado; Mujer en la Carcel; Vista Aerea; Autorretrato.* (10 image sizes vary

sheet sizes approx. 25 1/2 x 19 5/8in (64.8 x 49.8cm)

\$3,000 - 5,000

PROPERTY FROM A PRIVATE COLLECTION, ENCINO, CA

94

EGON SCHIELE (1890-1918)

Bildnis Arthur Roessler (K. 8b), 1914

Etching with drypoint, printed in green on wove paper, after the steel-facing of the plate, from an unknown number of posthumous impressions printed between 1919 and 1922 (aside from the edition of 80 for the *Portfolio Das Graphische Werk von Egon Schiele*), published by Rikola Verlag, Verlag Neuer Graphik, Vienna, with wide margins, framed.

9 7/16 x 12 9/16in (23.9 x 31.9cm)

sheet 13 7/8 x 19 3/4in (35.3 x 50.2cm)

\$1,000 - 1,500



94



95

**PROPERTY FROM A PRIVATE COLLECTION, SANTA FE,
NEW MEXICO**

95

RUFINO TAMAYO (1899-1991)

Femme aux bas Mauves, from *Mujeres* (P. 115), 1969
Lithograph in colors, on Rives paper, signed in pencil and numbered
13/150 (aside from the portfolio edition of 25 in Roman numerals),
published/printed by Touchstone Publishers, New York/Atelier
Desjobert, Paris, with full margins, framed.
sheet 29 9/16 x 21 1/16in (70 x 53.5cm)
sheet 29 15/16 x 22 7/16in (76 x 57cm)

\$1,500 - 2,000

96

RUFINO TAMAYO (1899-1991)

Mujer Temblorosa (P. 162), 1974
Lithograph in colors, on Arches paper, signed in pencil and numbered
14/100 (there were also 9 artist's proofs in Roman numerals), with the
blindstamp of the publisher/printer Taller de Gráfica Mexicana, Mexico
City, the full sheet, framed.
sheet 29 1/2 x 21 1/4in (75 x 54cm)

\$2,000 - 3,000

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTOR

97

RUFINO TAMAYO (1899-1991)

Cabeza en Ocre, from *Rufino Tamayo 16 Aguafuertes* (P. 200), 1976
Etching in colors, on Guarro paper, signed in crayon and numbered
52/75 (there were also 10 artist's proofs in Roman numerals),
published by Ediciones Polígrafa, Barcelona, the full sheet, framed.
sheet 29 1/2 x 22 1/16in (75 x 56cm)

\$2,000 - 3,000



96



97



98

PROPERTY FROM OMAR VIZQUEL

98

RUFINO TAMAYO (1899-1991)

Two Figures (P. 268), 1979

Mixografía® in colors, on handmade paper, signed in white pencil and numbered 26/30 (there were also 3 artist's proofs in Roman numerals), published/printed by Taller de Gráfica Mexicana, Mexico City, the full sheet, framed.

sheet 38 3/4 x 67 3/4in (98.4 x 172.2cm)

\$8,000 - 12,000

**PROPERTY FROM A PRIVATE COLLECTION,
SANTA FE, NEW MEXICO**

99

RUFINO TAMAYO (1899-1991)

Cara en Rojo (P. 236), 1977

Mixografía® in colors, on Arches paper, signed in crayon and numbered 53/100 (there were also 10 artist's proofs), published/printed by Taller de Gráfica Mexicana, Mexico City, the full sheet, framed.

sheet 27 9/16 x 19 11/16in (70 x 50cm)

\$3,000 - 4,000



99



100

PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTOR

100

RUFINO TAMAYO (1899-1991)

Hombre en la Ventana, from *Rufino Tamayo 15 Aquafuertes* (P. 272), 1980

Etching in colors, on Guarro paper, signed in crayon and numbered HC 15/15 (a hors commerce impression, aside from the edition of 99 plus 15 artist's proofs), published/printed by Ediciones Poligrafa, Barcelona, the full sheet, framed.

sheet 29 5/8 x 22 1/26in (75.2 x 56cm)

\$4,000 - 6,000

PROPERTY OF ANOTHER OWNER

101

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Rêverie (W. 52), 1880

Etching, on laid paper, with watermark, a richly inked impression from the edition of about 100, with wide margins.

9 x 4 7/16in (22.9 x 11.4cm)

sheet 13 3/16 x 8 3/16in (33.5 x 20.7cm)

\$1,500 - 2,000

PROPERTY FROM THE COLLECTION OF ALLISON SCOTT-COOLEY

102

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Ultime Ballade (W. 10; D. 23), 1893

Lithograph, on imitation Japan paper, signed in pencil and annotated 'No. 8', from the first edition of 100, with the blindstamp of the publisher Édouard Kleinmann, Paris, with margins, framed.

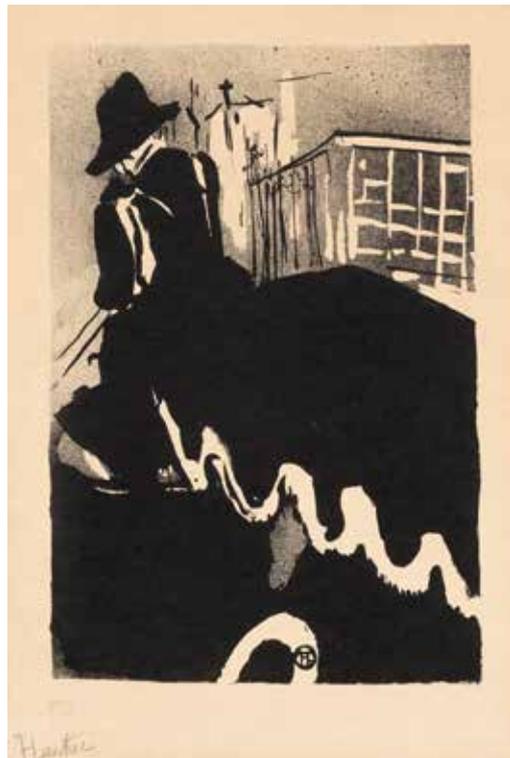
10 7/16 x 7 3/16in (26.5 x 18.2cm)

sheet 13 13/16 x 10 7/8in (35.1 x 27.6cm)

\$2,000 - 3,000



101



102



PROPERTY FROM A PROMINENT NEW YORK ART COLLECTOR

103

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Passagère du 54 - Promenade en Yacht (W. P20; D. 366; A. 188), 1896

Lithograph in colors, backed with Japan paper, Wittrock's third (final) state, printed by Bourgerie & Cie, Paris, the full sheet, framed.

sheet 23 15/16 x 15 13/16in (60.8 x 40.1cm)

\$25,000 - 35,000



104



105



106



107

PROPERTY OF VARIOUS OWNERS

104

MAURICE DE VLAMINCK (1876-1958)

Mareil (W. 7b), 1913

Woodcut, on laid Van Gelder paper, with watermark, signed in pencil and numbered 13 (from the edition of 30), published/printed by Editions Henri Kahnweiler and Paul Birault, Paris, with margins, framed.

10 3/16 x 13 1/4in (25.9 x 33.7cm)

sheet 15 1/2 x 17 7/8in (39.4 x 45.4cm)

\$3,500 - 4,000

105

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Dog on the Kennel; Reading in Bed; The Storm (K. 18; 28; 81), 1858-61

Etchings, on various papers, a richly inked impression of Kennedy's only state (K. 18), a fine impression of Kennedy's first state (K. 28), only four impressions are known before the cancellation of the plate (K. 81), with margins. (3)

2 3/4 x 3 9/16in (7 x 9.1cm); 4 5/8 x 3 1/8in (11.7 x 8cm);

6 1/8 x 11 1/4in (15.6 x 28.6cm)

sheet 8 1/2 x 12 5/8in (21.6 x 32.1cm); 12 3/4 x 9 7/8in

(32.4 x 25.1cm); 10 1/8 x 16in (25.7 x 40.6cm)

\$3,500 - 4,500

106

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Thames Police (Wapping Wharf), from *A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects* (K. 44), 1859

Etching, on laid Japan paper, a good impression of Kennedy's third and final state, with the drypoint lines in the sky, with wide margins.

6 x 8 7/8in (15.1 x 22.5cm)

sheet 9 1/2 x 13 3/16in (24.1 x 33.5cm)

\$1,500 - 2,000

107

GRANT WOOD (1891-1942)

Fertility (C. 89), 1939

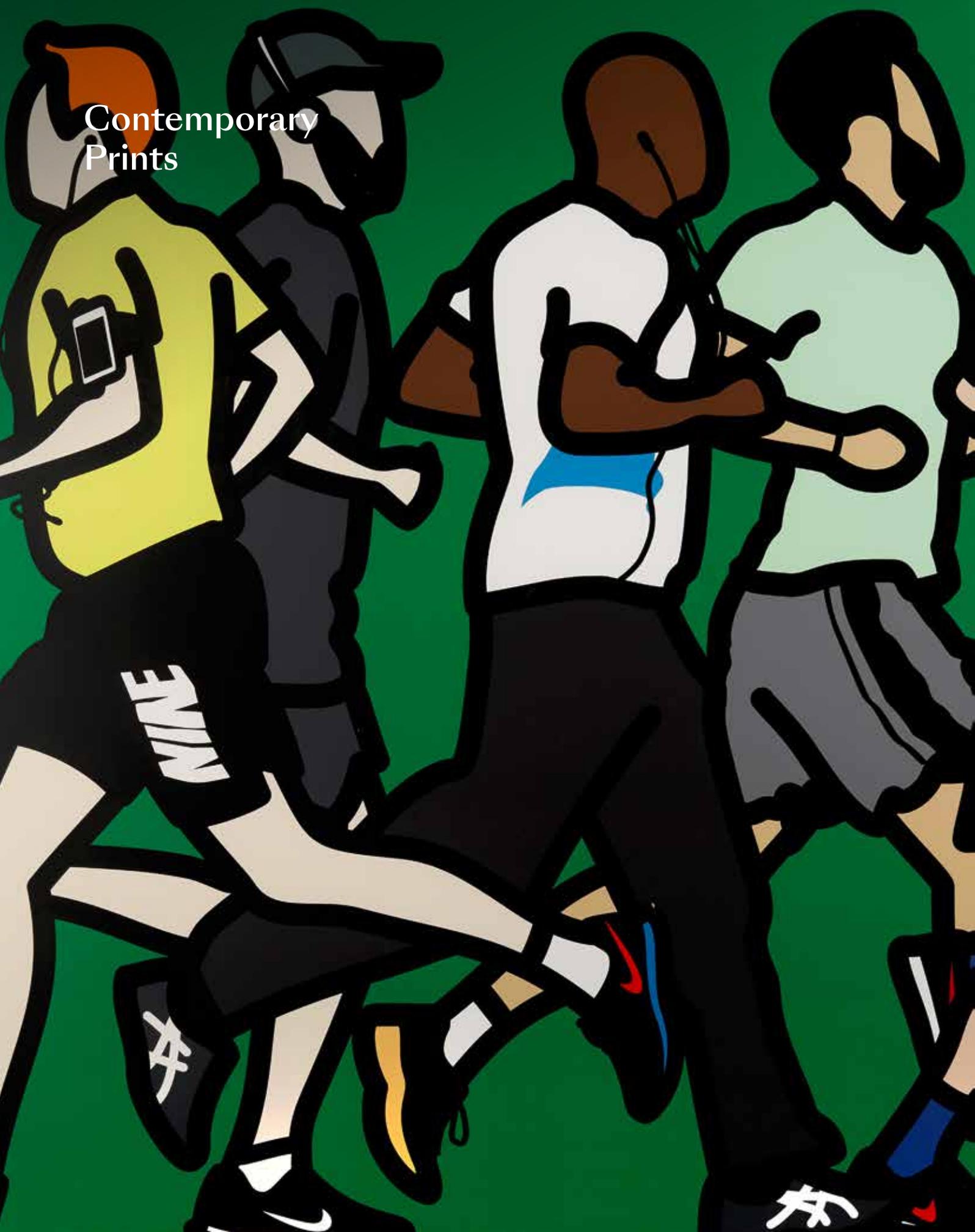
Lithograph, on Rives paper, signed in pencil, from the edition of 250, published/printed by Associated American Artists, New York, with margins, framed.

9 x 12in (22.9 x 30.5cm)

sheet 12 x 16in (30.5 x 40.6cm)

\$4,000 - 6,000

Contemporary
Prints



108

JOSEF ALBERS (1888-1976)

Embossed Linear Constructions (D. 186.1 - 186.3, 186.5, 186.6; G. 134 - 136, 138, 139), 1969

The incomplete portfolio, comprising of five (of eight) inkless embossings, on Arches watercolor paper, each signed in pencil, dated, titled and annotated 'Artist's Proof III' (one of 10 artist's proofs, aside from the edition of 100), with the blindstamp and inkstamp (on reverse) of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, each framed.

(5)
8 1/8 x 18 1/8in (20.7 x 46cm)
sheet 20 1/16 x 26 1/16in (51 x 66.1cm)



108

\$4,000 - 6,000

109

KAREL APPEL (1921-2006)

Flying Fish, 1977

Wood multiple sculpture, hand painted with acrylic by the artist, signed in black ink and numbered 6/50 on the justification sheet laminated to the underside of the base, published by Editions Press, San Francisco.

overall 20 1/8 x 32 3/4 x 7 1/4in (51 x 83 x 18.4cm)



109

\$3,000 - 5,000

110

CHARLES ARNOLDI (BORN 1946)

Untitled GT/CA 6-87 A-28, 1987

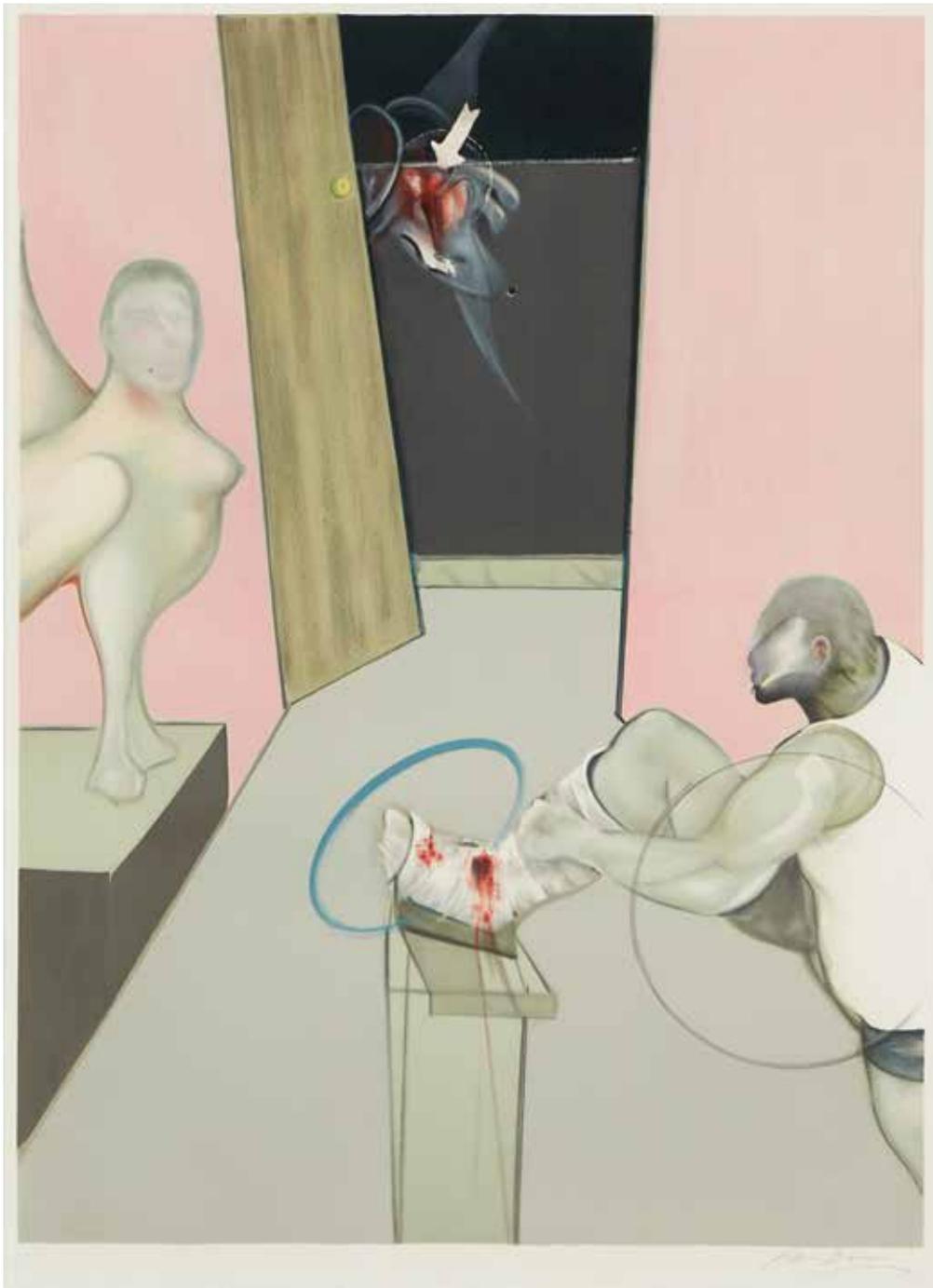
Monotype in colors, on paper, signed in pencil, dated and inscribed 'S.B. 7/13/87', published/printed by the Garner Tullis Workshop, Santa Barbara, the full sheet, framed.

sheet 30 1/2 x 44 3/8in (77.5 x 112.7cm)



110

\$2,500 - 3,500



111

FRANCIS BACON (1909-1992)

Oedipus and the Sphinx (after Ingres) (S. 18), 1984

Lithograph in colors, on wove paper, signed in pencil and annotated HC (an *hors commerce* impression, aside from the edition of 150), published by Éditions de la Différence, Paris, with the blindstamp of the printer Arts Litho, Paris, with full margins, framed.

46 x 33 7/8in (116.8 x 86cm)

sheet 50 1/4 x 35 3/8in (127.6 x 89.9cm)

\$10,000 - 15,000



112

JOHN BALDESSARI (BORN 1931)

Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts), 1973

The complete portfolio of twelve offset lithographs in colors, on coated stock paper, with title-page and justification page, numbered 348 on the justification page, one of 500 publisher's sets (aside from the edition of 2000), in original letterpress paper folio with die-cut window opening, co-published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, loose (as issued), contained in the original blue cloth-bound slipcase with gold lettering.

(12)

7 x 10 3/16in (17.7 x 25.8cm)

sheet 9 9/16 x 12 11/16in (24.2 x 32.2cm)

\$4,000 - 6,000



113



114

113

JOHN BALDESSARI (BORN 1931)

Six Rooms (C. H. 64), 1993

Offset lithograph, on six sheets of Sennelier Bristol paper, signed in pencil on the sixth sheet and numbered 101/150 (there were also 20 artist's proofs), published/printed by Brooke Alexander Editions, New York/Derriere L'Etoile Studios, New York, the full sheets, contained in gray folio (as issued).
sheet 21 x 17 1/4in (53.3 x 43.8cm)

\$2,000 - 3,000

114

JOHN BALDESSARI (BORN 1931)

Skateboards, 2009

Three polycromed wood decks, serigraphs printed in colors on the front and in black, grey and blue on the base, each signed in black ink by the artist, designed by John Baldessari in conjunction with Supreme, with their red logo on the base, each with the artist stamped signature, edition size unknown. (3)
each 31 7/8 x 8 1/4in (81 x 21cm)

\$2,000 - 3,000

115

JOHN BALDESSARI (BORN 1931)

Hero, 2017

Screenprint in colors, on archival pigment print, on wove paper, signed in pencil, dated and numbered 26/65, published by the artist and Multi Editions for the Venice Family Clinic's Art Walk & Auctions 2017, the full sheet.

30 x 22in (76.2 x 55.88cm)

\$2,000 - 3,000



115

116

BILLY AL BENGSTON (BORN 1934)

Turkey Dracula, 1973

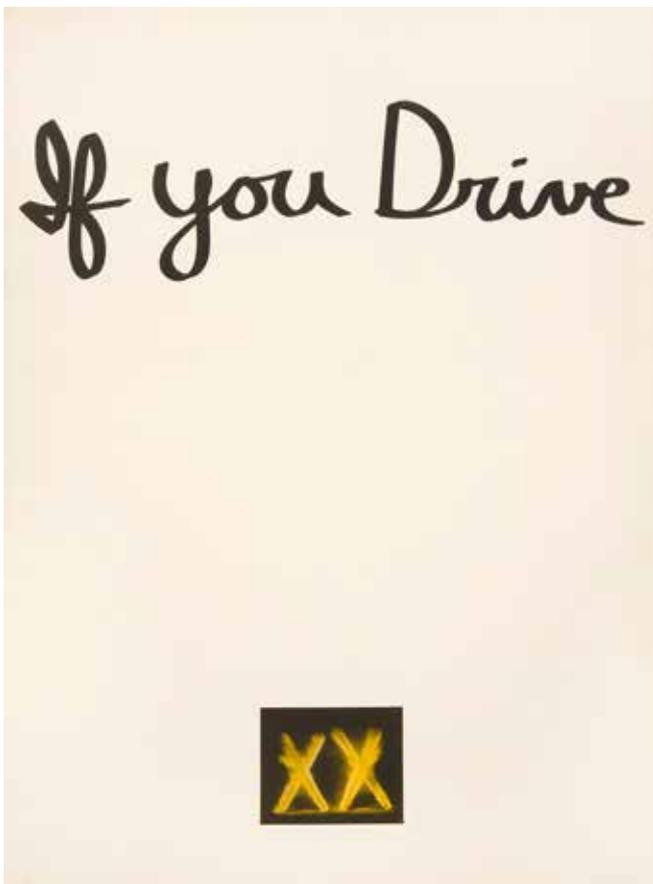
Lithograph in colors with hand-coloring, on handmade paper, initialed in pencil and numbered 13-24, published by Brooke Alexander Editions, New York, with the blindstamp of the printer Cirrus Editions, Los Angeles, the full sheet.

sheet 22 1/2 x 22 1/2in (57.2 x 57.2cm)

\$800 - 1,200



116



117

117

CHRIS BURDEN (BORN 1946)

If You Fly, If You Drive (Dptych), 1973

The complete set of two lithographs in colors, on Arches paper, each signed in pencil, dated and numbered 28/50 (there were also 5 artist's proofs), published by Newspace Gallery, Los Angeles, the full sheets.

sheet 30 x 22 1/4in (76.2 x 56.5cm)

\$3,000 - 5,000

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

118

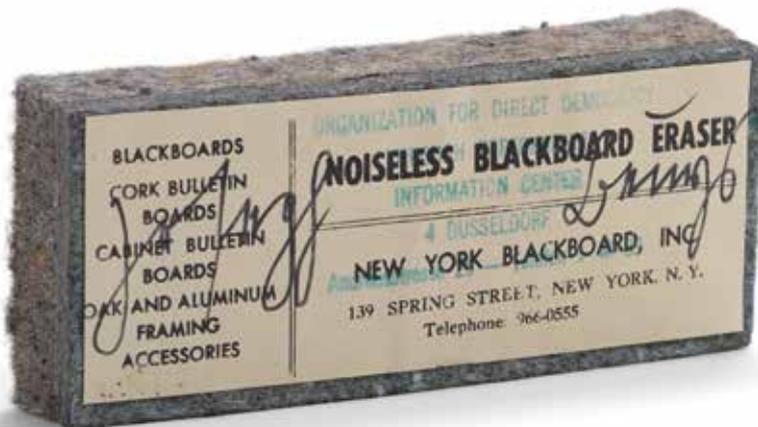
JOSEPH BEUYS (1921-1986)

Noiseless Blackboard Eraser (S. 93), 1974

Felt blackboard eraser multiple, signed in ink and numbered 2887/550 (numbering faded), published by Ronald Feldman Fine Arts, New York, contained in plexi box.

overall 2 x 5 x 1in (5.1 x 12.7 x 2.5cm)

\$1,000 - 1,500



118



119



120

**PROPERTY FROM A PRIVATE COLLECTION,
NORTHERN CALIFORNIA**

119

JOHN CAGE (1912-1992)

*Accordion Folder Containing Plates, Drawings, Tracings, Photo
Transparencies used in the Preparation of Signals 23, 1978*

Unique works, comprising of 8 drawings on tracing paper, 3 copper plates, 2 photographs and 3 transparencies, accordion signed and numbered 14/25, some elements numbered, published/printed by Crown Point Press, San Francisco/Lilah Toland, contained in manila folders within accordion folder.

overall 10 1/8 x 15 1/4in (25.7 x 38.7cm)

\$6,000 - 8,000

120

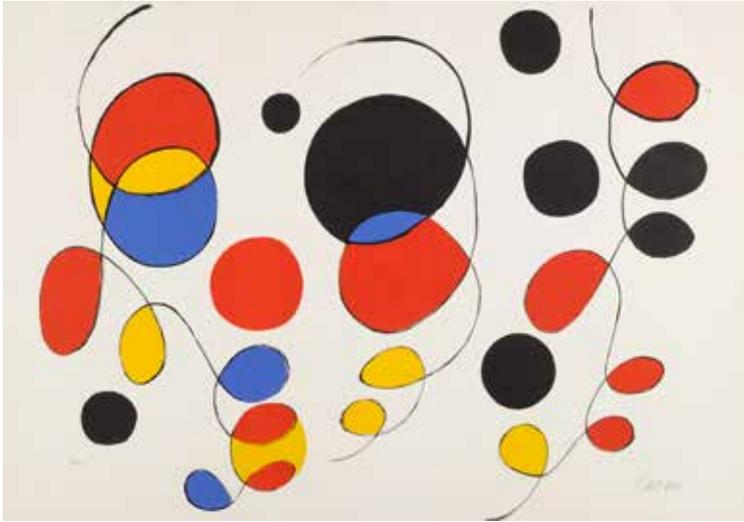
JOHN CAGE (1912-1992)

Seven Day Diary (Not Knowing), 1978

The complete set, of seven etchings with drypoint (some with additional intaglio techniques), on Rives paper, each signed in pencil and numbered 2/25 (there were also 10 artist's proofs), with the inkstamp of the publisher/printer Crown Point Press, Oakland, California, loose (as issued), with full margins, contained in the original portfolio box.

sizes vary
sheet 12 1/16 x 17in (30.6 x 43.1cm)

\$5,000 - 7,000



121

PROPERTY OF VARIOUS OWNERS

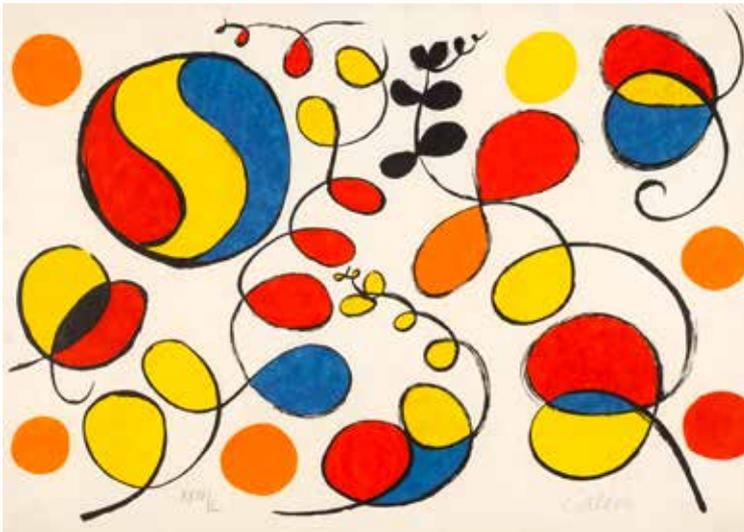
121

ALEXANDER CALDER (1898-1976)

Copeaux de Couleurs, circa 1969

Lithograph in colors, on wove paper, signed in pencil and numbered 62/75, the full sheet, framed.
sheet 29 1/2 x 43 1/8in (75 x 109.5cm)

\$1,500 - 2,500



122

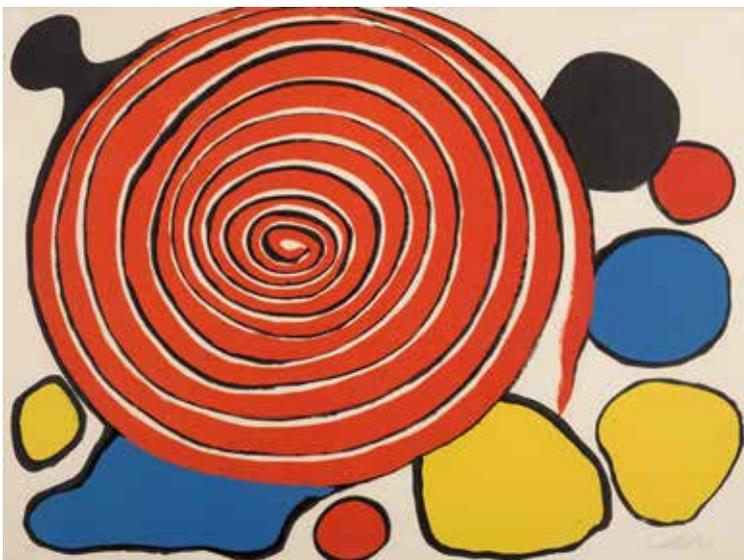
122

ALEXANDER CALDER (1898-1976)

L'Espoir du Volubius, 1973

Lithograph in colors, on Japon paper, signed in pencil and numbered XXIV/L, the full sheet, framed.
sheet 20 7/16 x 28 3/8in (51.9 x 72cm)

\$2,000 - 3,000



123

123

ALEXANDER CALDER (1898-1976)

Caracol, circa 1975

Lithograph in colors on wove paper, signed in pencil and numbered 49/75, published by Maeght, Paris, the full sheet, framed.
sheet 23 x 30 3/4in (58.4 x 78.1cm)

\$2,000 - 3,000

124

CHUCK CLOSE (BORN 1940)

Phil Gray, 2002

Relief with embossing, on handmade paper, signed in pencil, dated and numbered 28/40, published/printed by Two Palms Press, Art of This Century, New York/Two Palms Press, New York, with full margins, framed.

19 3/4 x 16 1/4in (50.2 x 41.2cm)

sheet 26 1/2 x 21 5/8in (67.3 x 54.9cm)

\$4,000 - 6,000



124

125

CHUCK CLOSE (BORN 1940)

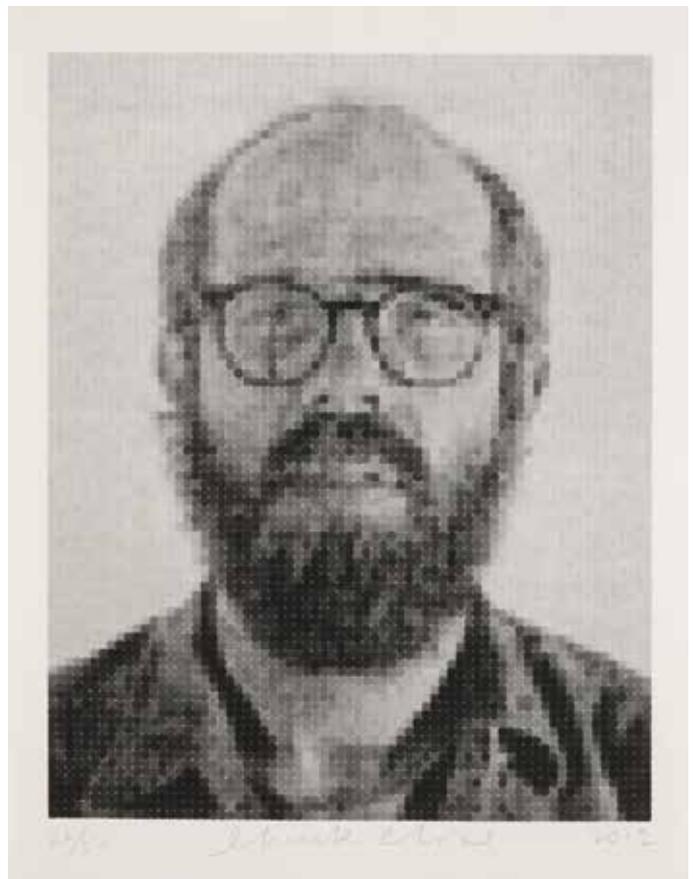
Self-Portrait, 2012

Archival watercolor pigment print, on T.H. Saunders Hot Press watercolor paper, signed in pencil, dated and numbered 26/50 (there was also an edition of 50 in Roman numerals), with the blindstamp of the publisher Magnolia Editions, California, with full margins, framed.

24 1/2 x 19 3/8in (62.3 x 49.2cm)

sheet 30 1/4 x 22in (76.6 x 55.9cm)

\$4,000 - 6,000



125



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

126

VIJA CELMINS (BORN 1939)

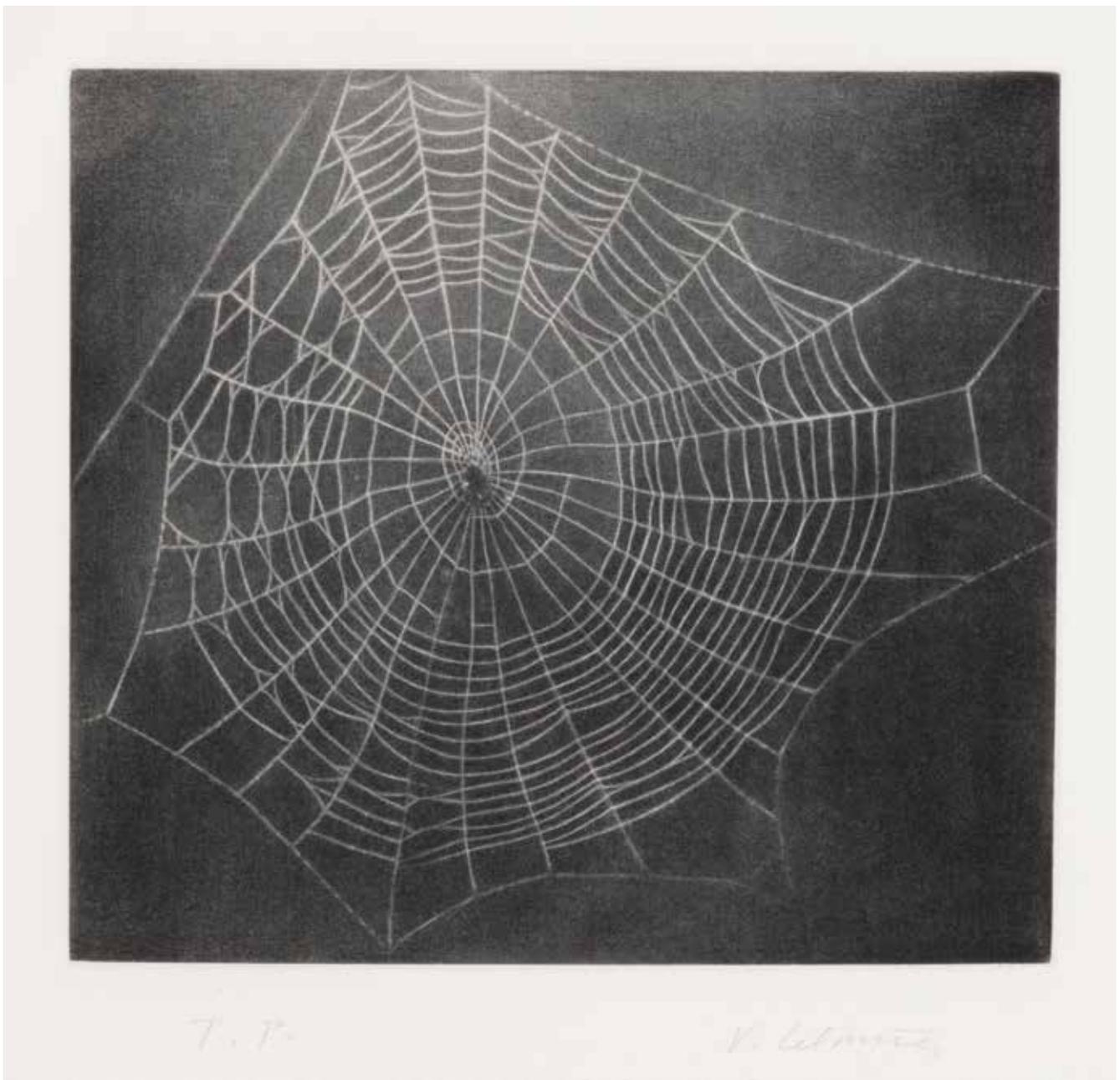
Untitled (Desert), from Untitled Series, 1971

Lithograph in gray, on Arches paper, signed in pencil, dated and numbered 4/65 (there were also 12 artist's proofs), with the blindstamp of the publisher Cirrus Editions, Los Angeles, with full margins, framed.

21 x 27 3/4in (53.3 x 70.5cm)

sheet 22 3/8 x 29in (56.8 x 73.7cm)

\$10,000 - 15,000



127

VIJA CELMINS (BORN 1939)

Untitled (Web 1), from The MOCA Portfolio, 2001

Mezzotint in gray, on Hahnemühle Copperplate paper, signed in pencil and annotated T.P. (a trial proof, aside from the edition of 80, plus 12 artist's proofs in Arabic and 15 in Roman numerals), co-published by Museum of Contemporary Art and Lapis Press, Los Angeles (with their blindstamp), with full margins, framed.

7 x 7 5/8in (17.8 x 19.4cm)

sheet 23 x 18 1/4in (58.4 x 46.4cm)

\$6,000 - 8,000



128

PROPERTY OF VARIOUS OWNERS

128

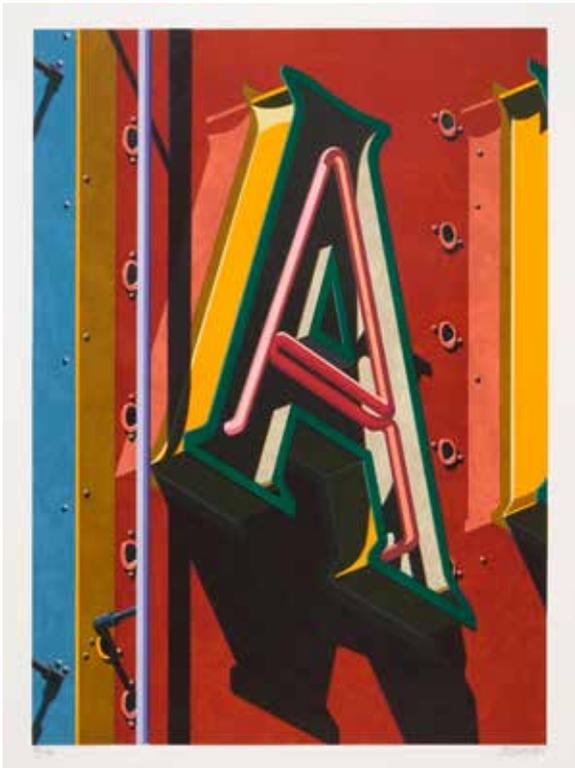
GEORGE CONDO (BORN 1957)

More Sketches of Spain - For Miles Davis #2, 1991
Etching, on wove paper, signed in pencil and numbered 28/40, published by Alexander Kahan, New York, with full margins, framed.

18 7/8 x 22 1/4in (48 x 56.5cm)

sheet 27 1/4 x 30 3/8in (69.2 x 77.1cm)

\$1,000 - 1,500



129

129

ROBERT COTTINGHAM (BORN 1935)

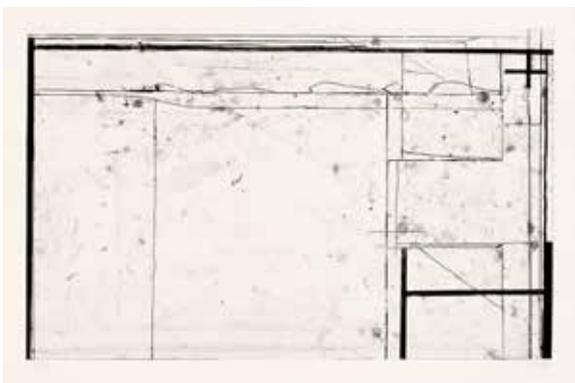
An American Alphabet: A, 2005

Lithograph in colors, on wove paper, signed in pencil and numbered 31/40, with the blindstamp of the publisher, Tandem Press, Madison, Wisconsin, with full margins, framed.

24 x 17 3/8in (61 x 44.1cm)

sheet 31 x 23 1/2in (78.7 x 59.6cm)

\$1,500 - 2,500



130

PROPERTY OF A WEST COAST COLLECTOR

130

RICHARD DIEBENKORN (1922-1993)

Softground Cross, from *Four Softgrounds*, 1982
Softground etching with drypoint, on Rives BFK, initialed in pencil, dated and numbered 25/35 (there were also 10 artist's proofs), with the blindstamp of the publisher Crown Point Press, San Francisco, with full margins, framed.

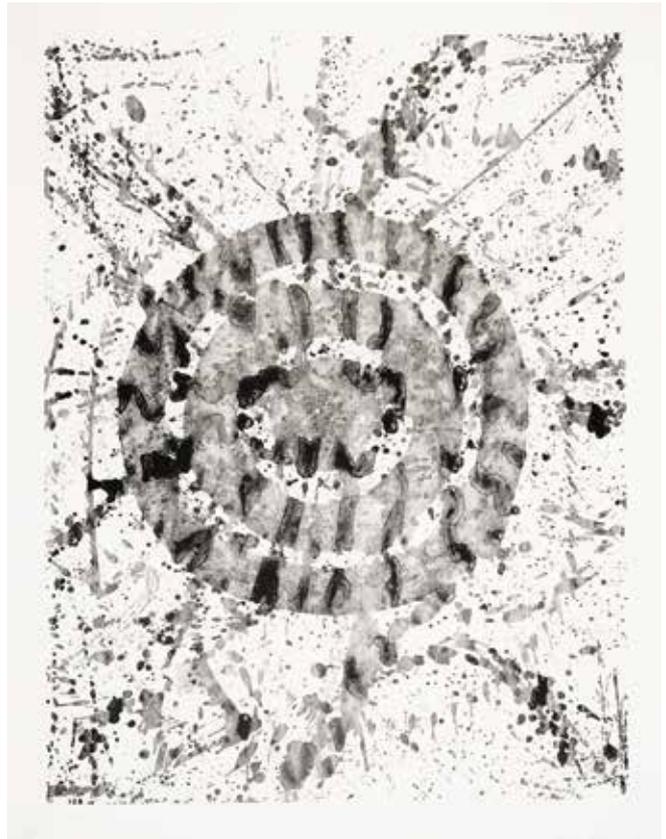
14 3/4 x 23 7/8in (37.5 x 60.6cm)

sheet 26 1/2 x 40 1/8in (67.4 x 101.8cm)

\$2,500 - 3,500



131



132

PROPERTY OF VARIOUS OWNERS

131

JIM DINE (BORN 1935)

The Blue Heart, from 2005 Suite, 2005

Lithograph in colors, on wove paper, signed in pencil, dated and numbered 86/200 (there were also 10 artist's proofs), published/printed by Marco Fine Arts Contemporary, Hawthorne, California/Atelier Michael Woolworth, Paris, the full sheet, framed.

sheet 26 3/8 x 20 3/8in (67 x 51.8cm)

\$2,500 - 3,500

132

SAM FRANCIS (1923-1994)

Untitled (L. 201; SF-209), 1976

Lithograph, on Rives BFK paper, signed in pencil and numbered 7/30 (there were also 4 artist's proofs), with the blindstamp of the publisher/printer The Litho Shop, Inc., Santa Monica, California, the full sheet.

sheet 35 5/8 x 27 1/8in (90.4 x 68.9cm)

\$800 - 1,200

133

SAM FRANCIS (1923-1994)

Untitled (L. 204; SF-212), 1976

Lithograph in two colors, on Rives BFK paper, signed in pencil and annotated 'AP' (one of four artist's proofs, aside from the edition of 30), with the blindstamp of the publisher/printer The Litho Shop Inc., Santa Monica, California, the full sheet.

sheet 33 1/8 x 25 1/8in (84.1 x 63.8cm)

\$800 - 1,200



133



134



135

134

SAM FRANCIS (1923-1994)

Trietto I (SFE-074RC), 1991

Etching and aquatint in colors, on Fabriano wove paper, signed in pencil and numbered 11/66 (there were also 14 artist's proofs in Roman numerals), with the blindstamps of the publisher/printer, 2RC Edizioni d'Arte/Vigna Antoniniana Stamperia D'Arte, Rome, with full margins, framed.

39 x 47 1/4in (99 x 120cm)

sheet 53 x 65 1/2in (134.6 x 166.4cm)

\$6,000 - 8,000

135

SAM FRANCIS (1923-1994)

Trietto 3 (SFE-076RC), 1991

Aquatint in colors, on Fabriano wove paper, signed in pencil and numbered 1/66 (there were also 14 artist's proofs in Roman numerals), with the blindstamps of the publisher/printer, 2RC Edizioni d'Arte/Vigna Antoniniana Stamperia D'Arte, Rome, with full margins, framed.

27 x 38 7/8in (68.6 x 98.8cm)

sheet 38 1/4 x 53 1/4in (97.1 x 135.3cm)

\$6,000 - 8,000

136

SAM FRANCIS (1923-1994)

Untitled, from Michel Waldberg: Poèmes dans le ciel (L. 268; SF-312), 1986

Lithograph in colors, on Rives BFK paper, signed in pencil and annotated 'CTP' (a color trial proof, aside from the edition of 100 in Arabic numerals, plus 50 examples in Roman numerals), published/printed by Philosophie des Arts, Paris/Desjobert, Paris, the full sheet, framed.
sheet 30 x 22 1/2in (76.2 x 57.1cm)

\$2,000 - 3,000

137

JOE GOODE (BORN 1937)

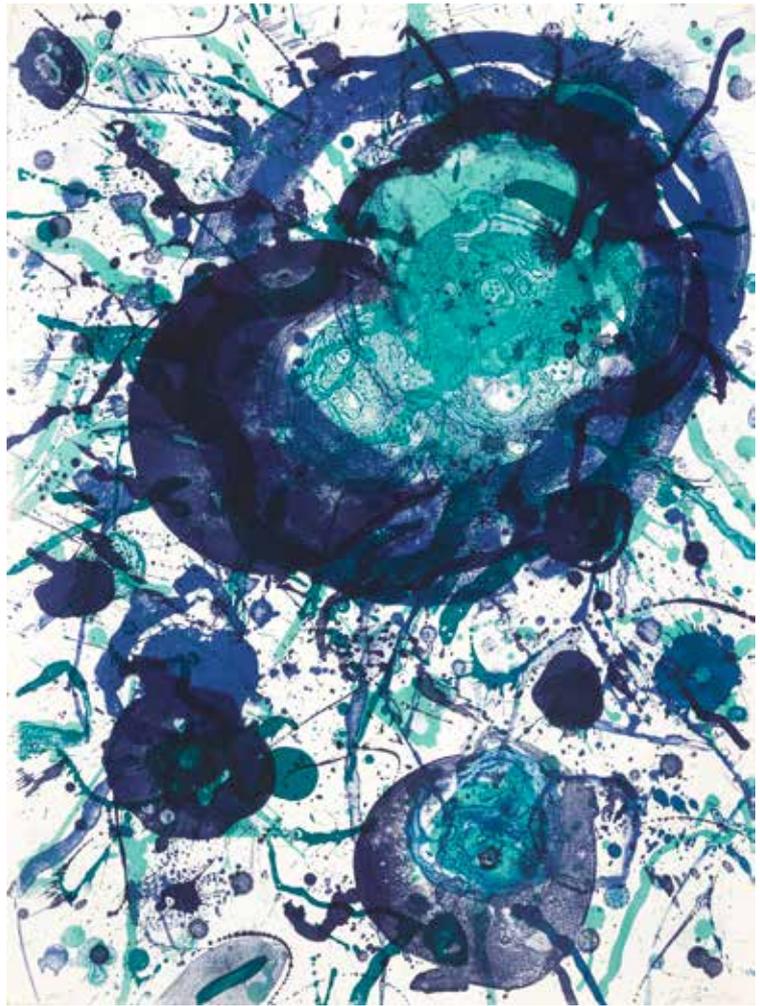
Gunshot Series, 1981

Lithographs in colors with gunshot marks, on two sheets of handmade Twinrocker, each group of two is signed in pencil, dated and numbered 14/30, 14/30 and 15/30 (there were also various artist's proofs), published by Cirrus Editions, Los Angeles, with the blindstamp of the publisher on the left panel and the inkstamp (on reverse) of the right panel, the full sheets, framed.

(3 Diptychs)

each sheet 14 3/4 x 11 11/16in (37.5 x 29.7cm)

\$2,000 - 3,000



136



137



138

138

ADOLPH GOTTLIEB (1903-1974)

Red Ground (A. 44), 1967

Screenprint in colors, on wove paper, signed in pencil, dated and numbered 74/75, with margins, framed.

30 1/4 x 22 1/4in (77 x 56.5cm)

sheet 31 1/4 x 23 1/8in (79.4 x 58.8cm)

\$2,000 - 3,000



139

PROPERTY OF A WEST COAST COLLECTOR

139

ADOLPH GOTTLIEB (1903-1974)

Untitled (For the Benefit of Phoenix House), 1972

Etching and aquatint in colors, on wove paper, signed in pencil, dated and numbered 28/125 in pencil, published by Brooke Alexander Editions, New York, with full margins, framed.

23 1/2 x 17 3/4in (59.7 x 45.1cm)

sheet 31 13/16 x 24 1/8in (80.8 x 61.2cm)

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS

140

DAMIEN HIRST (BORN 1965)

Psalm: Quare Fremuerunt Gentes, 2009

Screenprint in colors, on wove paper, signed in pencil and numbered 17/25 (there was also an edition of 50 with Diamond Dust), with the blindstamp of the publisher Other Criteria, London, with the artist's blindstamp, the full sheet, framed. sheet 29 x 28in (74 x 71cm)

\$7,000 - 9,000



140

141

DAMIEN HIRST (BORN 1965)

Psalm: Domini est Terra, 2010

Silkscreen in colors, on wove paper, signed in pencil and numbered 21/25 (there was also an edition of 50 with Diamond Dust), with the blindstamp of the publisher Other Criteria, London, with the artist's blindstamp, the full sheet, framed. sheet 29 x 28in (73.66 x 71.12cm)

\$7,000 - 9,000



141



142

142

DAMIEN HIRST (BORN 1965)

Psalm: Miserere mei Deus, 2015

Screenprint in colors, with glaze, on wove paper, signed in ink and numbered 15/25, published by Other Criteria, New York, the full sheet, framed.
sheet 18 x 18in (45.7 x 45.7cm)

\$5,000 - 8,000



143

143

DAMIEN HIRST (BORN 1965)

Psalm: Benedicam Domino, 2015

Silkscreen in colors, on wove paper, signed in black ink and numbered 13/25 (there was also an edition of 25 with glitter), with the artist's inkstamp verso, published by Other Criteria, London, the full sheet, framed.

sheet 18 x 18in (46 x 46cm)

\$5,000 - 8,000



144



144



145

**PROPERTY FROM A PRIVATE COLLECTION,
RANCHO MIRAGE, CA**

144

DAVID HOCKNEY (BORN 1937)

A Tune; and I Say They Are, From *The Blue Guitar* (M.C.A.T. 180; 193), 1976-77

Etchings with aquatint in colors, on wove paper, each signed in pencil and numbered 19/200, 82/200 (there were also 35 artist's proofs numbered in Roman numerals), published/printed by Petersburg Press, London and New York, 1977, the full sheets, framed. (2) 13 9/16 x 16 3/4in (34.5 x 42.5 cm) sheet 18 1/8 x 20 3/4in (46 x 52.7cm)

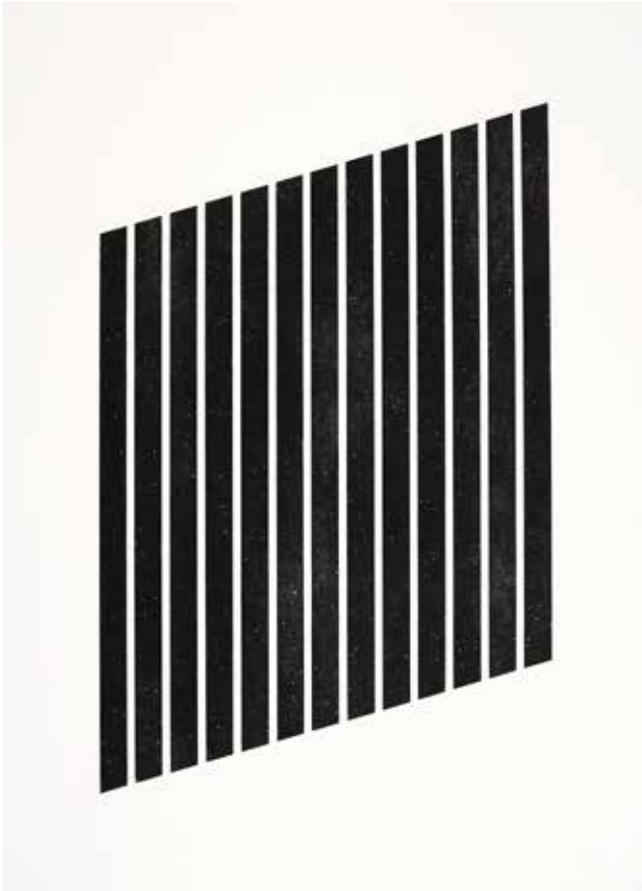
\$3,500 - 4,500

145

DAVID HOCKNEY (BORN 1937)

Warm Start, from *Some New Prints* (M.C.A.T. 337; G. 1601), 1993
Lithograph and screenprint in colors, on Arches 88 paper, signed in pencil, dated and numbered 62/68 (there were also 33 artist's proofs), with the blindstamp and copyright inkstamp (on reverse) of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, framed. 19 3/4 x 22 3/4in (50.2 x 57.8cm) sheet 21 5/8 x 25 1/2in (54.9 x 64.8cm)

\$4,000 - 6,000



146

PROPERTY OF VARIOUS OWNERS

146

DONALD JUDD (1928-1994)

Untitled (S. 87), 1978-79

Aquatint in black, on etching paper, signed in pencil and numbered 5/175 (the edition was never completed, there were also 15 artist's proofs), published by the artist, with the blindstamp of the printer Styria Studio, New York, with full margins.
35 1/4 x 24 5/8in (89.5 x 62.5cm)
sheet 40 x 29 1/2in (101.5 x 74.5cm)

\$3,000 - 4,000



147

147

ALEX KATZ (BORN 1927)

Caroline (M. 92; S. 92), 1977

Lithograph in color, on Arches paper, signed in pencil and numbered 15/60, co-published by Brooke Alexander, Inc. and Marlborough Graphics, Inc., New York, the full sheet.
sheet 27 1/8 x 21in (68.9 x 53.3cm)

\$1,500 - 2,000

148

ELLSWORTH KELLY (1923-2015)

Peach Branch (A. 93; G. 529), 1973-74

Lithograph, on Arches paper, signed in pencil and numbered 12/50 (there were also 15 artist's proofs), with the blindstamp and inkstamp (on reverse) of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, framed.

28 3/4 x 12 1/2in (73.1 x 31.8cm)

sheet 47 1/2 x 31 5/8in (120.6 x 80.3cm)

\$4,000 - 6,000

149

WILLEM DE KOONING (1904-1997)

The Man and the Big Blonde, 1982

Offset lithograph in colors, on wove paper, numbered VII/CL in pencil (from the unsigned edition of 150 in Roman numerals and 15 artist's proofs, there was also a signed edition of 150 in Arabic numerals), with the blindstamp of the publisher The Rainbow Art Foundation, New York, with full margins, framed.

21 1/8 x 27in (53.7 x 68.6cm)

sheet 26 1/2 x 33 1/2in (67.3 x 85.1cm)

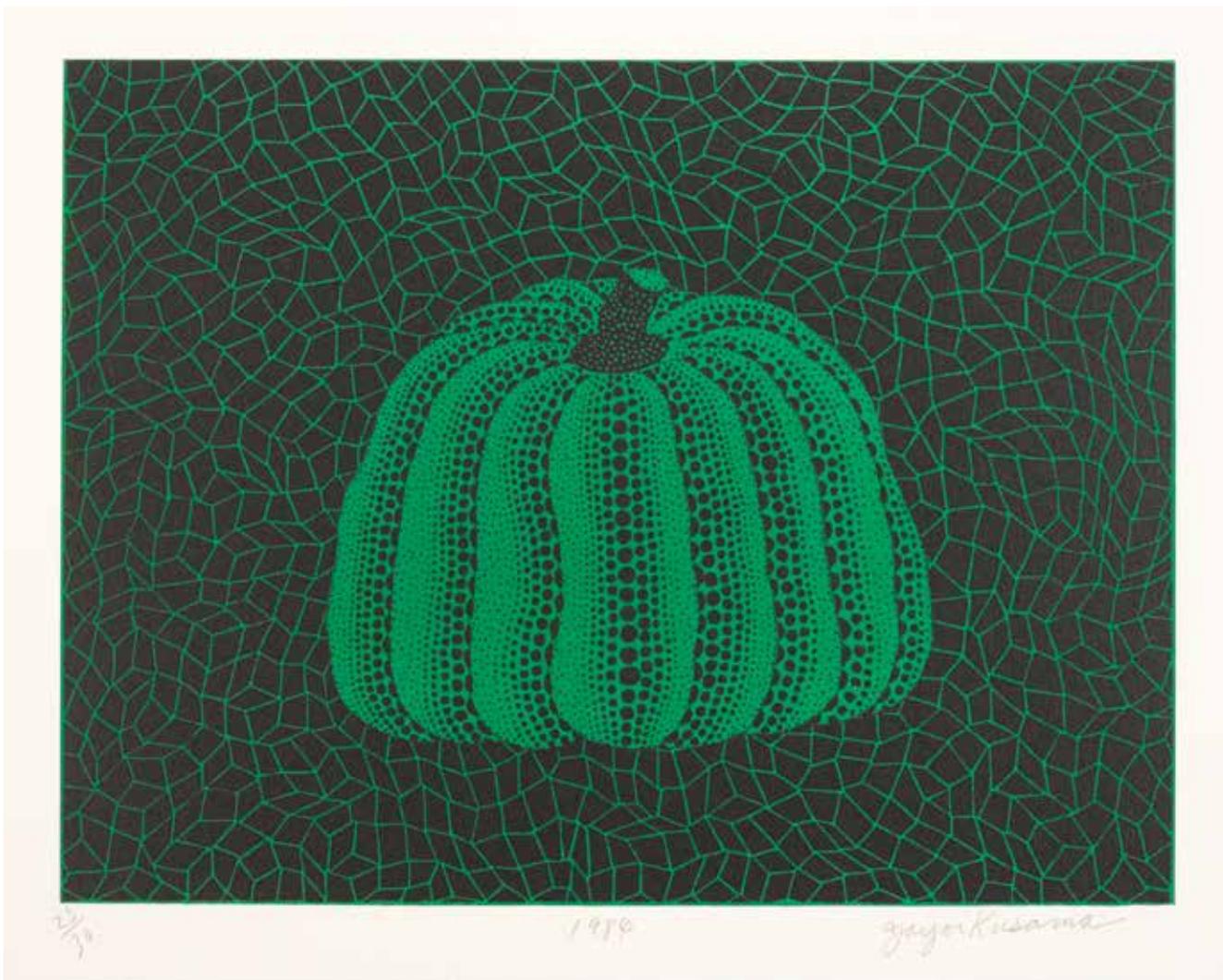
\$5,000 - 7,000



148



149



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CA

150

YAYOI KUSAMA (BORN 1929)

Pumpkin: Green, 1984

Lithograph in colors, on Arches paper, signed in pencil, dated and numbered 25/30, with full margins, framed.

12 1/4 x 16in (31.1 x 40.6cm)

sheet 17 x 22 3/8in (43.2 x 56.8cm)

\$30,000 - 40,000



151

151

SOL LEWITT 1928-2007

Curvy Bands Portfolio, 1996

The complete set of four woodcuts in colors, on Japanese paper, all signed in pencil and numbered PP 1/3 (a printer's proof, aside from the edition of 25), with margins, each framed.

6 1/2 x 9 3/8in (16.5 x 23.7cm)

sheet 8 7/16 x 11 3/8in (21.4 x 28.8cm)

\$4,000 - 6,000

PROPERTY OF VARIOUS OWNERS

152

ROY LICHTENSTEIN (1923-1997)

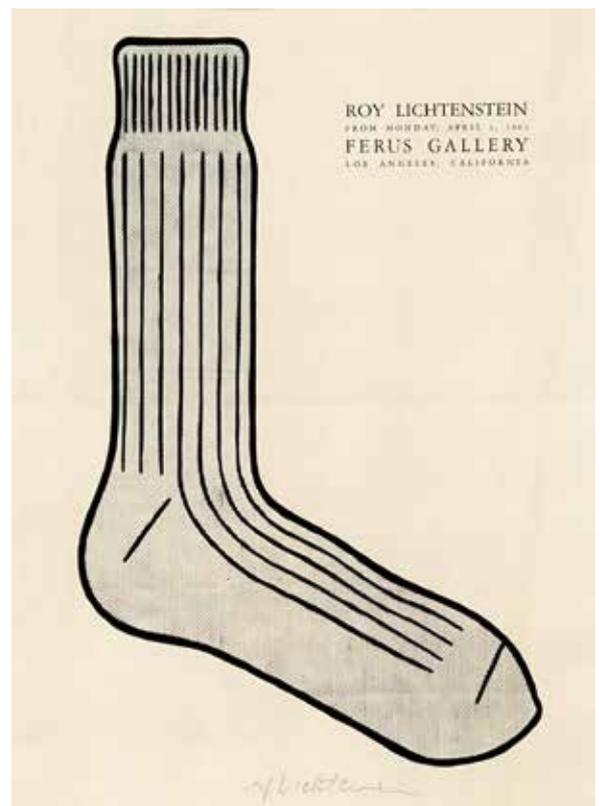
Sock Announcement (C. App. 2), 1963

Offset lithograph in blue and black, on wove paper, signed in pencil, from an unknown edition size, published by Ferus Gallery, Los Angeles, the full sheet, framed.

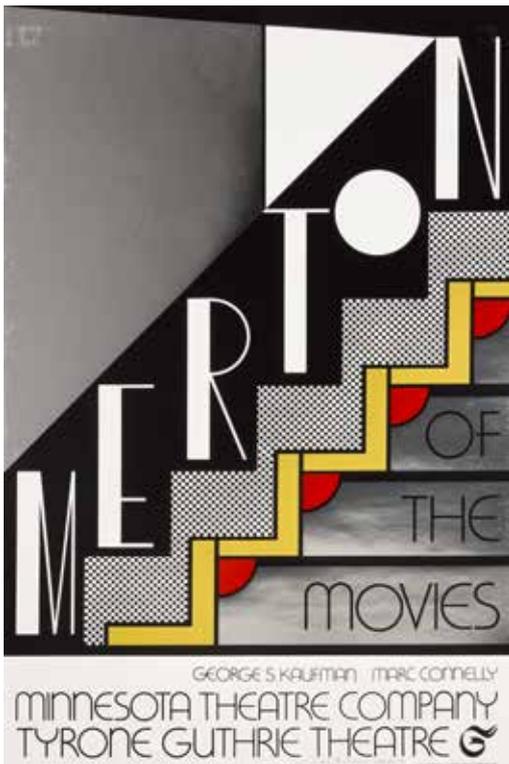
11 1/4 x 7 1/2in (28.7 x 19.1cm)

sheet 12 15/16 x 9 7/8in (32.9 x 25cm)

\$2,000 - 3,000



152



153

153

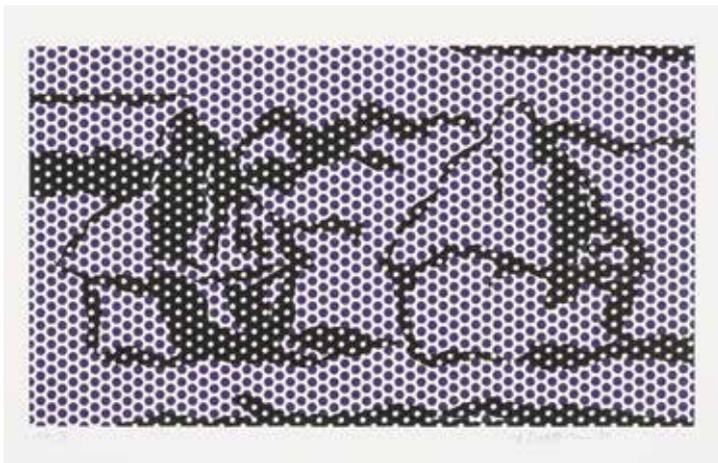
ROY LICHTENSTEIN (1923-1997)

Merton of the Movies (C. 61), 1968

Screenprint in colors, on silver foil, signed in pencil and numbered 193/450 (there were also an unknown number of artist's proofs), co-published by Lincoln Center/List Poster and Print Program and H.K.L. Ltd., New York and Boston, the full sheet, framed.

sheet 29 15/16 x 20in (76 x 50.9cm)

\$800 - 1,200



154

PROPERTY FROM A PRIVATE COLLECTION

154

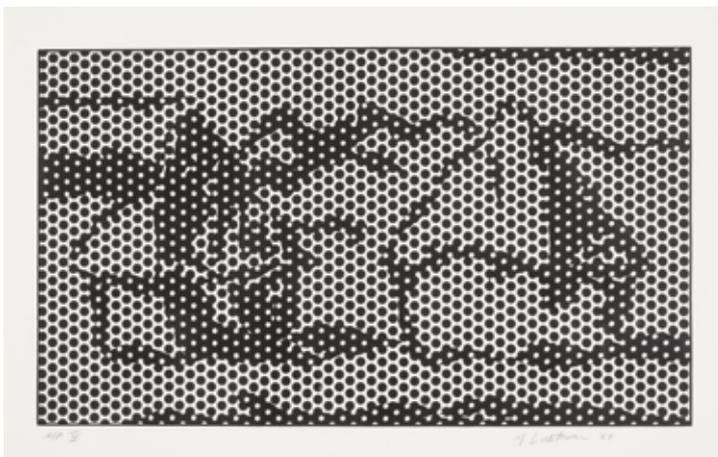
ROY LICHTENSTEIN (1923-1997)

Haystack #3, from *Haystack Series* (C. 67; G. 152), 1969

Lithograph and screenprint in colors, on Rives BFK paper, signed in pencil, dated and annotated 'A/P X' (one of ten artist's proofs in Roman numerals, aside from the edition of 100), with the blindstamp and inkstamp (on reverse) of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, framed.

13 1/2 x 23 9/16in (34.3 x 59.9cm)
sheet 20 11/16 x 30 3/4in (52.5 x 78.1cm)

\$4,000 - 6,000



155

155

ROY LICHTENSTEIN (1923-1997)

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

Lithograph and screenprint in colors, on Rives BFK paper, signed in pencil, dated and annotated 'A/P IV' (one of ten artist's proofs in Roman numerals, aside from the edition of 100), with the blindstamp and inkstamp (on reverse) of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, framed.

13 5/8 x 23 5/8in (34.6 x 60cm)
sheet 20 3/4 x 30 5/8in (52.7 x 77.8cm)

\$4,000 - 6,000



PROPERTY FROM A PRIVATE COLLECTION,
RANCHO MIRAGE, CA

156

ROY LICHTENSTEIN (1923-1997)

Two Paintings: Dagwood, from *Paintings* (C. 207; G. 1146), 1984
Woodcut and lithograph in colors, on Arches 88 paper, signed in pencil, dated and numbered 12/60 (there were also 11 artist's proofs), with the blindstamp and inkstamp (on reverse) of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, framed.

50 3/4 x 35 3/4in (128.9 x 90.8cm)

sheet 53 3/4 x 39in (136.5 x 99cm)

\$30,000 - 50,000



Artwork © Estate of Roy Lichtenstein

Kenneth Tyler Roy Lichtenstein using a light box removing cut film from Rubylith stencil for his colour relief print 'Nude Reading', from the 'Nudes' series, Tyler Graphics Ltd. artist's studio, Mount Kisco, New York, 1994, National Gallery of Australia, Kenneth Tyler Collection, Gift of Kenneth Tyler 2002 © Kenneth Tyler

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CA

157

ROY LICHTENSTEIN (1923-1997)

Nude Reading, from the *Nude Series* (C. 288), 1994

Relief print, on Rives BFK mold-made paper, signed in pencil, dated and numbered 33/60 (there were also 12 artist's proofs), with the blindstamp of the publisher/printer Tyler Graphics Ltd., Mount Kisco, New York, with full margins, framed.

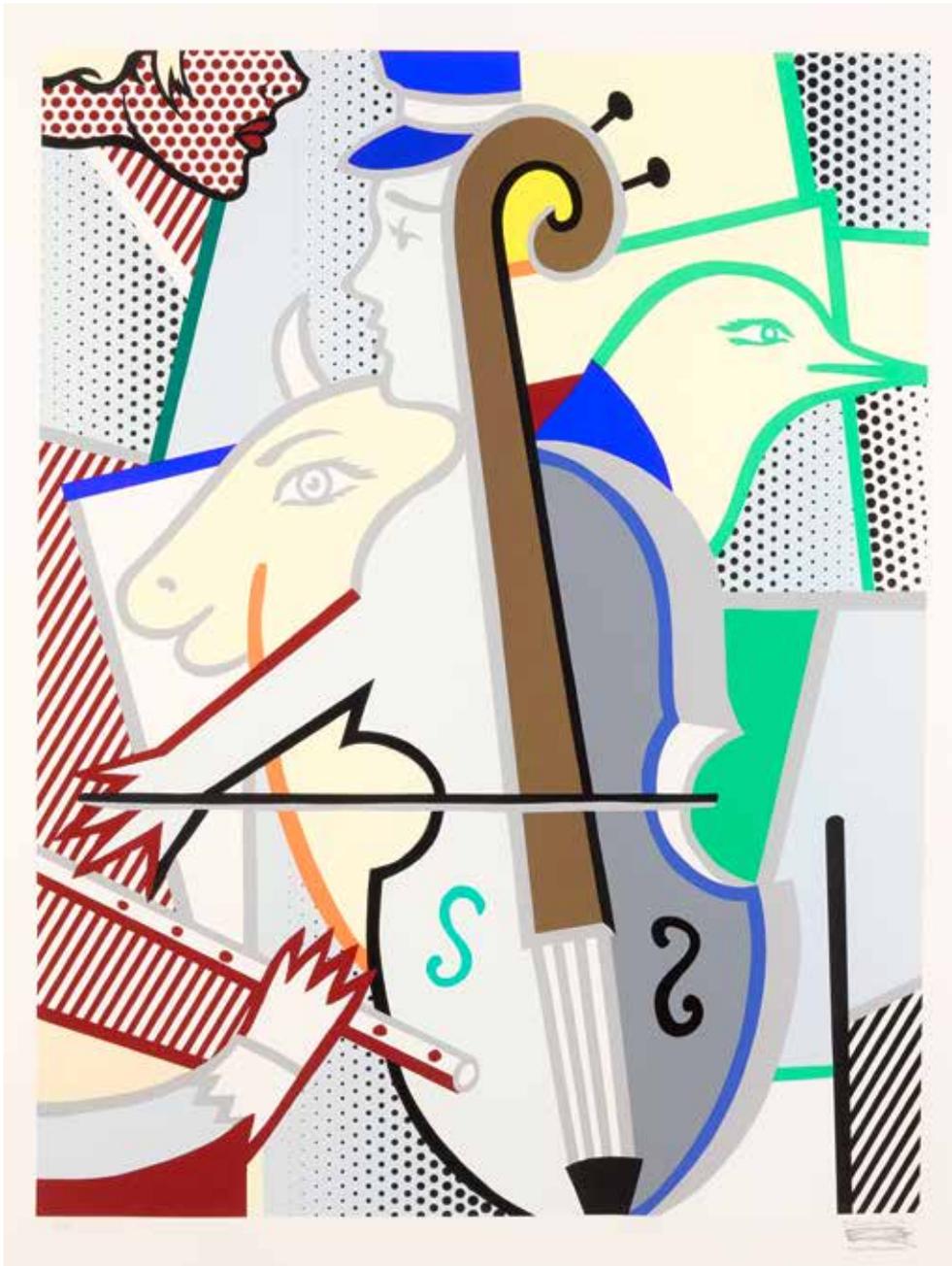
23 15/16 x 30 3/8in (60.7 x 77.1cm)

sheet 30 5/8 x 36 5/16in (77.8 x 92.3cm)

Nude Reading is one of a series of nine screenprints that Lichtenstein produced in 1994 on the subject of the nude. With Ken Tyler, Lichtenstein used hand-cut stencils to produce his trademark Benday dots in irregularly shaped pieces. Later in life, Lichtenstein took up the theme of the nude and it became an important part of his late work. Lichtenstein drew on female figures from the comic books he had first used in the 1960s, and imagined their bare bodies beneath in order to recreate them as nudes.

\$100,000 - 150,000





PROPERTY FROM A PRIVATE COLLECTION

158

ROY LICHTENSTEIN (1923-1997)

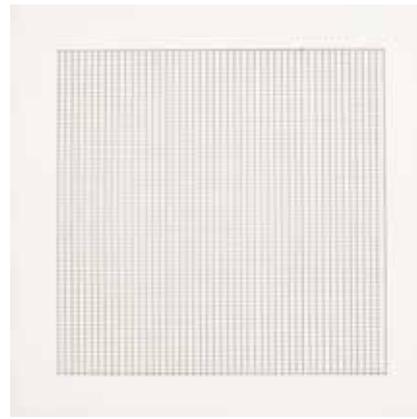
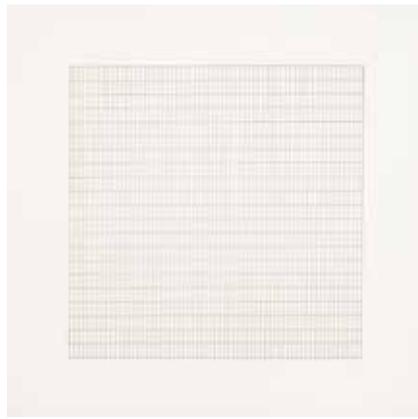
Cubist Cello (C. 311), 1997

Screenprint in colors, on Somerset paper, signed in pencil by Dorothy Lichtenstein, dated '98 and numbered IV/XV (a proof, aside from the edition of 75 in Arabic numerals plus 25 artist's proofs), with the inkstamp of the publisher the Estate of Roy Lichtenstein and Noblet Serigraphie, Inc., New York, for the benefit of the American Friends of the Tel Aviv Museum of Art, with full margins, framed.

40 7/8 x 30 9/16in (103.9 x 77.6cm)

sheet 50 15/16 x 39 5/8in (129.4 x 100.5cm)

\$20,000 - 25,000



PROPERTY OF VARIOUS OWNERS

159

AGNES MARTIN (1912-2004)

Paintings and Drawings, from the Stedelijk Museum Portfolio, 1990-91

The complete set of ten lithographs, on vellum, from the edition of 2,500, published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, Amsterdam, loose (as issued), with full margins, contained in the original portfolio, with accompanying exhibition catalogue. (10)

9 x 9in (22.9 x 22.9cm)

sheet 11 3/4 x 11 3/4in (29.8 x 29.8cm)

\$4,000 - 6,000



160

160

ROBERTO MATTA (1911-2002)

Perser l'invisible, 1995

Etching in colors with carborundum and hand-coloring in gouache and pastel, on handmade paper, signed in felt-tip pen and numbered 94/125 (there were also 35 artist's proofs), published by Nordstamp Fine Art, Buford, Georgia, the full sheet, framed.

sheet 38 3/4 x 39in (98.4 x 99.1cm)

\$5,000 - 7,000



161

161

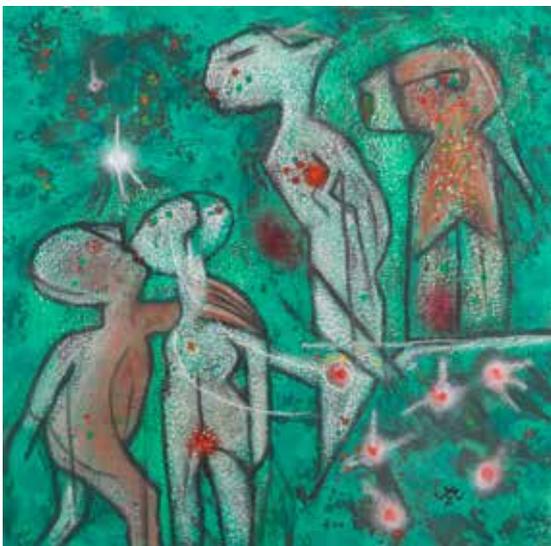
ROBERTO MATTA (1911-2002)

L'Oeuf du Verbe Voir, 1995

Etching in colors with carborundum and hand-coloring in gouache and pastel, on handmade paper, signed in felt-tip pen and numbered 94/125 (there were also 35 artist's proofs), published by Nordstamp Fine Art, Buford, Georgia, the full sheet, framed.

sheet 38 3/4 x 39in (98.4 x 99.1cm)

\$5,000 - 7,000



162

162

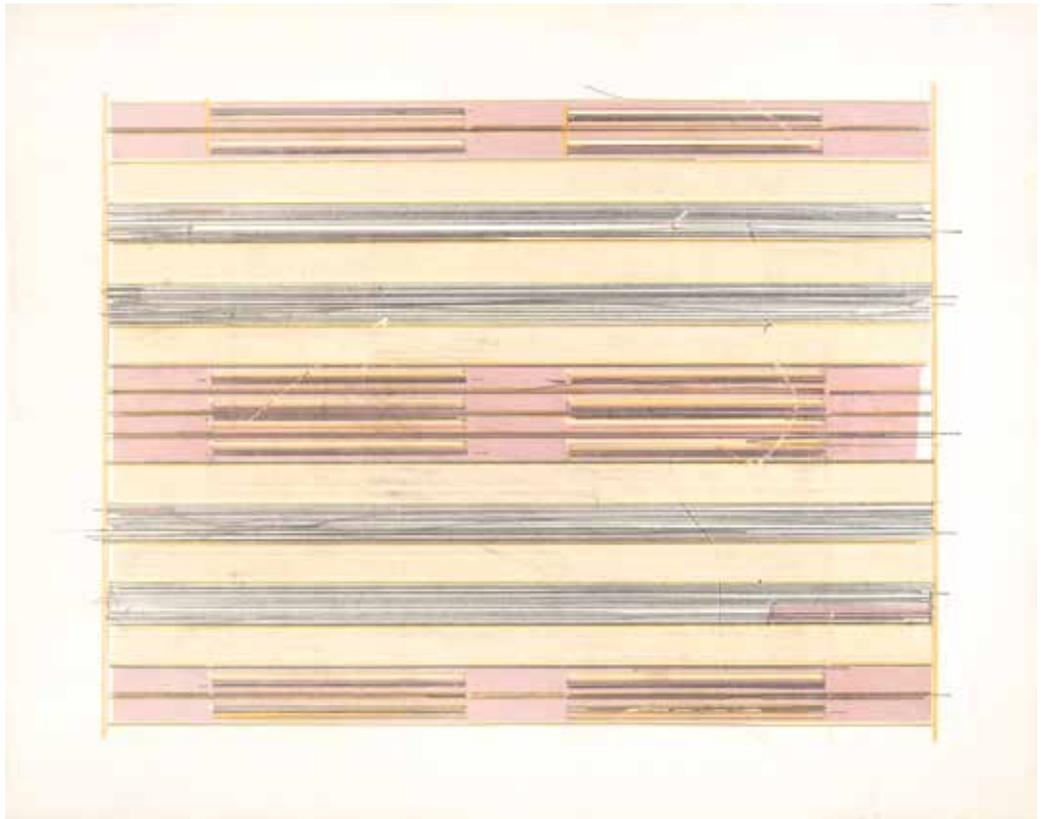
ROBERTO MATTA (1911-2002)

Etoile des Jardins, 1995

Etching and aquatint in colors with carborundum and hand-coloring in gouache and pastel, on handmade paper, signed in felt-tip pen and numbered 94/125 (there were also 35 artist's proofs), published by Nordstamp Fine Art, Buford, Georgia, the full sheet, framed.

sheet 38 3/4 x 39in (98.4 x 99.1cm)

\$6,000 - 8,000



163

163

ED MOSES (1926-2018)

2nd P, 1973

Lithograph, on wove paper, with vellum overlay with graphite, masking tape and fixative, initialed in pencil, dated and numbered 1/10, with the blindstamp of the publisher/printer The Litho Shop, Inc., Santa Monica, California, the full sheet.
sheet 23 7/8 x 29 15/16in (60.6 x 76cm)

\$1,000 - 1,500

164

ROBERT MOTHERWELL (1915-1991)

Nocturne V, from *Three Poems by Octavio Paz* (E. & B. 419; B. 358), 1988

Lithograph and *chine appliqué*, on Arches paper, initialed in pencil and annotated 'ap IV/X' (an artist's proof, aside from the edition of 50 in Arabic numerals), with the artist's copyright inkstamp verso, published/printed by The Limited Editions Club, New York/Trestle Editions Limited, New York, with full margins, framed.

13 7/8 x 10 3/4in (35.2 x 27.3cm)

sheet 25 3/8 x 21 3/8in (64.5 x 54.2cm)

\$1,000 - 1,200



164



PROPERTY FROM A PRIVATE COLLECTION

165

YOSHITOMO NARA (BORN 1960)

Mellow Girl (N. Miyamura and S. Suzuki E-2009-001), 2009

Woodcut in colors, on wove paper, signed in pencil, dated and numbered 43/50, published by the artist, with full margins, framed.

12 x 11 7/8in (30.5 x 30.4cm)

sheet 18 1/8 x 18 1/8in (46 x 46cm)

\$8,000 - 12,000



PROPERTY OF VARIOUS OWNERS

166

LOUISE NEVELSON (1899-1988)

The Dark Ellipse, 1974

Black polyester resin multiple, incised signature and numbered on metal plaque 27/125 (there were also 25 artist's proofs in Roman numerals), published by Pace Editions, Inc., New York.

17 1/2 x 6 3/4 x 6in (44.5 x 17.2 x 15.2cm)

\$7,000 - 10,000



167

167

JULIAN OPIE (BORN 1958)

Elena and Cressie Get Ready for the Party 1
(Alan Cristea Gallery 164), 2011

Screenprint, on Perspex with background inkjet print in colors on paper, signed in black ink and numbered 22/30 on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, the full sheet, contained in the original aluminum frame specified by the artist. *frame 30 3/4 x 24 1/2in (78.1 x 62.2cm)*

\$3,000 - 5,000



168

168

JULIAN OPIE (BORN 1958)

Elena and Cressie Get Ready for the Party 6
(Alan Cristea Gallery 169), 2011

Screenprint, on Perspex with background inkjet print in colors on paper, signed in black ink and numbered 28/30 on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, the full sheet, contained in the original aluminum frame specified by the artist. *frame 30 3/4 x 24 1/2in (78.1 x 62.2cm)*

\$3,000 - 5,000



169

JULIAN OPIE (BORN 1958)

Running Men, 2016

Screenprint in colors, on wove paper, signed in black ink and numbered 35/50 on a label affixed to the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, the full sheet, contained in the original aluminum frame specified by the artist.
frame 60 1/4 x 61 1/2in (152.8 x 156.1cm)

\$14,000 - 18,000



170

170

VICTOR PASMORE (1908-1998)

Untitled 06 (L. G64), 1990

Screenprint in colors, on wove paper, signed in pencil, dated and numbered 24/70 (there were also 20 artist's proofs), published by Marlborough Graphics, Ltd., London, with the blindstamp of the printer Kelpra Studio, London, with full margins, framed.

24 3/4 x 17 3/4in (62.8 x 45.2cm)

sheet 41 x 29in (104.1 x 71.7cm)

\$1,000 - 1,500



171

171

RAYMOND PETTIBON (BORN 1957)

Untitled (It's Scent on My Brush...), 2005

Lithograph in colors, on Rives BFK paper, signed in pencil and numbered AP VI/VII (an artist's proof, aside from the edition of 40), the full sheet.

sheet 22 3/8 x 30 3/16in (56.8 x 76.7cm)

\$1,500 - 2,000



172

172

RAYMOND PETTIBON (BORN 1957)

Untitled (However Vast), 2007

Lithograph in colors, on wove paper, signed in pencil and numbered 4/20, with the blindstamp of the publisher Hamilton Press, Los Angeles, the full sheet.

30 3/4 x 22 1/2in (78.1 x 57.1cm)

\$2,000 - 3,000



173

173

KEN PRICE (1935-2012)

Lizard Cup, from *Interior Series* (G. 333), 1971

Silkscreen in color, on wove paper, signed in pencil, dated, titled and numbered 31/75 (there were also 9 artist's proofs), with the blindstamp and inkstamp (on reverse) of the publisher Gemini G.E.L., Los Angeles, with full margins, framed.

25 7/16 x 35 15/16in (64.6 x 91.3cm)

sheet 30 x 40in (76.2 x 101.6cm)

\$1,500 - 2,500

174

KEN PRICE (1935-2012)

Untitled (Interior with Telephone), from *the Plain of Smokes*, 1981

Screenprint in colors, on Arches 88 paper, signed in pencil, dated and numbered 10/35, with the blindstamps of the artist, the publisher Arabesque Books, Santa Barbara and of the printer Gary Lichtenstein, SOMA Fine Art Press, San Francisco, with full margins.

10 7/8 x 8 1/2in (27.6 x 21.6cm)

sheet 14 7/8 x 12 3/8in (37.7 x 31.3cm)

\$2,000 - 3,000

175

KEN PRICE (1935-2012)

Untitled (Don't Think About Her), from *The Plain of Smokes*, 1981

Screenprint in colors, on Arches 88 paper, signed in pencil, dated and numbered 10/35, with the blindstamps of the artist, the publisher Arabesque Books, Santa Barbara and of the printer Gary Lichtenstein, SOMA Fine Art Press, San Francisco, with full margins.

6 1/2 x 9 1/2in (16.5 x 24.1cm)

sheet 12 3/8 x 14 7/8in (31.3 x 37.7cm)

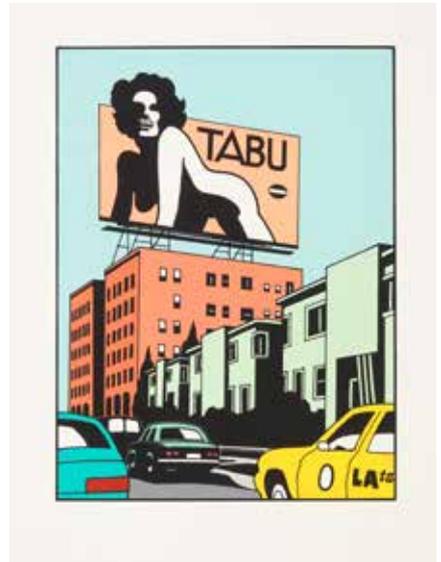
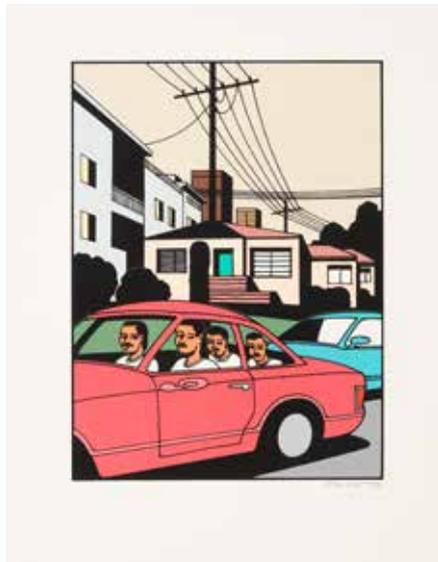
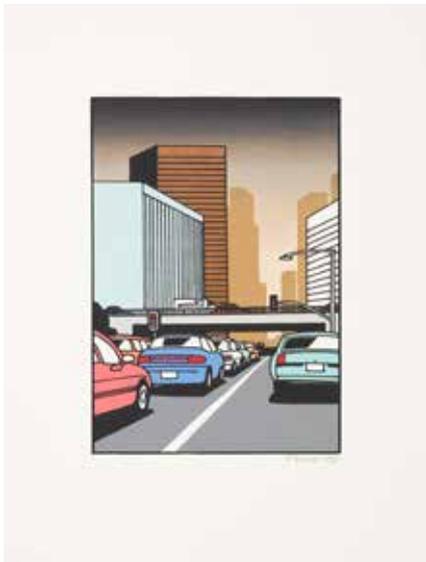
\$2,000 - 3,000



174



175



176



177

176
KEN PRICE (1935-2012)

Heat Wave, 1995
The complete portfolio, comprising of fifteen screenprints in colors, on Arches paper, four prints signed in pencil and dated, aside from the numbered edition, each with the blindstamps of the artist and the publisher Black Sparrow Graphic Arts, Santa Rosa, printed by T.J. Owens, Healdsburg, with full margins, loose (as issued). (15) sheet 14 x 11in (35.6 x 28cm) or reverse

\$4,000 - 6,000

177
KEN PRICE (1935-2012)

Casper (G. 1577), 1993
Glazed earthenware cup, in a wooden display box, initialed in ink, dated and numbered 16/25 on the underside, with the inkstamp of the publisher Gemini G.E.L., Los Angeles.
3 x 5 1/2 x 4in (7.6 x 14 x 10.2cm)
sheet 8 x 10 3/8 x 5 3/4in (20.3 x 26.3 x 14.6cm)

\$2,000 - 3,000



178

**PROPERTY OF A PRIVATE COLLECTION,
SOUTHERN CALIFORNIA**

178

ROBERT RAUSCHENBERG (1925-2008)

XXXIV Drawings for Dante's Inferno (ULAE 167; F. 15), 1965

The complete set of thirty-four facsimile drawings, with the title, text and colophon pages, signed by the artist in pencil on the justification page, from the total edition of 300, including one lithograph, on wove paper, signed in pencil, titled 'Ark', dated '1964' and numbered 17/42 (framed), co-published by ULAE and Harry N. Abrams Inc., West Islip and New York, loose (as issued), original paper folders of the facsimile drawings, contained in cream cloth-covered clamshell portfolio. *album 18 3/4 x 18 1/2in (47.6 x 47cm)*

\$4,000 - 6,000

PROPERTY OF VARIOUS OWNERS

179

ROBERT RAUSCHENBERG (1925-2008)

Cinema, from *Tribute 21*, 1994

Lithograph in colors, with vegetable dye water transfer on Arches paper, signed in pencil, dated and numbered 39/50 (total edition includes five printer's proofs), with the blindstamp for the Tribute 21 portfolio: 'Rauschenberg Felissimo Tribute' inside a circle with the number 21 at the center, published by Felissimo Corporation, Tokyo, the full sheet, framed.

sheet 41 1/8 x 27in (104.3 x 68.7cm)

\$3,000 - 5,000

180

ROBERT RAUSCHENBERG (1925-2008)

Music, from *Tribute 21*, 1994

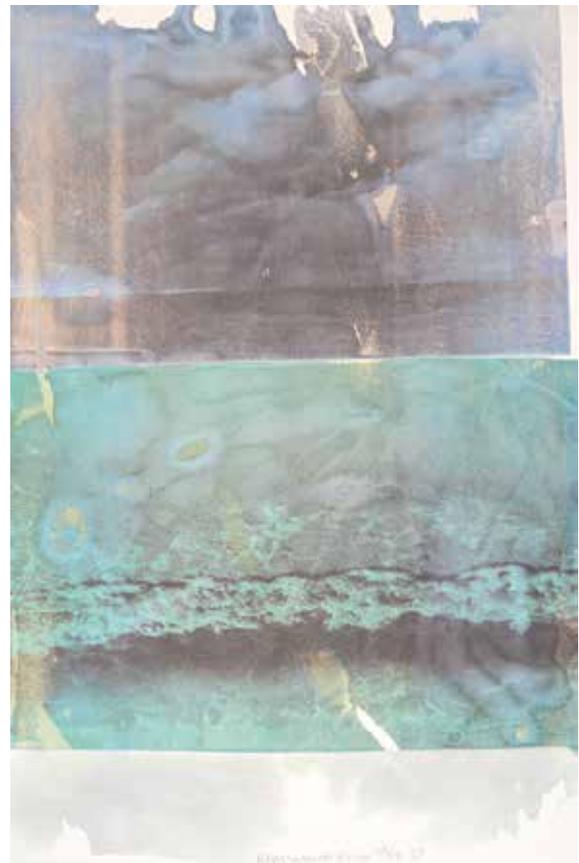
Lithograph in colors, with vegetable dye water transfer on Arches paper, signed in pencil, dated and numbered 39/50 (total edition includes five printer's proofs), with the blindstamp for the Tribute 21 portfolio: 'Rauschenberg Felissimo Tribute' inside a circle with the number 21 at the center, published by Felissimo Corporation, Tokyo, the full sheet, framed.

sheet 41 1/8 x 27in (104.3 x 68.7cm)

\$3,000 - 5,000



179



180



181

181

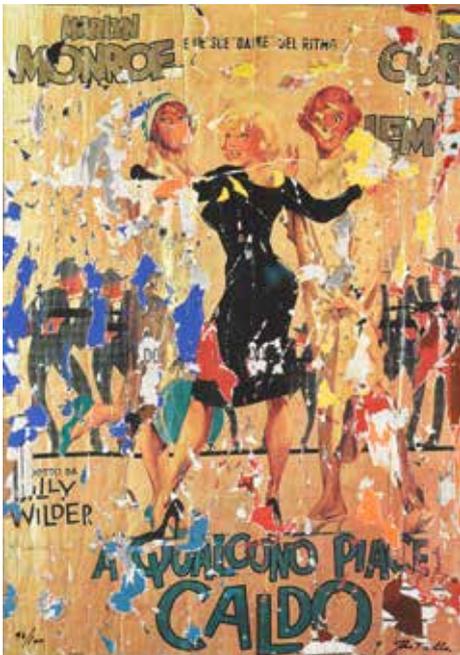
ROBERT RAUSCHENBERG (1925-2008)

American Indian, 2000

Archival pigment print, on Concord Rag paper, signed in pencil, dated and numbered 81/100, published by ULAE, West Islip, New York, the full sheet.

sheet 36 x 29 3/4in (91.4 x 75.6cm)

\$1,200 - 1,800



182

182

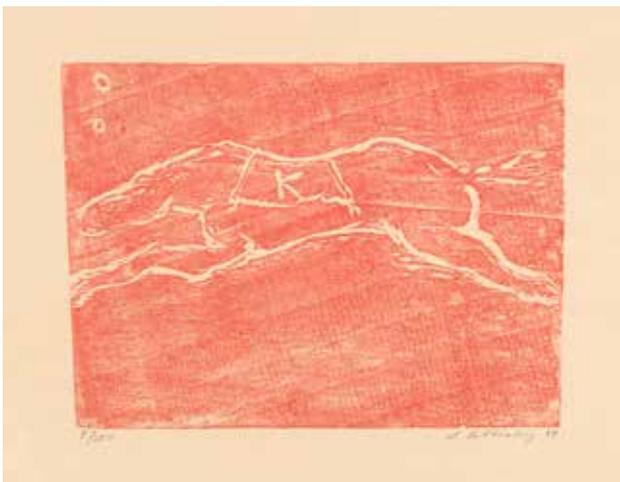
MIMMO ROTELLA (1918-2006)

Marilyn Monroe, 1990

Screenprint in colors with collage, on wove paper to linen support, signed in ink and numbered 96/100, the full sheet.

sheet 44 x 31in (111.8 x 78.7cm)

\$1,000 - 1,200



183

183

SUSAN ROTHENBERG (BORN 1945)

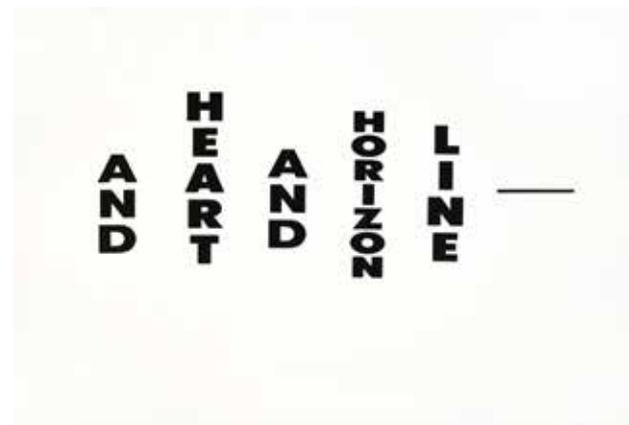
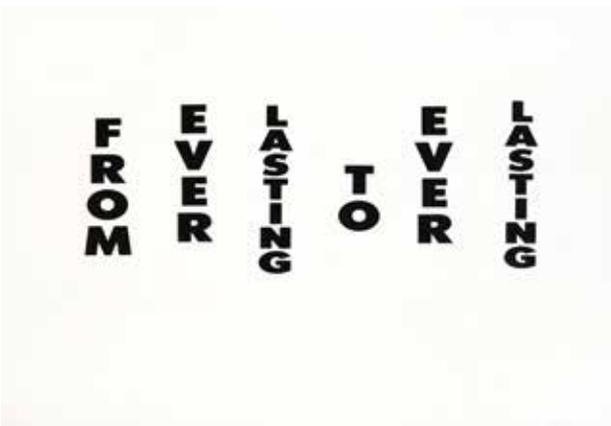
K (G. 2021), 2004

Lithograph in color, on Gampi Torinoko paper, signed in pencil, dated and numbered 9/250 (there were also 35 artist's proofs), with the blindstamp and inkstamp (on reverse) of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, framed.

7 1/16 x 9 5/8in (18 x 24.5cm)

sheet 13 x 17 3/4in (22 x 45.1cm)

\$800 - 1,200



184

ALLEN RUPPERSBERG (BORN 1944)

Le Mot Juste and The Circus, 1988

The complete suite, comprising of seven lithographs, on wove paper, one print signed in pencil, dated and numbered 3/10, four sheets annotated II A. thru II. D, three sheets annotated I A. thru I. C., the full sheets.

sheet 30 1/4 x 44 1/4in (76.8 x 112.4cm)

\$2,000 - 3,000



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CA

185

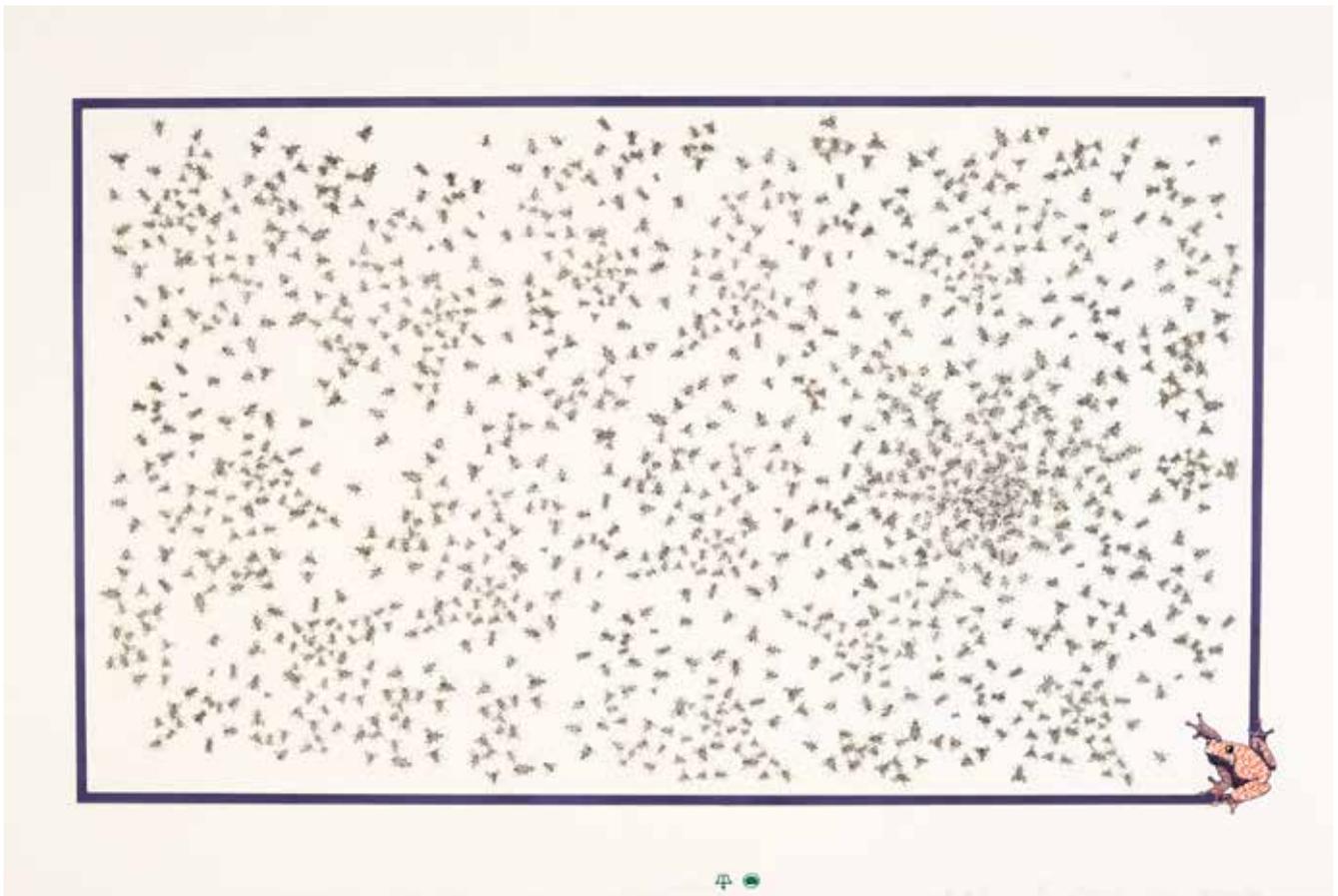
ED RUSCHA (BORN 1937)

Lisp (E. 43), 1970

Lithograph in colors, on Arches paper, signed in pencil, dated and annotated 'A.P.' (one of twenty-two artist's proofs, aside from the edition of 90), co-published by Cirrus Editions, Los Angeles, and Brooke Alexander, Inc., New York, with the inkstamp (on reverse) of the printer Cirrus Editions, Los Angeles, the full sheet, framed.

sheet 20 x 28in (50.8 x 71.1cm)

\$15,000 - 20,000



186

PROPERTY OF VARIOUS OWNERS

186

ED RUSCHA (BORN 1937) AND KEN PRICE (1935-2012)

Flies and Frog (E. 8), 1969

Lithograph in colors, on Copperplate Deluxe paper, signed by both artist's in pencil, dated and annotated B.A.T. (a *bon a tirer* impression, aside from the edition of 40, plus 7 artist's proofs), with the blindstamp of the publisher, Tamarind Lithography Workshop, Los Angeles, with full margins, framed.

18 1/8 x 30 1/2in (46 x 77.4cm)

sheet 23 3/16 x 34in (58.8 x 86.3cm)

\$4,000 - 6,000

187

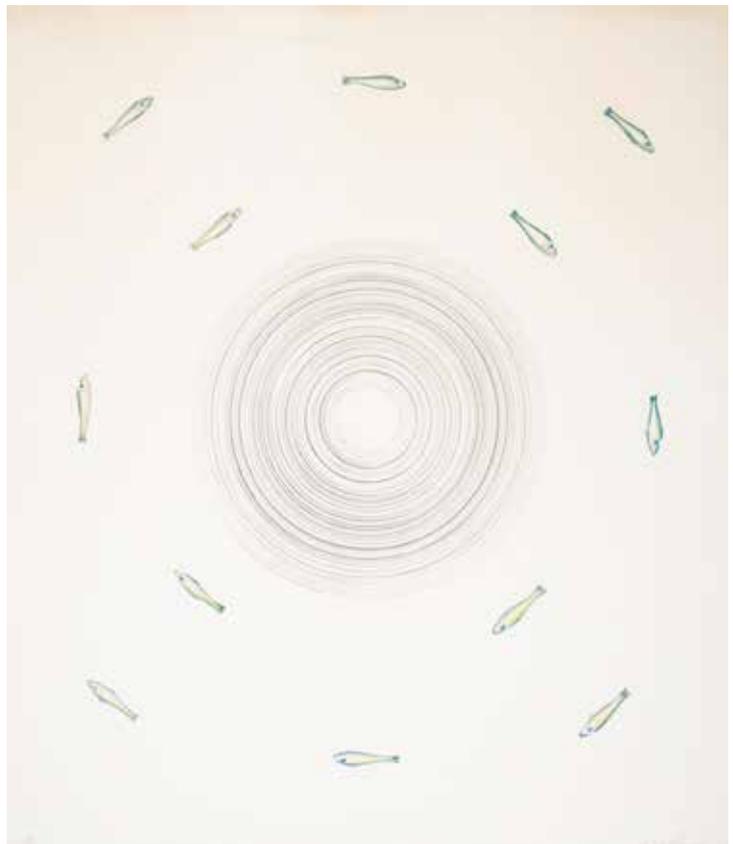
ED RUSCHA (BORN 1937)

Untitled (E. 132), 1983

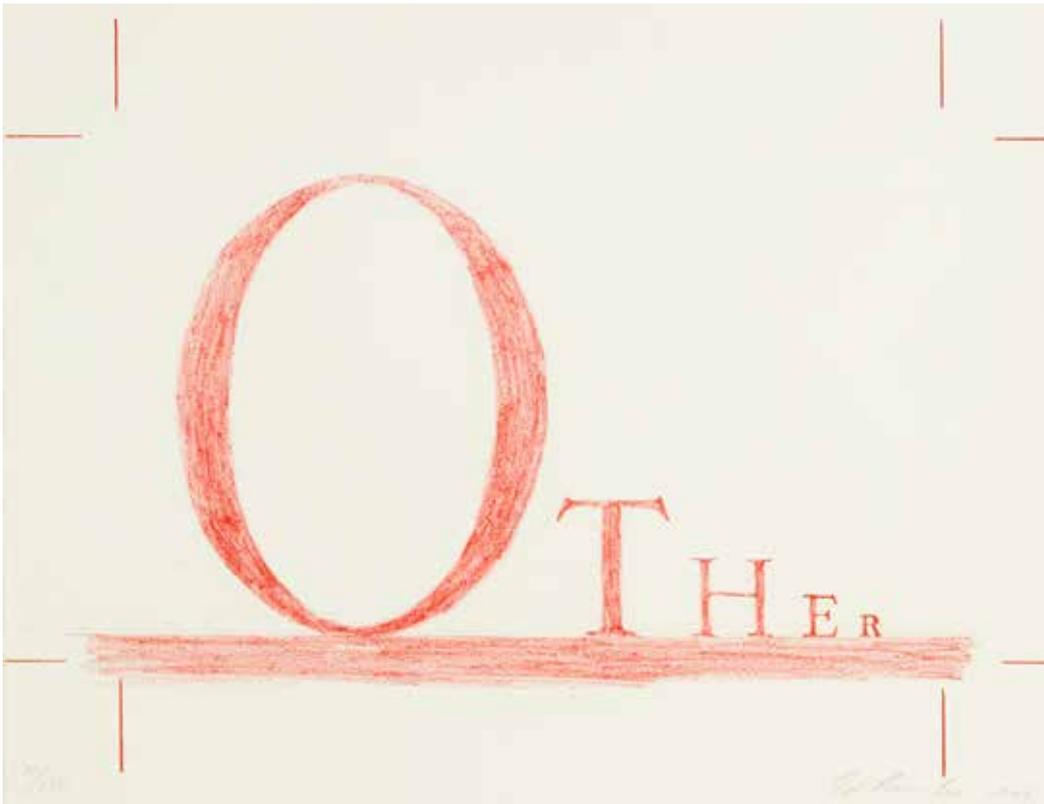
Lithograph in colors, on Arches 88 paper, signed in pencil, dated and numbered 66/100 (there were also 25 artist's proofs), with the blindstamp of the publisher/printer Cirrus Editions, Los Angeles, the full sheet.

sheet 33 x 22 1/2in (83.8 x 72.4cm)

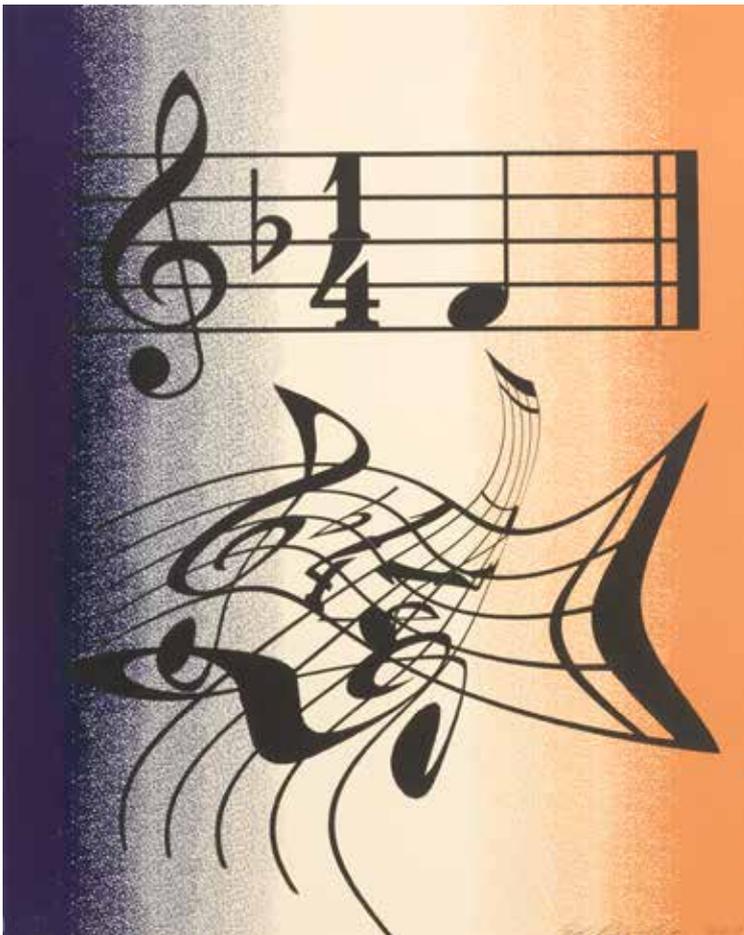
\$1,000 - 1,200



187



188



189

**PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA**

188

ED RUSCHA (BORN 1937)

Other (G. 2022), 2004

Lithograph in red, on German etching paper, signed in pencil, dated and numbered 10/250 (there were also 34 artist's proofs), with the blindstamp and inkstamp (reverse) of the publisher Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 11 3/8 x 14 7/8in (28.6 x 37.5cm)

\$1,200 - 1,800

PROPERTY OF VARIOUS OWNERS

189

ED RUSCHA (BORN 1937)

Music, 2014

Lithograph in colors, on wove paper, signed in pencil, dated and numbered 47/60, with the blindstamp of the publisher Hamilton Press, Venice, the full sheet, framed.

sheet 22 3/8 x 18 1/16in (56.8 x 45.8cm)

\$3,000 - 5,000

190

KIKI SMITH (BORN 1954)

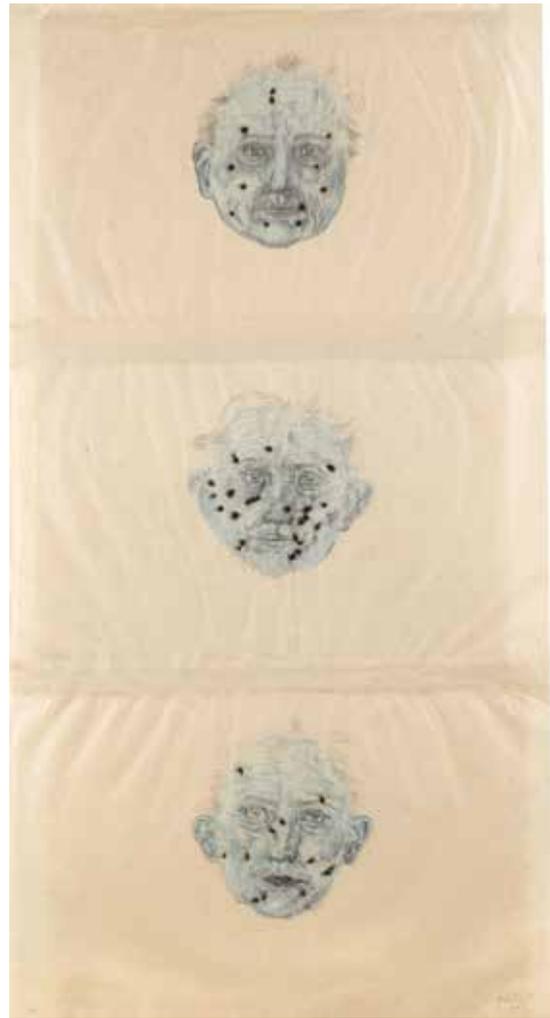
Constellations (W. 72), 1996

Lithograph in colors with applied black flocking, on six sheets of handmade Nepalese Himalyan paper glued together (as issued), signed in pencil, dated and numbered 29/42 (there were also 7 artist's proofs), with the blindstamp of the publisher Universal Limited Art Editions, West Islip, New York, with full margins, framed.

47 3/8 x 10 1/2in (120.3 x 26.7cm)

sheet 56 1/2 x 31 1/2in (143.5 x 80cm)

\$2,500 - 3,500



190

191

JESÚS RAFAEL SOTO (1923-2005)

Multiple I, from Jai-Alai, 1969

Plexiglas kinetic multiple with screenprint in colors, steel bars, and transparent cords, with incised signature and numbered 185/300, published by Marlborough Galleries, New York.

21 1/2 x 25 1/8 x 7 3/4in (54.6 x 63.8 x 19.7cm)

\$6,000 - 8,000



191



192



193

192

FRANK STELLA (BORN 1936)

Island No. 10, from the Benjamin Moore Series

(A. 57; G. 296), 1971

Lithograph in colors, on Arches paper, signed in pencil, dated and numbered 99/100 (there were also 9 artist's proofs), with the blindstamp and inkstamp (on reverse) of the publisher/printer Gemini G.E.L., Los Angeles, the full sheet, framed.
sheet 16 x 22in (40.6 x 55.9cm)

\$1,000 - 1,500

193

FRANK STELLA (BORN 1936)

East Euralia (A. 233), 1995

Lithograph, screenprint, etching, aquatint, relief and embossing, on handmade paper, signed in pencil, dated and numbered 27/28 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer Tyler Graphics Ltd., Mount Kisco, NY, the full sheet, framed.
sheet 24 x 30 1/2in (61 x 77.35cm)

\$8,000 - 12,000



194

194

DONALD SULTAN (BORN 1951)

Wallflowers (Aqua and Yellow), 2018

Silkscreen in colors, on wove paper, initialed in pencil, dated, titled and numbered 9/12, published/printed by Har-El, Jaffa, Israel, the full sheet, framed.

sheet 69 1/4 x 27 1/4in (175.9 x 69.2cm)

\$5,000 - 7,000



195

195

DONALD SULTAN (BORN 1951)

Wallflowers (Aqua and Orange), 2018

Silkscreen in colors, on wove paper, initialed in pencil, dated, titled and numbered 2/12, published/printed by Har-El, Jaffa, Israel, the full sheet, framed.

sheet 69 1/4 x 27 1/4in (175.9 x 69.2cm)

\$5,000 - 7,000



196

196

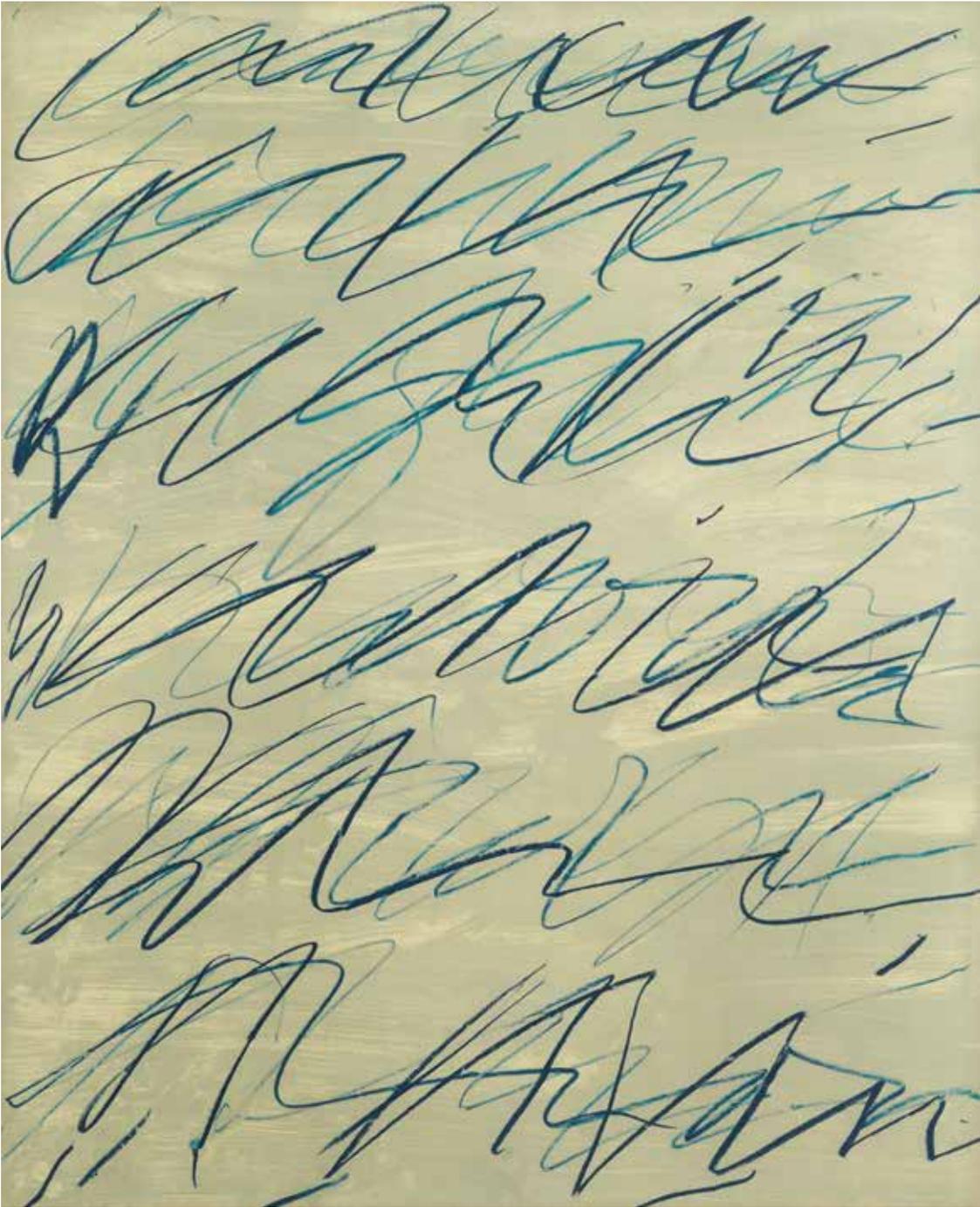
DONALD SULTAN (BORN 1951)

Wallflowers (Blue), 2018

Silkscreen in colors, on wove paper, initialed in pencil, dated, titled and numbered 9/12, published/printed by Har-El, Jaffa, Israel, the full sheet, framed.

sheet 69 1/4 x 27 1/4in (175.9 x 69.2cm)

\$5,000 - 7,000



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CA

197

CY TWOMBLY (1928-2011)

Roman Notes I, from *Roman Notes* (Heiner Bastian 21), 1970
Offset lithograph in colors, on heavy offset paper, signed in pencil,
dated and numbered 48/100 on the reverse (there were also 10 artist's
proofs), published/printed by Neuendorf Verlag, Hamburg/Electa
Editrice, Venice, the full sheet, framed.
sheet 34 1/8 x 27 1/2in (86.8 x 69.8cm)

\$30,000 - 50,000



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CA

198

VARIOUS ARTISTS

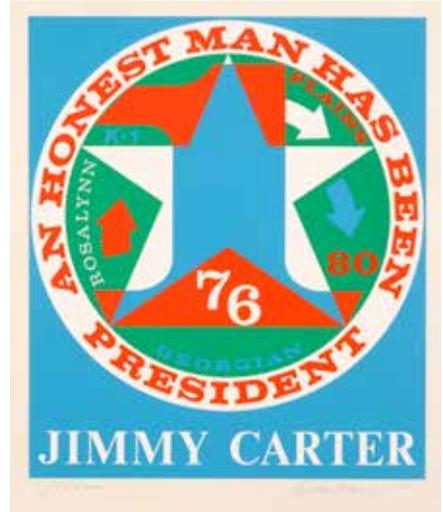
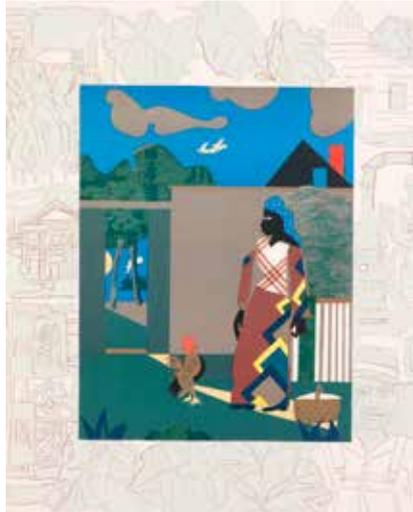
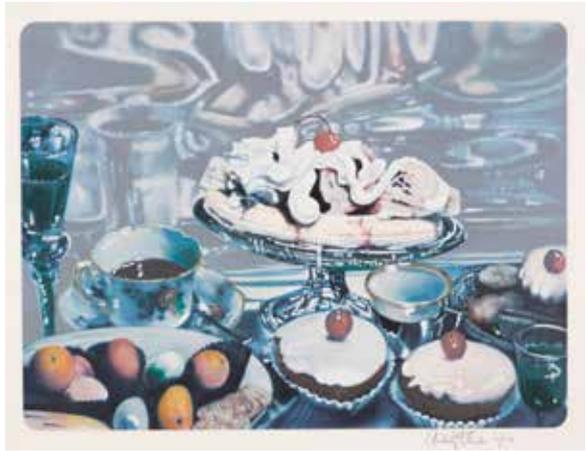
X + X (Ten Works by Ten Painters), 1964

The complete set of 10 screenprints in colors, one with die-cut and one with collage in colors, on Mohawk Superfine Cover paper (Lichtenstein on clear Mylar), numbered 375/500 on the justification (there were also 10 artist's proofs), published by Wadsworth Atheneum, Hartford, Connecticut, with full margins, all contained in the original cream colored cloth-covered portfolio.

Artist's & Titles Include: Frank Stella, *Untitled (Rabat)* (A. App. 1A); Andy Warhol, *Birmingham Race Riot* (F. & S II.3); Roy Lichtenstein, *Sandwich and Soda* (C. 35); Ellsworth Kelly, *Red Blue* (A. 2); Stuart Davis, *Untitled* (C. 27); Robert Motherwell, *Untitled* (E. & B. 5); George Ortman, *Untitled*; Ad Reinhardt, *Untitled*; Larry Poons, *Untitled*; and Robert Indiana, *Eternal Hexagon* (S. 33). (10 sizes vary sheet 24 x 20in (61 x 50.8cm) or reverse



\$15,000 - 20,000



PROPERTY FROM A SOUTHERN CALIFORNIA COLLECTOR

199

VARIOUS ARTISTS

Presidential Portfolio, 1980

The complete portfolio, comprising of six mixed media prints, on paper, each signed in pencil or ink, some dated and each numbered 31/150, published by Henrici Editions for the Democratic Service Corporation Committee for Jimmy Carter, Washington D.C, each the full sheet or with full margins, framed.

Artists & Titles Include: Ansel Adams, *Madrone Bark*; Romare Bearden, *Pepper Jelly Lady*; Audrey Flack, *Banana Split Sunday*; Sam Francis, *Untitled*; Robert Indiana, *Jimmy Carter*; Wayne Thiebaud, *Glassed Candy*. (6)

sizes vary

\$8,000 - 12,000



PROPERTY OF ANOTHER OWNER

200

ANDY WARHOL (1928-1987)

Liz (F. & S. II.7), 1964

Offset lithograph in colors on wove paper, signed in ink and dated '65', from the edition of approximately 300, published/printed by Leo Castelli Gallery/Total Color, New York, with full margins, framed.

22 x 22in (55.9 x 55.9cm)

sheet 23 x 23in (58.4 x 58.4cm)

\$30,000 - 50,000



**PROPERTY FROM A PRIVATE COLLECTION,
LAGUNA BEACH, CA**

201

ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn) (F. & S. II.26), 1967

Screenprint in colors, on wove paper, signed in pencil on the reverse and stamp-numbered 206/250 (there were also 26 artist's proofs lettered A-Z), published/printed by Factory Additions, New York/Aetna Silkscreen Productions Inc., New York, the full sheet, framed.
sheet 36 x 36in (91.4 x 91.4cm)

\$60,000 - 80,000



PROPERTY FROM A CALIFORNIA ESTATE

202

ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn) (F. & S. II.29), 1967

Screenprint in colors, on wove paper, initialed in pencil on the reverse, dated and stamp-numbered 35/250 (there were also 26 artist's proofs lettered A-Z), published/printed by Factory Additions, New York/Aetna Silkscreen Productions Inc., New York, the full sheet, framed.

sheet 36 x 36in (91.4 x 91.4cm)

\$80,000 - 120,000



PROPERTY FROM THE COLLECTION OF
RICHARD & ANN GRACE, NAPA VALLEY, CA

203

ANDY WARHOL (1928-1987)

Chicken Noodle Soup, from *Campbell's Soup I* (F. & S. II.45), 1968
Screenprint in colors, on wove paper, with the authentication inkstamp
of the Estate of Andy Warhol, annotated in ink 'Extra out of the
edition A1192.122', aside from the signed and numbered edition of
250, (there were also 26 artist's proofs) published/printed by Factory
Additions, New York/Salvatore Silkscreen Co., Inc., New York, the full
sheet, framed.
sheet 35 x 23in (88.9 x 58.4cm)

\$18,000 - 25,000



204

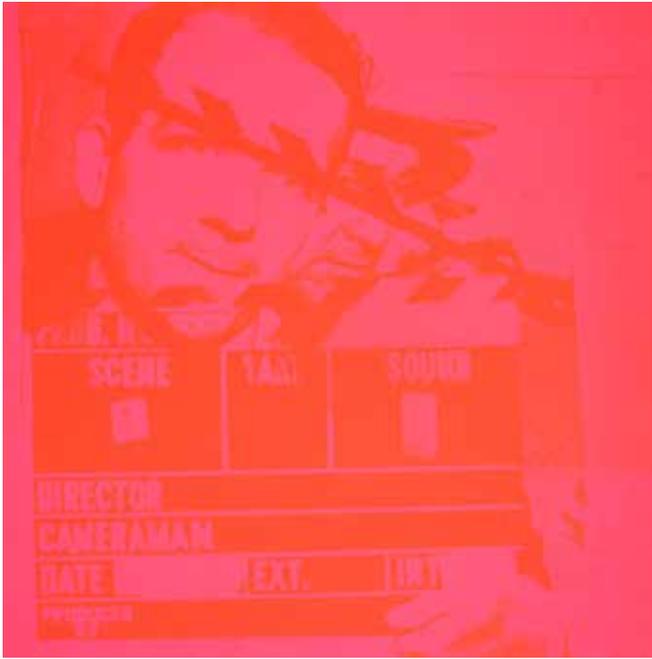
ANDY WARHOL (1928-1987)

Scotch Broth, from *Campbell's Soup II* (F. & S. II.55), 1969

Screenprint in colors, on wove paper, with the authentication inkstamp of the Estate of Andy Warhol, annotated in ink 'Extra out of the edition A1192.114', aside from the signed and numbered edition of 250, (there were also 26 artist's proofs), published/printed by Factory Additions, New York/Salvatore Silkscreen Co., Inc., New York, the full sheet, framed.

sheet 35 x 23in (88.9 x 58.4cm)

\$20,000 - 30,000



PROPERTY OF VARIOUS OWNERS

205

ANDY WARHOL (1928-1987)

Flash - November 22, 1963: Three Plates (F. & S. 32, 36, 37), 1968
Screenprints in colors, on wove paper, unsigned and unnumbered (as issued, there were 26 copies in Roman numerals, the total edition size was 200, numbering was on the colophon of the portfolios), published/printed by Racolin Press, Inc., Briarcliff Manor, New York/Aetna Silkscreen Products, Inc., New York, each the full sheet, framed.
sheet 21 x 21in (53.3 x 53.3cm)

\$5,000 - 7,000

206

WILLIAM WEGMAN (BORN 1943)

Royal Flush: Diamonds, 1998

The complete set of five photolithographs in colors, on wove paper, each signed in pencil and annotated 'PP2' (a printer's proof, aside from the edition of 40 plus 4 artist's proofs), published by Segura Publishing Company, Tempe, AZ, with full margins.

(5)

17 1/4 x 12 15/16in (43.8 x 32.9cm)

sheet 25 1/2 x 20in (64.8 x 50.8cm)

\$1,500 - 2,500



206

207

WILLIAM WEGMAN (BORN 1943)

Royal Flush: Spades, 1998

The complete set of five photolithographs in colors, on wove paper, each signed in pencil and annotated 'PP2' (a printer's proof, aside from the edition of 40 plus 4 artist's proofs), published by Segura Publishing Company, Tempe, AZ, with full margins.

(5)

17 1/4 x 12 15/16in (43.8 x 32.9cm)

sheet 25 1/2 x 20in (64.8 x 50.8cm)

\$1,500 - 2,500



207



208

TOM WESSELMANN (1931-2004)

Seascape (Foot), 1967

Screenprinted vacuum-formed Plexiglas multiple in colors, scratch-signed, dated and numbered 48/101, mounted to a card support, framed.

overall 14 1/4 x 12 15/16 x 3/4in (36.1 x 32.9 x 2cm)

\$8,000 - 12,000



**PROPERTY FROM A PRIVATE COLLECTION,
RANCHO MIRAGE, CA**

209

TOM WESSELMANN (1931-2004)

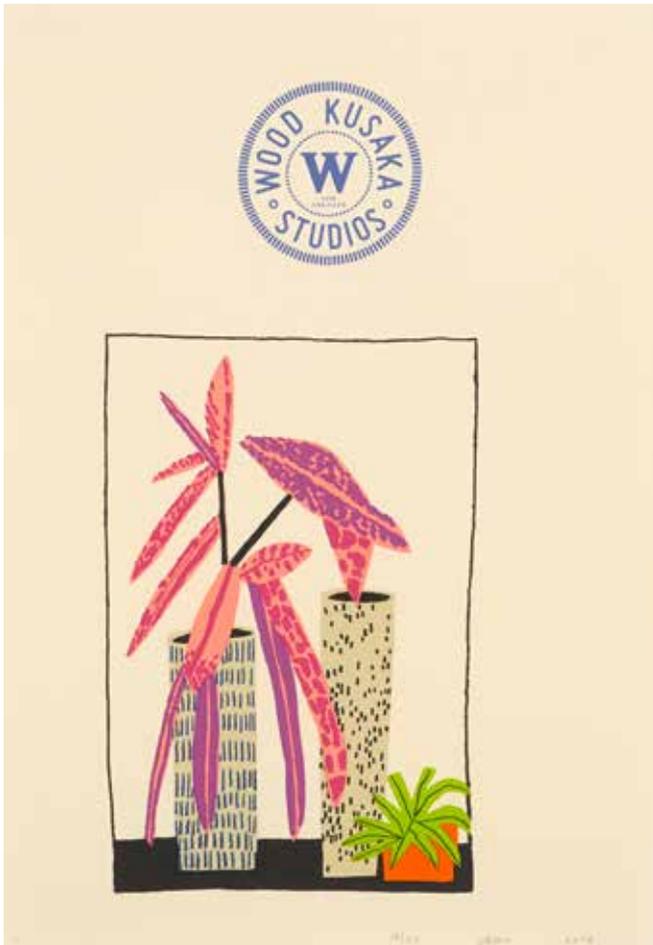
Still Life with Matisse and Johns, 1993

Screenprint in colors, on museum board, signed in pencil and numbered 82/90, with the blindstamp of the publisher International Images, Putney, Vermont, with full margins, framed.

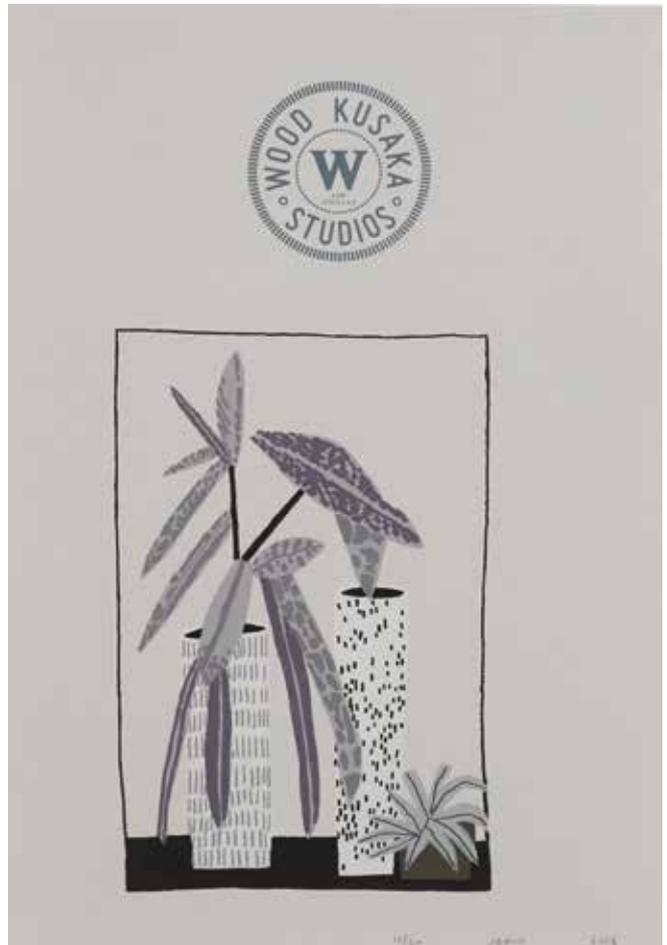
35 1/4 x 49 3/4in (89.5 x 126.4cm)

sheet 45 1/4 x 59in (114.9 x 149.9cm)

\$7,000 - 10,000



210



211

PROPERTY OF ANOTHER OWNER

210

JONAS WOOD (BORN 1977)

Notepad Doodle 3 (State I), 2018

Lithograph in colors, on wove paper, initialed in pencil, dated and numbered 16/20 (there were also 4 artist's proofs), with the blindstamp of the publisher Hamilton Press, Venice, California, the full sheet, framed.

sheet 16 x 11in (40.6 x 27.9cm)

\$8,000 - 12,000

211

JONAS WOOD (BORN 1977)

Notepad Doodle 3 (State III), 2018

Lithograph in colors, on wove paper, initialed in pencil, dated and numbered 16/20 (there were also 4 artist's proofs), with the blindstamp of the publisher Hamilton Press, Venice, California, the full sheet, framed.

sheet 16 x 11in (40.6 x 27.9cm)

\$8,000 - 12,000

GLOSSARY OF TERMS FOR PRINTS

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

NAME OF THE ARTIST

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

TITLES

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

REFERENCES

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

MEDIUM

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

DATE

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

STATE

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

SIGNATURE

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

EDITION

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

MEASUREMENTS

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

COPYRIGHT

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

CONDITION

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

FRAMING

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

INCLUDING

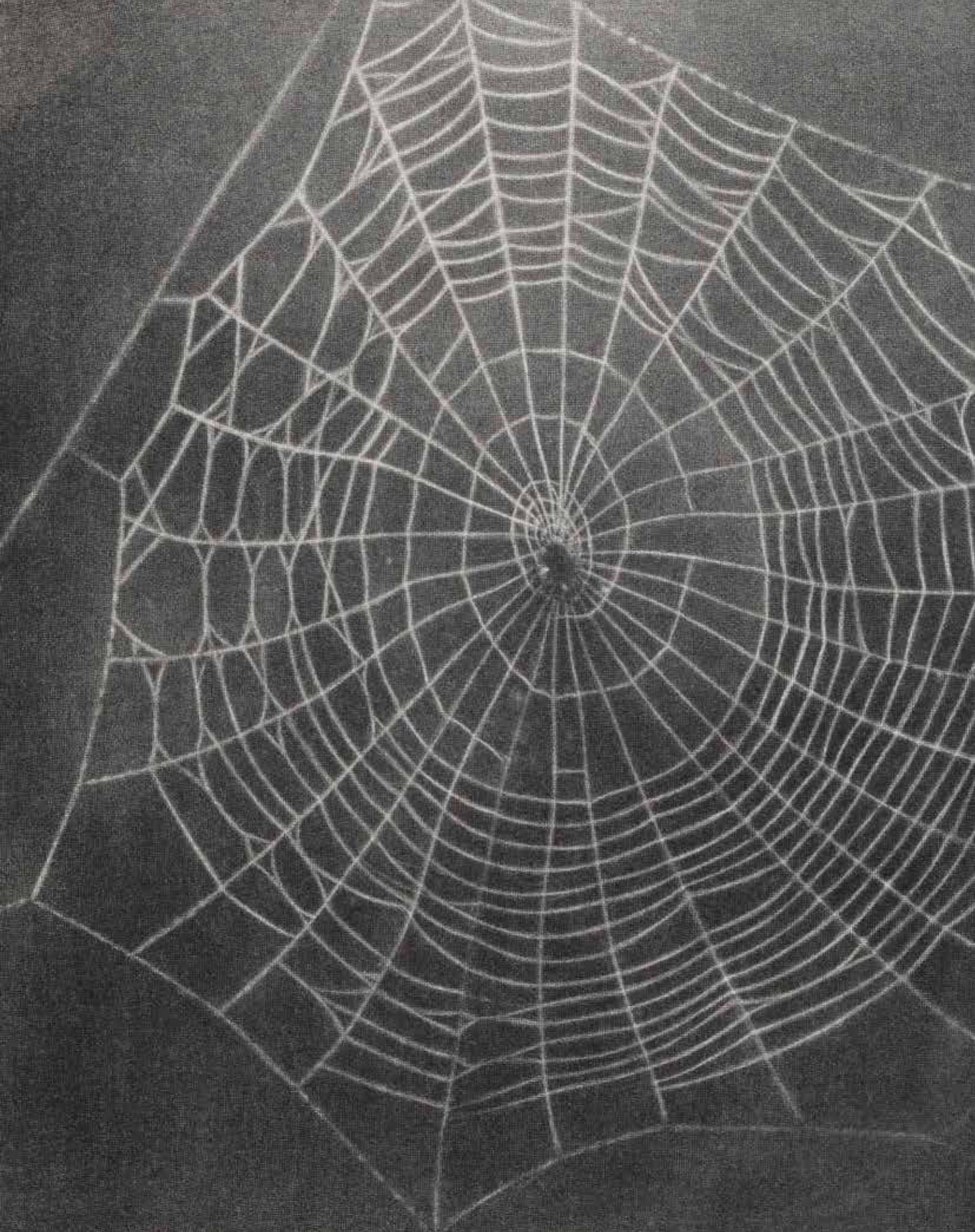
Property from a Private Collection, Newport Beach, CA
Property from a Private Collection, San Francisco, CA
Property from a Private Collection, Laguna Beach, CA
Property from a Private Collection, Southern California
Property from Bryon Gordon, San Francisco, CA
Property from a Private Aspen Collector
Property from a Prominent New York Art Collector
Property from a Private Collection
Property from a Private Collection, Rancho Mirage, CA
Property from a Private Collection, Point Richmond, CA
Property from a New Mexico Collection
Property from the Collection of Tony Moore
Property from a Private Collection, Los Angeles, CA
Property from a Los Angeles Collection
Property from a Private Collection, Encino, CA
Property from a Private Collection, Santa Fe, New Mexico
Property from a Southern California Collector
Property of Omar Vizquel
Property from the Collection of Allison Scott-Cooley
Property from a Private Collection, Northern California
Property of a West Coast Collection
Property from a California Estate
Property from the Collection of Richard & Ann Grace, Napa Valley, CA

Salon des Cent



31 rue Bonaparte

EXPOSITION INTERNATIONALE



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 Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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 buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming 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. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (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, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - Continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

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 buyer resides or does business. Buyers 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 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 thereof; (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 buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon

Conditions of sale - Continued

by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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 (323) 850 7500.

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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation 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 (323) 850 7500.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

BIDDING AT AUCTION

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

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

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

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

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

In Person

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

Absentee Bids

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

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

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/25295 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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.

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

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

Simultaneous sale property collection notice:

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

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
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New York
Sherri Cohen
+1 917 206 1671
Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222 Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531
Los Angeles
Catherine Williamson
+1 323 436 5442
San Francisco
Adam Stackhouse
+1 415 503 3266

British & European Glass

London
Fergus Gambon
+44 20 7468 8245

British Ceramics

London
Fergus Gambon
+44 20 7468 8245

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Caitlyn Pickens
+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

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