

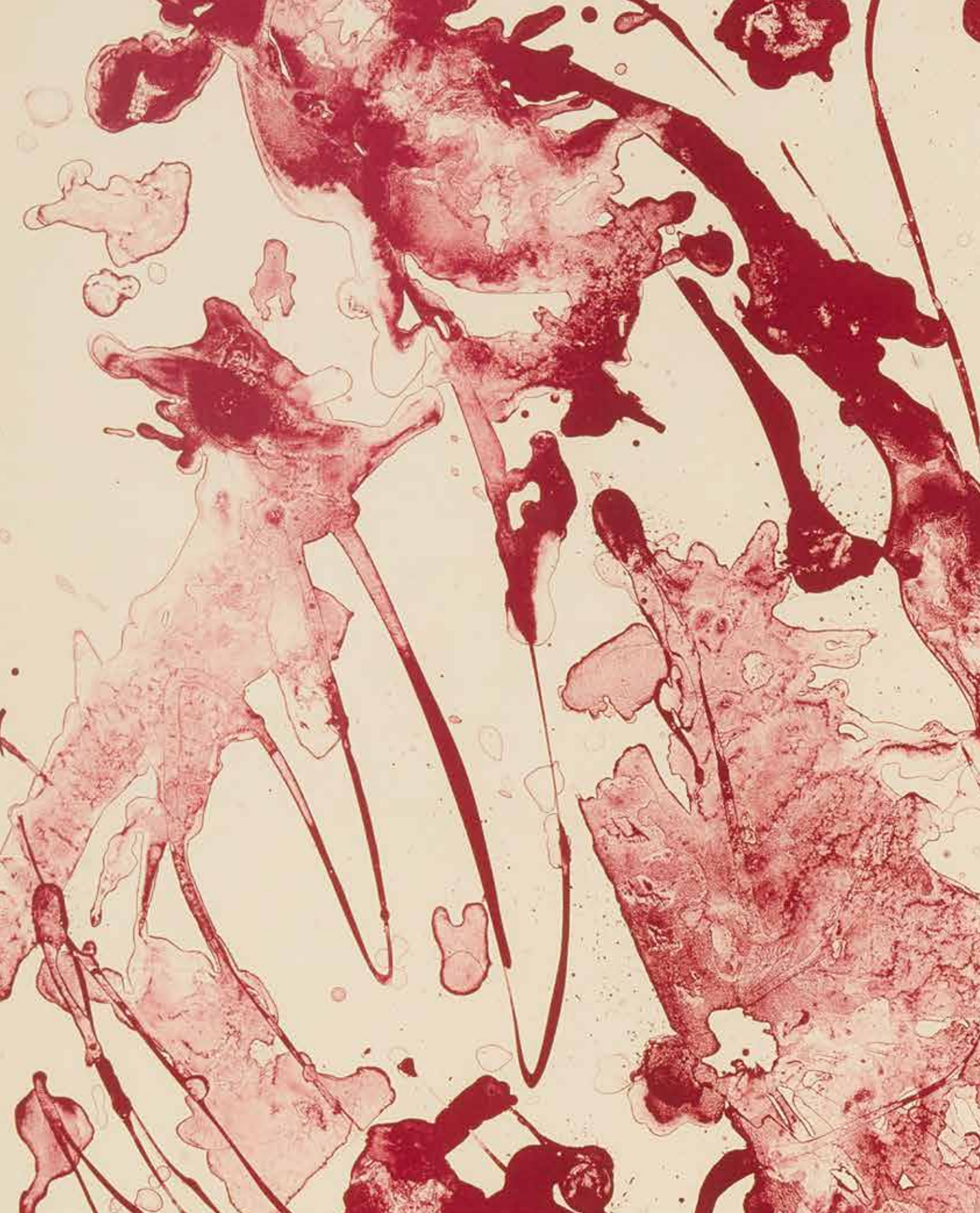
PRINTS & MULTIPLES

Tuesday October 24, 2017

Los Angeles



Bonhams







PRINTS & MULTIPLES

Tuesday October 24, 2017 at 10am

Los Angeles

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Lots 1 - 238

CATALOG: \$35

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INTERNATIONAL PRINTS & MULTIPLES DEPARTMENT

October 24

Prints & Multiples
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November 22

Prints & Multiples
London, New Bond Street

November 29

Prints & Multiples
London, Knightsbridge

December 5

Prints & Multiples
New York

Bonhams

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OLD MASTER PRINTS



1

GIULIO CAMPAGNOLA (1482-1515)

Saint John the Baptist (B. 3), c. 1505

Engraving on laid paper, without watermark, trimmed to or within platemark.

Ex. Coll.: Earl of Northwick (Lugt 2709a)
sheet 11 x 9 1/16in

\$3,000 - 5,000



1



2

LUCAS VAN LEYDEN (1494-1533)

The Madonna and Child with St. Anne (B., New Holl. 79; V.78), 1516

Engraving on cream laid paper, without watermark, with thread margins, framed.

4 7/16 x 3 1/2in

sheet 4 9/16 x 3 9/16in

\$1,000 - 2,000

2



3

3

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Presentation in the Temple with the Angel: Small Plate (B., Holl. 51; H. 18; New Holl. 54), 1630

Etching, without watermark, New Hollstein's second (final) state, trimmed to or within the border, framed.

sheet 4 x 3 1/16in

\$6,000 - 9,000

4

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Abraham and Issac (B. 34; H. 214; New Holl. 224), 1645

Etching, with partial Strasbourg Lily watermark, New Hollstein's second (final) state, a richly inked Basan impression, with margins.

6 1/8 x 5in

sheet 6 5/8 x 5 3/8in

\$2,000 - 3,000



4

5

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

A blind hurdy-gurdy player and family receiving alms

(B. 176; H. 233; New. Holl. 243), 1648

Etching, with partial Strasbourg Lily? watermark, New Hollstein's fifth (final) state, with margins.

6 1/2 x 5in

sheet 6 7/8 x 5 3/8in

\$2,000 - 3,000



5

6

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Presentation in the Temple: Oblong Print (B., Holl. 49; H. 162; New Holl. 184), c. 1640

Etching and drypoint, without watermark, New Hollstein's fifth (final) state, presumably a Basan impression, with margins, framed.

8 3/8 x 11 3/8in
sheet 9 1/4 x 12in

\$2,000 - 3,000



6



7

7

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Peter and John Healing the Cripple at the Gate of the Temple (B., Holl. 94; H. 301; New Holl. 312), 1659

Etching with engraving and drypoint, without watermark, New Hollstein's fifth state (of VI), presumably a Basan impression, with narrow margins, framed.

7 1/8 x 8 1/2in
sheet 7 1/4 x 8 5/8in

\$2,000 - 3,000

8

GIOVANNI DOMENICO TIEPOLO (1727-1804)

Joseph Tells Mary of Their Forthcoming Departure, pl. 4, from The Flight into Egypt (DV. 4; R. 70), 1753

Etching on Venetian laid paper with a three-crescent watermark, with margins.

Ex. Coll.: Eugène Bouvy (Lugt 828b)

7 3/8 x 9 5/8in
sheet 8 3/8 x 10 5/8in

\$1,200 - 1,500



8

19TH & 20TH
CENTURY POSTERS

Le Sillon



Fernand
Toussaint

9

OTTO BAUMBERGER (1889-1961)

Zoologischer Garten Zürich, 1929

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

49 1/8 x 34 3/4in

sheet 50 1/2 x 36in

\$1,200 - 1,800



9



10

ADOLPHE MOURON CASSANDRE (1901-1968)

Nord Express (M. 10), 1927

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

Hachard & Cie., Paris, with margins, framed.

sheet 41 1/2 x 29 3/8in

\$6,000 - 8,000

10



11

12

EUGÈNE GRASSET (1841-1917)

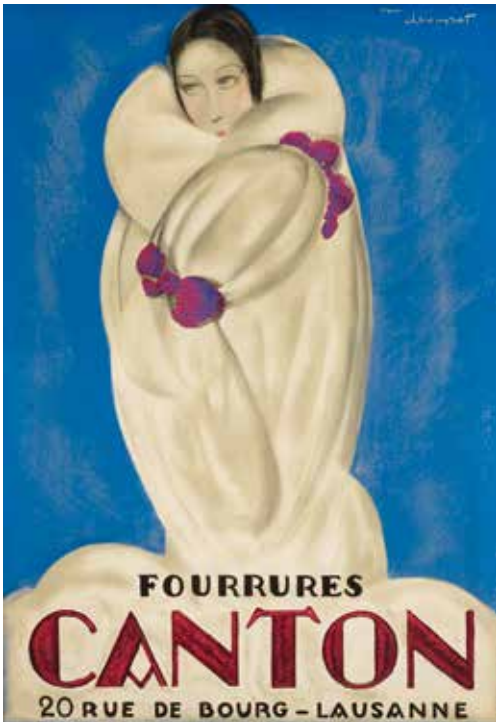
Le Parasol (A. p. 87; G. 206), 1900

Lithograph in colors on wove paper backed with linen, printed by Chaix & G. de Malherbe, Paris, with margins, framed.

49 7/8 x 32 1/4in

sheet 51 x 34 1/2in

\$2,000 - 3,000



13

11

JEAN-GABRIEL DOMERGUE (1889-1962)

Vronska et Alperoff, 1923

Lithograph in colors on wove paper backed with linen, trimmed to image, framed.

sheet 60 3/4 x 45in

\$1,500 - 2,000



12

13

D'APRES CHARLES LOUPOT (1892-1962)

Fourrures Canton, c. 1960

Lithograph in colors on wove paper backed with linen, printed by A. Marsens, Lausanne, with margins, framed.

49 x 34 1/4in

sheet 50 1/4 x 35 1/4in

\$1,500 - 2,000

14

ALPHONSE MUCHA (1860-1939)

Job (RW. 51; DFP-II 634), 1898

Lithograph in colors on wove paper, printed by Champenois, Paris, framed.

sheet 60 1/x 41 1/4in

\$5,000 - 7,000



14



15

15

MANUEL ROBBE (1872-1936)

L'Éclatante (R. p. 987), 1895

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

48 1/4 x 35 1/8in

sheet 51 3/8 x 37in

\$1,000 - 1,500

16

FERNAND TOUSSAINT (1873-1955)

Le Sillon (DFP-II-1130; R. 1506), 1895

Lithograph in colors on wove paper backed with japon, printed by O. de Rycker, Bruxelles, with margins.

38 x 29 5/8in

sheet 42 1/4 x 33in

\$6,000 - 7,000



16

19TH CENTURY
& MODERN PRINTS





17



18

PROPERTY FROM THE GEORGE GUND III TRUST, SAN FRANCISCO, CALIFORNIA

17

AFTER ALBERT BIERSTADT (1830-1902)

Last of the Buffalo, 1891

Photogravure with handcoloring on wove paper, signed in pencil, with copyright text, published by Goupil and Co., Paris, with margins, laid down to board.

16 1/8 x 27 5/8in

sheet 24 1/4 x 34 1/4in

\$7,000 - 9,000

18

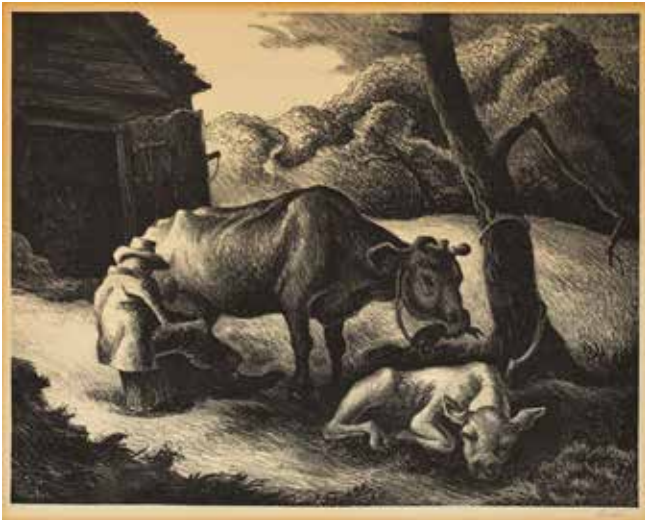
AFTER KARL BODMER (1809-1893)

Selected Images, from Travels in the Interior of North America by Prince Maximilian zu Wied, c. 1832-1834

Sixteen engravings and aquatints with handcoloring and some with gum arabic on wove paper, each with the blindstamp of the artist and publisher's credit (*Tab. XLVII* lacking publisher's credit), published by Ackermann & Co, London, 1843-44, with unevenly trimmed margins. (16)

Sizes vary

\$6,000 - 8,000



19

PROPERTY OF VARIOUS OWNERS

19

THOMAS HART BENTON (1889-1975)

White Calf (F. 67), 1945

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

10 x 12 3/4in

sheet 11 7/8 x 14 1/2in

\$1,200 - 1,600

20

EDWARD BOREIN (1872-1945)

Select Images (G. 240, 249, 250, 253, 257, 261, 266, 267, 268, 279, 284), n.d.

Eleven etchings in brown or black on various papers, each signed in pencil (G. 268 not signed), with margins, each framed. (11) sizes vary

\$10,000 - 15,000



20



21

21

PAUL CADMUS (1904-1999)

Two boys on a Beach #1, from *Twelve Etchings* (J. 85; D. 42), 1938
Etching on wove paper, signed in pencil, titled, dated and annotated 'Edition of 75', with margins, framed.

5 1/8 x 7 1/4in

sheet 8 3/4 x 10 5/16in

\$2,500 - 3,500

22

GEORGES BRAQUE (1882-1963)

L'oiseau de feu (Oiseau XIII) (V. 121), 1958

Etching in colors with varnish on Van Gelder Zonen laid paper, signed in pencil and numbered 31/75 (there were also a few artist's proofs), published/printed by Maeght/Crommelynck, Paris, with margins, framed.

15 5/8 x 14 7/8in

sheet 25 3/8 x 22 7/8in

\$4,000 - 6,000



22

PROPERTY FROM A PRIVATE TEXAS COLLECTOR

23

AFTER GEORGES BRAQUE (1882-1963)

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

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

10 1/4 x 25 3/8in

sheet 17 3/4 x 29 1/2in

\$1,500 - 2,000



23

PROPERTY OF VARIOUS OWNERS

24

AFTER GEORGES BRAQUE (1882-1963)

Les Jonquilles (not in Vallier), c. 1955

Lithograph in colors on wove paper, signed in pencil and numbered 15/75, with the inkstamp of the publisher, Mourlot, Paris, verso, with full margins.

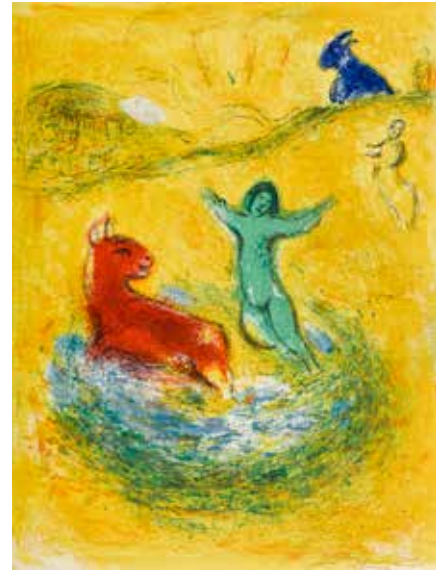
12 1/4 x 8in

sheet 15 x 10 5/8in

\$1,000 - 1,500



24



25

MARC CHAGALL (1887-1985)

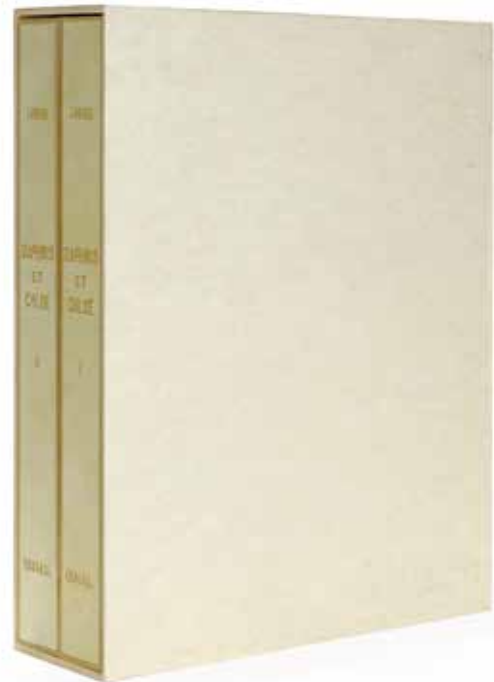
Daphnis et Chloé (M. 308-349; C. bk. 46), 1961

The complete portfolio, comprising 42 lithographs in colors on Arches paper, signed in black ink and numbered 244 on the colophon, from the edition of 250 (there were also 20 *hors commerce* in Roman numerals and a signed edition of 60 with margins), with colophon, title page, list of plates and text in French, published/printed by Tériade /Mourlot, Paris, the full sheets, loose (as issued), contained in the original imitation parchment paper-covered boards and slipcase with gilt lettering on the spine of each volume.

each sheet 16 1/2 x 12 1/2in

album 17 1/2 x 13 3/4 x 4 3/8in

\$120,000 - 160,000







26

27

MARC CHAGALL (1887-1985)

Les ténèbres sur l'Égypte, pl. 31, from *La Bible* (V. 229; C. bk. 30), 1931-39

Etching and aquatint with handcoloring on wove paper, initialed in pencil and numbered 59/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with trimmed margins.

11 3/8 x 9 1/8in

sheet 16 3/4 x 15 3/8in

\$3,000 - 5,000



28

26

MARC CHAGALL (1887-1985)

L'arc en ciel, pl. 4, from *La Bible* (V. 202; C. bk. 30), 1931-39

Etching and aquatint with handcoloring on Arches paper, initialed in pencil and numbered 92/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins.

11 7/8 x 9 1/8in

sheet 21 1/4 x 15 3/8in

\$3,000 - 5,000



27

28

MARC CHAGALL (1887-1985)

L'Eternel aura pitié de Jacob, pl. 94, from *La Bible* (V. 292; C. bk. 30), 1931-39

Etching with handcoloring on Arches paper, initialed in pencil and numbered 63/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins.

12 1/2 x 9 1/4in

sheet 20 1/8 x 15 3/8in

\$3,000 - 5,000



29



30

29

MARC CHAGALL (1887-1985)

Le Coq Rouge, pl. 11, from *Chagall* (M. 203; C. bk. 34), 1957
Lithograph in colors on wove paper, signed in pencil and numbered 49/90 (there was also an unsigned book edition of 6000), published/printed by Maeght/Mourlot, Paris, with wide margins, framed.
9 3/4 x 14 3/4in
sheet 14 1/2 x 19in

\$3,000 - 5,000

30

MARC CHAGALL (1887-1985)

Le Verger de Philéas, pl. 16, from *Daphnis & Chloé* (M. 326; C. bk. 46), 1961
Lithograph in colors on wove paper, unsigned, from the edition of 250 (aside from the signed and numbered edition of 60), published/printed by Tériade Éditeur/Mourlot, Paris, the full sheet, framed.
sheet 16 1/2 x 25 1/4in

\$3,000 - 5,000



31

31

MARC CHAGALL (1887-1985)

Le Bouquet de Paris (M. 632), 1971

Lithograph in colors on Arches paper, signed in pencil and numbered 44/50, with full margins, framed.

16 1/2 x 13 1/4in

sheet 25 1/2 x 19 5/8in

\$6,000 - 8,000

**PROPERTY FROM A PARADISE VALLEY, ARIZONA
COLLECTOR**

32

MARC CHAGALL (1887-1985)

Le peintre blue (M. 968), 1980

Lithograph in colors on wove paper, signed in pencil and numbered 27/50, blindstamp of publisher/printer, Mourlot, Paris, with full margins, framed.

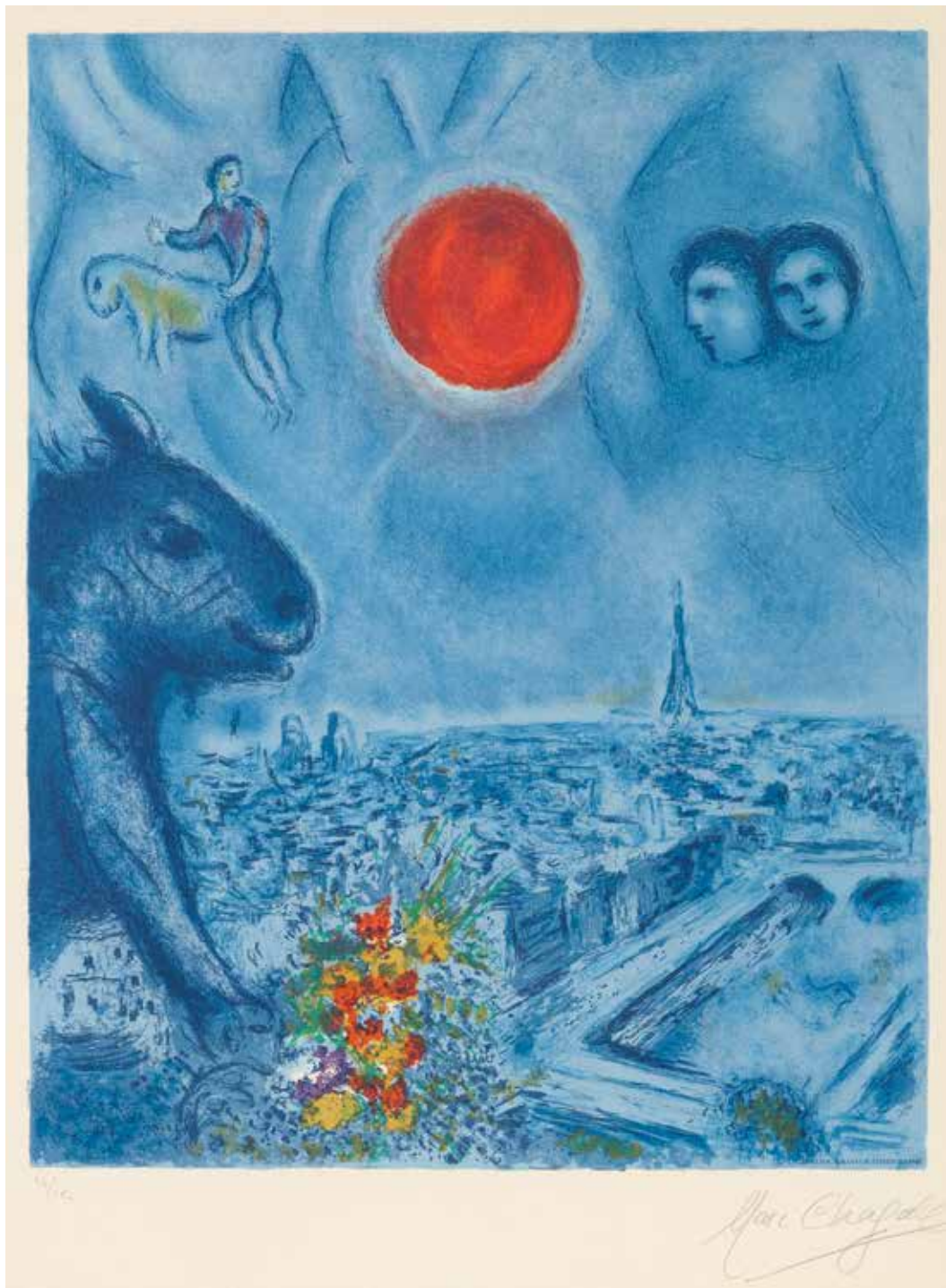
13 x 8 3/4in

sheet 20 7/8 x 14in

\$6,000 - 8,000



32



PROPERTY OF VARIOUS OWNERS

33

AFTER MARC CHAGALL (1887-1985)

Paris Sun (M. CS. 48), 1977

Lithograph in colors on Arches paper, signed in pencil and numbered 16/150, published by Editions des Musées Nationaux, Paris, with full margins, framed.

22 3/8 x 17 3/4in

sheet 29 1/4 x 20 1/8in

\$15,000 - 20,000



34

34

JEAN COCTEAU (1889-1963)

Indes (G. 108), 1958

White earthenware plate, painted in grey, signed and dated by the artist, numbered 9/20 on the verso and annotated 'Edition originale de Jean Cocteau,' 'Atelier Madeleine-Jolly.'

diameter 14in

\$2,000 - 3,000



35

35

JEAN COCTEAU (1889-1963)

Faune séducteur aux cornes blanches (G. 57), 1957

Red earthenware plate, painted in colors with touches of enamel, signed by the artist and dated, numbered 4/30 on the verso and annotated 'Edition originale de Jean Cocteau,' 'Atelier Madeleine-Jolly.'

\$2,000 - 3,000

36

JEAN COCTEAU (1889-1963)

Suzanne et les Vieillards (Le Satiricon) (G. 124), 1961

Red earthenware ceramic plate, painted in colors with touches of enamel, signed by the artist and numbered 5/15 on the verso and annotated 'Edition originale de Jean Cocteau,' 'Atelier Madeleine-Jolly,' diameter 14 1/4in

\$2,000 - 3,000



36



37

37

JEAN COCTEAU (1889-1963)

Les trois garçons à l'écharpe jaune (Le Satiricon) (G. 128), 1961

Red earthenware plate, painted in colors with touches of enamel, signed by the artist, titled and dated, numbered 9/15 on the verso and annotated 'Edition originale de Jean Cocteau,' 'Atelier Madeleine-Jolly,' diameter 14 1/4in

\$2,000 - 3,000

38

JEAN COCTEAU (1889-1963)

La Mêlée des trois Garçons (Le Satiricon) (G. 131), 1962

Red earthenware plate, painted in colors with touches of enamel, signed by the artist, titled and numbered 11/15 on the verso and annotated 'Edition originale de Jean Cocteau,' 'Atelier Madeleine-Jolly,' diameter 14 1/4in

\$2,000 - 3,000



38



39

40
DR ROBERT JOHN THORNTON (PUBLISHER) (CIRCA 1768-1837)

Tulips, pl. X; Pontic Rhododendron, pl. XXV, from Temple of Flora, 1798-1807

Two engravings with aquatint and handcoloring on heavy wove paper, each with title and publisher's credit, with margins. (2)

18 7/8 x 14in; 20 5/8 x 15 5/8in
sheets 23 1/8 x 18 1/8in; 23 5/8 x 18 1/2in

\$3,000 - 4,000



41

39

JEAN-BAPTISTE-CAMILLE COROT (1796-1875)

Environs de Rome (D., M. 6), 1866

Etching and drypoint on cream laid paper, the first state (of 3), before lettering and retouching, for the Société des Aquafortistes, with margins.

11 1/4 x 8 1/4in
sheet 16 1/4 x 11 3/4in

\$1,000 - 1,500



40

41

FRANK MORLEY FLETCHER (1866-1949)

Meadowsweet, c. 1897

Woodcut in colors on Japanese paper, signed in pencil, titled, numbered 61/100 and annotated 'ed. 2', with margins, framed.

10 x 6 7/8in
sheet 12 x 8 3/8in

\$1,500 - 2,000

PROPERTY FROM A PRIVATE COLLECTION,
SANTA BARBARA, CALIFORNIA

42

LÉONARD TSUGUHARU FOJJITA (1886-1968)

Chat Noir (B. 29.05), 1929

Etching and aquatint on Japanese paper, signed in pencil,
published by Editions Artistiques Apollo, Paris, with margins, framed.

13 3/4 x 11 3/16in

sheet 17 1/2 x 16 3/16in

\$7,000 - 10,000



43



42

PROPERTY OF ANOTHER OWNER

43

HELEN HYDE (1868-1919)

Red Umbrella; Baby Talk; White Peacock (M. 49 variant, 76, 123),
1902; 1908; 1914

An etching and two woodcuts in colors on Japanese papers, each
signed in pencil and numbered 34, 191, and 90, respectively, *Red
Umbrella* from the second edition printed 1918, with margins, laid
down to board along the margins. (3)

sizes vary

\$1,500 - 2,500



**PROPERTY FROM THE GEORGE GUND III TRUST,
SAN FRANCISCO, CALIFORNIA**

44

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

from La Tauromaquia (H. 204-205, 207-212, 215-216, 218-223, 225-227, 230-236, 237, 240, 242-243), 1905

The incomplete set, 30 (of 40) etchings with aquatint and roulette in dark sepia on Arches laid paper, from the Third Edition printed in 1876 by E. Loizelet, Paris, with margins. (30) *each approx. 9 1/2 x 13 3/4in*
each sheet approx. 12 3/4 x 18 1/2in

\$10,000 - 15,000

PROPERTY OF ANOTHER OWNER

45

ARMIN CARL HANSEN (1886-1957)

Sardine Barge (W. 43), 1922

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

12 7/8 x 14 5/8in

sheet 15 1/4 x 18 3/8in

\$2,000 - 3,000



45

**PROPERTY FROM THE GEORGE GUND III TRUST,
SAN FRANCISCO, CALIFORNIA**

46

CHILDE HASSAM (1859-1935)

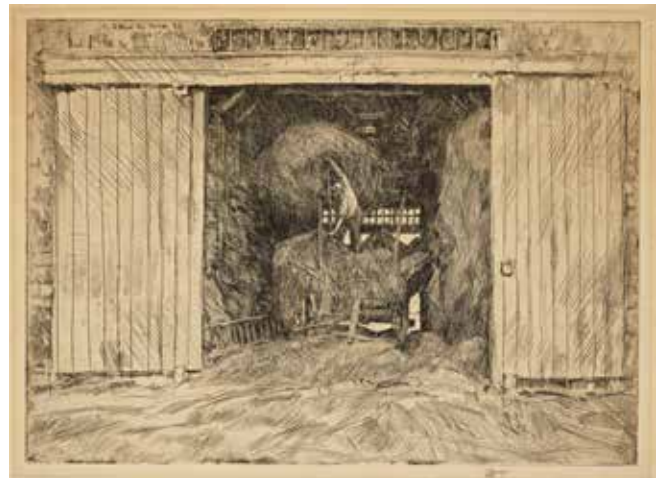
The Hay Barn (C. 160), 1920

Etching on wove paper with 'Handmade Sweden' watermark, with artist's cipher in pencil and inscribed 'imp'; with artist's cipher, date and annotated 'The Whitcomb Farm Stratham N.H./July 17th, 1917' in the plate, with margins.

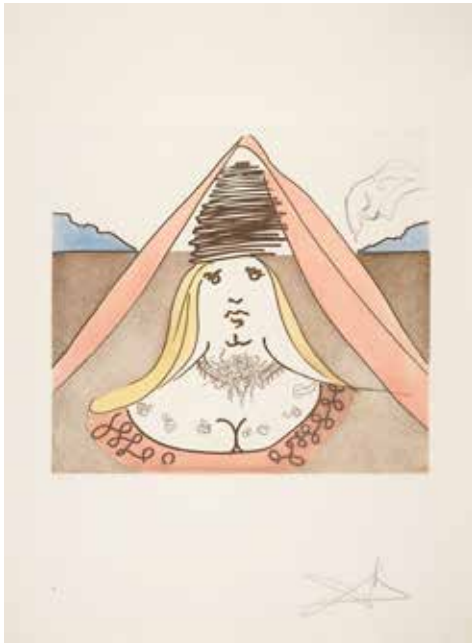
10 3/8 x 14 1/4in

sheet 11 3/4 x 17 1/2in

\$1,200 - 1,800



46



PROPERTY OF VARIOUS OWNERS

47

SALVADOR DALÍ (1904-1989)

Historia de Don Quichotte de la Mancha (M./L. 940-954; F. 80-1), 1981

The incomplete portfolio, 12 (of 15) etchings and aquatints in colors on Arches paper, each signed in pencil and numbered from the edition of 300 (there was also an edition of 150 on Japon), with the blindstamp of the publisher, Dalart N.V., printed by Levine and Levine, New York, with full margins, loose (as issued).

(12)

each approx. 15 1/2 x 17 1/2in

each sheet 30 x 22in

\$6,000 - 8,000

48

MAX ERNST (1891-1976)

Terre des nébuleuses (S. & L. 106), 1965

Etching with aquatint in colors on wove paper, signed in pencil and numbered 11/75 (there were also 10 *hors commerce* in Roman numerals), with margins, framed.

8 x 6 1/8in

sheet 14 3/4 x 12 3/4in

\$1,500 - 2,500



48

PROPERTY FROM THE COLLECTION OF ROBERT AND VIRGINIA KRIKORIAN

49

AUGUSTE HERBIN (1882-1960)

Minuit, 1959

Screenprint in colors on wove paper, signed in ink, titled, dated and numbered 108/150, with full margins, framed.

19 1/4 x 13 5/8in

sheet 26 1/8 x 19 3/4in

\$1,000 - 1,500



49

PROPERTY OF VARIOUS OWNERS

50

MAN RAY (1890-1976)

Monument (A. 13), 1968

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 10/75 II (there were additional editions in various colors), with margins, framed.

22 3/4 x 17 3/8in

sheet 25 1/2 x 19 5/8in

\$1,000 - 1,200



50



51

ALEXEJ JAWLENSKY (1864-1941)

Kopf III, from *Köpfe Portfolio* (R. 20), 1922

Lithograph on beige wove paper, signed in pencil and numbered 80 (from the total edition of 100), published/printed by Nassauischer Kunstverein, Neues Museum, Wiesbaden/Vereinigte Druckereien, with margins, framed.

11 x 9 1/4in

sheet 19 1/2 x 15 1/2in

\$18,000 - 25,000

51

52

HENRI MATISSE (1869-1954)

Odalisque à la culotte rayée, reflétée dans la glace (D. 433), 1923

Lithograph on *Chine* paper, signed in pencil (rubbed) and numbered 19/50 (there were also 10 artist's proofs), with trimmed margins, backed, framed.

15 3/4 x 11 3/4in

sheet 17 x 12 1/2in

\$4,000 - 6,000



52

53

HENRI MATISSE (1869-1954)

Lassitude (D. 451), 1925

Lithograph on Japan paper, signed in pencil and annotated 'Bon à tirer' (aside from the edition of 50), with full margins, framed.

Ex. Coll.: Initial H.M.P. in an oval (not in Lugt)

7 3/8 x 5in

sheet 13 3/4 x 10 7/8in

\$8,000 - 10,000



53



54

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

54

HENRI MATISSE (1869-1954)

La Belle Tahitienne (D. 717), 1938

Linocut in black on G. Maillol watermarked paper, signed in pencil and numbered 23/25 (there were also 5 *épreuves d'artiste*), with margins, framed.

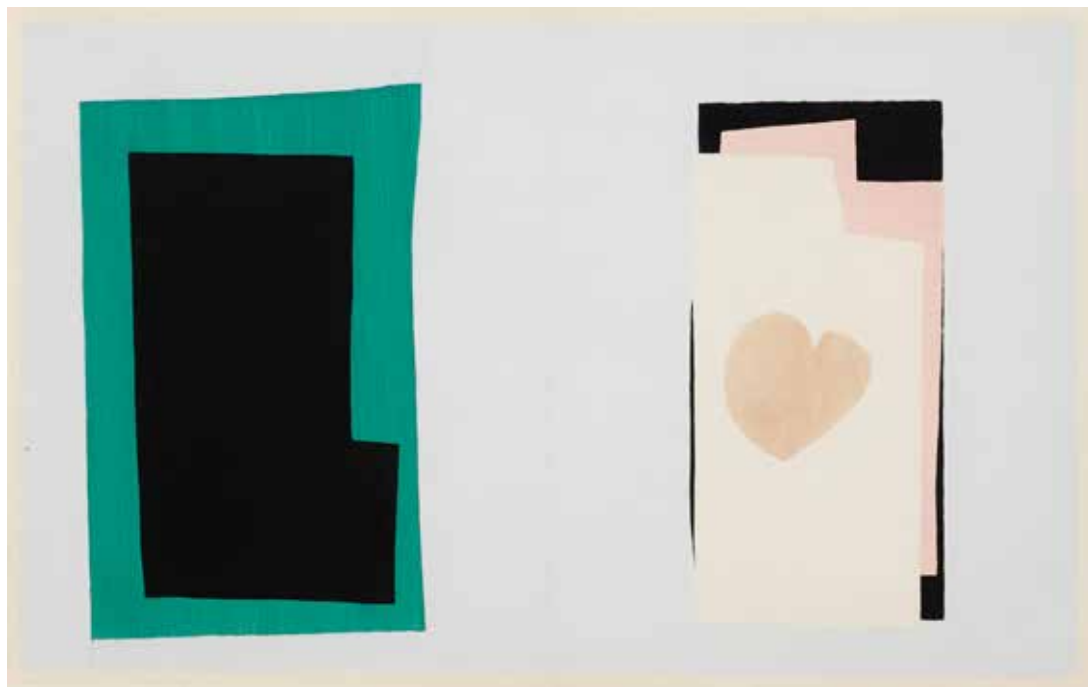
11 1/16 x 7 3/4in

sheet 22 x 15 3/4in

\$6,000 - 8,000



55



56

PROPERTY OF VARIOUS OWNERS

55

HENRI MATISSE (1869-1954)

Le Cauchemar de l'Éléphant blanc, pl. VI, from Jazz (D. bk. 22), 1947
 Pochoir in colors on wove paper, from the edition of 100 (there was also a book edition of 250), published by Tériade, Paris, the full sheet, framed.

sheet 16 1/2 x 25 3/8in

\$5,000 - 8,000

56

HENRI MATISSE (1869-1954)

Le Coeur, pl. VII, from Jazz (D. bk. 22), 1947

Pochoir in colors on wove paper, from the book edition of 250 (there was also a portfolio edition of 100), published by Tériade, Paris, the full sheet, with usual center fold, framed.

14 3/4 x 24in
 sheet 16 1/2 x 25 3/4in

\$3,000 - 5,000

57

JOAN MIRÓ (1893-1983)

L'Etranglé (D. 651), 1974

Etching and aquatint in colors on wove paper with Maeght watermark, signed in pencil and numbered 8/50, published/printed by Maeght/Morsang, Paris, with full margins, framed.

45 x 29 1/16in

sheet 54 1/8 x 37 3/4in

\$15,000 - 20,000



57



58

58

JOAN MIRÓ (1893-1983)

Demi-mondaine à sa fenêtre (D. 742), 1975

Etching and aquatint in colors with additional colorwash on wove paper with Maeght watermark, signed in pencil and numbered 33/50, published/printed by Maeght/Morsang, Paris, the full sheet, framed.
sheet 36 1/4 x 25in

\$4,000 - 6,000



59

PROPERTY OF VARIOUS OWNERS

60

JOAN MIRÓ (1893-1983)

Untitled, pl. 1, from Oda à Joan Miró (M. 903; C. bk. 175), 1973

Lithograph in colors on Guarro paper, signed in pencil and numbered 28/150 (the total edition was 535), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed.

sheet 13 x 9 5/8in

\$2,000 - 3,000



61

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CALIFORNIA

59

JOAN MIRÓ (1893-1983)

Exhibition at the Pasadena Art Museum (M. 622), 1969

Lithograph in colors on Arches paper, signed in pencil and numbered 25/100, before lettering, published/printed by the Pasadena Art Museum, California/Mourlot, Paris, with margins, framed.

25 5/8 x 19 1/8in

sheet 29 1/2 x 22in

\$3,000 - 5,000



60

61

JOAN MIRÓ (1893-1983)

Onésime (M. 1075), 1975

Lithograph in colors on wove paper, signed in pencil and numbered 18/50 (there is also an edition of 15 in Roman numerals), published/printed by Maeght, Paris, the full sheet, framed.

sheet 35 5/8 x 24 7/8in

\$3,000 - 5,000

62

JOAN MIRÓ (1893-1983)

Pl. 6, from Ma de Proverbis (M. 678), 1970

Lithograph in colors on Arches paper, signed in pencil and numbered 25/75 (there were also 25 in Roman numerals), published/printed by Polígrafa, Barcelona/Maeght, Paris, the full sheet.
sheet 22 1/8 x 30 1/8in

\$2,500 - 3,500



62



63

63

JOAN MIRÓ (1893-1983)

Miró Sculptor (C. bk. 194), 1970

Lithograph on wove paper, signed in pencil and numbered XXV/XXV (there was also a color edition of 100), printed by Polígrafa, Barcelona, with margins, framed.

7 1/2 x 15 1/4in

sheet 13 3/4 x 20 3/8in

\$1,000 - 1,500

64

JOAN MIRÓ (1893-1983)

Hommage à Miró (M. 868; C. bk. 165), 1972

Lithograph in colors on Arches paper, signed in pencil and numbered 54/75, published/printed by XXe Siècle/ Maeght, Paris, with margins, framed.

12 1/2 x 19 1/2in

sheet 18 3/4 x 24 3/4in

\$2,500 - 3,500



64



65

JOAN MIRÓ (1893-1983)

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

Etching and aquatint in colors with carborundum on wove paper, signed in pencil and numbered 14/75, published/printed by Maeght, Paris, with margins, framed.

19 1/4 x 22 1/2in
sheet 24 x 32in

\$4,000 - 6,000

65

66

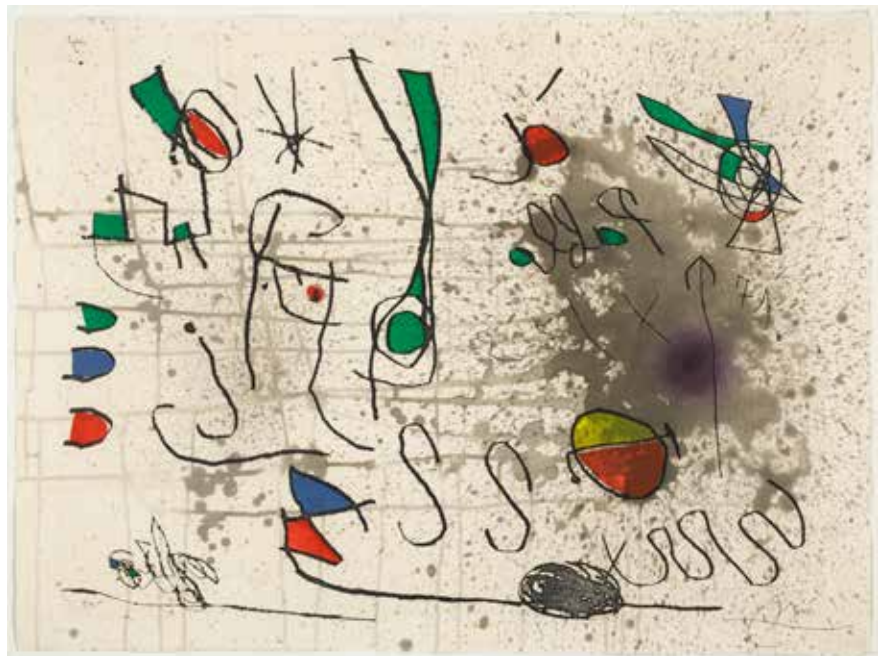
JOAN MIRÓ (1893-1983)

Hommage à Picasso (D. 565), 1972

Etching and aquatint in colors on Arches paper, signed in pencil and annotated 'EA' (an artist's proof aside from the total edition of 150), published/printed by Propylean, Berlin/Maeght, Paris, the full sheet, framed.

sheet 22 3/8 x 30in

\$3,000 - 5,000



66



67

67

JOAN MIRÓ (1893-1983)

Les Amoureux et Luna Park I (M. 1237), 1981

Lithograph in colors on Arches paper, signed in pencil and numbered 42/100, published/printed by Daniel Lelong/Atelier Lelong, Paris, 1987, with full margins, framed.

18 7/8 x 24in

sheet 24 x 35 3/8in

\$5,000 - 7,000

68

JOAN MIRÓ (1893-1983)

Pl. 11, from La Mélodie Acide (M. 1222), 1980

Lithograph in colors on japon nacré paper, signed in pencil and numbered 15/20 (there were also 7 in Roman numerals), with margins, framed.

8 1/8 x 6in

sheet 13 1/4 x 10in

\$1,500 - 2,000



68



69

70

HENRY MOORE (1898-1986)

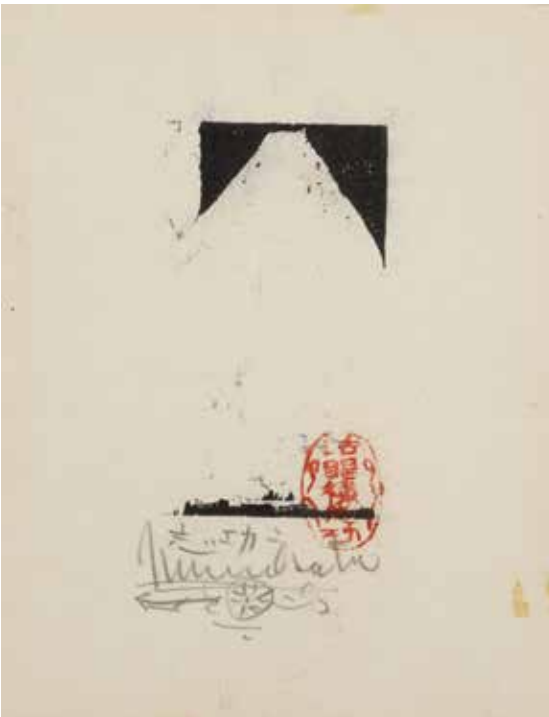
Woman Seated on Fireside Stool (C. 311), 1973-74

Lithograph on Arches paper, signed in pencil and numbered 24/75, with full margins, framed.

11 7/8 x 6 5/8in

sheet 25 5/8 x 19 1/2in

\$1,000 - 1,500



71

69

HENRY MOORE (1898-1986)

Reclining Figure with Sea Background, from *Reclining Figures Portfolio* (C. 236), 1973

Lithograph in colors on Arches paper, signed in pencil, dated '73' and annotated 'E.c.C.' (there were 3 prints marked EcA to EcC aside from the edition of 50 on Arches), published/printed by XXe Siècle, Paris/Curwen Studios, London, with margins, framed.

18 1/4 x 14 5/8in

sheet 25 3/4 x 19 7/8in

\$1,200 - 1,800



70

71

SHIKŌ MUNAKATA (1903-1975)

Mt. Fuji (small), 1963

Woodcut on Japanese paper, signed in pencil *Shiko* in katakana and *Munakata* in Roman letters with pine needle and chrysanthemum symbols, with the artist's red seal *Hogen Muna Shiko*, with margins, sealed in the mat, framed.

4 x 2 1/8in

\$1,500 - 2,000

72

SHIKŌ MUNAKATA (1903-1975)

Sumo wrestlers, 1963

Woodcut with handcoloring on Japanese paper, signed in pencil *Shiko* in katakana and *Munakata* in Roman letters with pine needle and chrysanthemum symbols, with margins, laid down to board, framed.

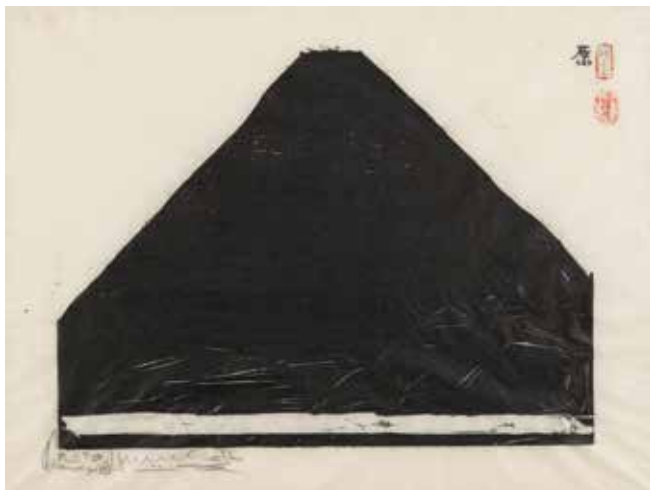
3 7/8 x 5 3/4in

sheet 7 1/2 x 9 3/4in

\$2,000 - 3,000



72



73

73

SHIKŌ MUNAKATA (1903-1975)

Hara: A line at the foot of Mt. Fuji, pl. 14, from *Tokaido Road series* (LACMA 14), 1963-64

Woodcut on Japanese paper, signed in pencil *Shiko* in katakana and *Munakata* in Roman letters with the artist's pine needle and chrysanthemum symbols, with margins, framed.

13 1/2 x 17 3/4in

sheet 19 x 24 7/8in

\$5,000 - 7,000



74

74

SHIKŌ MUNAKATA (1903-1975)

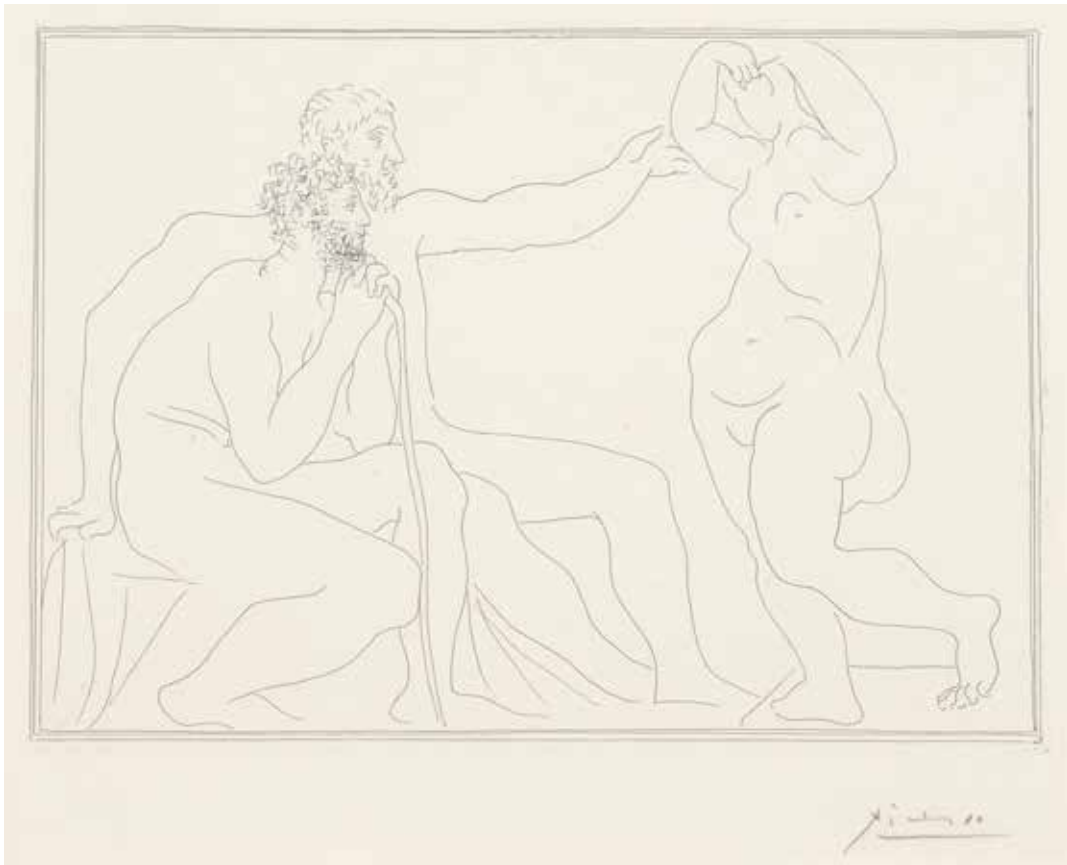
Sakanoshita: Fence at Hitsusha/Hitsushu Mountain, pl. 49, from *Tokaido Road series*, 1963-64

Woodcut with handcoloring on Japanese paper, signed in pencil *Shiko* in katakana and *Munakata* in Roman letters with the artist's pine needle and chrysanthemum symbols, numbered 5/10, with margins, framed.

17 3/4 x 13 5/8in

sheet 24 x 19in

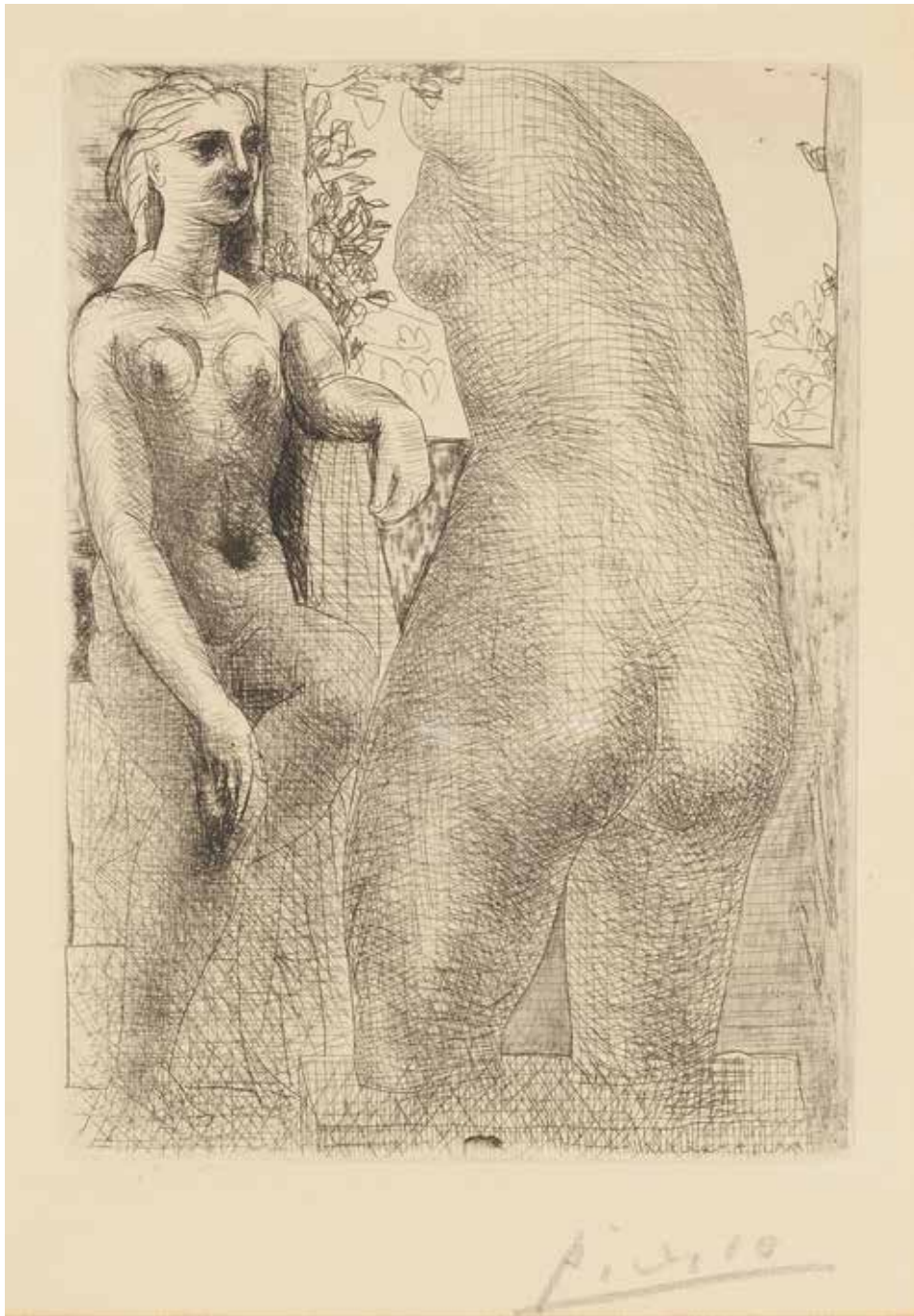
\$7,000 - 10,000



75



76



77

75

PABLO PICASSO (1881-1973)

Deux Sculptures devant une Statue, pl. 7, from La Suite Vollard (B. 140; Ba. 207), 1931
Etching on Montval laid paper with Picasso watermark, signed in pencil, from the edition of 250 (there was also an edition of 50 with wide margins), published/printed by Vollard/Lacourière, Paris, 1939, with full margins, framed.

8 3/4 x 12 1/4in

sheet 13 1/4 x 17 1/2in

\$7,000 - 9,000

76

PABLO PICASSO (1881-1973)

Minotaure vaincu, pl. 89, from La Suite Vollard (B. 197; Ba. 365), 1930-37

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

7 5/8 x 10 1/2in

sheet 13 3/8 x 17 1/2in

\$8,000 - 12,000

77

PABLO PICASSO (1881-1973)

Modèle et grande sculpture de dos, pl. 73, from La Suite Vollard (B. 186; Ba. 345), 1930-37

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

10 1/2 x 7 5/8in

sheet 17 1/2 x 13 3/8in

\$8,000 - 12,000



78

78

PABLO PICASSO (1881-1973)

Le Taureau, pl. 4, from *Histoire Naturelle* (B. 331; C. bk. 37), 1941-42

Etching on wove paper with Vollard watermark, from the total edition of 226, published/printed by Martin Fabiani/Lacourière, Paris, with margins, framed.

10 3/4 x 9in

sheet 14 3/8 x 10 7/8in

\$1,000 - 1,500

79

PABLO PICASSO (1881-1973)

Dans L'Atelier: Peintre, Modèle et Spectatrice (B. 1139; Ba. 1136; C. bk. 130), 1963

Etching on Richard de Bas paper, signed in pencil and numbered 96/150, printed by Crommelynck, Paris, with full margins, contained in original cloth-covered folder with letterpress title.

4 3/8 x 9 1/4in

sheet 12 x 11in

\$3,000 - 5,000



79



80

80

PABLO PICASSO (1881-1973)

Shakespeare (B. 1197; M. 405; C. bk. 131), 1965

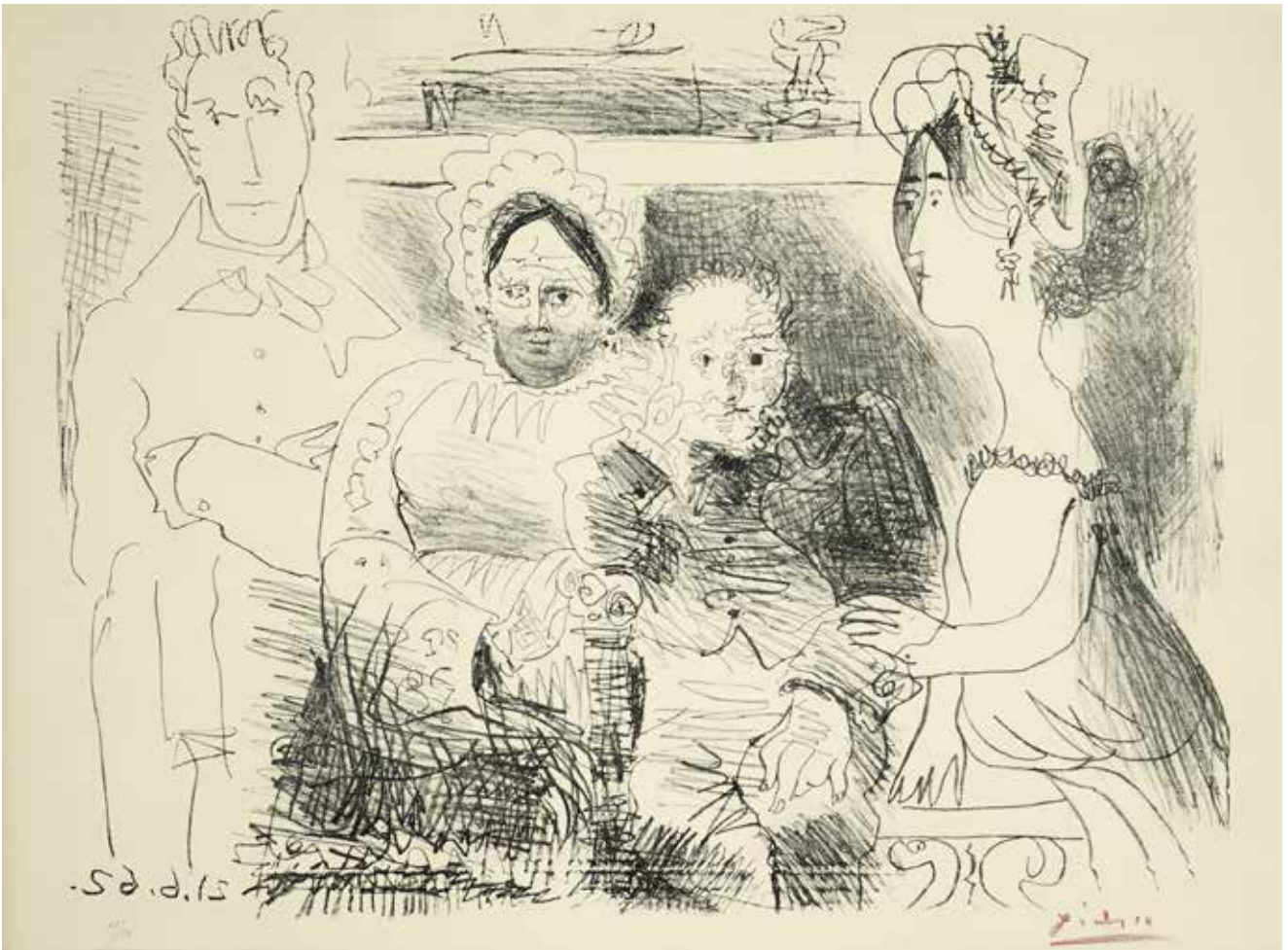
Lithograph on Arches paper, signed in pencil and numbered 34/150, with the bound book *Shakespeare* containing 12 offset lithographs with text in French and stamp numbered XXXIV, published by Editions Cercle d'Art, Paris, contained in original red satin-covered slipcase with letterpress title.

8 3/4 x 6 7/8in

sheet 18 3/8 x 12 1/4in

slipcase 19 5/8 x 13 1/4 x 1 3/4in

\$2,500 - 3,500



81

81

PABLO PICASSO (1881-1973)

Portrait de famille, homme aux bras croisés (B. 1029; M. 383), 1962
Lithograph on Arches paper, signed in red crayon and numbered
29/50, with margins, framed.

20 3/8 x 26 1/4in

sheet 22 1/8 x 29 3/4in

\$5,000 - 7,000

82

PABLO PICASSO (1881-1973)

Notre Dame de Vie (B. 1230; Ba. 1848; C. bk. 134), 1966
Linocut in colors on Arches paper, signed in pencil and numbered
74/150, published/printed by Editions Cercle d'Art, Paris/Arnéra,
Vallauris, with full margins, framed.

14 x 11 1/4in

sheet 17 x 14 7/8in

\$4,000 - 6,000



82



83



84

83

PABLO PICASSO (1881-1973)

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

The book, comprising 4 transfer lithographs (B. 1017, in colors) on wove paper, and 109 reproduction lithographs on smooth paper, from an edition of unknown size, with title page, colophon and text in English, published/printed by André Sauret, Monte-Carlo/Mourlot, Paris, with full margins, bound as issued, contained in original red cloth-covered boards.
album 13 x 10 x 1in

\$3,000 - 4,000

84

AFTER PABLO PICASSO (1881-1973)

Clowne et acrobate, from Verve Nos. 29-30, 1954

Lithograph in colors on Arches paper, signed in pencil and numbered 2/75, with the blindstamp of the publisher, Editions de la Revue Verve, Paris, with margins.

9 3/8 x 12 1/2in
sheet 11 x 14 1/2in

\$3,000 - 5,000

85

PABLO PICASSO (1881-1973)

Mat Dove (A.R. 77), 1948

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

12 5/8 X 15 3/8in

\$4,000 - 6,000



85

86

PABLO PICASSO (1881-1973)

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

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

diameter 6 1/4in

\$1,000 - 1,500



86



87

88

AFTER PABLO PICASSO (1881-1973)

Le Clown, 1962

Lithograph in colors on Arches paper, signed in pencil and numbered 193/200, with margins.

24 x 16 1/4in

sheet 25 1/2 x 19 3/4in

\$3,000 - 4,000



89

87

AFTER PABLO PICASSO (1881-1973)

Nature morte au citron et au pichet rouge, c. 1960

Aquatint in colors on Rives BFK paper, signed in pencil and numbered 67/300, with the blindstamp of the publisher, Crommelynck, Paris, with margins, framed.

13 x 16in

sheet 19 x 24 1/4in

\$10,000 - 15,000



88

89

AFTER PABLO PICASSO (1881-1973)

La danseuse naine, from *Barcelona Suite* (Cz. 234), 1966

Offset lithograph in colors on Arches paper, signed in pencil and numbered 4/60 (there were also 60 in Roman numerals), with the blindstamp of the publisher, Museo Picasso, Barcelona, with full margins.

22 1/2 x 12 1/2in

sheet 29 3/4 x 21 3/4in

\$3,000 - 5,000

90

SERGE POLIAKOFF (1900-1969)

Composition bleue, jaune et rouge (S.; R. 18), 1958
Lithograph in colors on Arches paper, signed in pencil and numbered 28/110, with the blindstamp of the publisher, L'Oeuvre Gravee, Paris, with margins.
23 1/4 x 17 1/2in
sheet 26 x 20in

\$2,000 - 3,000



91

92

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Réjane et Galipaux, dans Madame Sans-Gêne (N. 44; D. 52; Adr. 56), 1893
Lithograph in sanguine on Japan paper, a proof (aside from the edition of 100 in olive green and black), with full margins, framed.
12 1/2 x 10 1/4in
sheet 18 x 11 1/4in

\$3,000 - 5,000



90

91

KIYOSHI SAITO (1907-1992)

Meditation, Paris, 1960
Woodcut in colors on handmade paper with Kiyoshi Saito watermark, signed in white ink, titled in pencil, dated and numbered 18/80, printed by the artist, with margins, framed.
23 5/8 x 17 1/2in
sheet 26 3/4 x 20 1/4in

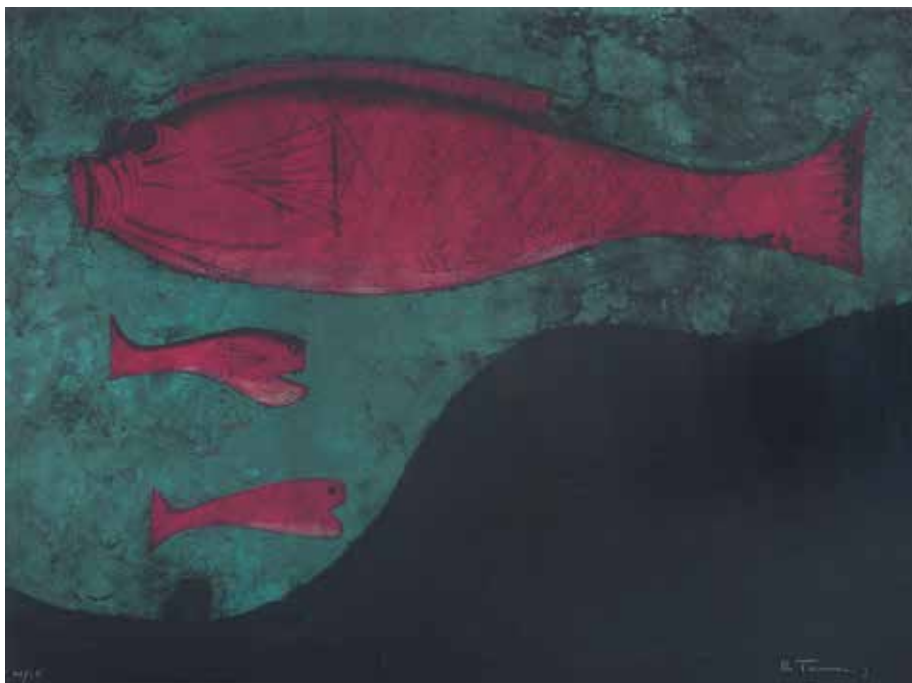
\$3,000 - 4,000



92



93



94

93

RUFINO TAMAYO (1899-1991)

Mujer Sonriente, from *Mujeres* (P. 123), 1969

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 40/150 (there were also 25 in Roman numerals), published/printed by Touchstone Publishers, New York/Atelier Désjobert, Paris, with margins, framed.

21 1/4 x 27 1/2in

sheet 22 1/2 x 28 3/4in

\$1,500 - 2,000

94

RUFINO TAMAYO (1899-1991)

Peces, from *Rufino Tamayo 15 Litografias* (P. 139), 1973

Lithograph in colors on Guarro paper, signed in white crayon and numbered 48/75 (there were also 10 *hors commerce*), published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed.

sheet 22 x 29 3/4in

\$2,000 - 3,000

95

RUFINO TAMAYO (1899-1991)

Figura en ocre, from *Rufino Tamayo 16 Aguafuertes* (P. 194), 1976

Etching in colors on Guarro paper, signed in black crayon and numbered 56/75 (there were also 10 *hors commerce*), published by Ediciones Polígrafa, Barcelona, the full sheet. sheet 29 1/4 x 22in

\$2,000 - 3,000



96

97

RUFINO TAMAYO (1899-1991)

Malabarista, from *15 Aguafuertes* (P. 276), 1980

Etching in colors on Guarro paper, signed in crayon and numbered 45/99, published/printed by Ediciones Polígrafa, Barcelona, the full sheet, framed. sheet 29 5/8 x 22in

\$1,500 - 2,500



95

96

RUFINO TAMAYO (1899-1991)

Cabeza con Sombrero (Head with Hat) from *15 Aguafuertes* (P. 275), 1980

Etching in colors on Guarro paper, signed in white crayon, numbered P de A VI/XV (aside from the edition of 99), published/printed at Ediciones Polígrafa, Barcelona, the full sheet, framed. sheet 29 5/8 x 21 7/8in

\$2,500 - 3,500



97



98



99

98

JOSÉ CLEMENTE OROZCO (1883-1949)

Basurero (Scavengers) (O. 27), 1935

Lithograph on laid paper, signed in pencil and numbered 28/90, with full margins, framed.

12 1/2 x 16 1/2in
sheet 15 1/2 x 18in

\$2,000 - 2,500

99

CHARLES WILBERT WHITE (1918-1979)

Young Woman, 1964

Lithograph on wove paper, signed in pencil, titled, dated and numbered 'ed/20', with full margins, framed.

13 1/2 x 17 1/2in
sheet 15 x 19in

\$4,000 - 6,000

100

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Unsafe Tenement (K. 17; G. 18), 1858

Etching on laid paper, signed in the plate, Glasgow's fourth (final) state, with the printer's credit removed, with margins, laid down to board, framed.

6 1/8 x 8 7/8 in

sheet 8 x 10 5/8 in

\$1,000 - 1,500



100

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

101

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Billingsgate (K. 47; G. 51), 1859

Etching in black with rich burr on laid paper, Glasgow's third state (of 9), with the two diagonal lines at the far right, with margins, framed.

6 x 8 3/4 in

sheet 8 3/4 x 12 in

\$1,500 - 2,500



101

102

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Rialto, from Twenty-six Etchings (K. 211; G. 199), 1879

Etching and drypoint in dark brown on laid paper, Glasgow's second state (of 3), with figures in lower plate removed, signed on the tab with the butterfly and inscribed 'imp' in pencil, co-published by Dowdeswell and Thibaudeau, 1886, framed.

sheet 11 5/8 x 7 7/8 in

\$6,000 - 8,000



102

**CONTEMPORARY
PRINTS & MULTIPLES**



1919

PROPERTY OF VARIOUS OWNERS

103

CARLOS ALMARÁZ (1941-1989)

Suave Como La Noche, 1982

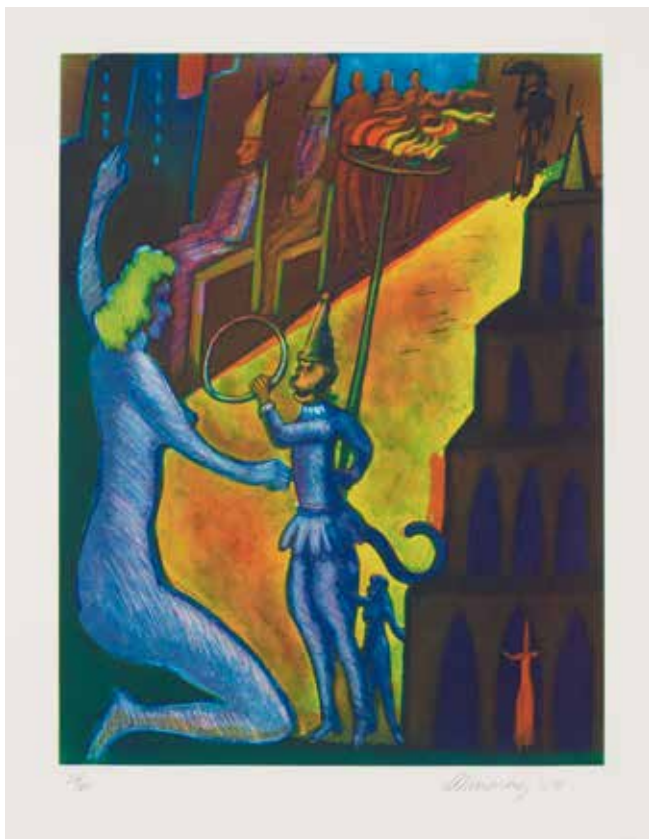
Color screenprint on wove paper, signed, dated and numbered 33/90 (there were also 35 artist proofs), the full sheet, framed.

sheet 24 1/4 x 31 5/8in

\$2,500 - 3,500



103



104

104

CARLOS ALMARÁZ (1941-1989)

The Citadel, 1988

Aquatint in colors on wove paper, signed in pencil, dated and numbered 23/60 (there are also 8 artist proofs), with full margins, framed.

12 7/8 x 9 7/8in

sheet 26 1/4 x 21 1/2in

\$2,500 - 3,500

105

CARLOS ALMARÁZ (1941-1989)

Whatever happened to the Inca?, 1985

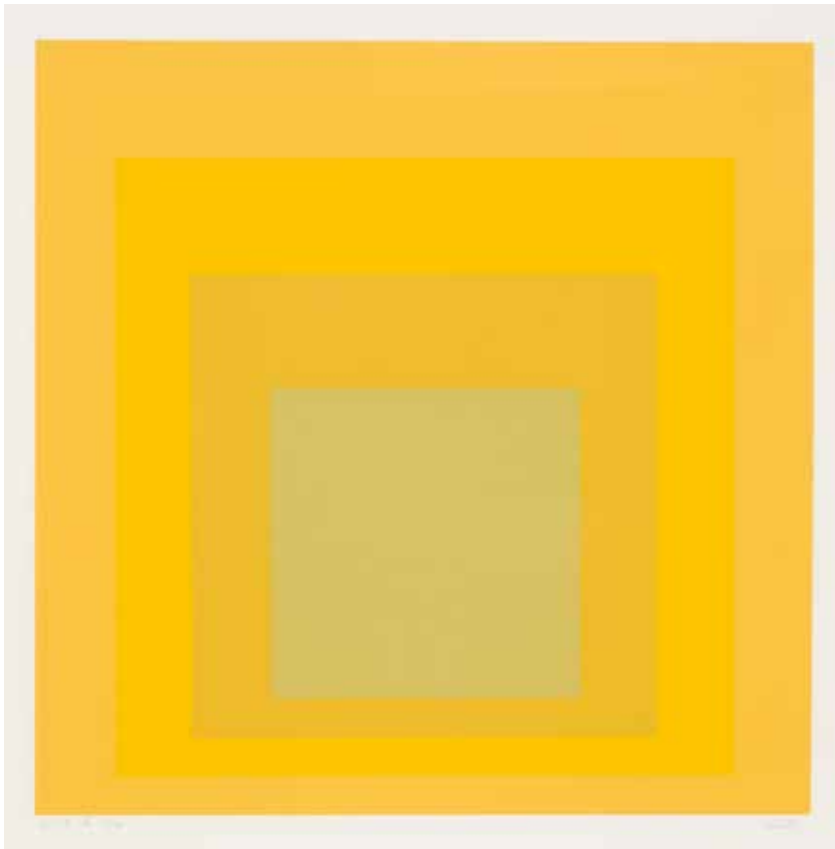
Screenprint in colors on wove paper, signed in pencil, dated and numbered 119/130 (there are also 12 artist proofs), the full sheet, framed.

sheet 28 3/4 x 40 1/2in

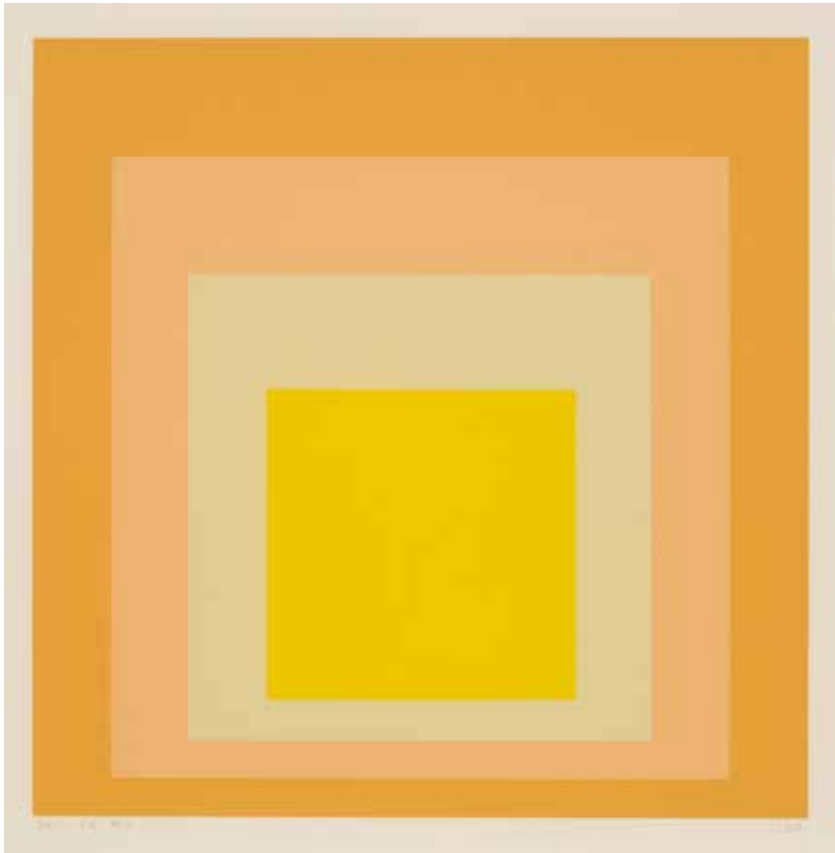
\$3,000 - 5,000



105



106



107

106

JOSEF ALBERS (1888-1976)

I-S h (D. 208), 1971

Screenprint in colors on German Etching paper, initialed in pencil, titled, dated '71' and numbered 12/100 (there were also 25 artist's proofs), published/printed by Ives-Sillman, Inc./Sirocco Screenprints, New Haven, with full margins, framed.

13 3/4 x 13 3/4in
sheet 20 x 20in

\$1,500 - 2,500

107

JOSEF ALBERS (1888-1976)

SK-Ed (D. 214), 1972

Screenprint in colors on American Etching paper, initialed in pencil, titled, dated '72' and numbered 88/100 (there were also 7 artist's proofs), published/printed by Ives-Sillman, Inc./Sirocco Screenprints, New Haven, with full margins, framed.

13 3/4 x 13 3/4in
sheet 20 x 20in

\$1,500 - 2,500

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

108

RICHARD ANUSZKIEWICZ (BORN 1930)

Reflections II - Green Line, 1979

Screenprint with hand-painted acrylic on gessoed masonite, signed in pencil, dated and numbered 12/70 (there were also 15 artist's proofs), with the artist's copyright, date, stamp of the publisher, Editions Lassiter-Meisel, New York and catalogue No. 40 in ink, verso, framed.

sheet 63 1/4 x 47in

\$4,000 - 6,000

109

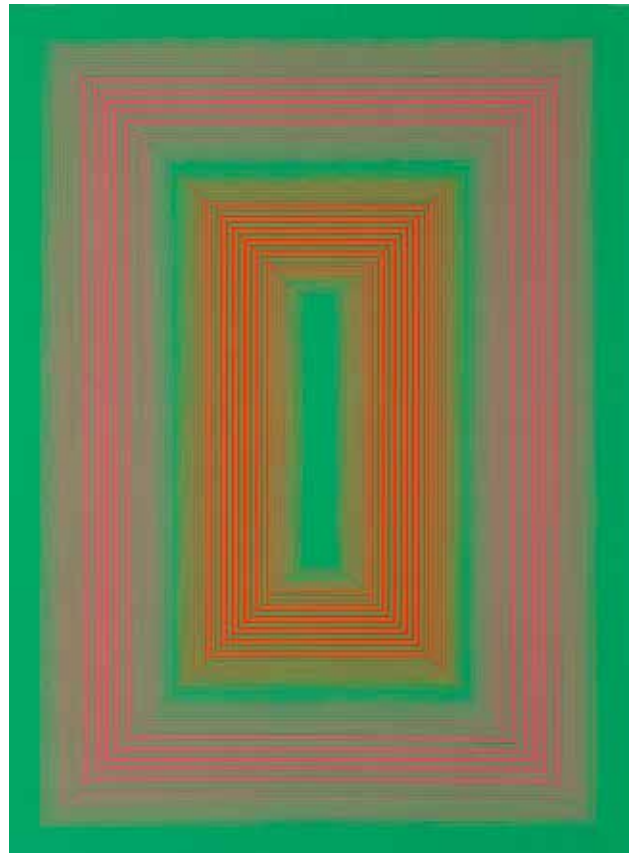
RICHARD ANUSZKIEWICZ (BORN 1930)

Reflections II - Red Line, 1979

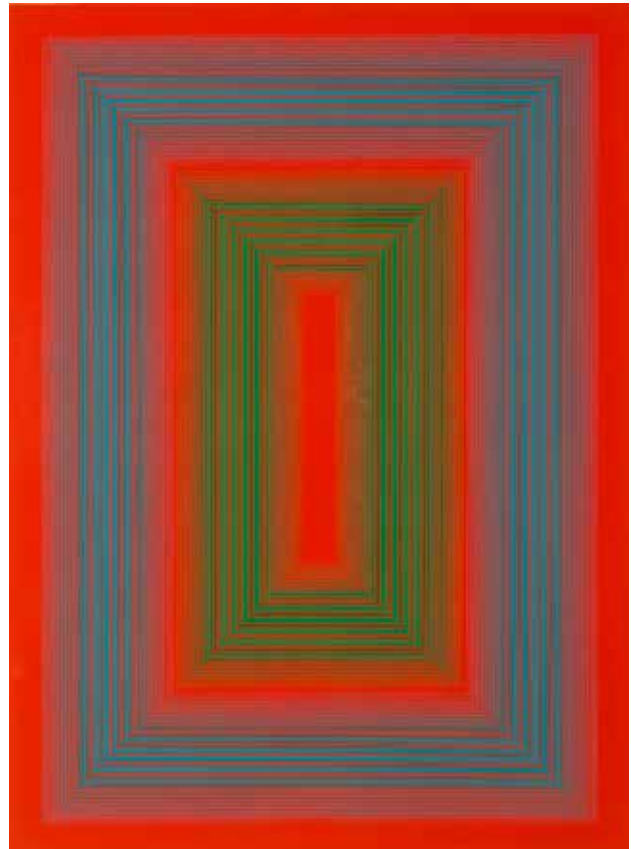
Screenprint with hand-painted acrylic on gessoed masonite, signed in pencil, dated and numbered 12/70 (there were also 15 artist's proofs), with the artist's copyright, date, stamp of the publisher, Editions Lassiter-Meisel, New York and catalogue No. 39 in ink, verso, with full margins, framed.

sheet 63 1/4 x 47in

\$4,000 - 6,000



108



109



110



111

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

110

ARMAN (1928-2005)

Téléphone, 1974

Vertically sliced cast bronze telephone multiple, inscribed with signature and numbered 131/150, with 'clementi cire perdue' and 'propriété de l'etat' stamps and signed seal on the base.

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

\$1,500 - 2,500

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.74.025

111

ARMAN (1928-2005)

Waiting to Exhale, 1997

Accumulation cigars embedded in Plexiglas multiple, inscribed with signature and numbered 68/100.

15 1/2 x 9 3/4 x 2 1/4in

\$2,000 - 3,000

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



112

112

ARMAN (1928-2005)

Untitled (Le dos de Valentine), 1997

Vertically sliced violin with neck; left half burned and right half in varnished wood embedded in polyester multiple, inscribed with signature on plate.

21 1/2 x 11 3/4 x 4in

\$2,500 - 3,500

This work is recorded in the Arman Studio Archives New York under number: APA# 8403.97.002



113

113

ARMAN (1928-2005)

Untitled, 1998

Cast bronze Venus statue with green patina, sliced with knives, on marble base multiple, inscribed with signature and numbered 22/100.

23 1/4 x 9 1/2 x 14 1/8in

\$2,500 - 3,500

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.02.0003



115



114



116

114

ARMAN (1928-2005)

Gambit, 2003

Sliced large scale bronze chess pieces with black patina welded together and incorporated on square base multiple, inscribed with signature and numbered 48/70, with "bronze romain & fils" stamp.

16 1/2 x 10 1/2 x 10 1/2 in

\$4,000 - 6,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8401.03.002

115

ARMAN (1928-2005)

Poubelle de Tubes de peinture, 2004

Accumulation paint tubes encased in Plexiglas with hollow center multiple, inscribed with signature and numbered XI/XXX.

14 1/2 x 15 x 6 5/8

\$1,500 - 2,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8403.04.011

116

ARMAN (1928-2005)

Europa, 2004

Vertically sliced polished bronze violin embedded in Plexiglas multiple, with incised signature on resin and numbered 66/99 on the underside.

28 1/2 x 18 1/4 x 3 in

\$2,500 - 3,500

This work is recorded in the Arman Studio Archives New York under number: APA# 8403.04.010.



117

PROPERTY OF VARIOUS OWNERS

117

CHARLES ARNOLDI (BORN 1946)

Untitled (GT/CA-4-89 W8), 1989

Color monotype with oil on canvas, signed, dated 4/89 and annotated 'SB', inscribed 'GT/CA 4-89 W8' on verso, printed by Atelier Tullis, Santa Barbara, CA, the full sheet, framed.
sheet 48 x 42 12/in

\$3,000 - 5,000

118

WILLIAM BAILEY (BORN 1930)

Piazza Rotonda, 1994

Aquatint with hard-ground etching in colors on wove paper, signed in pencil, dated and numbered 11/50, with the blindstamps of the publisher/printer, Crown Point Press/Daria Sywulak, San Francisco, with full margins, framed.

18 3/4 x 23 3/4in

sheet 28 1/4 x 31 3/4in

\$1,800 - 2,500



118

119

JOHN BALDESSARI (BORN 1931)

Japanese (Yellow), from *Cliché series* (C.H. 76), 1995

Lithograph and screenprint in colors on Coventry Smooth paper, signed in pencil and numbered 49/50 (there were also 12 artist's proofs), with the blindstamp of the publisher, Cirrus Editions, Los Angeles, with margins.

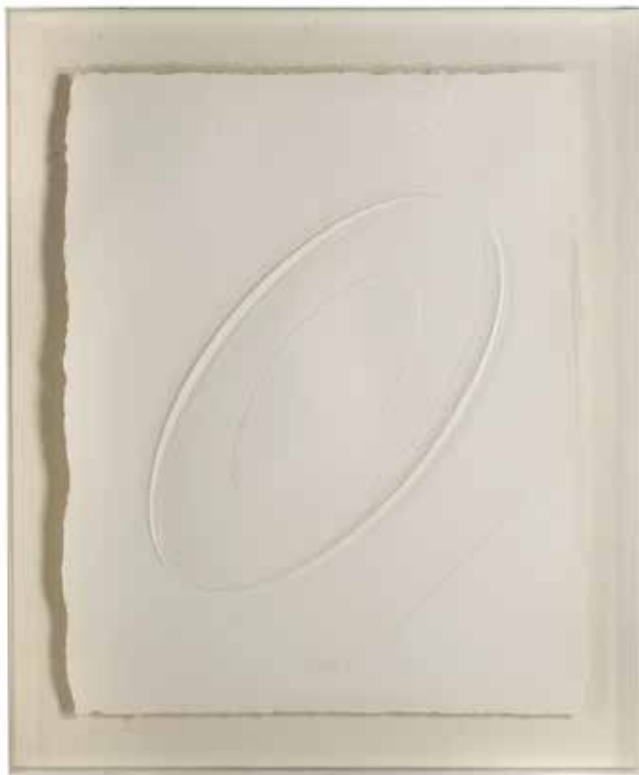
35 x 35 7/8in

sheet 37 1/4 x 40in

\$5,000 - 8,000



119



120

LARRY BELL (BORN 1939)

Assembled Relief (G. 1344), 1988

Unique vapor drawing on cast paper, signed in pencil and dated '88' (from the series of 109 unique works), with the blindstamp of the fabricator, Gemini G.E.L., Los Angeles, numbered LB87-158 with the Gemini G.E.L. copyright inkstamp on verso, the full sheet, framed.

22 1/4 x 20 7/8in

sheet 27 x 21 3/4in

\$1,000 - 1,500

120



121



122

121

MIGUEL BERROCAL (1933-2006)

A group of five sculptures, 1968-70

Five nickel-plated or chrome metal multiples, each with incised signature and stamp numbered from the editions of 9500, with instruction books and original boxes. (5)

Titles: *Cristina; Mini Cariatide; Mini Maria; Mini Zoraida; Portrait de Michèle*

heights vary from 1 1/2 to 5 7/8in

\$2,500 - 3,500

122

JONATHAN BOROFSKY (BORN 1942)

I Dreamed I Found a Red Ruby (2780014) (G. 1031), 1982

Lithograph in colors on Arches 88 paper, signed in pencil, dated 1978-82 and numbered 25/40 (there are also 5 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, 1984, with full margins, framed.

11 1/2 x 9 3/4in

sheet 18 x 18in

\$2,000 - 3,000

123

LOUISE BOURGEOIS (1911-2010)

Inner Life (W. & S. 78; MoMA 602.1), 1985

Photolithograph in black and yellow-white on wove paper, signed in pencil and numbered 87/100, published/printed by Galerie Maeght Lelong/René Lemoigne, Paris, with full margins, framed.

12 3/8 x 8 1/4in

sheet 18 x 11 1/8in

\$2,000 - 3,000



124

125

LOUISE BOURGEOIS (1911-2010)

The Telephone Call from the Slammer (diptych), from *What Is the Shape of This Problem? Series* (MoMA 659), 1999

Lithograph in colors (component A) and letterpress text (component B) on wove papers, each initialed in pencil and numbered AP 6 (an artist's proof aside from the edition of 25), published/printed by Galerie Lelong/SOLO Impressions, New York, the full sheets, each framed. (2) each sheet 12 x 17in

\$2,000 - 3,000



123

124

LOUISE BOURGEOIS (1911-2010)

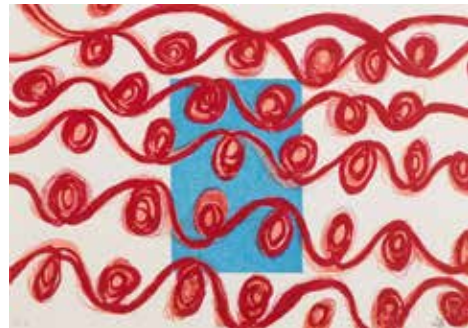
Untitled III, from *Metamorphosis* (MoMA 492), 1999

Etching, engraving and drypoint with *chine collé* on wove paper, initialed in pencil, from the edition of 85 (there were also 20 artist's proofs in Roman numerals), published/printed by Galerie Lelong/Atelier Tanguy Garric, Paris, with full margins, sheet folded with printed text (as issued), framed.

11 1/2 x 11 1/2in

sheet 13 x 26in

\$1,000 - 1,500



125



126

126

LOUISE BOURGEOIS (1911-2010)

Paris Review (W. & S. 147 variant; MoMA 567), 1994

Aquatint and drypoint in colors with white acrylic stencil additions on wove paper, the eighth (final) state, signed in pencil, dated and numbered 19/35 (there was also an edition of 65 in black and white), to benefit the publication *Paris Review*, published/printed by The Paris Review/Harlan & Weaver, New York, with full margins, framed.

31 3/4 x 23 1/2in

sheet 36 3/4 x 28in

\$12,000 - 15,000

127

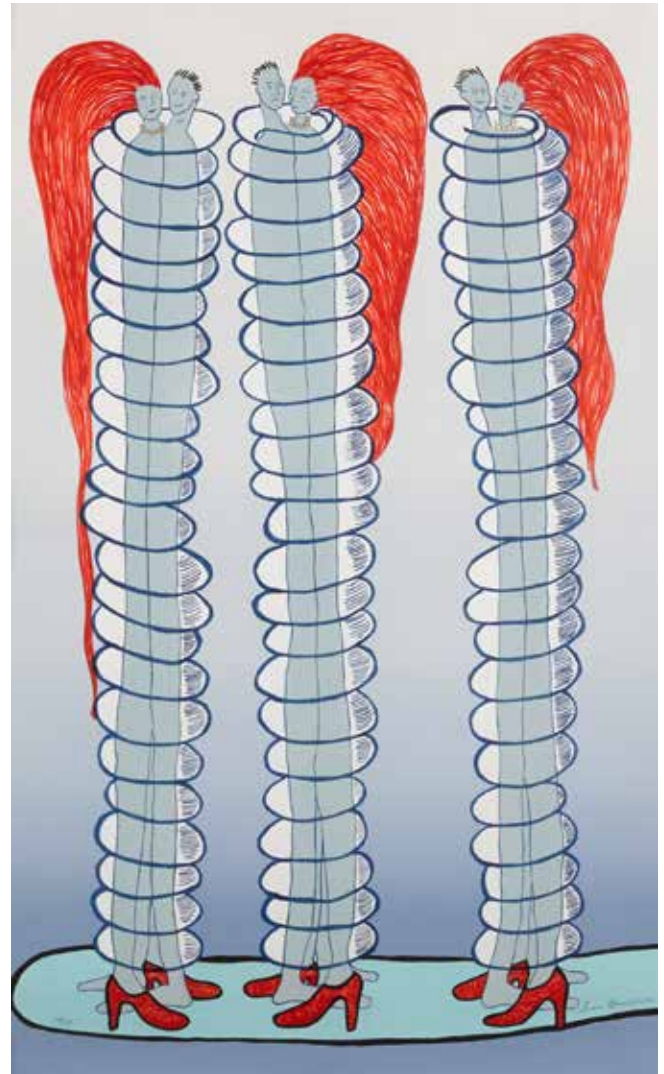
LOUISE BOURGEOIS (1911-2010)

Couples (MoMA 547.2), 2001

Lithograph in colors with gold acrylic additions on wove paper, signed in pencil and numbered 138/150 (there were also 25 artist's proofs), to benefit The State Hermitage Museum, Saint Petersburg, published/printed by Bermuda Editions/SOLO Impressions, New York, the full sheet, framed.

sheet 44 1/2 x 25 7/8in

\$3,000 - 4,000



127



128

PROPERTY FROM A SEDONA, ARIZONA COLLECTION

128

ALEXANDER CALDER (1898-1976)

Untitled (Red Cloud), n.d.

Lithograph in colors on Arches paper, signed in pencil and numbered 90/115, the full sheet, framed.

sheet 21 3/4 x 29 7/8in

\$1,500 - 2,000

129

ALEXANDER CALDER (1898-1976)

Untitled (Red Tree), c. 1970

Lithograph in colors on wove paper, signed in pencil and numbered 23/100, the full sheet, framed.

sheet 30 5/8 x 23in

\$1,500 - 2,000



129



130



131



132

PROPERTY OF VARIOUS OWNERS

130

LEONORA CARRINGTON (1917-2011)

Crookery Hall, 1987

Lithograph in colors on wove paper, signed in pencil and numbered 109/150, published/printed by Brewster Editions/American Atelier, New York, with full margins, framed.

17 x 30in

sheet 23 7/8 x 35 7/8in

\$1,000 - 1,500

131

JUDY CHICAGO (BORN 1939)

Butterfly Vagina Erotic Series, 1975

The set, comprising 4 lithographs in colors on wove paper, each signed in pencil, dated '75' and annotated 'Trial Proof' (1 of 4 trial proofs on Arches Buff aside from the edition of 15), co-published by the artist and Associates of Minneapolis College of Art and Design, with full margins, together in one frame. (4)

each 5 x 5 3/4in or reverse

each sheet 10 x 10in

\$1,500 - 2,000

PROPERTY FROM A PRIVATE COLLECTION, SANTA BARBARA, CALIFORNIA

132

ERIK DESMAZIÈRES (BORN 1948)

La Salle Labrouste de la Bibliothèque Nationale, 2001

Etching and aquatint on Rives BFK paper, signed in pencil, titled and numbered 40/90, with full margins.

28 x 38 1/2in

sheet 31 1/2 x 45in

\$1,200 - 1,800

PROPERTY OF ANOTHER OWNER

133

CHRISTO (B. 1935)

Texas Mastaba (project for 500.000 stacked oil drums), from *America: The Third Century* (Schellmann 85), 1976

Offset lithograph in colors with collage on paper board, signed in pencil and numbered 50/200 (there were also 25 artist's proofs), published/printed by APC Editions, Chermayeff and Geisner Associates/Styria Studio, New York, the full sheet.

sheet 30 x 22 1/4in

\$1,000 - 1,500

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CALIFORNIA

134

RONALD DAVIS (BORN 1937)

Cube II (G. 268), 1971

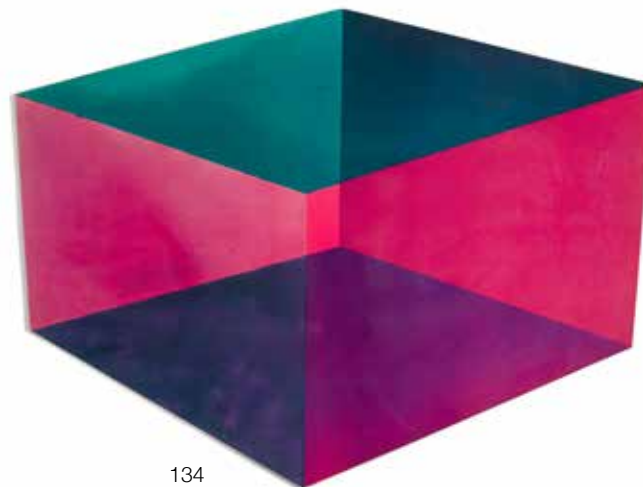
Offset lithograph in colors on plastic support with laminated Mylar overlay, signed in ink and stamp numbered 87 (from the edition of 114) on a publisher's label on verso, published by Gemini G.E.L., Los Angeles.

overall 30 x 40in

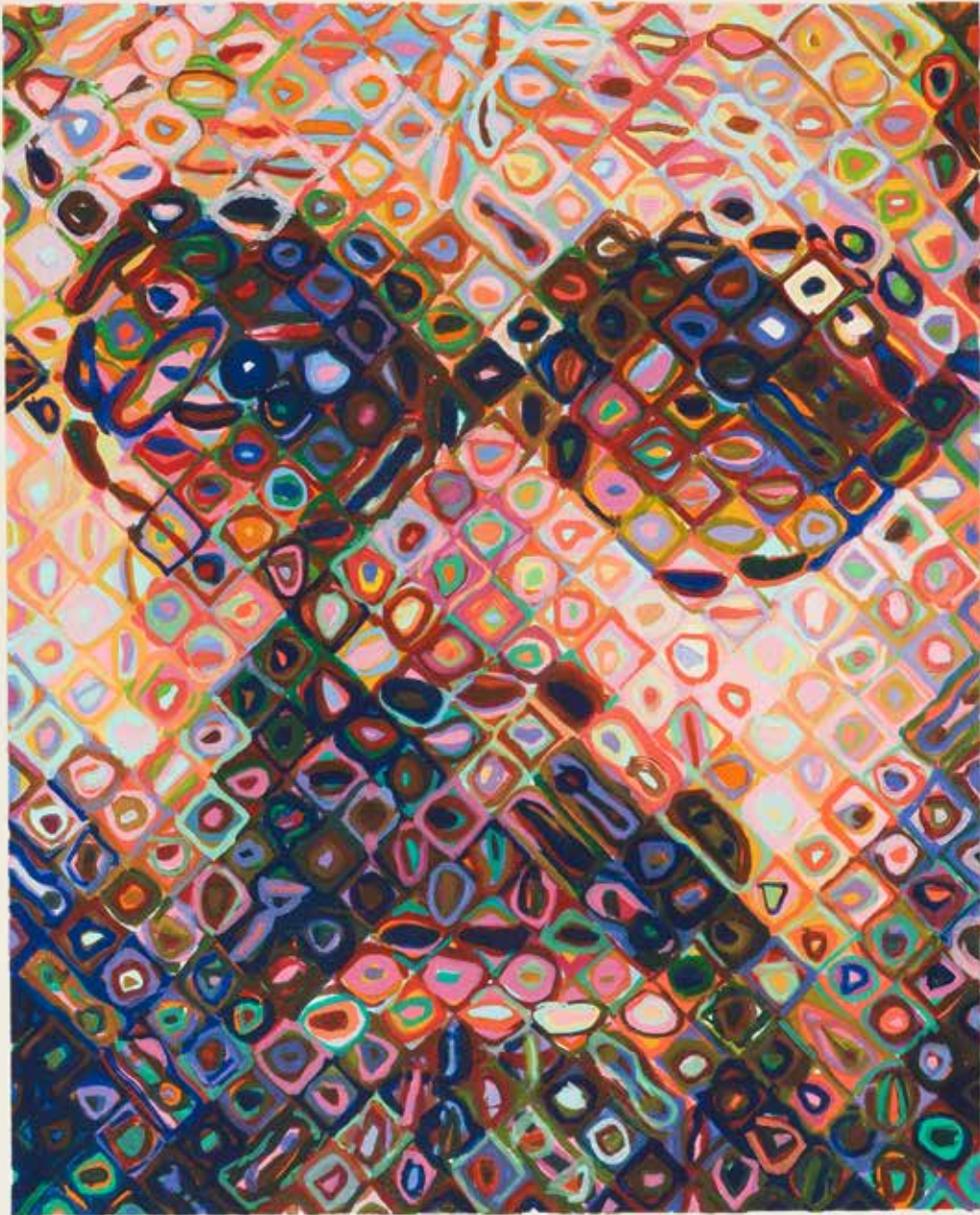
\$1,000 - 1,500



133



134



PROPERTY OF VARIOUS OWNERS

135

CHUCK CLOSE (BORN 1940)

Self-Portrait (Woodcut), 2002

Handprinted woodcut in colors on Nishinouchi paper, signed in pencil, dated and numbered 60/60, published by Pace Prints, New York, with full margins, framed.

22 1/8 x 17 7/8in

sheet 31 3/8 x 24 7/8in

\$15,000 - 20,000



136

RICHARD DIEBENKORN (1922-1993)

4 Prints, from Seated Woman Series, 1965

Lithographs on various papers, each initialed in ink, dated '65' and variously numbered from the edition of 100, each with the blindstamps of the publisher/printer, Original Press, San Francisco, with full margins. (4)

each approx. 24 x 19in

sheet each approx. 28 x 22in

\$9,000 - 12,000

137

RICHARD DIEBENKORN (1922-1993)

Large Light Blue, from Eight Color Etchings, 1980

Spit-bite aquatint, aquatint and soft-ground etching in colors on Rives paper, initialed in pencil, dated '80' and annotated 'Trial proof' (aside from the edition of 35), with the blindstamps of the publisher/printer, Crown Point Press/Lilah Toland, San Francisco, with full margins, framed.

24 x 14 1/4in

sheet 39 3/4 x 26 1/4in

\$80,000 - 100,000

'I would like the colors, their shapes and positions to be arrived at in response to and dedicated by the condition of the total space at the time they are considered... "Abstract" literally means to draw from or separate. In this sense every artist is abstract... a realistic or nonobjective approach makes no difference. The result is what counts.'

- Richard Diebenkorn



FRANK B. HALL

19 12 98



138

139

RICHARD DIEBENKORN (1922-1993)

Seated Woman on Sofa, 1965

Lithograph on wove paper, initialed in ink, dated '65' and numbered 90/100, with the blindstamps of the publisher/printer, Original Press/Joe Zirker, San Francisco, the full sheet, framed.

sheet 24 x 19in

\$3,500 - 4,500



140

138

RICHARD DIEBENKORN (1922-1993)

Seated Nude, 1965

Lithograph on wove paper, initialed in ink, dated '65' and numbered 24/100, with the blindstamps of the publisher/printer, Original Press/Joe Zirker, San Francisco, the full sheet, framed.

sheet 26 1/4 x 20in

\$2,500 - 3,500



139

140

RICHARD DIEBENKORN (1922-1993)

Woman Seated at a Table, 1967

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

sheet 30 1/8 x 22 1/8in

\$5,000 - 7,000

141

RICHARD DIEBENKORN (1922-1993)

#5, from *Six Softground Etchings*, 1978

Soft-ground etching on wove paper, initialed in pencil, titled '#5', dated '78' and numbered 12/35, published/printed by Crown Point Press/Lilah Toland, San Francisco, with margins, framed.

17 1/2 x 12 1/2in

\$2,500 - 3,500



142

143

JIM DINE (BORN 1935)

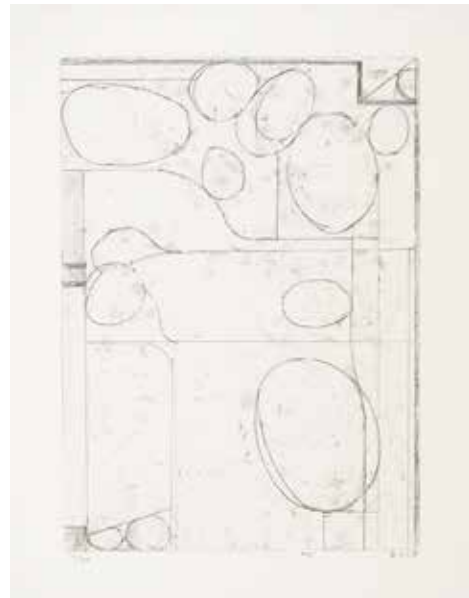
Piranesi's 24 Colored Marks (W.C. 211), 1974-76

Etching with handcoloring on wove paper, signed in pencil, dated and numbered 8/30 (there were also 6 artist's proofs), published by Petersburg Press, New York, with full margins, framed.

25 3/4 x 23 3/4in

sheet 39 x 27 1/2in

\$2,500 - 3,500



141

142

RICHARD DIEBENKORN (1922-1993)

Untitled (from *Club/Spade Group '81-82*), from *Eight by Eight to Celebrate the Temporary Contemporary* (G. 1148), 1981-82

Lithograph in colors on wove paper, initialed in pencil, dated '82' and annotated 'AP 19/43' (an artist's proof aside from the edition of 250), published by The Museum of Contemporary Art, Los Angeles, with the blindstamp of the printer, Gemini G.E.L., Los Angeles, with full margins, framed.

38 1/8 x 25 3/4in

sheet 40 1/8 x 27in

\$3,000 - 5,000



143



144

RICHARD DIEBENKORN (1922-1993)

Blue With Red, 1987

Woodcut in colors on Echizen Kozo Mashi paper, initialed in pencil, dated, and numbered 108/200 (there were also 20 artist's proofs), with the blindstamp of the publisher, Crown Point Press, San Francisco, with full margins, framed.

33 7/8 x 23 1/8in

sheet 37 3/8 x 25 5/8in

\$25,000 - 35,000



145

JIM DINE (BORN 1935)

Rise Up, Solitude! (D'O. & F. 206), 1985

Drypoint with handcoloring on wove paper, signed in pencil, dated and numbered 17/34, published/printed by Pace Editions, New York/Angeles Press, Los Angeles, with full margins, framed.

48 1/2 x 53 1/2in

sheet 52 x 58in

\$6,000 - 8,000





147

146

RICHARD ESTES (BORN 1932)

Urban Landscapes III (A. pp. 120-123), 1981

The complete set, comprising 8 screenprints in colors on Fabriano paper, each signed in pencil, and numbered 45/250 (there were also 15 artist's proofs), published/printed by Parasol Press, Ltd., New York/Stuttgart, each with full margins, contained in the original green-gray pasteboard case.

Titles include: *Manhattan; Flughafen; Cafeteria, Vatican; Subway; Bus Interior; Eiffel Tower Restaurant; Movies; Lakewood Mall.*

each 14 x 20in

each sheet 19 3/4 x 27 5/8in

album 21 1/4 x 29 3/4 x 1 1/2in

\$10,000 - 15,000

147

CAIO FONSECA (BORN 1959)

Quintena, 2004

Spitebite, sugarlift aquatint, soft-ground etching and hand stamping in colors on wove paper, signed in pencil, dated and numbered 45/50, with the blindstamp of the publisher/printer, Paulson Press, Berkeley, with full margins, framed.

28 3/4 x 40 1/4in

sheet 37 5/8 x 48 1/4in

\$2,000 - 3,000



148

148

SAM FRANCIS (1923-1994)

Untitled (not in Lembark), c. 1963

Lithograph in colors on Rives BFK paper, possibly a variant of Lembark LL38 in two colors, signed in pencil and inscribed 'special proof Marlene', lacking blindstamp, the full sheet, framed.
sheet 22 1/4 x 30in

\$2,000 - 3,000

149

SAM FRANCIS (1923-1994)

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

Lithograph in colors on wove paper, signed in pencil and annotated 'BAT' (a *bon a tirer* aside from the edition of 24), published/printed by The Litho Shop, Inc./George Page, Santa Monica, the full sheet.
sheet 41 3/4 x 29 1/2in

\$2,000 - 3,000



149



150

150

SAM FRANCIS (1923-1994)

Pl. 7, from Pasadena Box Suite (L. L63; SF-71), 1963

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 5/100, with the blindstamps of the publisher/printer, Pasadena Art Museum, Joseph Zirker, Los Angeles, the full sheet.
sheet 15 x 22 1/4in

\$2,000 - 3,000

151

SAM FRANCIS (1923-1994)

Untitled (SFM83-460), from the Working Study Series, c. 1983

Unique mixed media monotype in colors on handmade paper, signed in pencil and annotated 'SFM-83-460' with The Sam Francis Estate inkstamp on the verso, created in collaboration with the publisher, Garner Tullis Workshop, Santa Barbara, printed by Experimental Workshop, San Francisco, the full sheet, framed.
sheet 29 5/8 x 25in

\$12,000 - 18,000

The following artwork has been recorded with the interim identification number of SFM83-460. This information is subject to change as scholarship continues with the Experimental Workshop archives and the Sam Francis Foundation.



151



152

152

SAM FRANCIS (1923-1994)

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

Lithograph in colors on wove paper, signed in pencil and numbered 'HC 1/20' (*hors commerce* aside from the edition of 176), published/printed by Philosophies des Arts/ Desjobert, Paris, the full sheet, framed.
sheet 30 x 22in

\$2,000 - 3,000



153



154

153

HELEN FRANKENTHALER (1928-2011)

Blue Current (H. 134), 1987

Aquatint, etching, lithograph and engraving in colors on Rives BFK paper, signed in pencil, dated and numbered 31/52 (there were also 14 artist's proofs), with the blindstamp of the publisher Tyler Graphics Ltd., Mount Kisco, New York, the full sheet, framed.

sheet 30 1/2 x 37 1/2in

\$7,000 - 9,000

154

RED GROOMS (BORN 1937)

Subway (K. 111), 1986

Three-dimensional lithograph in colors on Rives BFK paper, signed and dated in red pencil, numbered 58/75 (there were also 10 artist's proofs), co-published by the artist and Shark's Ink, Boulder, Colorado, with the artist's original plexiglas case.

overall 14 1/2 x 40 3/8 x 7in

\$3,000 - 4,000

155

RED GROOMS (BORN 1937)

De Kooning Breaks Through (K. 112), 1986

Three-dimensional lithograph and collage in colors on Rives BFK paper, signed in red pencil and numbered 58/75 (there were also 10 artist's proofs), co-published by the artist and Shark's Ink, Boulder, Colorado, with the artist's original plexiglas case.

overall 47 x 33 x 8 3/4in

\$3,000 - 4,000



155



156

156

RED GROOMS (BORN 1937)

Elvis (K. 115), 1987

Lithograph in colors on wove paper, signed in pencil and numbered 35/75, published by Shark's Ink, Boulder, Colorado, the full sheet, framed.

sheet 44 1/4 x 30 1/4in

\$1,000 - 1,500

157

RED GROOMS (BORN 1937)

Starry Night, Homage to Van Gogh, 1988

Monotype in colors with handcoloring on wove paper, signed in black crayon and dated '88', the full sheet, framed.

sheet 22 1/4 x 14 3/4in

\$3,000 - 4,000



157



158

KEITH HARING (1958-1990)

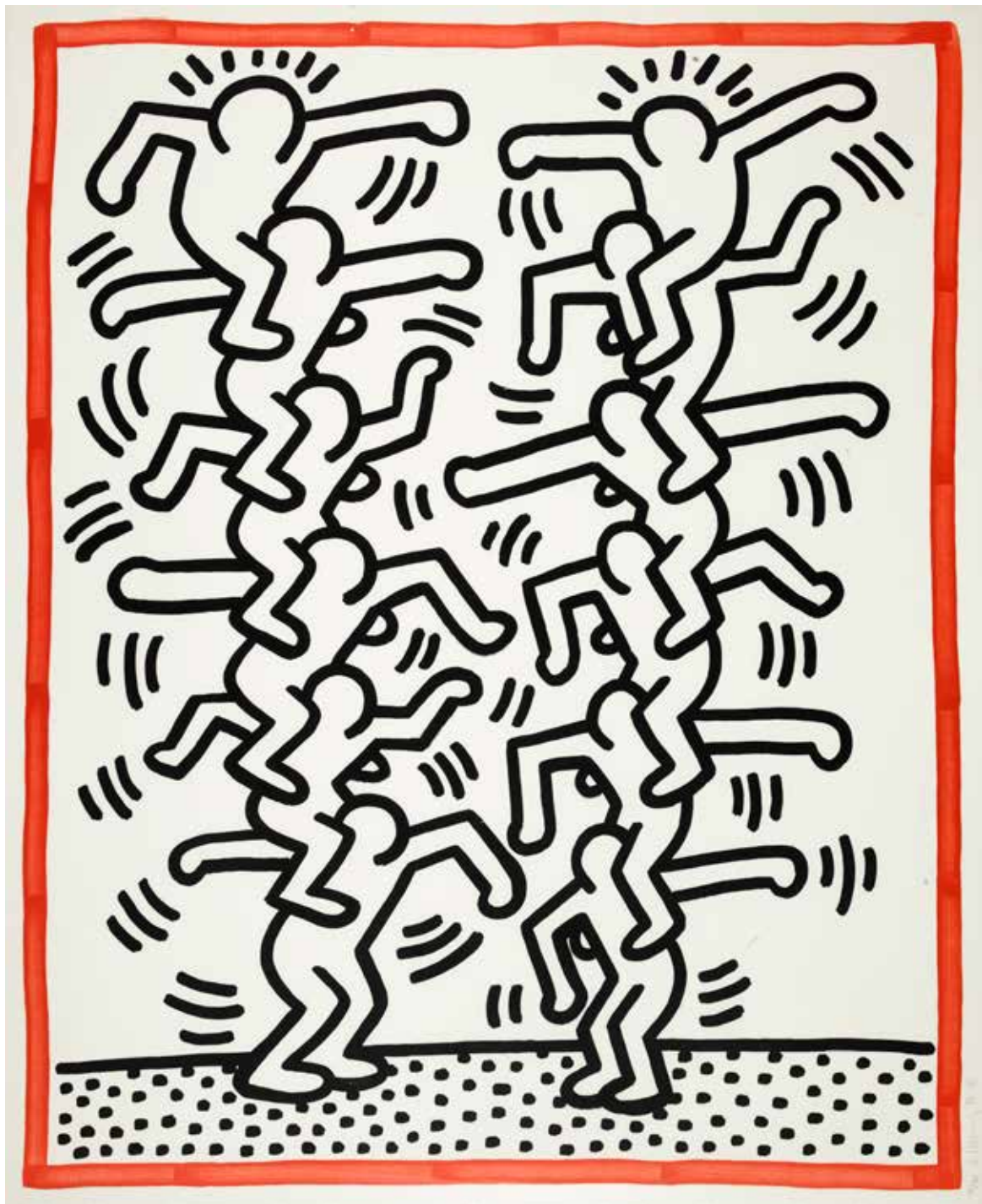
Pl. 3, from Untitled (Free South Africa) (L. p. 43), 1985

Lithograph in colors on wove paper, signed in pencil, dated '85' and numbered 37/60 (there were also 15 artist's proofs), published by Edition Schellmann, New York, with margins, framed.

38 x 30in

sheet 39 1/2 x 31 7/8in

\$8,000 - 12,000



159

KEITH HARING (1958-1990)

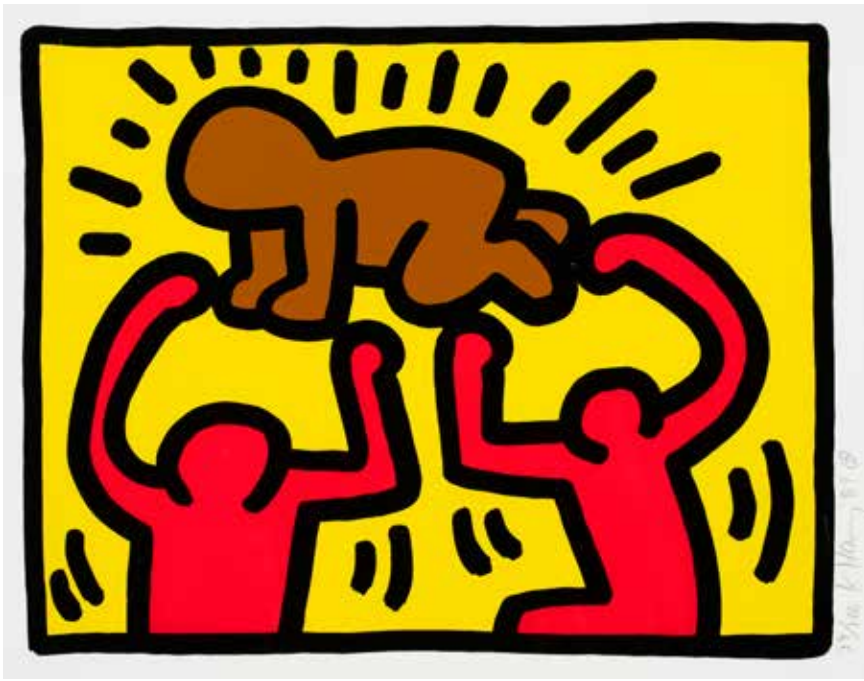
Pl. 3, from Three Lithographs (L. p. 41), 1985

Lithograph in colors on wove paper, signed in pencil, dated '85' and numbered 41/80 (there were also 20 artist's proofs), published by Edition Schellmann, New York, with margins, framed.

37 1/2 x 30 3/8in

sheet 39 1/2 x 32in

\$25,000 - 35,000



160

160

KEITH HARING (1958-1990)

Pl. 2, From Pop Shop IV (L. p. 146), 1989
Screenprint in colors on wove paper, signed
in pencil, dated '89' and numbered 29/200,
published by Martin Lawrence Limited
Editions, New York, with full margins, framed.
11 3/8 x 14 1/2in
sheet 13 1/2 x 16 1/2in

\$5,000 - 7,000



161

161

KEITH HARING (1958-1990)

Pl. 3, from Pop Shop IV (L. p. 147), 1989
Screenprint in colors on wove paper, signed
in pencil, dated '89' and numbered 29/200,
published by Martin Lawrence Limited
Editions, New York, with full margins, framed.
11 1/4 x 14 1/2in
sheet 13 1/2 x 16 1/2in

\$5,000 - 7,000

162

DAVID HOCKNEY (BORN 1937)

The Old Guitarist, pl. 2, from The Blue Guitar (S.A.C. 200; M.C.A.T. 197), 1976-77

Etching and aquatint in colors on Inveresk mould-made paper, signed in pencil and numbered 129/200 (there were also 37 artist's proofs), published by Petersburg Press, London, with margins, framed.

16 3/4 x 13 1/2in

sheet 20 1/2 x 17 3/4in

\$2,500 - 3,500



162



163

163

DAVID HOCKNEY (BORN 1937)

Riding Around on a Cooking Spoon, from Illustrations for Six Fairy Tales from the Brothers Grimm (S.A.C. 107; M.C.A.T. 104), 1969

Etching and aquatint on handmade paper, signed in pencil, presumably a proof aside from the edition of 100, published/printed by Petersburg Press, London/The Printshop, Amsterdam, with margins, framed.

6 3/8 x 10in

sheet 16 1/2 x 15 5/8in

\$1,500 - 2,500

164

DAVID HOCKNEY (BORN 1937)

Tick it, Tock it, Turn it True, pl. 15, from The Blue Guitar (S.A.C. 213), 1976-77

Etching in colors on Inveresk paper, signed in pencil and numbered 15/200 (there were also 37 artist's proofs), published by Petersburg Press, London, with margins.

16 5/8 x 13 1/2in

sheet 20 5/8 x 18in

\$1,500 - 2,000



164



165

DAVID HOCKNEY (BORN 1937)

Celia with Green Plant (M.C.A.T. 240; G. 919), 1980

Lithograph in colors on Arches paper, signed in pencil, dated '80' and numbered 57/90 (there were also 20 in Roman numerals), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 29 3/4 x 39 5/8in

\$12,000 - 18,000



166

DAVID HOCKNEY (BORN 1937)

Pembroke Studio Interior, from *Moving Focus* (M.C.A.T. 262; T. 277), 1984-85
Lithograph in colors on TGL handmade paper, signed in pencil, dated and numbered 58/70 (there were also 18 artist's proofs), with the blindstamp of the publisher, Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, in the artist's original frame.
sheet 40 3/4 x 49 3/4in

\$20,000 - 30,000



167



168

167

DAVID HOCKNEY (BORN 1937)

Extending, February (Diptych), 1990

'Home made' print in colors on two sheets of laid text paper, signed in pencil, dated '90' and numbered 16/50, published by the artist, commissioned by the Prints and Drawings Council of LACMA, the full sheets.

17 x 21 3/4in (both panels)

\$2,500 - 4,500

'Home made' is a term Hockney uses to describe prints made on a Canon NP-4835 color copier.

168

DAVID HOCKNEY (BORN 1937)

Ann Looking at Her Picture (M.C.A.T. 235; T. 270), 1980

Lithograph on wove paper, signed in pencil, dated '80' and numbered 16/50, with the blindstamp of the printer, Tyler Graphics, Ltd., Mount Kisco, New York, with margins, framed.

34 1/2 x 25 3/4in
sheet 44 1/4 x 30in

\$3,000 - 4,000

169

FRIEDENSREICH HUNDERTWASSER (1928-2000)

Sad not so sad in rainshine, from Rainday on a rainy day (K. 39a), 1968

Screenprint in 10 colors with metallic embossing on Fabriano paper, signed in ink, dated, and numbered 28/250, with the blindstamps of the publisher/printer, University Art Museum, Berkeley/Galleria L'Elefante, Venice, with full margins.

22 1/4 x 18 3/8in

sheet 29 1/8 x 22in

\$2,500 - 3,500



169



170

170

ROBERT INDIANA (BORN 1928)

Amor, 1994

Aquatint in colors on wove paper, signed in pencil, titled, dated and numbered 21/50, published by American Image Editions, New York, with the blindstamp of the printer, Vinalhaven Press, Vinalhaven, with full margins, framed.

23 1/2 x 23 3/4in

sheet 31 x 29 3/4in

\$5,000 - 7,000



171

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CALIFORNIA

171

JASPER JOHNS (BORN 1930)

Painting with Two Balls (ULAE 8), 1962

Lithograph in colors on Kochi paper, signed in red crayon, and numbered 24/39 I, published by Universal Limited Art Editions, New York, with margins.

20 1/2 x 16 1/2in

sheet 26 1/2 x 20 1/2in

\$10,000 - 15,000

PROPERTY OF VARIOUS OWNERS

172

JASPER JOHNS (BORN 1930)

Handfootsockfloor, from *Casts from Untitled* (G. 501), 1974

Lithograph in colors on Richard de Bas Narcisse paper, signed in pencil, dated and annotated 'PP II' (a printer's proof aside from the edition of 48 and 10 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

sheet 30 3/4 x 22 3/4in

\$3,000 - 4,000



172



173

ROBERT RAUSCHENBERG (1925-2008)

Two Plates, from Surface Series from Currents, 1970

Screenprints in colors on wove paper, each signed in pencil, dated '70' and numbered 88/100 (there were also 4 artist's proofs), co-published by Dayton's Gallery 12, Minneapolis and Castelli Graphics, New York, with full margins, each framed. (2)

each 35 x 35in

each sheet 40 x 40in

\$3,000 - 5,000



174

PROPERTY FROM THE COLLECTION OF WILLIAM AND EUGENIE OSMUN

174

ALEX KATZ (BORN 1927)

Rowboat (M. 14), 1966

Screenprint in colors on light red wove paper, signed in the plate, with inscription in pencil 'For Ozzie, Alex' from the edition of 500, published/printed by Fischbach Gallery/Chiron Press, New York, the full sheet, framed.

sheet 10 1/2 x 13in

\$2,000 - 3,000

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CALIFORNIA

175

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

The Econo-Can (G. 750), 1977

Metal, Fresnel lens system, transistor radio, power cord and epoxy resin multiple, signed in ink and numbered 29/53 on a brass plaque, published/fabricated by Gemini G.E.L., Los Angeles.

overall 12 x 8 1/2 x 9in

\$3,000 - 5,000



175

PROPERTY OF VARIOUS OWNERS

176

JEFF KOONS (BORN 1955)

Balloon Dog - Red, 1995

Metallic porcelain multiple, numbered '141' and initialed by another hand, from the edition of unknown size (there was also an edition of 2300 published by MOCA, Los Angeles), published by Voice: Venice Oakwood/Inner City Enterprise, Los Angeles, contained in original box.

\$8,000 - 10,000



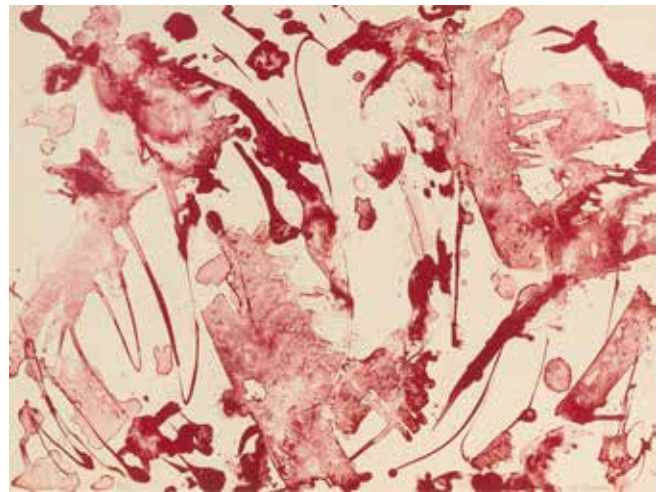
176



178



177



179

177

ELLSWORTH KELLY (1923-2015)

Yellow/Red-Orange (A. 66; G. 235), 1970
Lithograph in colors on wove paper, signed in pencil and numbered 5/75 (there were also 9 artist's proofs), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, the full margins, framed.
24 7/8 x 25 in
sheet 35 x 36 in

\$4,000 - 6,000

178

ELLSWORTH KELLY (1923-2015)

Dark Gray Curve (State I) (A. 226; G. 1357), 1988
Lithograph on Arches Cover paper, signed in pencil and annotated RTP (a Right to Proof aside from the edition of 25 plus 8 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.
sheet 26 x 84 in

\$8,000 - 12,000

PROPERTY FROM A PRIVATE OREGON COLLECTOR

179

LEE KRASNER (1911-1984)

Rose Stone, from *Primary Series*, 1969
Lithograph in colors on wove paper, signed in pencil and numbered 12/100, published by Marlborough Graphics, New York, the full sheet, framed.
sheet 21 7/8 x 29 1/4 in

\$2,000 - 3,000



PROPERTY OF ANOTHER OWNER

180

WIFREDO LAM (1902-1982)

Pleni Luna (TR. 7409-18), 1974

The complete portfolio, comprising 10 lithographs in colors on *Japon nacré* paper, each signed in pencil and numbered VII/L (the total edition was 312), with title pages, justification and text, published/printed by A.H. Grafik, Stockholm/Guillard-Gourdon, Cachan, the full sheets, loose (as issued), contained in the original royal blue cloth-covered portfolio box with gilt title.

each sheet 25 1/2 x 19 1/2in

album 27 x 20 3/4 x 1 7/8in

\$5,000 - 7,000

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CALIFORNIA

181

ROY LICHTENSTEIN (1923-1997)

Turkey Shopping Bag (C. App.4), 1964

Screenprint in yellow and black on white wove paper bag with handles, signed in pencil, from the edition of approximately 125, published/printed by Bianchini Gallery/Ben Birillo, New York, framed.
7 9/16 x 8 5/8in
sheet 19 5/16 x 17 1/16in

\$2,000 - 3,000



181



182

182

ROY LICHTENSTEIN (1923-1997)

Foot and Hand (C. II.4), 1964

Offset lithograph in colors on white wove paper, signed in pencil, dated and numbered 289/300, published by Leo Castelli Gallery, New York, with full margins, laid down to board.

16 5/8 x 21in
sheet 17 1/4 x 21 1/2in

\$3,000 - 4,000

PROPERTY OF ANOTHER OWNER

183

ROY LICHTENSTEIN (1923-1997)

Fish and Sky, from *Ten from Leo Castelli portfolio* (C. 50), 1967

Screenprint on gelatin silver photographic print to three-dimensional lenticular offset-lithograph, affixed to white composition board with window mount (as issued), signed in pencil on the mount and numbered 70/200 (there were also 25 artist's prints lettered A through Y), published/printed by Tanglewood Press, Inc., New York/Maurel Studios, New York, with full mount, framed.

11 1/8 x 14in
sheet 23 5/8 x 20in

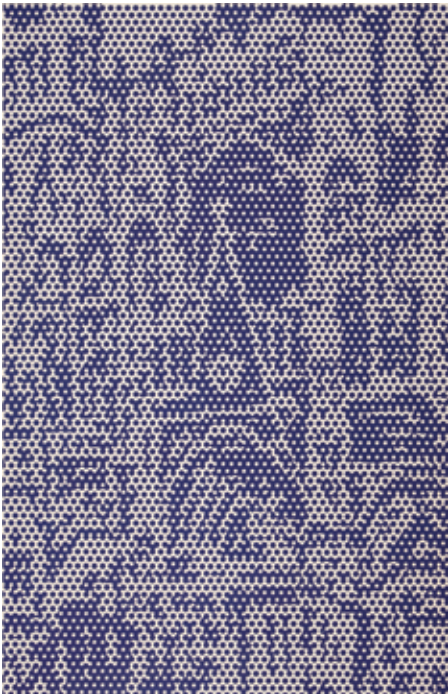
\$5,000 - 7,000



183



184



185

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CALIFORNIA

184

ROY LICHTENSTEIN (1923-1997)

Brushstrokes (C. 45), 1967

Screenprint in colors on off-white wove paper, signed in pencil and numbered 41/300, published/printed by Leo Castelli, for the Pasadena Art Museum/Aetna Silkscreen Products, New York, with full margins, framed.

21 15/16 x 30 1/16in

sheet 23 x 31in

\$10,000 - 15,000

PROPERTY OF VARIOUS OWNERS

185

ROY LICHTENSTEIN (1923-1997)

Cathedral #3 (C. 77; G. 144), 1969

Lithograph in colors on Special Arjomari paper, signed in pencil, dated '69' and numbered 58/75 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.

41 3/4 x 27in

sheet 48 3/8 x 32 3/8in

\$6,000 - 9,000



186

186

ROY LICHTENSTEIN (1923-1997)

Bull VI, from *Bull Profile Series* (C. 121; G. 471), 1973

Lithograph, screenprint, and line-cut in colors on Arjomari paper, signed in pencil, dated '73' and numbered 59/100 (there were also 13 artist's proofs), with the blindstamp of the publisher/printer, Gemini G.E.L., Los Angeles, with full margins, framed.

25 x 33in

sheet 27 x 34 7/8in

\$7,000 - 10,000

187

ROY LICHTENSTEIN (1923-1997)

Against Apartheid (C. 200), 1983

Lithograph in colors on Arches paper, signed in pencil, dated '83' and numbered 79/100 (there were also 30 artist's proofs), co-published by the artist and Galerie Maeght-Lelong, Paris, with full margins, framed.

30 5/8 x 23 5/8in

sheet 33 1/2 x 23 5/8in

\$7,000 - 9,000



187



188

189

ROBERT MOTHERWELL (1915-1991)

Chair (B. 79; E./B. 108), 1971-72

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 191/300 (there were also 25 artist's proofs), with the blindstamp of the publisher/printer, Erker-Press, St. Gallen, with full margins.

34 3/8 x 25 1/8in

sheet 38 3/4 x 27 7/8in

\$1,000 - 1,500



190

188

ROBERT MOTHERWELL (1915-1991)

Africa 9, from Africa series (B. 48; E./B. 77), 1970

Screenprint in colors on J.B. Green paper, initialed in pencil and numbered 89/150, with the artist's blindstamp, published/printed by Marlborough Graphics, Inc., New York/Kelpra Studio, London, with full margins, framed.

31 3/4 x 23 3/4in

sheet 40 1/2 x 28 1/2in

\$2,000 - 3,000



189

190

ROBERT MOTHERWELL (1915-1991)

Hermitage (B. 149; E./B. 180; T. 394), 1975

Lithograph in colors on Arches Cover paper, signed in pencil and numbered 24/200, published/printed by Knoedler & Co., New York/Tyler Graphics, Ltd., Bedford Village, New York, with the blindstamp of the artist, with full margins, framed.

40 3/8 x 28 5/8in

sheet 46 1/2 x 31 1/3in

\$5,000 - 7,000



191

ROBERT MOTHERWELL (1915-1991)

Red Sea III (B. 292; E./B. 316), 1982-3

Lift-ground etching and aquatint in red and black on handmade paper, signed in pencil and annotated 'p.p. 2/2' (a printer's proof aside from the edition of 70), published/released by the artist/Tyler Graphics, Ltd., Bedford Village, New York, with margins, sealed in the mat, framed.

28 1/2 x 11 3/4in

US\$12,000 - 18,000



192

192

LOUISE NEVELSON (1899-1988)

Sun-Set, 1981

Black polyester resin multiple in black wood frame, with incised signature on the metal publication plaque on the verso, numbered 101/125 (there were also 25 artist's proofs), published by Pace Editions, Inc., New York.

12 1/4 x 18in

US\$5,000 - 7,000

PROPERTY FROM THE ESTATE OF JEROME H. LOUCHHEIM JR., SCOTTSDALE, ARIZONA

193

LOUISE NEVELSON (1899-1988)

Untitled, 1975

Etching and aquatint in colors with collage on Fabriano Rosaspina wove paper, signed in pencil, dated '75' and numbered 46/90 (there were also 15 artist's proofs), with the blindstamp of the publisher, 2RC Edizioni d'Arte, Rome, with full margins, framed.

29 1/2 x 19 1/2in

sheet 39 x 27 1/2in

US\$1,000 - 1,500



193

PROPERTY FROM THE COLLECTION OF WILLIAM AND EUGENIE OSMUN

194

CLAES OLDENBURG (BORN 1929)

Wedding Souvenir, 1966

White cast plaster with silver paint accents multiple, from an unnumbered edition of approximately 8 cakes composed of 18 slices, with the inkstamp 'Wedding Souvenir/Claes Oldenburg/Los Angeles, 1966' on the underside, commissioned for the wedding of Jim and Judith Elliot, on April 23, 1966, in Topanga Canyon, California.

overall 5 1/2 x 6 1/2 x 2 1/4in

US\$4,000 - 6,000



194

PROPERTY OF VARIOUS OWNERS

195

CLAES OLDENBURG (BORN 1929)

Pile of Erasers (A./P. 130), 1975

Lithograph in colors on Koller HMP handmade paper, initialed in pencil, dated '75' and numbered 6/75 (there were also 13 artist's proofs), with the blindstamp of the printer, Jack Lemon, Chicago, with full margins, framed.

18 1/2 x 21 3/4in
sheet 23 x 29in

US\$1,000 - 1,500



195



196

196

CLAES OLDENBURG (BORN 1929)

Proposed Monument for Mill Rock, East River, NYC: Slice of Strawberry Cheesecake (A./P. 243), 1992

Soft-ground etching and aquatint in colors on wove paper, signed in pencil and numbered 5/60 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer, Aldo Crommelynck, New York and Paris, with full margins, framed.

12 1/8 x 19 7/8in
sheet 22 3/4 x 29 1/2in

US\$3,000 - 5,000

197

NATHAN OLIVEIRA (1928-2010)

Ryan 69, 1981

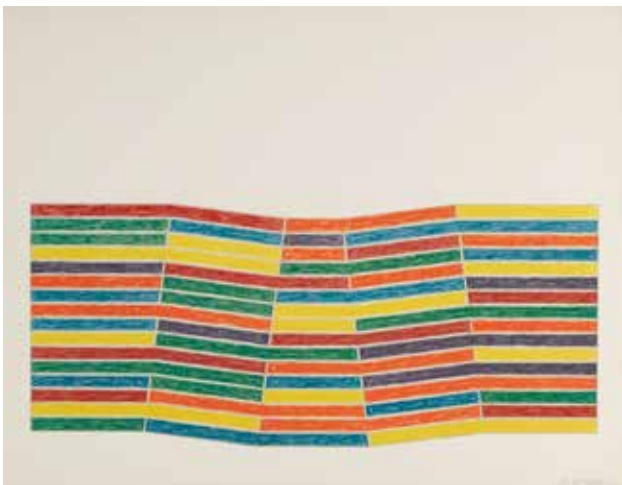
Monotype in colors on Arches 88 paper, signed in pencil, titled and dated, with full margins, framed.

20 x 18in
sheet 26 1/4 x 22 1/2in

US\$1,000 - 1,500



197



198

PORTFOLIO

Merce Cunningham Portfolio, 1974-75

The portfolio, comprising 7 prints on various papers, each signed and numbered 9/100 (there were also 30 artist's proofs), with text by Calvin Tomkins and screenprinted title pages, co-published by Multiples, Inc. and Castelli Graphics, New York, to benefit the Merce Cunningham Dance Company, the full sheets, loose (as issued), contained in the original gray linen-covered portfolio box with printed title.

Artists and Titles Include: John Cage, *30 Drawing by Thoreau*; Jasper Johns, *M.D.* (ULAE 148); Robert Morris, *Untitled*; Bruce Nauman, *Caned Dance*; Robert Rauschenberg, *Cunningham Relief*; Frank Stella, *Furg* (A. 106; G. 583), 1975; Andy Warhol, *Merce Cunningham I* (F./S. II.124)
album 31 1/2 x 23 1/4 x 1 3/8in

US\$10,000 - 15,000



199

PORTFOLIO

America: The Third Century, 1976

The portfolio, comprising 13 prints on various papers, each signed and numbered HC VI/XXV or 6/25 (a hors commerce aside from the edition of 200 in Arabic numerals), with title/text/colophon page numbered HC VI/XXV in pencil, published by APC Editions Division Chermayeff & Geismar Associates, New York, to commemorate the American Revolution Bicentennial, with full margins or full sheets, loose (as issued), contained in the original linen-covered portfolio box with embossed title on spine and bicentennial logo on cover.

Artists and Titles include: William Bailey, *Still Life with Eggs, Candlestick and Bowl*; James Brooks, *Concord*; Christo, *Texas Mastaba* (S. 85); Allan D'Arcangelo, *Beginning*; Roy Lichtenstein, *Bicentennial Print* (C. 136); Costantino Nivola, *City*; Robert Andrew Parker, *Sunrise*; Robert Rauschenberg, *Deposit*; James Rosenquist, *Miles* (G. 88); Edward Ruscha, *America Whistles* (E. 84); Raymond Saunders, *Duck Out of Water*; Ben Schonzeit, *Yankee Flame*; Velox Ward, *The Home My Daddy Built* each sheet approx. 30 x 22 1/8in album 32 x 24 x 2in

US\$12,000 - 18,000



200

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

201

ROBERT RAUSCHENBERG (1925-2008)

Ark, from *XXXIV Drawings for Dante's Inferno* (ULAE 167; F. 15), 1964

Lithograph on wove paper, signed in pencil, titled, dated and numbered 20/42, published by Universal Limited Art Editions, New York, with full margins, framed.

14 x 15in

sheet 15 3/4 x 16 1/4in

US\$2,500 - 3,500

200

MEL RAMOS (BORN 1935)

Tap Root #2 (R. 39 variant), 1961

Lithograph in colors on wove paper, signed in pencil, titled, dated and numbered 5-10, published/printed by the artist, for the Sacramento State Faire, with margins.

20 1/4 x 15in

sheet 24 5/8 x 18 1/2in

US\$1,000 - 1,500



201

PROPERTY OF ANOTHER OWNER

202

ROBERT RAUSCHENBERG (1925-2008)

Dwan Gallery Poster, 1965

Offset lithograph in colors on wove paper, with complimentary signature, from the edition of unknown size, to commemorate the artist's solo show at the Dwan Gallery, Los Angeles, 1965, printed by Total Color, New York, the full sheet, framed.

sheet 22 5/8 x 24 7/8in

US\$2,000 - 3,000



202

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CALIFORNIA

203

ROBERT RAUSCHENBERG (1925-2008)

Cardbird II (G. 304), 1971

Collage print with corrugated cardboard, tape, steel staples, photo offset lithograph and screenprint multiple, signed in marker, dated '71' and numbered 71/75 (there were also 6 artist's proofs); with publisher's inkstamp, published by Gemini G.E.L., Los Angeles, verso. overall 54 x 33in

US\$3,000 - 4,000



203



204

204

ROBERT RAUSCHENBERG (1925-2008)

Cardbird III (G. 305), 1971

Collage print with corrugated cardboard, tape, polyethylene, photo offset lithograph and screenprint multiple, signed in marker, dated '71' and numbered 71/75 (there were also 6 artist's proofs); with publisher's inkstamp, published by Gemini G.E.L., Los Angeles, verso. overall 36 x 36in

US\$3,000 - 4,000

205

ROBERT RAUSCHENBERG (1925-2008)

Cardbird VI (G. 308), 1971

Collage print with corrugated cardboard, tape, photo offset lithograph, and screenprint multiple, signed in marker, dated '71' and numbered 71/75 (there were also 6 artist's proofs); with publisher's inkstamp, published by Gemini G.E.L., Los Angeles, verso. overall 26 x 28in

US\$3,000 - 4,000



205



206

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

207

ROBERT RAUSCHENBERG (1925-2008)

Horsefeathers Thirteen-XI, from *Horsefeathers Thirteen Series* (G. 729), 1972

Offset lithograph, screenprint and collage in colors with embossing on Arches paper, signed in pencil, dated '72' and numbered 24/85 (there were also 12 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

21 3/8 x 15 1/4in
sheet 30 x 22 1/4in

US\$1,000 - 1,500



208

PROPERTY OF ANOTHER OWNER

206

ROBERT RAUSCHENBERG (1925-2008)

Horsefeathers Thirteen-IV, from *Horsefeathers Thirteen Series* (G. 424), 1972

Offset lithograph, screenprint, pochoir and collage in colors with embossing on Angoumois à la Main handmade paper, signed in pencil, dated '72' and numbered 62/89 (there were also 12 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

17 3/4 x 15in
sheet 28 x 22 1/2in

US\$1,000 - 1,500



207

PROPERTY OF VARIOUS OWNERS

208

ROBERT RAUSCHENBERG (1925-2008)

L.A. Flakes - 13,000' and Rising, from *L.A. Flakes Series* (G. 1043), 1982

Etching in colors with embossing on Georges Duchene Colombe paper, signed in pencil, dated '82' and numbered 13/36 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins, framed.

8 1/8 x 8 3/4in
sheet 30 x 22 1/2in

US\$1,000 - 1,200

209

ROBERT RAUSCHENBERG (1925-2008), AND DARRYL POTTORF (BORN 1952)

Quattro Mani IV (G. DP/RR898-5246), 1998

Screenprint in colors on wove paper, signed by both artists in pencil, dated '98' and numbered 40/40 (there were also 10 artist's proofs), published by Gemini, G.E.L., Los Angeles, the full sheet, framed. sheet 40 x 40in

US\$4,000 - 6,000



209

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES, CALIFORNIA

210

JAMES ROSENQUIST (BORN 1933)

Flamingo Capsule (Castelli Poster) (not in Glenn), 1970

Offset lithograph in colors on wove paper, signed in pencil and dated, from an edition of unknown size, with full margins.

20 3/4 x 25 3/4in

sheet 21 3/4 x 26 5/8in

US\$1,000 - 1,500



210



PROPERTY OF ANOTHER OWNER

211

EDWARD RUSCHA (BORN 1937)

Group of 7 Books (E. B1, B4, B6, B8, B10, B12, B16), 1963-1972
Seven artist's books, comprising of offset lithographs, from various editions, *Twentysix Gasoline Stations* (1963, 3rd ed.); *Every Building on The Sunset Strip* (1966, 1st ed.); *Royal Road Test* (1967, 3rd ed.); *Nine Swimming Pools and a Broken Glass* (1968, 1st ed.); *Crackers* (1969); *Real Estate Opportunities* (1970); *Colored People* (1972). (7) sizes vary

US\$2,000 - 3,000

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

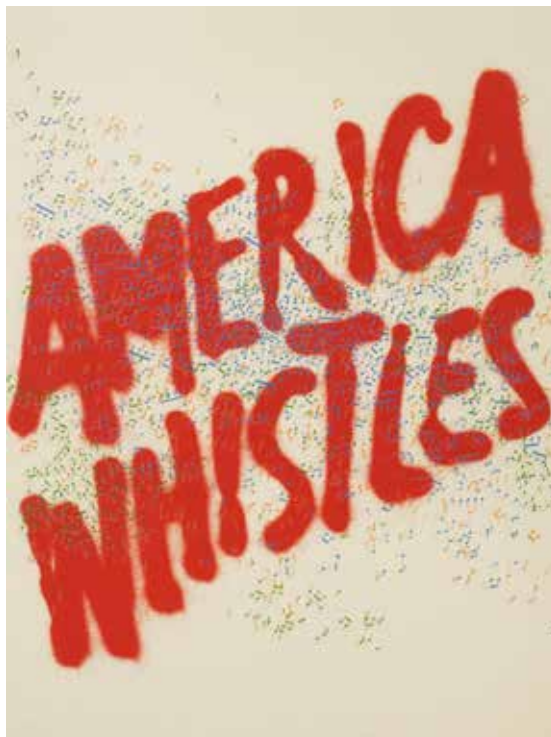
212

EDWARD RUSCHA (BORN 1937)

America Whistles, from *America: The Third Century* (E. 84), 1975
Lithograph in colors on Arches paper, signed in pencil, dated
and numbered 174/200 (there were also 25 in Roman numerals),
published by APC Editions Division Chermayeff & Geismar Associates,
New York, with the blindstamp of the printer, Cirrus Editions, Los
Angeles, the full sheet, framed.

sheet 30 1/16 x 22 7/16in

US\$3,000 - 4,000



212



213

PROPERTY OF VARIOUS OWNERS

213

EDWARD RUSCHA (BORN 1937)

Pico, Flower, Figueroa, from *The MoCA Portfolio*, 1999
Etching and aquatint in colors on *chine collé* to wove support, signed
in pencil, dated and annotated 'P.P. 4' (a printer's proof aside from the
edition of 80), with the blindstamp of the publisher, Lapis Press, Los
Angeles, with margins, framed.

15 1/2 x 22 5/8in

sheet 21 7/8 x 29 3/4in

US\$4,000 - 6,000

214

EDWARD RUSCHA (BORN 1937)

Roadmaster, 2003

Lithograph in colors on wove paper, signed in pencil, dated
and numbered 22/40 (there were also 9 artist's proofs), with the
blindstamp of the printer, Hamilton Press, Venice, California, with full
margins, framed.

6 1/2 x 17in

sheet 13 x 23in

US\$4,000 - 6,000



214



215

215

RICHARD SERRA (BORN 1939)

Carnegie (G. 1332), 1986-87

Screenprint and paintstick on coated paper, signed in pencil, dated '87' and numbered 16/19 (there were also 8 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with full margins (printed to one side), framed.
sheet 80 x 80in

US\$12,000 - 18,000

*This lot will preview in Los Angeles only



216

216

FRANK STELLA (BORN 1936)

The Pacific, from The Waves (A. 187), 1989

Screenprint, lithograph and linocut in colors with handcolored marbling and collage on T.H. Saunders wove paper, signed in pencil, dated '88' and numbered 23/60 (there were also 10 artist's proofs), published by Waddington Graphics, London, the full sheet, framed.
sheet 75 x 54 5/8in

US\$5,000 - 8,000

217

WAYNE THIEBAUD (BORN 1920)

Pie Slice, 1962

Etching on Fabriano wove paper, signed in pencil and numbered 38/60, published by Arturo Schwartz, Milan, with full margins, framed.
5 3/4 x 4 1/8in
sheet 9 7/8 x 7 3/4in

US\$5,000 - 7,000



217

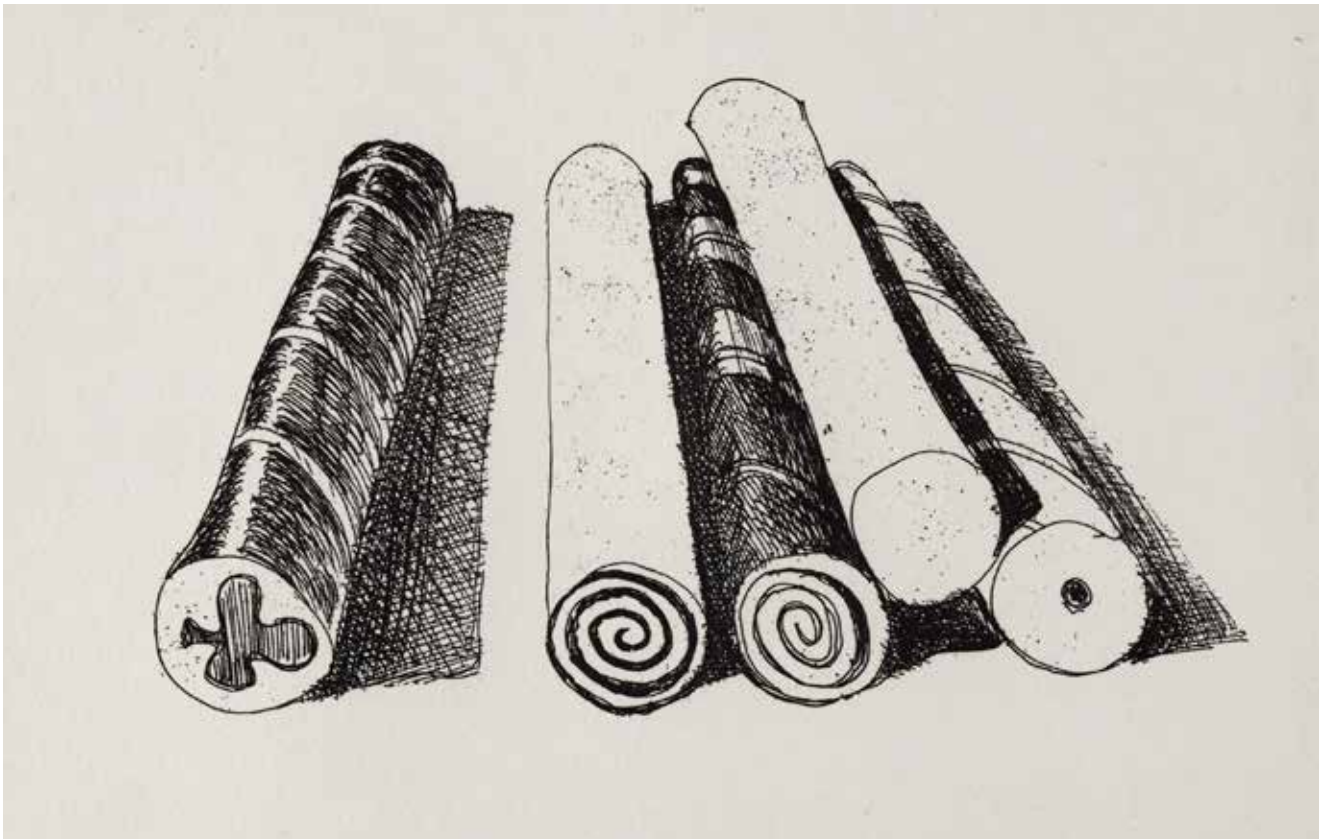
218

WAYNE THIEBAUD (BORN 1920)

Peppermints, 1964

Etching on Rives BFK paper, signed in pencil, dated '64' and numbered 6/15, published/printed by the artist/Kathan Brown, with full margins, framed.
4 5/8 x 5 7/8in
sheet 14 7/8 x 11in

US\$5,000 - 7,000



218



219

219

WAYNE THIEBAUD (BORN 1920)

Suckers, from Delights, 1964

Aquatint printed on Rives BFK paper, signed in pencil, titled, dated and annotated 'artist proof' (aside from the edition of 100), published by Crown Point Press, San Francisco, with full margins, framed.
5 x 4 7/8in
sheet 12 7/8 x 10 7/8in

US\$5,000 - 7,000



220

220

WAYNE THIEBAUD (BORN 1920)

Suckers, State I (G. 85), 1968

Lithograph on Rives BFK paper, signed in pencil, titled 'State I' and numbered 20/150 (there were also 11 artist's proofs), with the blindstamp of the publisher, Gemini G.E.L., Los Angeles, with margins.

8 x 14 1/4in
sheet 16 x 21 3/4in

US\$6,000 - 8,000

221

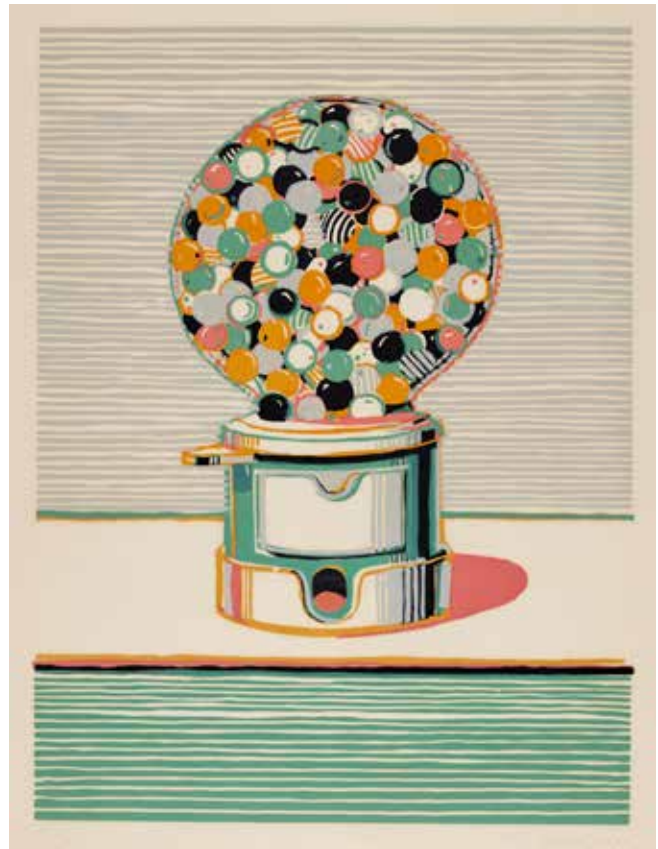
WAYNE THIEBAUD (BORN 1920)

Gumball Machine, from *Seven Still Lives and a Silver Landscape*, 1970
Linocut in colors on Arches paper, signed in pencil, dated and numbered 18/50, published by Parasol Press, Ltd., New York, with full margins, framed.

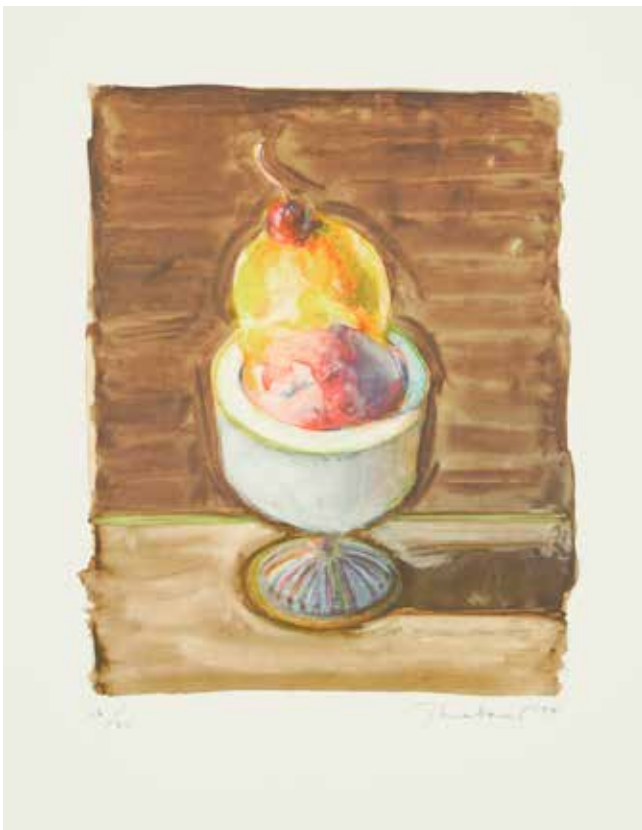
24 1/4 x 18in

sheet 30 x 22 3/8in

US\$10,000 - 15,000



221



222

222

WAYNE THIEBAUD (BORN 1920)

Sorbet, from *The Physiology of Taste*, 1994

Lithograph in colors on Rives BFK paper, signed in pencil, dated '94' and numbered 18/20 (there were also 5 printer's proofs), published/printed by Arion Press, San Francisco/Trillium Graphics, Brisbane, California, with full margins, framed.

10 5/8 x 8 3/4in

sheet 20 x 16in

US\$5,000 - 7,000

223

WAYNE THIEBAUD (BORN 1920)

Delicatessen, 1964/2010

Watercolor over sugar-lift etching on wove paper, signed in pencil, titled, dated '1964/2010', annotated 'A.P.' and 'Hand-colored with water color over sugar-lift aquatint 2010' (there was also an edition without hand-work of 100 printed in 1964), with full margins, framed.
4 7/8 x 4 7/8in
sheet 14 7/8 x 11in

US\$60,000 - 80,000

Provenance

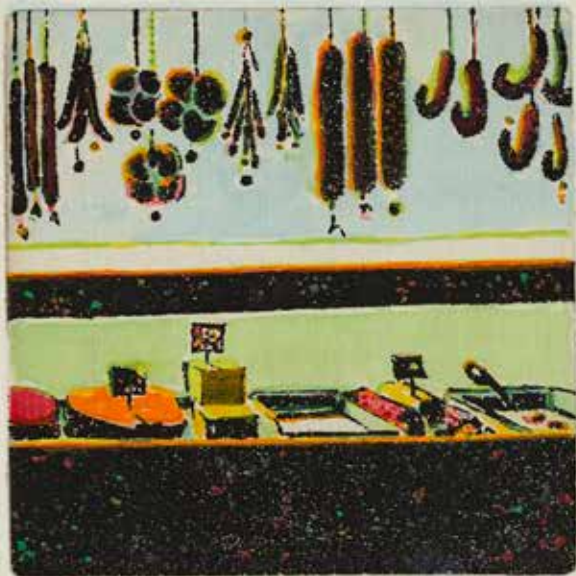
Paul Thiebaud Gallery, San Francisco.
Acquired from the above by the present owner.

Literature

Vision and Revision: Hand Colored Prints by Wayne Thiebaud, Chronicle Books, San Francisco, 1991, p. 30 (another example illustrated).

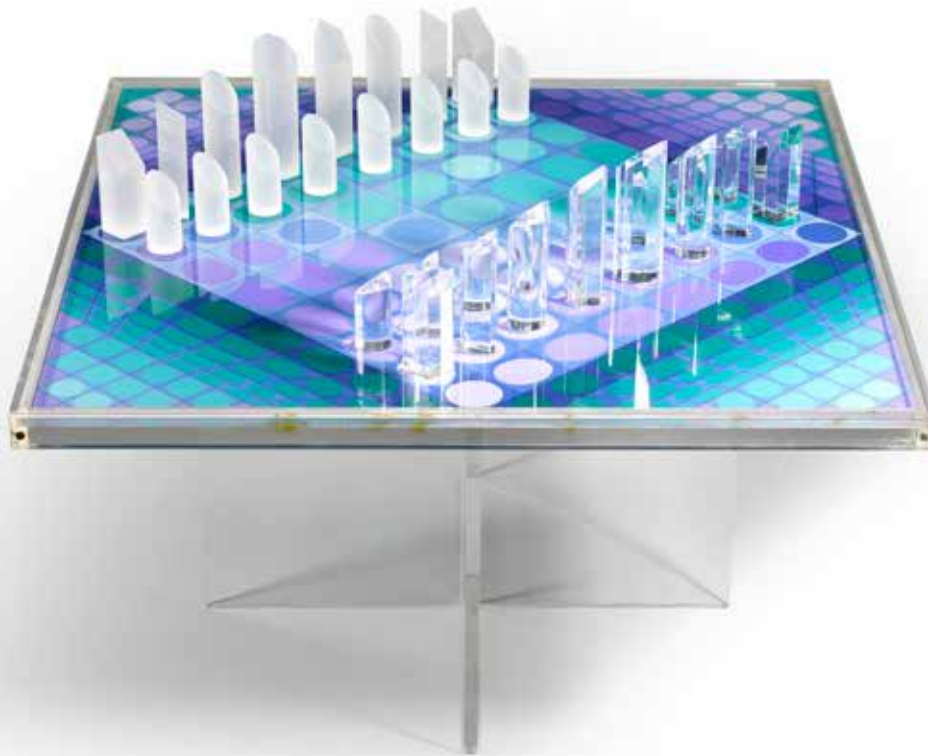
'My subject matter was a genuine sort of experience that came out of my life, particularly the American world in which I was privileged to be... Common objects become strangely uncommon when removed from their context and ordinary ways of being seen.'

- Wayne Thiebaud

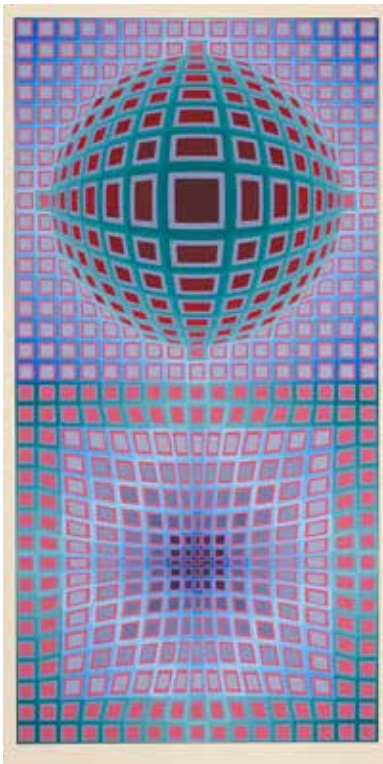


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Handwritten text at the bottom of the page, likely a signature or additional notes.



224



225

224

VICTOR VASARELY (1906-1997)

Vasarely Chess Set, 1982

Color screenprint laminated on acrylic glass with 32 cast resin chess pieces, signed in ink and numbered 27/1500 on accompanying certificate, published/distributed by The Hillard Collection, London/Vasarely Center, New York.

chessboard 28 1/8 x 28 1/4in

US\$3,000 - 4,000

225

VICTOR VASARELY (1906-1997)

Two plates, from VP Series, 1972

Screenprints in colors on board, each signed in pencil and annotated 'EA' and II/X, respectively (aside from editions of 190), lettered in pencil D and F respectively, on verso, with the embossed stamp of the publisher, Denise René Editeur, Paris, with full margins. (2)

33 x 16 1/2in

sheet 41 1/4 x 24 1/4in

US\$1,000 - 1,500

PROPERTY FROM THE ESTATE OF JEROME H. LOUCHHEIM JR., SCOTTSDALE, ARIZONA

226

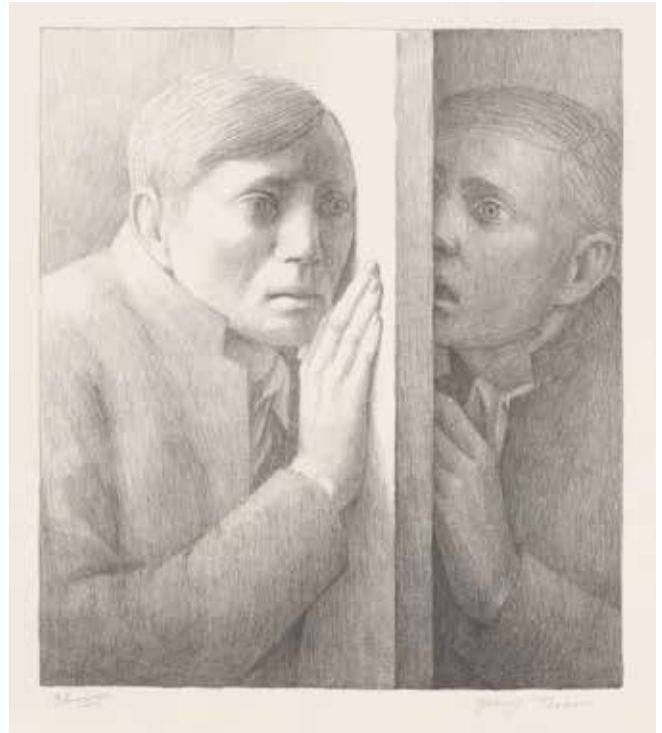
GEORGE TOOKER (1920-2011)

Voice; Lovers; Self-Portrait I (G. 3; 5; 8), 1977; 1982; 1984

Lithographs on Rives BFK paper, each signed in pencil and numbered 32/125, 168/175, XVIII/LXXV, respectively, *Voice* published by Edition Press, San Francisco, *Lovers* and *Self-Portrait I* published by Imago Imprint, New York, with full margins, framed. (3)

11 x 9 3/4in; 12 x 16in; 8 1/2 x 7 3/4in
sheet 21 1/8 x 17 7/8in; 16 1/2 x 20in; 18 x 14in

US\$2,500 - 3,000



226

PROPERTY OF VARIOUS OWNERS

227

ANDY WARHOL (1928-1987)

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

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

sheet 7 x 7in

US\$2,500 - 3,500



227



228

ANDY WARHOL (1928-1987)

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

Screenprint in colors on wove paper, signed in ball-point pen and stamp numbered 221/250 (there were also 26 artist's proofs lettered A-Z) on verso, published/printed by Factory Additions, New York/Aetna Silkscreen Products, Inc. New York, the full sheet, framed.
sheet 36 x 36in

US\$20,000 - 30,000



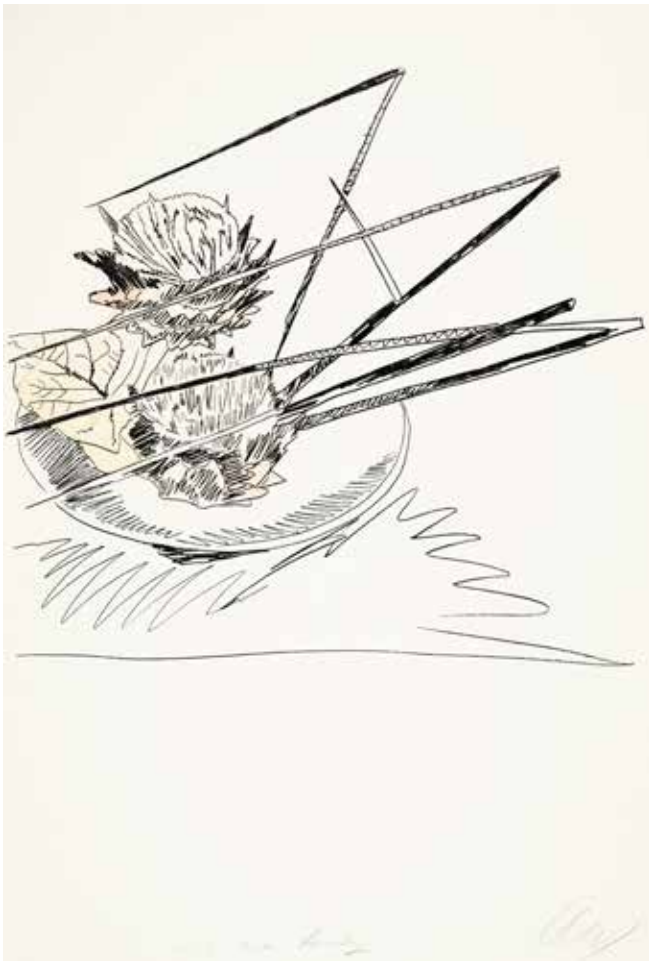
229

ANDY WARHOL (1928-1987)

Flowers (F./S. II. 70), 1970

Screenprint in colors on wove paper, signed in ball-point pen and stamp numbered 221/250 (there were also 26 artist's proofs lettered A-Z) on verso, published/printed by Factory Additions, New York/ Aetna Silkscreen Products, Inc. New York, the full sheet, framed.
sheet 36 x 36in

US\$25,000 - 35,000



230

231

ANDY WARHOL (1928-1987)

Committee 2000 (F./S. II.289), 1982

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered AP 25/200 (an artist's proof aside from the edition of 2000), published/printed by Committee 2000, Munich, Germany/Rupert Jasen Smith, New York, the full sheet, framed.

sheet 30 1/8 x 20 1/8in

US\$5,000 - 7,000

230

ANDY WARHOL (1928-1987)

Pl. 7, from Flowers (Hand-Colored) (F./S. II.116), 1974

Screenprint with unique handcoloring (faded) on watercolor paper, initialed in pencil and inscribed "with love Andy" (presumably a proof aside from the edition of 250); signed in pencil and inscribed 'awe' (?) on verso, co-published/printed by Peter M. Brant, Castelli Graphics and Multiple, Inc./Alexander Heinrici, New York, with full margins.

24 3/8 x 26 5/8in

sheet 40 1/4 x 27 1/2in

US\$2,500 - 3,500



231

232

ANDY WARHOL (1928-1987)

Kimiko (F./S. II.237), 1981

Screenprint in colors on Stonehenge paper, signed in pencil and numbered 131/250 on the verso (there were also 50 artist's proofs), published by Colorado State University Department of Art, Fort Collins, with the blindstamp of the printer, Licht Editions, Ltd., Denver, the full sheet, framed.

US\$15,000 - 20,000



232

PROPERTY FROM A SCOTTSDALE COLLECTION

233

ANDY WARHOL (1928-1987)

Kachina Doll (F./S. II. 381), 1986

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 150/250 (there were also 50 artist proofs), published by Gaultney, Klineman Art, Inc., New York, with the blindstamp of the printer, Rupert Jasen Smith, New York, the full sheet, framed.

US\$25,000 - 35,000



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PROPERTY OF VARIOUS OWNERS

234

ANDY WARHOL (1928-1987)

Bald Eagle, from *Endangered Species* (F./S. II.296), 1983

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 2/150 (there were also 30 artist's proofs), published/printed by Ronald Feldman Fine Arts Inc., New York/Rupert Jasen Smith, New York, the full sheet, framed.

sheet 38 x 38in

US\$50,000 - 70,000



235

ANDY WARHOL (1928-1987)

African Elephant, from *Endangered Species* (F./S. II.293), 1983
Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 2/150 (there were also 30 artist's proofs), published/printed by Ronald Feldman Fine Arts Inc., New York/Rupert Jasen Smith, New York, the full sheet, framed.
sheet 38 x 38in

US\$40,000 - 60,000



236

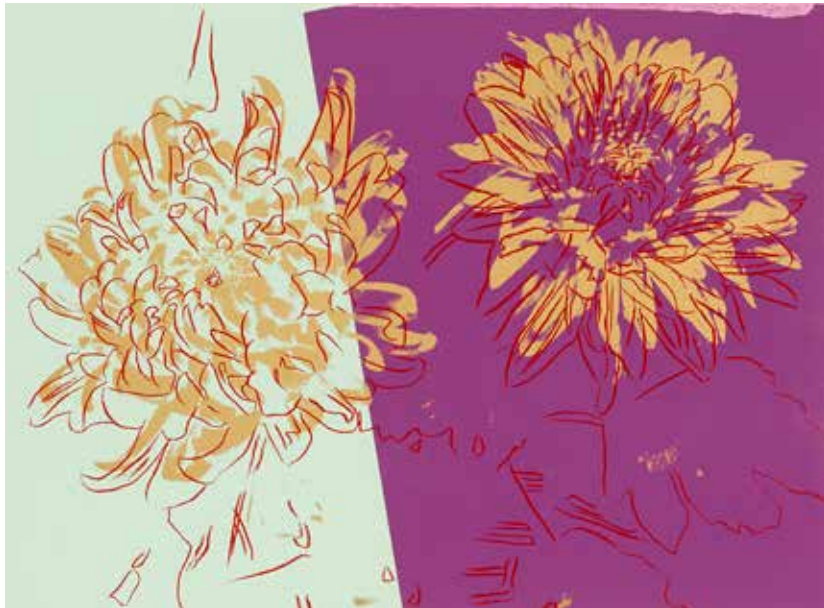
ANDY WARHOL (1928-1987)

Orangutan, from Endangered Species (F./S. II.299), 1983

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 2/150 (there were also 30 artist's proofs), published/printed by Ronald Feldman Fine Arts Inc., New York/Rupert Jasen Smith, New York, the full sheet, framed.

sheet 38 x 38in

US\$40,000 - 60,000



237



238

237

ANDY WARHOL (1928-1987)

Kiku, from the Andy Warhol Exhibition Catalogue, 1983-1984

Screenprint in colors on heavy wove paper, from the unsigned edition of 1500, published/printed by Gendai Hanga Center/Modern Printer Center, Tokyo, Japan, the full sheet, framed.

sheet 8 x 11 in

US\$1,500 - 2,000

238

TOM WESSELMANN (1931-2004)

Bedroom Face #41, 1990

Screenprint in colors on museum board, signed in pencil and annotated 'HC 12/12' (aside from the edition of 100), published by International Images, Inc., Putney, Vermont, with full margins, framed.

49 3/4 x 58 1/4 in

sheet 59 3/8 x 67 1/2 in

US\$10,000 - 12,000

END OF SALE

MODERN DECORATIVE ART & DESIGN

Thursday December 14
New York

PIERRE JEANNERET (1896-1967)

Periodics Rack
circa 1961-62
teak and aluminum

Sold for \$102,500, June 2017

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Consignments now invited



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**19TH CENTURY
EUROPEAN PAINTINGS**

Tuesday November 14, 2pm
New York

**SIR ALFRED JAMES
MUNNINGS, PRA, RWS
(BRITISH, 1878-1959)**

Pigs in a Farm Yard (detail)

Signed, lower right

oil on panel

20 1/4 x 24 1/4in (51.5 x 61.5cm)

US\$80,000 - 120,000

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mark.fisher@bonhams.com

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**POST-WAR AND
CONTEMPORARY ART**

Wednesday November 15, 5pm
New York

FERNANDO BOTERO (B. 1932)

Seated Woman, 2006
incised 'Botero 4/6' (on the base)
bronze

15 1/2 x 11 1/8 x 8 3/4 in.

39.4 x 28.3 x 22.2 cm

\$200,000 - 300,000

This work is number four from
an edition of six.

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Megan Murphy

+1 (212) 644 9020

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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'.

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

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

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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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (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 Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (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 absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

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

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

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24268 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.

Shipping & Removal

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

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

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

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

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

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

Simultaneous sale property collection notice:

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

Handling and Storage Charges

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

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

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

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

Payment

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

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

Auction Results

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

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

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

If successful

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

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

Bonhams Client Services Department
 7601 W. Sunset Blvd
 Los Angeles, California 90046
 Tel +1 (323) 850 7500
 Fax +1 (323) 850 6090
bids.us@bonhams.com



Sale title: Prints & Multiples		Sale date: Tuesday October 24, 2017	
Sale no. 24268		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

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

Please note that all telephone calls are recorded.

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

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

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

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

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