



Intended Use: Charitable Donation  
Type of Value: Fair Market Value

Client:  
Confidential  
Confidential  
Confidential

Appraised By:  
Lydia Thompson Ph.D., ASA  
Natasha Bonilla Martinez, MA  
Thompson & Martinez Fine Art Appraisals, Inc.  
EIN#: 20-8308057

Date of Inspection: February 11th, 12th, 13th, 2013  
Effective Date of Valuation: April 13th, 2013  
Date of Report: April 8th, 2013

Thompson & Martinez Fine Art Appraisals, Inc.  
7445 Girard Ave, Suite 6  
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## Letter of Transmittal

Date of Report: April 8th, 2013  
Client: Confidential  
Confidential  
Confidential  
Confidential  
Intended Use: Charitable Donation  
Type of Value: Fair Market Value  
Approach: Market Comparison  
Date of Inspection: February 11th, 12th, 13th, 2013  
Effective Date of Valuation: April 13th, 2013  
Inspected By: Natasha Bonilla Martinez, MA and Lydia Thompson, PhD,  
ASA

Dear Confidential:

According to the contract signed by you on February 12, 2013, we have prepared the following Self-Contained appraisal report for the property represented as belonging to the Confidential. The subject property consists of a collection of contemporary art. This property will be donated to the Confidential on or about April 13, 2013. According to the Confidential, the recipient is a qualified charitable organization and the property is relevant to its charitable purpose. In addition, the donee stated that there are no restrictions on the donation.

You provided us with the information that indicates that the subject properties are owned by Confidential. We examined the properties in the presence of Confidential at Confidential

This appraisal report provides the appraisal conclusion of Fair Market Value for the intended use of Charitable Donation for Income Tax.(Unexpected XTag: NTree (XTag "br" []))Fair Market Value is defined as “the price at which the property would sell for on the open market. It is the price that would be agreed on between a willing buyer and a willing seller, with neither being required to act, and both having reasonable knowledge of the relevant facts.” (from Internal Revenue Service, Department of Treasury Publication 561: Determining the Value of Donated Property (Revised April, 2007). In addition, as defined by IRS Estate Tax Regulation §20.2031-(b), fair market value for tax purposes must be based on the sale price “in which such item is most commonly sold to the public...”. In this case, depending on the artist, the work and their market, the “most common market” has been determined to be either the auction market at regional, national and international auction houses, the publisher, or in a few cases, the artist’s studio.

This report will function as documented evidence of these appraisers having witnessed the subject properties, and identified, described and valued the subject properties in the context of estimating

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Fair Market Value.

After thorough consideration of available facts and statistics, April 13th, 2013, the Fair Market Value for the subject properties is **one million two hundred thirty four thousand five hundred nine dollars (\$1,234,509)**. The effective date of value for this appraisal is April 13th, 2013. This professional opinion is based upon our knowledge and experience in the valuation of fine arts. This appraisal is based on our research and analysis of the properties and knowledge of relevant markets where the properties are traded.

This is a Self-Contained report that was prepared to conform to the Code of Ethics of the American Society of Appraisers and the current version of the *Uniform Standards of Professional Appraisal Practice, the 2012-2013 Edition* (USPAP), published by the Appraisal Foundation. We have no past, present or contemplated future interest in the properties included in this report. Our fee was not contingent on any value finding.

We are “qualified appraisers” within the meaning of Internal Revenue Reg. 1.170A-17(b) and are not excluded appraisers within the meaning of 1.170A-17(b)(5). Lydia Thompson is designated as an Accredited Senior Appraiser of Personal Property from the American Society of Appraisers. Natasha Martinez holds the Candidate designation from the American Society of Appraisers. Our background, education and experience qualify us to make appraisals of the type of property that is the subject of this appraisal. A complete list of our qualifications can be found in our Credentials which are included in this report. We understand that the appraisal will be used in connection with a tax return or claim for refund. We also understand that, if a substantial or gross valuation misstatement of the value of the property claimed on the return or claim for refund results from our appraisal, we may be subject to a penalty under section 6695A of the Internal Revenue Code, as well as other applicable penalties. We affirm that we have not been barred from presenting evidence of testimony before the Department of the Treasury or the Internal Revenue Service pursuant to 31 U.S.C. section 330(c).

This 354 page report is bound in two volumes. Volume 1 consists of a letter of transmittal, scope of work, definitions, privacy statement, assumptions and limiting conditions, certification, description, photographs, narrative, glossary, bibliography and credentials, along with Items 1 to 57. Volume 2 includes Items 58 to 136, and Appendices A and B. All these elements must be present for the value conclusion to be valid.

The information in this report is confidential. All notes, electronic, work copies and photographs remain the property of the appraisers and are retained for five years, and/or two years after the conclusion of any litigation. All documents are shredded or otherwise defaced prior to disposal.

The submission of this report completes our assignment and obligations. Any further consultation, preparation of additional reports, testimony, or appearances in court or before any governmental

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forum in reference to the properties described in this appraisal will require additional fees to cover the required services. The aforementioned fees will be billed at the rate commensurate with the timing of the appraisal.

Thank you for allowing us to be of service to you.

---

Lydia Thompson Ph.D., ASA

Date

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Natasha Bonilla Martinez, MA

Date



## Scope of Work

Thompson & Martinez Fine Art Appraisals, Inc. was hired by Confidential to reach an opinion of the Fair Market Value of a collection of contemporary art, for the intended use of Charitable Donation for Income Tax. This property, acquired by Confidential, is to be donated to the Confidential Foundation on or about April 13th, 2013. Based on our discussion with Confidential as well as the intended use of the report, the type and location of the subject properties and the effective date of valuation, the appraisers have selected the type of value, the relevant market, the information researched and the analysis to be applied. As defined by IRS Estate Tax Regulation §20.2031-(b), fair market value for tax purposes must be based on the sale price "in which such item is most commonly sold to the public..." In this case, depending on the artist, the work and their market, the "most common market" has been determined to be either the auction market at regional, national and international auction houses, the publisher or gallery, or in a few cases, the artist's studio. To complete this assignment we consulted authoritative publications and on-line sources, reviewed published and on-line market data and interviewed the artists, knowledgeable dealers and others regarding the artists and their works.

The properties were inspected from February 11th-13th at the Confidential. The items are organized in the report in accordance with the inventory provided by the client's representative. This report is intended to be an objective, independent, unbiased and credible analysis of known facts. During the course of our examination, research and analysis, we have endeavored to be accurate and to use due diligence. This opinion of value was developed using appraisal methods that are within the accepted standard of care for the appraisal profession and within the boundaries of typical practice.

This appraisal document reports the majority of information analyzed, the appraisal procedures followed, and the reasoning that supports the analysis, opinions and conclusions under the requirements of the *Uniform Standards of Professional Appraisal Practice, the 2012-2013 Edition* (US-PAP). It is considered a Self-Contained appraisal report. The documentation substantiating the value reported is held in the Appraiser's file.

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## Type of Value

This report serves as documented evidence of this appraiser having witnessed the subject property and identified, described and valued the subject property in the context of determining Fair Market Value.

## Intended Use

The intended use of this report, as stipulated, is to evaluate the subject properties and provide an assessment of Fair Market Value of a collection of contemporary art for the intended use of Charitable Donation. No other use is valid or condoned.

## Intended Users of this report

The intended users of this report are: Confidential, its fiscal agents, financial representatives and attorneys. There are no other intended users or uses.

## Definition of Value

Fair Market Value is defined as “the price at which the property would sell for on the open market. It is the price that would be agreed on between a willing buyer and a willing seller, with neither being required to act, and both having reasonable knowledge of the relevant facts.” (from Internal Revenue Service, Department of Treasury Publication 561: Determining the Value of Donated Property (Revised April, 2007). In addition, as defined by IRS Estate Tax Regulation §20.2031-(b), fair market value for tax purposes must be based on the sale price “in which such item is most commonly sold to the public...”. In this case, depending on the artist, the work and their market, the “most common market” has been determined to be either the auction market at regional, national and international auction houses, the publisher, or in a few cases, the artist’s studio.

## Approaches to Value

For this appraisal three valuation methods were considered (from Soucy and Smith, eds, *The Appraisal of Personal Property – Principles, Theories, and Practice Methods for the Professional Appraiser*, 1994.). The three valuation methods are:

- **Cost Approach to Value** method estimates either the reproduction or replacement of a property, either new or depreciated.
- **Income Approach to Value** method estimates the present worth of anticipated future benefits of owning income producing properties or objects.
- **Market Comparison Approach to Value** method estimates value by comparison with prop-

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erties sold in the relevant market with adjustments for all differences that affect value, such as differences in characteristics of value, in market layer, and in time exposed to the market in order to arrive at the most apposite estimate of value.

The Market Comparison Approach was chosen for this assignment. The Cost and Income Approaches to value were considered but not appropriate to this assignment. Although the Cost Approach would be able to replicate the subject property in form, it would not represent the age, history and desirability of a collection of contemporary art. The Income Approach also was not appropriate because an income cannot be derived from this property. Therefore the value conclusion of this report is based on market data and comparable sales, taking into consideration the differences that affect value cited above. Market data includes auction records, retail and private sales, dealer's inventories and catalogs. The appraiser relied on contacts with other professionals in this field. Sources are listed at the end of the report.

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## Privacy Policy

Thompson & Martinez Fine Art Appraisals, Inc. is committed to keeping all appraisal-related data confidential in compliance with the current version of the *Uniform Standards of Professional Appraisal Practice, the 2012-2013 Edition* (USPAP) as published by The Appraisal Foundation and relevant federal and state laws. We will not disclose confidential appraisal data to any third party without the written permission of the rightful owner of that data. We will not release a copy of an appraisal you have contracted through Thompson & Martinez Fine Art Appraisals, Inc. to any third party without the written permission of the client.

Our policy specifies the protection of client information in the following ways:

- We limit access to all information only to those who have a business or professional reason to know and only to non-affiliated parties as required by law.
- We maintain a secure office and computer environment to ensure that your information is not placed at unreasonable risk.
- The categories of non-public personal information that we collect from a client depend upon the scope of the client's appraisal engagement. This includes information about personal property assets, information about tax identification numbers, and other non-public information necessary. Additionally, it may include information about transactions between clients and third parties and information from third party sources.
- Unaffiliated third parties that require access to our clients' personal information, such as Federal and State tax regulators, insurance companies, and the like may only review company records as permitted under law.
- We do not provide client information to mailing list vendors or solicitors for any reason.
- Personally identifiable information will be maintained during the time a client is a client of the company and for 5 years after the appraisal has been completed and/or 2 years after litigation as well as the ethical considerations as specified by USPAP 2012-2013. After this required period of record retention, all such information will be destroyed.

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## Assumptions and Limiting Conditions

This appraisal has been made subject to the following general assumptions and limiting conditions.

- This report is valid only for the intended use, intended users and for the type of value stated in the appraisal. The values reported in this appraisal are valid only on the effective date of the appraisal, in this case the date of prospective donation April 13th, 2013.
- This Appraisal assumes that there are no undisclosed conditions of the subject properties that would have a material and/or adverse effect on the value conclusions. This Self-Contained appraisal is not limited by any hypothetical condition(s) or extraordinary assumption(s). The reported analyses, opinions and conclusions are limited only by the reported assumptions and limiting conditions, and are personal, impartial and unbiased professional analyses, opinions and conclusions.
- Title to the property and present ownership of the property is assumed to be good and marketable unless otherwise stated. Further, the appraisal is made with the understanding that the present ownership of the subject property includes all rights that may be lawfully owned and is not subject to any encumbrances or indebtedness. Confidential stated that Confidential owns the property; ownership was not researched or confirmed.
- Information furnished by the owner regarding property history is believed to be reliable; however, no warranty is given for its accuracy.
- The Appraisal is based on visual inspection of the appraised item. No tests of any kind have been administered unless so stated. Measurements and photographs are made under "field conditions," and therefore will be as accurate as possible. Measurements are listed in the order of height, width and depth, unless otherwise indicated. The majority of the works in this appraisal are framed, and were framed directly after being acquired from the artists, artists' representatives, or artists' publishers in 2005-2006. All framed works were examined under glass.
- The appraisers have personally inspected the subject property. The condition of the property is described sufficiently for its type, with any visible and/or relevant repairs noted. The condition of the property may change after inspection and the effective date of valuation.
- The opinion of value expressed in this report is the result of and is subject to the data and research described in detail in the Appraisal Report and on data retained in the appraisers' files. The appraisers have not knowingly withheld any significant information. In the preparation of this report, the appraisers have consulted a variety of sources that are assumed to be reliable and accurate; however, the appraisers take no responsibility for errors or omissions contained in these sources.
- For certain items in the collection no documented data to support Fair Market value conclusions were found through extensive research. In these cases and others, expert opinions were sought out from collectors, retail dealers and experts at various auction houses on their

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opinions of the Fair Market Value for these pieces.

- The appraisers assume no responsibility for unforeseen changes in market conditions, nor is the inability to locate a potential buyer or replacement item, at the appraised value, if such is attempted by the client or any other person. The value conclusion is not an offer to buy or sell the property.
- Although all due care has been taken to ensure any statement as to the authorship, attribution, origin, date, age, provenance, condition, and value of any item of personal property included in this Report is accurate, all such statements are to the best of the knowledge of this Appraiser, and are not to be relied upon as a representation of fact.
- Appraisers witness, identify and value subject property but do not claim authentication unless otherwise noted.
- The appraisers' analyses, opinions, and conclusions were developed, and this report has been prepared, in conformity with the Code of Ethics as set forth by the American Society of Appraisers and the *Uniform Standards of Professional Appraisal Practice, the 2012-2013 Edition* (USPAP) of the Appraisal Foundation, Washington, D.C.
- Disclosure of the contents of this report is governed by the Bylaws and Regulations of the Appraisal Foundation USPAP 2012-2013. Neither all nor any part of the contents of this report (especially any conclusions as to the value or the identity of the Appraisers) shall be disseminated to the public through advertising, public relations, news, sales, or the media without the prior written consent and approval of the Appraiser.
- In the event of a dispute involving interpretation or application of this report, the American Society of Appraisers recommends that such a dispute shall be referred to a neutral third-party mediation service. The cost of such mediation shall be borne equally by both parties. In the event mediation is not successful, the parties should agree to submit the dispute to binding arbitration under the laws of the State of California.
- This report is valid only in the entirety of its 368 pages and is not valid if any page of the report is missing. Reproduction of the report must be made in its entirety. This report, or a copy of this report, may be transmitted to a third party or legal entity only in its entirety and only with the express written consent of the Client.
- No change to this report shall be made by anyone other than the Appraiser. The Appraiser retains the right to amend this Appraisal Report.
- The fee for this Appraisal is based solely on an hourly rate and is not dependent on any conclusion of value.
- The submission of this report completes our assignment and obligations. Any further consultation, preparation of additional reports, testimony, or appearances in court or before any governmental forum in reference to the property described in this appraisal will require additional fees to cover the required services.

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## Certification

The appraisers certify and agree that:

- To the best of our knowledge and belief, the statements of fact contained in this report are true and correct.
- The reported analyses, opinions and conclusions are limited only by the reported assumptions and limiting conditions. They are our personal, impartial and unbiased professional analyses, opinions and conclusions.
- We have no present or prospective interest in the property that is the subject of this report, and we have no personal interest with respect to the parties involved.
- We have performed no services as an appraiser or in any other capacity, regarding the property that is the subject of this report within the three year period immediately preceding acceptance of this assignment.
- We have no bias with respect to the property that is the subject of this report, or to the parties involved with this assignment.
- Our engagement for this assignment was not contingent upon developing or reporting predetermined results.
- Our compensation for completing this assignment is not contingent upon development or reporting of a predetermined value or direction in value that favors the cause of the client, the amount of the value opinion, the attainment of a stipulated result, or the occurrence of a subsequent event directly related to the intended use of this appraisal.
- Our analyses, opinions and conclusions in this report were developed and prepared in conformity with the *Uniform Standards of Professional Appraisal Practice, the 2012-2013 Edition* (USPAP).
- We have made a personal inspection of the property that is the subject of this report.
- These appraisers prepared all the conclusions and opinions set forth in this report with professional assistance on market research by Dr. Krystal Hauseur, with the exception of Item 25, a glass chandelier by Dale Chihuly. In that case, Ms. Kate Elliott, Appraiser and Candidate, Appraisers Association of America, provided the appraisal opinion that appears in Appendix A.

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Lydia Thompson Ph.D., ASA

Date

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Natasha Bonilla Martinez, MA

Date



## Credentials

### Lydia Thompson Ph.D., ASA

#### Education

- Ph.D., New York University (NYU), Institute of Fine Arts (IFA), New York, NY, 1998. Art and Archaeology. Specialized China
- M.A., NYU, Institute of Fine Arts (IFA), New York, NY, 1989. Art and Archaeology
- B.A., Middlebury College, Middlebury, VT, 1983. East Asian Studies

#### Professional Study

- University of California, Irvine, Certificate Program in Appraisal Studies, UCI in partnership with American Society of Appraisers (ASA). Completion of all P.O.V. courses in certificate program
- Shandong University, Ji'nan, Shandong, PRC. Department of Archaeology, 1993-94.

#### Awards

- Kress Foundation, Dissertation Fellowship, 1995-96.
- Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Ittleson Fellow, 1993-95.
- Samuel F.B. Morse Fellowship, 1991-92

#### Memberships

- Accredited Senior Member, American Society of Appraisers
- Secretary-Treasurer, San Diego Chapter of the American Society of Appraisers, 2010-2012.

#### Selected List of Professional Experience 2000-2013

- President, Thompson & Martinez Fine Art Appraisals, Inc.
- Curator and Docent Educator for the exhibition: "Symbols of Power: Masterpieces from the Nanjing Museum", the Bowers Museum of Cultural Art, Santa Ana, CA
- Adjunct Faculty in Art History, UC Los Angeles and UC San Diego, CA.

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## Selected Publications

- “The Path of the Chinese Art Market: Boom or Bust”, *Journal of Advanced Appraisal Studies*, Spring, 2012, pp. 159-167.
- “Ritual, Art and Agency: Consecrating the Burial Ground in the Han Period” *Recarving China’s Past: Art, Archaeology, and Architecture of the Wu Family Shrines*. Proceedings of a symposium held at the Princeton University Art Museum, (New Haven and London: Yale University Press, 2005.)
- Entries on artists and translation of essay by Art Critic Li Xianting, Betti-Sue Hertz ed. *Past in Reverse: Contemporary Art in East Asia* (San Diego: San Diego Museum of Art, 2004.)
- Co-author with Xu Huping, *Symbols of Power: Masterpieces from the Nanjing Museum*, (Santa Ana: The Bowers Museum of Cultural Art, 2002.)

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## Natasha Bonilla Martinez, MA

### Selected Professional Experience 2000-2013

- Vice-President, Thompson and Martinez Fine Art Appraisals, Inc., La Jolla, CA.
- Director of Development, Oceanside Museum of Art, Oceanside, CA.
- Director of Museum and Education, California Center for the Arts, Escondido, Escondido CA.
- Guest Curator, National Museum of the American Indian, Smithsonian Institution, New York, NY.
- Adjunct faculty, Business for the Arts Certificate program, University of San Diego, San Diego, CA.
- Adjunct faculty, Fine Art Department, University of San Diego, San Diego, CA.

### Education

- Certificate, University of California, Irvine Extension, Certificate Program in Appraisal Studies, UCI in partnership with American Society of Appraisers (ASA), 2007
- Certificate, USPAP, University of California, Irvine Extension, Certificate Program in Appraisal Studies, UCI in partnership with American Society of Appraisers (ASA), 2006, 2011.
- M.A. San Diego State University, Latin American Studies, San Diego, CA. 2001 Specialization in Latin American and Latino photography and fine art.
- Graduate study. New York University, Department of Anthropology, New York, NY. 1982 to 1986, Native American photography, art and culture.
- B.A. Vassar College, Poughkeepsie, NY, 1981.

### Affiliations

- President, San Diego Chapter of the American Society of Appraisers, 2012-2013
- American Society of Appraisers, Candidate
- American Association of Museums, Independent Professional
- Association for Latin American Art, College Art Association
- Arttable

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## Glossary

**Aquatint** A print made by an etching technique characterized by the control of tonal areas to produce an unlimited series of gradations from pale grey to velvety black and a pleasing granular effect. The term derives from the resemblance of these prints to drawings done with watercolor washes (Mayer, p. 18).

**Chine Colle** A process developed in the 19th century which enabled artists to print on delicate papers imported from China. This paper (“Chine”) was attached (“collé”) to a heavier paper support as it passed through the etching press. This process gave the artist access to greater variety in their etchings; they could add color to the print by choosing a thin paper in a shade that differed from the backing sheet ([http://www.ifpda.org/content/collecting\\_prints/glossary#chine-coll-](http://www.ifpda.org/content/collecting_prints/glossary#chine-coll-)).

**Etching** A print made by an intaglio printing process where a drawing is made with a steel etching needle onto a highly polished metal plate covered with a thin coat of acid resistant etching ground, which is then dipped into an acid bath or mordant to engrave the plate (Mayer, p. 143).

**Granolithograph** A print made by a proprietary photomechanical reproductive process.

**Impression** Any numbered print from a completed edition.

**Intaglio** One of the three main graphic arts processes in which printing areas are recessed, including etching, engraving, drypoint, aquatint and photogravure (Mayer, p. 205).

**Lithograph** A print made by a planographic printing process in which prints are pulled on a special press from a flat surface sensitized by chemical means so that the ink takes on the design areas only and is repelled by the blank areas (Mayer, p. 243).

**Mezzotint** Mezzotints are best known for their rich and luscious black tones and soft, subtle areas of light. The resulting image appears hazy and atmospheric, almost like a photograph. Unlike the other intaglio processes, this technique is worked from dark to light; the entire surface of the plate is abraded using a spiked tool called a rocker. These grooves will hold the printing ink and if inked at this point in the process, the plate would print entirely black. To create variations in tone, the artist scrapes and burnishes the abraded plate to smooth out the surface so that those areas will hold less ink and thus yield lighter tones in the image ([http://www.ifpda.org/content/collecting\\_prints/glossary](http://www.ifpda.org/content/collecting_prints/glossary)).

**Monotype** A single print made by painting onto glass or metal and then transferring the image onto a piece of paper pressed over it. (Cumming, p. 490).

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**Photogravure** A print created by the most important commercial intaglio printing process, noted for its high quality reproduction of halftones and color artwork. The original to be reproduced is photographed through a finely cross-ruled screen onto a sensitized copper plate, breaking up the photographic image into cells of even size. The inking and printing processes are those used for printing an etching (Mayer, p. 310).

**Planographic** One of the three main graphic arts categories, where the prints are pulled from a flat surface (Mayer, p. 315).

**Screenprint** Also known as a serigraph or silkscreen print. A print made by a color stencil printing process in which the coloring matter is forced with a squeegee through a fine screen, in which non printing areas have been blocked out, onto the printing surface below (Mayer, p. 381).

**Woodcut** One of the most basic printing techniques, whereby the design to be printed is cut into a block of wood. (Cumming, p. 501).

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## Bibliography & Authorities Consulted

### Experts

Barbara Baruch, Director, Brooke Alexander Gallery  
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Jeffrey Bergman, Associate Director, Pace Prints  
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Anna Caruso, Director, Mae 36 Galerie  
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Florian Simm, The Paragon Press  
email: info@paragonpress.co.uk

Doris Simmelink, Simmelink Sukimoto  
email: info at simmelinksukimoto.com

Anne Slattery, Curator, Tamarind Institute  
email: slattery@unm.edu

Kristin Soderqvist, Director of Sales, Graphic Studio, University of South Florida  
email: gsoffice@arts.usf.edu

Marie Tennyson, Assistant Director, LeRoy Neiman Center for Print Studies  
email: ma3162@columbia.edu

Marielos Zeka, Mark Moore Gallery  
email: marielos@markmooregallery.com

## Galleries and Publishers

Ameringer | McEnery | Yohe  
525 West 22nd Street  
New York, NY 10011  
Tel: 212-445-0051  
<http://www.amy-nyc.com>



Anne Reed Gallery  
PO Box 597  
Ketchum, ID 83340  
Tel: 208-726-3036  
<http://www.annereedgallery.com>

Brooke Alexander Gallery  
59 Wooster Street  
New York, NY 10012  
Tel: 212-925-4338  
<http://www.baeditions.com/>

Durham Press  
892 Durham Road  
Durham, PA 18039  
Tel: 610-346-6133  
<http://www.durhampress.com>

Editions Schellmann  
Schellmann Art at Lara Cocken  
210 11th Avenue, Suite 906  
New York, NY 10001  
Tel: 212-219-1821

Galerie Grasslin-Ehrardt  
Galerie Bärbel Grässlin  
Schäfergasse 46 B  
D - 60313 Frankfurt  
Tel: 011 49 69 299 246 70  
<http://www.galerie-graesslin.de/>

Gemini G.E.L. Art Gallery  
8365 Melrose Avenue  
Los Angeles, California 90069  
Tel: 323-651-0513  
<http://www.geminigel.com/>

Graphic Studio, University of South Florida  
3702 Spectrum Blvd.  
Suite 100



Tampa, FL 33612-9498  
Tel: 813-974-3503  
<http://www.graphicstudio.usf.edu>

Heather James Fine Art Gallery  
45188 Portola Avenue  
Palm Desert, CA 92260  
Tel: 760-346-8926  
<http://www.heatherjames.com>

i8 Gallery  
Tryggvagata 16  
101 Reykjavík  
Tel: 011 354 551 3666  
<http://www.i8.is/>

Kayne Griffin Corcoran Gallery  
2902 Nebraska Ave  
Santa Monica, CA 90404  
Tel: 310-586-6886  
[www.kaynegriffincorcoran.com](http://www.kaynegriffincorcoran.com)

LeRoy Neiman Center for Print Studies  
Columbia University  
2960 Broadway | 310 Dodge Hall - MC 1806  
New York, New York 10027  
Tel: 212-854-7641  
<http://www.columbia.edu/cu/arts/neiman/>

Lococo Fine Art Publisher  
9320 Olive Boulevard  
St. Louis, Missouri 63132  
Tel: 314-994-0240  
<http://www.lococofineart.com>

Mai 36 Galerie  
Raemistrasse 37, 8001 Zurich, Switzerland  
Tel: 41 (0) 44 261 68 80  
<http://www.mai36.com>



Mark Moore Gallery  
5790 Washington Blvd.  
Culver City, CA 90232  
Tel 310 453 3031  
<http://www.markmooregallery.com>

Marlborough Graphics  
40 West 57th Street  
New York, NY 10019  
Tel: 212-541-4900  
<http://www.marlboroughgallery.com/>

Mary Ryan Gallery  
527 West 26th Street  
New York, NY 10001  
Tel: 212-397-0669  
<http://www.maryryangallery.com>

Michele Quinn Fine Art  
620 South 7th Street  
Las Vegas, Nevada 89101  
Tel: 702 366 9339  
[http://www.mcqfineart.com/](http://www.mcqfineart.com)

Neptune Fine Art  
1662 33rd Street NW  
Washington, DC 20007  
Tel: 202-338-0353  
<http://www.neptunefineart.com/>

Pace Prints  
32 East 57th Street, 3rd Floor  
New York, NY 10022  
Tel: 212-421-3237  
<http://www.paceprints.com>

The Paragon Press  
6 Wetherby Gardens  
London SW5 0JN  
Tel: 011 44 0 20 7370 1200



<http://www.paragonpress.co.uk/>

Paulson Bott Press  
2390 4th St  
Berkeley, CA 94710  
Tel: 510-559-2088  
<http://www.paulsonbottpress.com/>

Galerie Sabine Knust  
Ludwigstr. 7  
Munich, 80539  
Germany  
Tel: 011 498929160703  
<http://www.sabineknust.com>

Senior and Shopmaker Gallery  
210 11th Ave # 804  
New York, NY 10001  
Tel: 212-213-6767  
<http://www.seniorandshopmaker.com>

Sikkema Jenkins & Co.  
530 West 22nd Street  
New York, NY 10011  
Tel: 212-929-2262  
<http://www.sikkemajenkinsco.com/>

Singapore Tyler Print Institute  
41 Robertson Quay,  
Singapore 238236  
Tel: 011 65 6336 3663  
<http://www.stpi.com.sg>

Tamarind Institute  
2500 Central Avenue SE  
Albuquerque, New Mexico 87106  
Tel: (505) 277-3901  
<http://tamarind.unm.edu/>

Tanya Bonakdar Gallery



521 West 21st Street  
New York, NY 10011  
Tel: 212.414.4144  
<http://www.tanyabonakdargallery.com/>

Texte zur Kunst  
c/o Berlin-Weekly.com  
Linienstraße 160  
10115 Berlin  
<http://www.textezurkunst.de/>

Two Palms  
475 Broadway, 3rd floor  
New York, NY 10013  
Tel: 212-965-8598  
<http://www.twopalms.us>

Universal Limited Art Editions (ULAE)  
1446 North Clinton Ave.  
Bay Shore, NY 11706  
Tel: 631.665.2291  
<http://www.ulae.com/>

### Auction Houses

Artnet Auctions  
<http://www.artnet.com/auctions/>

Bonhams & Butterfields  
7601 West Sunset Boulevard  
Los Angeles, CA 90046  
Tel: 323-850-7500  
<http://www.bonhams.com/>

Christie's  
20 Rockefeller Plaza  
New York, NY 10020  
Tel: 212 636 2000  
<http://www.christies.com>



Galerie Bassenge  
Erdener Str. 5a  
14193 Berlin-Grunewald  
Tel: 011 49 0 30 893 80 29 22  
<http://194.25.171.19/bassenge>

Kaminsky Auctions  
5171 Santa Fe St  
San Diego, CA 92109  
Tel: 508-328-5967  
<http://www.kaminskiauctions.com/>

Leslie Hindman Auctioneers  
1338 West Lake Street  
Chicago, Illinois 60607  
Tel: 312-280-1212  
<http://www.lesliehindman.com/>

Phillips de Pury & Co.  
450 Park Avenue  
New York, NY 10022  
Tel: 212-940-1300  
<http://www.phillips.com/>

Sothebys  
1334 York Avenue at 72nd St  
New York 10021  
Tel: 212-606 7000  
<http://www.sothebys.com/>

Stair Gallery  
549 Warren Street  
Hudson, NY 12534 USA  
Tel: 518-751-1000  
<http://www.stairgalleries.com/>

Von Zezschwitz Kunst und Design GmbH & Co. KG  
Friedrichstrasse 1a  
D-80801 München  
Tel: 011 49 89 38 98 93-0

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<http://www.von-zezschwitz.de/>

Venator & Hanstein KG  
Buch- und Graphikauktionen  
Caeciliengasse 48  
50667 Koeln  
Tel: 011 49 221 257 54 19  
<http://www.venator-hanstein.de/>

Wright Auctions  
1440 W Hubbard St  
Chicago, IL 60642  
Tel: 312 563-0020  
<http://www.wright20.com/>

### **Art Databases**

[www.artnet.com](http://www.artnet.com)  
[www.askart.com](http://www.askart.com)  
[www.findartinfo.com](http://www.findartinfo.com)  
[www.liveauctioneers.com](http://www.liveauctioneers.com)  
[www.mutualart.com](http://www.mutualart.com)

### **Artists**

Suzanne Anker, <http://www.suzanneanker.com/>  
Jo Baer, <http://www.jobaer.net/>  
Tim Bavington, <http://www.timbavington.com>  
Mark Brandvik, <http://www.markbrandvik.com/>  
Suzanne Caporael, <http://suzannecaporael.com/>  
Leslie Wayne, <http://www.lesliewaynestudio.com/contact>

### **Print and On-line publications**

Cumming, Robert, *Art: A Field Guide*. New York: Knopf, 2001.

“Everything You Need to Know About the Booming Market for Fine Art Prints,” *Blouin ArtInfo*, October 22, 2012, (<http://www.artinfo.com/news/story/832684/everything-you-need-to-know-about-the-booming-market-for-fine/page/0/1>).

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Feldman, Frayda and Jörg Schellmann, eds. *Andy Warhol Prints: A Catalogue Raisonne, 1962-1987.* New York: D.A.P/Ronald Feldman Fine Arts/Andy Warhol Foundation for the Visual Arts; 4 Rev Exp edition, 2003.

Internal Revenue Service, Department of Treasury Publication 561: Determining the Value of Donated Property (Revised April, 2007).

Internal Revenue Service, 20 CFR, pt. 2031-1(b), 2011.

Internal Revenue Service, 26 CFR, pt.1.170A-17, 2011.

Maloney, David, *Appraising Personal Property: Principles and Methodology (5th edition)*. Frederick, Maryland: Appraisers Press, 2012.

Mayer, Ralph, *The Harper Collins Dictionary of Art Terms & Techniques, 2nd Edition*. New York: Harper Collins, 1991.

Quinn, Michele, *Nevada Cancer Institute Fine Art Collection*, Las Vegas: Nevada Cancer Institute, 2005.

Soucy, Patricia and Janella N. Smyth, eds. *The Appraisal of Personal Property: Principles, Theories and Practice Methods for the Professional Appraiser*. Washington, D.C.: American Society of Appraisers, 1994.

*Uniform Standards of Professional Appraisal Practice, the 2012-2013 Edition(USPAP)*. Washington, D.C.: The Appraisal Foundation, 2012.

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## Condition Definitions

**Excellent:** The object's stability and state of preservation (i.e. wear and/or losses to paper, decoration, pigment, chips etc.) exhibits stable condition or integrity; function or artistic intent is structurally sound; no restoration material added and no significant repairs.

**Very Good:** State of preservation is near original condition; object exhibits stabilization/conservation possibly reflecting slight deterioration from original function or artistic intent. Structural integrity is maintained. Some repairs are evident and unobtrusive; no restoration, i.e. all original material.

**Good:** State of preservation exhibits clearly its original function and artistic intent, however, the object shows considerable wear. Stabilization, conservation, restoration reflect original function and maintain artistic intent and structural integrity. Restoration and repairs are evident; i.e. there may be added material; or, repairs may be needed.

**Fair:** State of preservation shows considerable wear and deterioration yet still indicates the general nature of its original form; the object may need structural stabilization, conservation, restoration and/or repairs.

**Poor:** State of preservation indicates substantial deterioration compromising original form; the object needs structural stabilization, conservation, restoration and/or repairs.

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## Appraised Item Summary

	Item	Artist	Type of Object	Amount
1.	01	Suzanne Anker	Print	\$2,000
2.	02	Suzanne Anker	Print	\$2,000
3.	03	Suzanne Anker	Print	\$2,000
4.	04	Suzanne Anker	Print	\$2,000
5.	05 a-i	Jo Baer	Print	\$9,000
6.	06 a-d	John Baldessari	Print	\$8,100
7.	07	John Baldessari	Print	\$1,080
8.	08	John Baldessari	Print	\$1,350
9.	09	John Baldessari	Print	\$1,284
10.	10	John Baldessari	Print	\$2,250
11.	11 a-e	Burt Barr	Print	\$12,500
12.	12 a-b	Uta Barth	Photograph	\$2,160
13.	13 a-d	Uta Barth	Photograph	\$6,600
14.	14	Tim Bavington	Painting	\$12,400
15.	15	Ross Bleckner	Print	\$3,600
16.	16	Ross Bleckner	Print	\$3,600
17.	17	Ross Bleckner	Print	\$3,600
18.	18	Ross Bleckner	Print	\$3,600
19.	19	Ross Bleckner	Print	\$1,032
20.	20	Ross Bleckner	Print	\$3,600
21.	21	Richard Bosman	Print	\$3,150
22.	22	Mark Brandvik	Painting	\$3,300
23.	23	Cecily Brown	Print	\$3,240
24.	24 a-e	Suzanne Capraeal	Print	\$6,875
25.	25	Dale Chihuly	Sculpture	\$645,000
26.	26	Tara Donovan	Print	\$3,150
27.	27 a-e	Tara Donovan	Print	\$9,000
28.	28	Olafur Eliasson	Print	\$6,750
29.	29 a-d	Günther Forg	Print	\$3,267
30.	30	Carl Fudge	Print	\$3,150
31.	31	Carl Fudge	Print	\$3,150
32.	32 a-c	Mary Heilmann	Print	\$3,600
33.	33 a-e	Arturo Herrera	Print	\$13,500
34.	34	Salomon Huerta	Print	\$1,800
35.	35	Salomon Huerta	Print	\$1,800

Continued on next page



### Appraised Item Summary (continued)

	Item	Artist	Type of Object	Amount
36.	36	Salomon Huerta	Print	\$1,800
37.	37 a-c	Gary Hume	Print	\$22,500
38.	38	Shawn Hummel	Print	\$2,700
39.	39 a-b	Axel Hutte	Print	\$2,700
40.	40 a-e	Alex Katz	Print	\$8,550
41.	41	Alex Katz	Print	\$5,400
42.	42	Alex Katz	Print	\$7,200
43.	43	Ellsworth Kelly	Print	\$10,800
44.	44	Ellsworth Kelly	Print	\$9,900
45.	45	Ellsworth Kelly	Print	\$12,600
46.	46	Ellsworth Kelly	Print	\$10,800
47.	47	Robert Kelly	Print	\$1,800
48.	48	Robert Kelly	Print	\$1,800
49.	49	Robert Kelly	Print	\$1,800
50.	50	Robert Kelly	Print	\$1,800
51.	51 a-c	Imi Knoebel	Print	\$1,620
52.	52	Imi Knoebel	Print	\$1,125
53.	53	Imi Knoebel	Print	\$1,125
54.	54	Imi Knoebel	Print	\$1,125
55.	55	Imi Knoebel	Print	\$1,125
56.	56	Joey Kotting	Print	\$1,800
57.	57	Joey Kotting	Print	\$1,800
58.	58	Sol Lewitt	Print	\$2,083
59.	59	Sol Lewitt	Print	\$2,083
60.	60	Sol Lewitt	Print	\$7,200
61.	61 a-c	Richard Long	Print	\$4,050
62.	62	Richard Long	Print	\$4,050
63.	63a-c	Richard Long	Print	\$4,050
64.	64	Robert Mangold	Print	\$5,850
65.	65	Robert Mangold	Print	\$5,850
66.	66 a-d	Robert Mangold	Print	\$9,450
67.	67	Robert Mangold	Print	\$2,250
68.	68 a-b	Georgia Marsh	Print	\$2,520
69.	69	Malcolm Morley	Print	\$1,800
70.	70	Elizabeth Murray	Print	\$12,600
71.	71	Elizabeth Murray	Print	\$900

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### Appraised Item Summary (continued)

	Item	Artist	Type of Object	Amount
72.	72	Elizabeth Murray	Print	\$900
73.	73	Elizabeth Murray	Print	\$1,800
74.	74	Elizabeth Murray	Print	\$900
75.	75	Elizabeth Murray	Print	\$1,800
76.	76	Elizabeth Murray	Print	\$900
77.	77	Elizabeth Murray	Print	\$900
78.	78	Elizabeth Murray	Print	\$1,800
79.	79	Elizabeth Murray	Print	\$1,800
80.	80	Elizabeth Murray	Print	\$1,800
81.	81	Claes Oldenburg	Print	\$7,200
82.	82	Claes Oldenburg	Print	\$1,800
83.	83	Claes Oldenburg	Print	\$6,750
84.	84	Jorge Pardo	Print	\$2,825
85.	85 a-e	Ken Price	Print	\$6,750
86.	86	Ken Price	Print	\$4,050
87.	87	Robert Rauschenberg	Print	\$18,000
88.	88	Robert Rauschenberg	Print	\$13,500
89.	89	Robert Rauschenberg	Print	\$9,000
90.	90 a-e	Matthew Ritchie	Print	\$30,000
91.	91	James Rosenquist	Print	\$3,150
92.	92	David Row	Print	\$900
93.	93	Glen Rubsam	Print	\$5,500
94.	94 a-f	Thomas Ruff	Portfolio of C-prints	\$18,000
95.	95	Edward Ruscha	Print	\$3,150
96.	96	Edward Ruscha	Print	\$2,250
97.	97	Edward Ruscha	Print	\$2,250
98.	98 a-g	Edward Ruscha	Print	\$16,200
99.	99	David Ryan	Painting	\$5,850
100.	101 a-c	Katia Santibanez	Print	\$2,700
101.	102 a-b	Katia Santibanez	Print	\$1,800
102.	103 a-b	Katia Santibanez	Print	\$1,800
103.	104	Ryan Spencer	Print	\$1,000
104.	105	Ryan Spencer	Print	\$1,000
105.	106 a-c	Lisa Stefanelli	Print	\$4,050
106.	107	Saul Steinberg	Print	\$2,070

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### Appraised Item Summary (continued)

	Item	Artist	Type of Object	Amount
107.	108	Saul Steinberg	Print	\$2,070
108.	109	Saul Steinberg	Print	\$1,350
109.	110	Saul Steinberg	Print	\$1,350
110.	111	Pat Steir	Print	\$2,700
111.	112	Pat Steir	Print	\$2,700
112.	113	Frank Stella	Print	\$1,200
113.	114	Donald Sultan	Print	\$7,236
114.	115	Donald Sultan	Print	\$3,000
115.	116	Harvey Tulcensky	Print	\$125
116.	117	Harvey Tulcensky	Print	\$125
117.	118	Harvey Tulcensky	Print	\$125
118.	119	Harvey Tulcensky	Print	\$125
119.	120	Andy Warhol	Print	\$3,050
120.	121	Andy Warhol	Print	\$3,172
121.	122	Andy Warhol	Print	\$3,630
122.	123	Andy Warhol	Print	\$3,500
123.	124	Leslie Wayne	Print	\$1,350
124.	125	Leslie Wayne	Print	\$1,350
125.	126 a-b	James Welling	Print	\$1,200
126.	127	Ray Charles White	Print	\$2,660
127.	128	Ray Charles White	Print	\$2,660
128.	129	Charles Ray White	Half-tone screen print	\$9,000
129.	130 a-f	Terry Winters	Print	\$9,500
130.	131	Jack Youngerman	Print	\$216
131.	132	Jack Youngerman	Print	\$216
132.	133	Jack Youngerman	Print	\$830
133.	134	Jack Youngerman	Print	\$830
134.	135	Elyn Zimmerman	Photograph	\$8,500
135.	136	Elyn Zimmerman	Photograph	\$5,500
<b>Total of 135 items:</b>				<b>\$1,234,509</b>

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## #Appraised Item Detail

The individual items are listed in accordance with the inventory provided by the client, Confidential.

## ##Market Overview

The global market for fine art in 2012 and early 2013 continues to recover, reflecting the trajectory of the economy and financial markets. In fact, according to Artpice, 2012 sales rose to \$7.2 billion in Western countries, some 5.5% higher than in 2011. This trend reflects continuing diversification and growth in the number of buyers, as well as the volume of artworks sold. Modern and contemporary art dominated in market share, with 20th century artists dominating the upper end of the market. Although confidence has returned to the very top-end of the market, since the downturn in 2008, recovery at the low and mid-level markets has been more inconsistent, depending in part on whether the artist has a regional, national or global market. In many cases, prices remain depressed or flat for works by artists who have a regional and national market presence while the prices for works by artists with a global market have been generally more robust.

In the current market, quality, reputation and rarity are key elements of value. The fame or recognition an artist receives is due in part to the quality and uniqueness of the work, but also in part to interest by significant stakeholders in the market, whether by museums and academics, who through the mechanism of exhibition and publication, draw collector attention and interest to an artist's work, or by dealers who cultivate collector interest through gallery showings.

The Confidential collection includes 136 works of art in various media including, prints, works on paper, photographs, and sculpture. Most of the works are by internationally-known, mid to late career artists, some of whom have passed away since their work was acquired, including among others, Robert Rauschenberg, John Baldessari, Frank Stella, Ross Bleckner, Alex Katz, Sol LeWitt, Robert Mangold, Elizabeth Murray, Olafur Eliasson, Ellsworth Kelly, Uta Barth, Richard Long, Jorge Pardo, Ed Ruscha and Elyn Zimmerman. Also in the collection are prints by Andy Warhol (1928-1993), and Saul Steinberg (1914-1999). A few works are by young or emerging artists, such as Ryan Spencer (b.1976), a young photographer who is not currently working as a professional artist.

Most of the works date from the mid-90s through 2005, and were acquired in original condition, "new," directly from the artists, galleries and publishers. The majority of prints and photographs are in very good to excellent condition since they were framed with high quality, archival materials. The only works in fair condition are two mounted prints by Ray Charles White which were not framed and displayed in high-traffic areas of the facility.

Due to their recent creation dates, the majority of works in this collection are still in the first ownership cycle. In the case of editioned works, many are still in the current inventories of their publishers and have not yet been sold in the secondary market. Consequently, for many of the works in this

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collection the most common market is through the artist's studio, gallery or publisher. According to Confidential, Confidential institution received 10-15% discount for most works in the collection, which is a customary discount for collectors of fine art prints through galleries and publishers. Based on this discounting practice for collectors, a 10% discount is applied to the published prices of works currently offered through print publishers and at galleries. The monumental glass chandelier by Dale Chihuly was commissioned from the studio as a site-specific piece for Confidential institution.

According to Blouin ArtInfo, an online magazine ("Everything You Need to Know About the Booming Market for Prints," 10/22/12), the fine art print market has become increasingly attractive to collectors looking for opportunities to acquire works by well known artists for a fraction of the price of unique works in other media. Fine art prints sales are typically not as volatile as other market segments, but rather have generally increased moderately over time. Over the past fifty years, master print studios such as Gemini G.E.L. on Los Angeles, Crown Point Press in San Francisco, Universal Limited Art Editions in New York and others have emerged as key sources for fine art prints in their role as publishers of such prints for Pop and Minimalist artists, as well as for younger Conceptual and contemporary artists. Some of these studios or publishers are associated with brick and mortar gallery spaces, while others sell works primarily online. Value characteristics for prints typically include size, edition size, impression quality and condition, as well as subject. In some cases, depending on the policy of the print studio or publisher, a key characteristic of value for limited edition prints is the number of impressions remaining in the edition. As the print run reaches the end, the price increases. In researching the prints in the collection the Appraisers asked publishers for information regarding the number of prints remaining in numbered editions, as well as their policies regarding pricing. Some publishers were forthcoming, others were not. Since the formation of the collection in 2005, the editions of several of the subject works have sold out or have nearly sold out, including screenprints by Robert Rauschenberg, the suite entitled "Intervals" by Terry Winters, the three-dimensional lithograph by Elizabeth Murray, "Sea State V" by Matthew Ritchie and the two aquatints from From the Boat series by Pat Steir. These factors have been considered, as known and as appropriate, in the market analyses and value conclusions for the works in this appraisal.



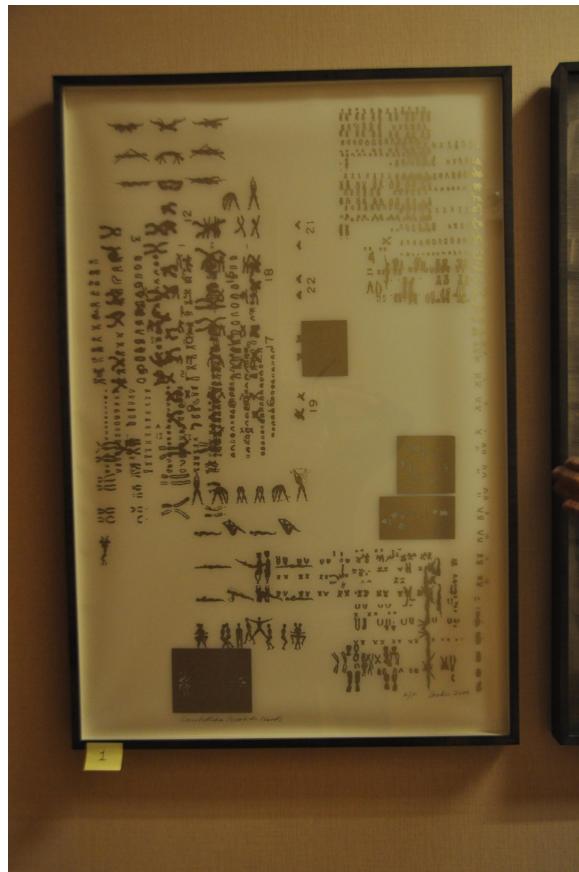
##Suzanne Anker

####Biography Suzanne Anker is an American visual artist and theorist known for her work in the genre of "Sci-Art." Anker's work focuses on the use of genetic imagery and examines the intersection of art and science. Her work has been exhibited at the Walker Art Center, Minneapolis, Smithsonian Institution, Washington, D.C., Getty Institution, Los Angeles, and Museum of Modern Art, Japan, among others. She is currently Chair of the Art Department at the School of Visual Arts in New York.

####Market Analysis The subject properties are four individual prints in excellent condition that explore genetic imagery. A survey of auction sales located only a few sales of her work for nominal prices, indicating that it is not the most common market for this artist. Anker sells her work primarily from her studio, and several titled portfolios of her work are illustrated on her website, including installations, prints and works on paper. According to the artist, impressions from the same editions as the subject properties are still available for purchase and are priced at \$2,000. She declined to disclose whether there had been any recent sales for these works, or for her works from other series. The NVCI's collection's curator, Michele Quinn, provided information that the prints were purchased for \$1,500 in 2005. Anker's current studio price reflects a moderate increase since the original sale of the works, and appears consistent with the artist's level of professional recognition as reflected in her position as Chair of the School of Visual Arts Art Department and her exhibition history at significant American museums. Therefore the current studio price is the basis for the Fair Market Value conclusion of \$2,000 for each print.

**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #01**

**FAIR MARKET VALUE**  
**\$2,000**



<b>Item Name</b>	01
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Ink on mylar
<b>Date/Period</b>	2000
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Suzanne Anker
<b>Artist Life Date</b>	b. 1946
<b>Subject&gt;Title</b>	"Constellation (Symbiotic Planet)," <i>Codex Genome Series</i>
<b>Support/Frame/Base</b>	Brown wood frame under glass
<b>Frame/Support Measurements</b>	36 3/4 inches x 24 3/4 inches
<b>Item Measurements</b>	36 inches x 24 inches

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**Fair Market Value for Charitable Donation**

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**Signature/Inscription/Markings**

Titled lower left image; edition number, signed and dated  
lower right image "Anker 2000"

**Condition**

Excellent

**Edition**

A/P

**Description:** Abstract composition featuring gold genetic symbols and elements on off-white field.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$2,000.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #02**

**FAIR MARKET VALUE**  
**\$2,000**



<b>Item Name</b>	02
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Ink on paper
<b>Date/Period</b>	2000
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Suzanne Anker
<b>Artist Life Date</b>	b. 1946
<b>Subject&gt;Title</b>	"Microglyph (Soma Font)," <i>Codex Genome Series</i>
<b>Support/Frame/Base</b>	Brown wood frame under glass
<b>Frame/Support Measurements</b>	36 3/4 inches x 24 3/4 inches
<b>Item Measurements</b>	36 inches x 24 inches
<b>Signature/Inscription/Markings</b>	Titled lower left image; edition number center under image; signed and dated "Anker 2000" lower right image
<b>Condition</b>	Excellent
<b>Edition</b>	A/P



**Description:** Abstract composition featuring gold genetic symbols and elements on off-white field.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$2,000.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #03**

**FAIR MARKET VALUE**  
**\$2,000**



<b>Item Name</b>	03
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Ink on paper
<b>Date/Period</b>	1998
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Suzanne Anker
<b>Artist Life Date</b>	b. 1946
<b>Subject&gt;Title</b>	“Rebus,” <i>Codex Genome Series</i>
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	36 3/4 inches x 24 3/4 inches
<b>Item Measurements</b>	36 inches x 24 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	2/999

**Description:** Abstract composition featuring dark gold genetic symbols and elements on a light gold field.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$2,000.00

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**Fair Market Value for Charitable Donation**

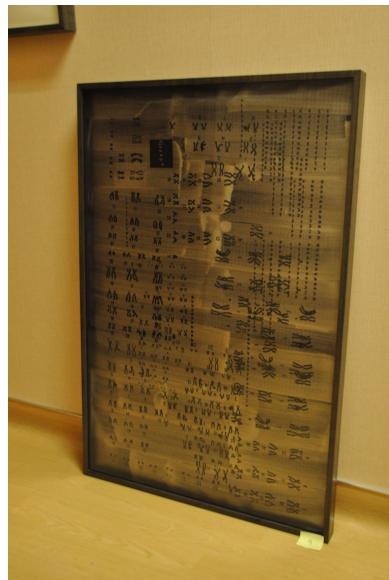
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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #04**

**FAIR MARKET VALUE**  
**\$2,000**



<b>Item Name</b>	04
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Ink on paper
<b>Date/Period</b>	2000
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Suzanne Anker
<b>Artist Life Date</b>	b. 1946
<b>Subject&gt;Title</b>	“Zero and One (For Malevich),” <i>Codex Genome Series</i>
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	36 3/4 inches x 24 3/4 inches
<b>Item Measurements</b>	36 inches x 24 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	A/P

**Description:** Abstract composition featuring dark gold genetic symbols and elements on a light gold field.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$2,000.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #05 a-i**

**FAIR MARKET VALUE**  
**\$9,000**



Figure 1: "Cardinations," a



Figure 2: "Cardinations," b



Figure 3: "Cardinations," c



Figure 4: "Cardinations," d



Figure 5: "Cardinations," e



Figure 6: "Cardinations," f



Figure 7: "Cardinations," g



Figure 8: "Cardinations," h



Figure 9: "Cardinations," i

<b>Item Name</b>	05 a-i
<b>Location</b>	Third floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint on J. B. Green paper
<b>Date/Period</b>	1974
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Jo Baer
<b>Artist Life Date</b>	b. 1929
<b>Subject&gt;Title</b>	"Cardinations"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	a.-i.: 31 inches x 23 1/2 inches
<b>Item Measurements</b>	a.-i.: 28 1/4 inches x 21 inches
<b>Signature/Inscription/Markings</b>	a.-i.: Signed and dated "J Baer '74" lower right margin, edition number lower left margin
<b>Condition</b>	Very good, some rippling of paper
<b>Edition</b>	55/75
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

**Description:** This nine print suite features abstracted illustrations rendered in a thick black line of archaic Aryan cardinal numbers against a light green field.



**Market Analysis:** Jo Baer is a painter and printmaker known for her reductive, hard-edged style and minimalist compositions. Largely self-taught as an artist, Baer has exhibited at important venues such as the Solomon R. Guggenheim Museum, New York, Whitney Museum of American Art, New York, and Modern Art Oxford.

The subject property is a suite of nine screenprints in excellent condition. A survey of auction sales located several offerings of a portion—typically four or five prints—of the series, ranging from \$1,725 to \$3,125, and none for the complete suite of nine prints. The most recent auction offerings were bought in. According to Barbara Baruch at the Brooke Alexander Gallery, which published the suite, the edition is almost sold out, and only an artist proof remains, which is offered for \$10,000. There was no difference in the asking price for numbered editions. Since its publication therefore, the publisher can be considered the most common market for this work. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$9,000.

**Fair Market Value:** \$9,000.00

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##John Baldessari

####Biography John Baldessari is a Conceptual artist based in Southern California who works in a variety of media including photography, painting and sculpture. Baldessari is especially known for the use of found media and pop culture imagery in his art. He has had more than 120 solo shows and participated in more than 300 group exhibitions in the United States and Europe.

####Market Overview Baldessari has a diverse market and sells at both auction and retail. He has a robust presence in the auction market, with numerous sales in the past ten years. Baldessari's print and multiples sales since 2008 at auction range from \$1,000 to \$458,500. Value characteristics for Baldessari's works may include size, edition size, medium and subject. The subject properties include a variety of media including screenprints, lithographs, and photogravures. All but one of the subject properties are still in publisher inventory and this is therefore the most common market for these works. The edition of one of the works has sold out, and in that case comparables at the auction level were sought as the most appropriate common market for that work.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #06 a-d**

**FAIR MARKET VALUE**  
**\$8,100**



Figure 1: "2623 Third Street, Santa Monica," a



Figure 2: "2623 Third Street, Santa Monica," b



Figure 3: "2623 Third Street, Santa Monica," c



Figure 4: "2623 Third Street, Santa Monica," d

**Item Name**  
**Location**  
**Type of Object**

06 a-d  
 Third floor - B wing, Board room  
 Print

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<b>Medium</b>	Screenprint and lithograph
<b>Date/Period</b>	2000
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	John Baldessari
<b>Artist Life Date</b>	b. 1931
<b>Subject&gt;Title</b>	"2623 Third Street, Santa Monica"
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	a.-d.: 34 1/8 inches x 34 1/8 inches
<b>Item Measurements</b>	a.-d.: 27 inches x 27 inches
<b>Signature/Inscription/Markings</b>	a.-d.: None visible
<b>Condition</b>	Excellent
<b>Edition</b>	42/61
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

**Description:** Suite of four images relating to Santa Monica featuring brightly colored elements drawn and overlaid over color photographic images of street scenes and landscape details.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a suite of images in excellent condition. A survey of auction sales located only one sale for this work, a 2009 sale at Phillips de Pury for \$6,500 (11/15/2010, lot #310). The suite is in the inventory of Brooke Alexander and therefore this is the most common market for this work. The published price is \$9,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$8,100.00.

**Fair Market Value:** \$8,100.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #07**

**FAIR MARKET VALUE**  
**\$1,080**



<b>Item Name</b>	07
<b>Location</b>	Third floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Photogravure
<b>Date/Period</b>	1991
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	John Baldessari
<b>Artist Life Date</b>	b. 1931
<b>Subject&gt;Title</b>	“Love and Work”
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	31 1/8 inches x 16 3/8 inches
<b>Item Measurements</b>	25 3/4 inches x 11 1/2 inches
<b>Signature/Inscription/Markings</b>	Signed “Baldessari” lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	39/60
<b>Exhibitions/Publications</b>	Brooke Alexander Editions



**Description:** A conceptual composition utilizing found images including a black and white image of folded hands and a colored photograph of Adolf Hitler.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a photogravure in excellent condition. A survey of auction sales located only one completed sale, which occurred in 1993. The photogravure is in the current inventory of Brooke Alexander, and this is therefore the most common market for this work. The published price is \$1,200. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,080.00.

**Fair Market Value:** \$1,080.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #08**

**FAIR MARKET VALUE**  
**\$1,350**



<b>Item Name</b>	08
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	John Baldessari
<b>Artist Life Date</b>	b. 1931
<b>Subject&gt;Title</b>	"Overlap Series: Double Motorcyclists and Landscape (Icelandic)"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	31 5/8 inches x 30 7/8 inches
<b>Item Measurements</b>	27 inches x 27 inches
<b>Signature/Inscription/Markings</b>	Signed "Baldessari 03" lower right
<b>Condition</b>	Very good, slight rippling
<b>Edition</b>	7/90
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

**Description:** Abstract composition with photographic elements of landscape and motorcycle in motion.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition. A survey of auction sales did not locate any sales of this particular print. The print is in the current inventory of Brooke Alexander, and this is therefore the most common market for this work. The published price is \$1,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,350.

**Fair Market Value:** \$1,350.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #09**

**FAIR MARKET VALUE**  
**\$1,284**



<b>Item Name</b>	09
<b>Location</b>	Third floor - Clinic Suite 3111
<b>Type of Object</b>	Print
<b>Medium</b>	Photograph
<b>Date/Period</b>	2001/02
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	John Baldessari
<b>Artist Life Date</b>	b. 1931
<b>Subject&gt;Title</b>	"The Intersection Series: Person on Horse and Person Falling from Horse (with Audience)"
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	19 inches x 19 inches
<b>Item Measurements</b>	15 1/2 inches x 14 1/2 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Baldessari 02" lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	53/150
<b>Exhibitions/Publications</b>	Texte zur Kunst

**Description:** Collaged composition with images of women and horses arranged in a cross-like shape.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition. According to the Sabine Ofenback at Texte zur Kunst, the edition is sold out. The final published price was approximately \$350.00. The publisher stated that the date it sold out could not be confirmed as no records of the sales were retained. The auction market has been determined to be the most common market for this work and a survey of auction sales located three sales of this particular work. Although the specific condition of the comparables could not be determined, there is no indication that any was in anything less than good condition. The Fair Market Value conclusion of \$1,286 is based on the most recent sale, which is closest to the subject property in impression quality based on its number in the edition.

1. 49/150, Venator & Hanstein KG, March 25, 2012, lot #926, \$1,061 plus 21% buyer's premium, \$1,284
2. 145/150, Galerie Bassenge, June 1, 2011, lot #4151, \$606 plus 21% buyer's premium, \$733
3. edition number unknown, artnet Auctions, March 28, 2011, lot #44788, \$1,840

**Fair Market Value:** \$1,284.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #10**

**FAIR MARKET VALUE**  
**\$2,250**



<b>Item Name</b>	10
<b>Location</b>	Third floor - Clinic
<b>Type of Object</b>	Print
<b>Medium</b>	Iris Print
<b>Date/Period</b>	2001
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	John Baldessari
<b>Artist Life Date</b>	b. 1931
<b>Subject&gt;Title</b>	"The Overlap Series: Palm Trees and Building (with Vikings)"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	21 1/8 inches x 20 1/8 inches
<b>Item Measurements</b>	19 inches x 19 inches
<b>Signature/Inscription/Markings</b>	Signed "Baldessari 01" lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	13/75
<b>Exhibitions/Publications</b>	i8 Gallery and Reykjavik Art Museum, Reykjavik, Iceland

**Description:** Collaged composition with street scene with house and palm trees and men in armor.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition. A review of auction sales did not locate any sales of this particular work. This print is still in inventory at i8 Gallery in Reykjavik, and its published price is \$2,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,250.

**Fair Market Value:** \$2,250.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #11 a-e**

**FAIR MARKET VALUE**  
**\$12,500**



Figure 1: "Wave," a



Figure 2: "Wave," b



Figure 3: "Wave," c



Figure 4: "Wave," d



Figure 5: "Wave," e

<b>Item Name</b>	11 a-e
<b>Location</b>	Second floor - A wing
<b>Type of Object</b>	Print
<b>Medium</b>	Digital inkjet
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Burt Barr
<b>Artist Life Date</b>	b. 1938
<b>Subject&gt;Title</b>	"Wave"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	Framed in five three panel sections 24 5/8 inches x 91 inches
<b>Item Measurements</b>	23 5/8 inches x 89 7/8 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Burt Barr 2003" lower right margin of farthest right panel; chop lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	2/8
<b>Exhibitions/Publications</b>	Graphic Studio, University of South Florida

**Description:** A panoramic horizontal black and white composition featuring five three panel images of a breaking wave.

**Market Analysis:** Burt Barr is an American videographer who also produces single and multiple panel large scale still images that explore the temporal and rhythmic aspects of his non-narrative and non-character based imagery. Barr's work has been exhibited worldwide, including at the



National Gallery, Washington D.C., and Whitney Museum of American Art, New York, in the United States and at the Reina Sofia Museum in Madrid.

The subject property is a suite of five three panel prints in excellent condition. A survey of auction records did not locate any auction sales for this artist, indicating that his most common market is at the retail level. This print suite is in the current inventory of Graphic Studio, where one to two full suites are still available, as well as additional copies of some of the individual panels. According to Kristin Soderqvist, each panel may be purchased separately for \$3,000, or all five may be purchased for a discounted price of \$12,500. The latter is the basis of the Fair Market Value conclusion of \$12,500.

**Fair Market Value:** \$12,500.00

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##Uta Barth

####Biography Uta Barth is a German born artist now living in the United States. Barth is known for conceptual photography, which has as its intent the goal of focusing on visual perception rather than on a particular subject. Barth's work has been featured in numerous one person and group exhibitions in the United States and Europe, including the Museum of Contemporary Art, Los Angeles. She received a Guggenheim fellowship in 2004, and teaches at the University of California, Riverside.

####Market Analysis The subject properties are two photographic works in excellent condition. Barth's work is sold at the Tanya Bonakdar Gallery in New York and at auction. Despite repeated contacts by email and telephone, the gallery declined to disclose any information on the artists sales or market. In the case of the subject properties, item number 12 is still available from its publisher, and therefore its most common market is the publisher. Item number 13 was produced by the artist in a small edition, and originally sold at retail. As current retail data could not be obtained from her gallery representation, a survey of auction sales located several sales of Barth's photographs, and the most similar comparables are the basis of the Fair Market Value conclusion for the latter work.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #12 a-b**

**FAIR MARKET VALUE**  
**\$2,160**



Figure 1: "Untitled (02.1)," a



Figure 2: "Untitled (02.1)," b

<b>Item Name</b>	12 a-b
<b>Location</b>	Lower level
<b>Type of Object</b>	Photograph
<b>Medium</b>	Photography
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Uta Barth
<b>Artist Life Date</b>	b. 1958
<b>Subject&gt;Title</b>	"Untitled (02.1)"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	19 3/4 inches x 24 5/8 inches
<b>Item Measurements</b>	19 x 24 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	19/45
<b>Exhibitions/Publications</b>	Editions Schellmann

**Description:** Dyptich of two framed images of view of cityscape seen through a window.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.



The subject property is a color photograph dyptich in excellent condition from a relatively larger edition for Barth's work, which often features smaller editions of under ten works. Barth's dyptich compositions from small editions sell from \$5,490 to \$8,750 at auction. The subject property, however, is a work from a large edition still offered in inventory at Editions Schellmann, and this is therefore the most common market for this work. The current published price for the dyptich is \$2,400. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,160.

**Fair Market Value:** \$2,160.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #13 a-d**

**FAIR MARKET VALUE**  
**\$6,600**



Figure 1: "Untitled, 2002" , a-d



Figure 1: "Untitled (02.13)," 2002

<b>Item Name</b>	13 a-d
<b>Location</b>	First floor - Library
<b>Type of Object</b>	Photograph
<b>Medium</b>	Archival pigment
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Uta Barth
<b>Artist Life Date</b>	b. 1958
<b>Subject&gt;Title</b>	"Untitled, 2002"
<b>Support/Frame/Base</b>	No frame, mounted on unknown substrate
<b>Frame/Support Measurements</b>	N/A
<b>Item Measurements</b>	a.-d.: 21 1/4 inches x 26 1/2 inches
<b>Signature/Inscription/Markings</b>	a.-d.: None visible
<b>Condition</b>	Excellent
<b>Edition</b>	5/5

**Description:** Four image composition with three panels featuring black and white images of tree branches against a cloudy sky, and one red panel.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a set of four photographs from a small edition in excellent condition. A survey of auction sales since 2008 indicates that the median sales price for Barth's single panel works is \$5,000 and for diptychs is \$5,625. There have been only four offerings of Barth's four and five panel photographic compositions, with two bought in; a 2010 sale for a very similar four panel work for \$6,600 that sold slightly below its estimate, and a 2008 sale for a slightly later five panel composition with a distinctly different subject, in that case a floral still life, that realized \$23,594, substantially over the estimate. Although the condition of the comparables cannot be determined precisely they appear to be in good condition and no deficiencies are noted. The sale closest to the subject property in subject, size and date—which also is the most recent—is the basis for the Fair Market Value conclusion of \$6,600.

- “Untitled (02.13),” 2002, chromogenic print, 21.2 inches x 106.8 inches, 1/5, artnet Auctions, 7/1/10, lot# 29523, \$6,600 (see Figure 2)
- “Untitled (06.7),” 2006 color coupler print, 23 inches x 105 inches, edition of 6, Phillips de Pury & Co., 4/3/08, lot #88, \$23,594 (est. \$13,908 - 19,868)

**Fair Market Value:** \$6,600.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #14**

**FAIR MARKET VALUE**  
**\$12,400**



Figure 1: "Sing (Study - Green)," 2005



Figure 2: "Lazy Gun (Ruff B) (Pink Study)," 2005

<b>Item Name</b>	14
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Painting
<b>Medium</b>	Acrylic on canvas
<b>Date/Period</b>	2005
<b>Country/Nationality</b>	British
<b>Artist/Maker</b>	Tim Bavington
<b>Artist Life Date</b>	b. 1966
<b>Subject&gt;Title</b>	"Sing (Study - Green)"
<b>Support/Frame/Base</b>	N/A
<b>Frame/Support Measurements</b>	N/A



<b>Item Measurements</b>	27 inches x 60 1/2 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent

**Description:** An abstract horizontal composition of vertical saturated color stripes with two large bands of kelly green on each side and smaller bands of bright and pastel shades of red, yellow, purple, orange and blue in the center.

**Market Analysis:** Tim Bavington is a British artist now living and working in Las Vegas. He trained at the Art Center College of Art and Design in Pasadena and holds an MFA from the University of Nevada, Las Vegas. Bavington is known for his explorations of color and its relationship to musical scales. He has been exhibiting and selling his work since the mid 1990s. Bavington has had several exhibitions at galleries in the Untied States and Europe.

The subject property is a large painting in excellent condition. A survey of auction sales located only a few sales for this artist, indicating that this is not the most common market for this artist, although there was a sale for a slightly larger work, 34 inches x 85 inches, quite similar to the subject property, "Wayward no. 1," 2005 which sold at Phillips de Pury for \$13,750 on 3/8/12 (lot #173). Bavington is represented by the Mark Moore Gallery in Culver City, California, which has several similar works in inventory, indicating that the retail market is the most common market for this artist. For example, a slightly smaller polymer on canvas painting, "Thick as a Brick," 2012, 48 inches x 24 inches, is offered for \$11,500. A slightly larger work, Lazy Gun (Ruff B) (Pink Study)," 2005, 16 inches x 64 inches, is offered for \$18,000 (see Figure 2). Marielos Zeka of Mark Moore states that the subject property would be offered for \$14,000 today. This is consistent with pricing for Bavington's other works. Applying a 10% discount customarily offered to collectors results in a Fair Market Value conclusion of \$12,400.

**Fair Market Value:** \$12,400.00

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##Ross Bleckner

####Biography Ross Bleckner is an American artist who works in both representational and abstract modes, often examining microscopic and biomorphic life forms. Bleckner's work has been exhibited internationally and he was the subject of a major retrospective at the Solomon R. Guggenheim Museum in New York in 1995. Trained in New York and California, Bleckner has also taught at several universities in the United States.

####Market Overview The subject properties are etchings and aquatints in excellent condition. Bleckner's work is sold at both the retail and auction levels. A search of auction databases for prints by Ross Bleckner yielded results for some of the same aquatint etchings as the subject property in this appraisal. A couple were recent sales and ranged from \$1,000 to \$1,875. All of these prints were published by Paulson Bott Press, and with the exception of one, "Leader Sequence," are in current inventory. Therefore, the publisher is the most common market for these prints and value conclusions are based on current prices. Since it is sold out at the retail level, the auction market was determined to be the appropriate market level for "Leader Sequence" and the value conclusion is based on the analysis of auction sales comparables.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #15**

**FAIR MARKET VALUE**  
**\$3,600**



<b>Item Name</b>	15
<b>Location</b>	Third floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ross Bleckner
<b>Artist Life Date</b>	b. 1949
<b>Subject&gt;Title</b>	"Chaperone"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	39 3/4 inches x 38 1/4 inches
<b>Item Measurements</b>	37 3/4 inches x 35 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Ross Bleckner 2002" lower right margin; chop lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	16/35
<b>Exhibitions/Publications</b>	Paulson Bott Press

**Description:** Abstract composition in blue and white with black accents.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition that is in the current inventory of its publisher, Paulson Bott Press, and this is therefore its most common market. The current asking price is \$4,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,600.

**Fair Market Value:** \$3,600.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #16**

**FAIR MARKET VALUE**  
**\$3,600**



<b>Item Name</b>	16
<b>Location</b>	Third floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ross Bleckner
<b>Artist Life Date</b>	b. 1949
<b>Subject&gt;Title</b>	"Cluster"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	39 3/4 inches x 38 1/4 inches
<b>Item Measurements</b>	37 3/4 inches x 35 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Ross Bleckner 2002" lower right margin; chop lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	10/35
<b>Exhibitions/Publications</b>	Paulson Bott Press

**Description:** Abstract composition of biomorphic forms in blue against white field.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition that is in the current inventory of its publisher, Paulson Bott Press, and this is therefore its most common market. The current asking price is \$4,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,600.

**Fair Market Value:** \$3,600.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #17**

**FAIR MARKET VALUE**  
**\$3,600**



<b>Item Name</b>	17
<b>Location</b>	Third floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ross Bleckner
<b>Artist Life Date</b>	b. 1949
<b>Subject&gt;Title</b>	“Dome Two”
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	39 3/4 inches x 38 1/4 inches
<b>Item Measurements</b>	37 3/4 inches x 35 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated “Ross Bleckner 2002” lower right margin; chop lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	8/35
<b>Exhibitions/Publications</b>	Paulson Bott Press

**Description:** Abstract composition featuring biomorphic white and grey circles and bubble like shapes against a dark grey field



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition that is in the current inventory of its publisher, Paulson Bott Press, and this is therefore its most common market. The current asking price is \$4,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,600.

**Fair Market Value:** \$3,600.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #18**

**FAIR MARKET VALUE**  
**\$3,600**



<b>Item Name</b>	18
<b>Location</b>	Second floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ross Bleckner
<b>Artist Life Date</b>	b. 1949
<b>Subject&gt;Title</b>	“Insertion Sequence”
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	39 3/4 inches x 38 1/4 inches
<b>Item Measurements</b>	37 3/4 inches x 35 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated “Ross Bleckner 2002” lower right image; edition number lower left image
<b>Condition</b>	Excellent
<b>Edition</b>	14/35
<b>Exhibitions/Publications</b>	Paulson Bott Press

**Description:** Abstract composition of swirling bulbous strands in yellow and white against grey background with black accents.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition that is in the current inventory of its publisher, Paulson Bott Press, and this is therefore its most common market. The current asking price is \$4,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,600.

**Fair Market Value:** \$3,600.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #19**

**FAIR MARKET VALUE**  
**\$1,032**



<b>Item Name</b>	19
<b>Location</b>	Third floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Color aquatint etching
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ross Bleckner
<b>Artist Life Date</b>	b. 1949
<b>Subject&gt;Title</b>	"Leader Sequence"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	39 3/4 inches x 38 1/4 inches
<b>Item Measurements</b>	37 3/4 inches x 35 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Ross Bleckner 2002" lower right margin; chop lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	19/35
<b>Exhibitions/Publications</b>	Paulson Bott Press

**Description:** Abstract composition with spherical spider-web like pattern in white against blue grey field.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition that has completely sold out its edition at Paulson Bott Press. Its final published price was \$4,000. As the print can no longer be purchased through the publisher, the auction market has now become its most common market as this is the market level where it is now, or now would be, bought and sold. A survey of auction sales located numerous print sales for this artist but none for this specific work. Bleckner works in a variety of print media including etchings, lithographs and screenprints. Since 2009, Bleckner's screenprints and lithographs have sold from \$122 to \$6,600, with most sales in the \$1,000 to \$2,000 range. There have been only two sales of etchings, both in 2011, and these two sales are the most comparable to the subject property in subject and date, although they are slightly smaller in size. Although the condition of the comparables could not be specifically determined, there is no indication that it was less than good. These sales, averaged, are the basis for the Fair Market Value conclusion of \$1,032.

- “Sky,” Bonhams and Butterfields, 11/20/11, lot #2119, \$1,000
- “Dome,” 1999, Bonhams and Butterfields, 11/20/11, lot #2118, \$1,063

**Fair Market Value:** \$1,032.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #20**

**FAIR MARKET VALUE**  
**\$3,600**



<b>Item Name</b>	20
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color aquatint etching
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ross Bleckner
<b>Artist Life Date</b>	b. 1949
<b>Subject&gt;Title</b>	"Pathway L"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	39 3/4 inches x 38 1/4 inches
<b>Item Measurements</b>	37 3/4 inches x 35 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated lower right margin "Ross Bleckner 2002"; edition number lower left margin
<b>Condition</b>	Very good, slight crease lower center border, slight rippling left border
<b>Edition</b>	14/35
<b>Exhibitions/Publications</b>	Paulson Bott Press

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**Description:** Abstract composition with spherical spiderweb-like pattern in white against dark grey field.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition that is in the current inventory of its publisher, Paulson Bott Press, and this is therefore its most common market. The current asking price is \$4,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,600.

**Fair Market Value:** \$3,600.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #21**

**FAIR MARKET VALUE**  
**\$3,150**



<b>Item Name</b>	21
<b>Location</b>	Third floor - Clinic lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	1992
<b>Country/Nationality</b>	Australian
<b>Artist/Maker</b>	Richard Bosman
<b>Artist Life Date</b>	b. 1944
<b>Subject&gt;Title</b>	"Nightscape"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	27 1/4 inches x 57 1/2 inches
<b>Item Measurements</b>	24 7/8 inches x 54 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed "Bosman" lower right margin, numbered lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	24/41
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

**Description:** Figurative desert night scape with silhoueted trees and shooting stars against a deep blue sky.

**Market Analysis:** Richard Bosman is an Australian artist now living in the US. Trained in England and the US, Bosman is known for his figurative-expressionist approach, which often utilizes a single frame stop-action technique familiar from films and comic strips. Bosman's work has been



exhibited internationally and in the US, including at the Toledo Museum of Art and the Fort Worth Art Museum in Texas.

The subject property is an excellent work by the artist, and is in excellent condition. Bosman's work sells at both the retail and auction level. A survey of auction sales did not locate any sales of this particular print, but did locate sales of other nightscape compositions ranging from ? to \$1,200. The subject property is in the inventory of its publisher, Brooke Alexander, and this is therefore its most common market. The published price is \$3,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,150.

**Fair Market Value:** \$3,150.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL  
ITEM #22**

**FAIR MARKET VALUE  
\$3,300**



Figure 1: "EAT," 2004



Figure 2: "Joe Williams," 2007

<b>Item Name</b>	22
<b>Location</b>	Lower level - PET waiting area
<b>Type of Object</b>	Painting
<b>Medium</b>	Enamel on panel
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Mark Brandvik
<b>Artist Life Date</b>	b. 1970
<b>Subject&gt;Title</b>	"EAT"
<b>Support/Frame/Base</b>	Mounted on panel
<b>Frame/Support Measurements</b>	N/A
<b>Item Measurements</b>	24 inches x 49 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Very good

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**Description:** Figurative composition of house with red-orange details in landscape with trees.

**Market Analysis:** Mark Brandvik is a Las Vegas based artist with primarily regional recognition. He works in a variety of media, including painting, drawing and sculpture. Brandvik holds an MFA from the University of North Carolina, Chapel Hill. He has exhibited his work primarily in Nevada, and is represented in a small number of private and corporate collections there, including the Cirque de Soleil collection.

The subject property is a painting executed in enamel on board in excellent condition. The artist is not represented by any gallery at this time and sells his work to collectors directly from his studio. A survey of auction sales did not locate any sales for this artist. According to Brandvik, the subject property, a painting on panel from his *place* series, is a type of work he is no longer producing. Brandvik is currently focusing on large sculptural work. The artist states that he recently sold another work from the *places* series, an automotive primer on panel painting similar to the subject property, "Joe Williams," 2007, 24 inches x 48 inches (see Figure 2), to the Cirque de Soleil collection for \$3,300. Both paintings are similar in quality, subject, size and date. He also stated that a smaller similar work, "Davy's Locker," 18 inches x 24 inches, about half the size of the subject property, was recently consigned by Michele Quinn in a private sale for \$1,500. The Cirque de Soleil sale is most similar to the subject property and is the basis of the Fair Market Value conclusion of \$3,300.

**Fair Market Value:** \$3,300.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #23**

**FAIR MARKET VALUE**  
**\$3,240**



<b>Item Name</b>	23
<b>Location</b>	First floor - Radiation treatment area
<b>Type of Object</b>	Print
<b>Medium</b>	Etching with aquatint
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	British
<b>Artist/Maker</b>	Cecily Brown
<b>Artist Life Date</b>	b. 1970
<b>Subject&gt;Title</b>	"Color Etching with Brick Wall"
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	27 3/4 inches x 31 7/8 inches
<b>Item Measurements</b>	24 1/4 inches x 28 1/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Cecily Brown 03" lower left image; numbered lower right image
<b>Condition</b>	Excellent
<b>Edition</b>	8/28
<b>Exhibitions/Publications</b>	Two Palms Press

**Description:** Figurative composition of plants and flowers growing alongside a brick wall rendered with loose brushstrokes and light washes.

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**Market Analysis:** Cecily Brown is a British artist trained in England and the US. She exhibits her work regularly in the US, where she is represented by Gagosian Gallery, and Europe. She has exhibited her work at the Hirshhorn Museum, the Museum of Fine Art, Boston, the Museo Reina Sofia in Madrid and The Hague, among others. Her paintings known for their heavily rendered surfaces.

The subject property is a print in excellent condition. Brown's work sells primarily at the retail level, at the gallery level for her paintings and at the publisher for her prints. A survey of auction sales located only a few sales, and none comparable in subject to the subject property. The subject property is a print in the current inventory of Two Palms Press, and this is therefore its most common market. The published price is \$3,600. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,240.

**Fair Market Value:** \$3,240.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #24 a-e**

**FAIR MARKET VALUE**  
**\$6,875**



Figure 2: "Hardangerfjord," 2004

<b>Item Name</b>	24 a-e
<b>Location</b>	Third floor - A wing
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Suzanne Caporael
<b>Artist Life Date</b>	b. 1949
<b>Subject&gt;Title</b>	"Salt Marsh Suite" suite of five prints
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	21 1/2 inches x 15 3/8 inches
<b>Item Measurements</b>	19 1/4 inches x 14 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Caporael 2003" lower right margin; chop lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	A.P. 4/8
<b>Exhibitions/Publications</b>	Tandem Press

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**Description:** A suite of five abstract geometric compositions on pastel backgrounds.

**Market Analysis:** Suzanne Caporael is an American painter whose imagery, ranging from refined figuration to color-field abstraction, derives from her persistent observation of the natural world and strong interest in visual perception. Caporael earned her Bachelor and Master of Arts at the Otis Art Institute, Los Angeles. In 2009, Caporael was a guest artist-in-residence at the Josef and Anni Albers Foundation. Her work is represented in museum collections, including the Whitney Museum of American Art, New York, Museum of Contemporary Art, Los Angeles, Art Institute of Chicago, Los Angeles County Museum of Art, and San Francisco Museum of Modern Art.

The subject property is a suite of prints in excellent condition. Suzanne Caporael is represented by Ameringer, McEnery, and Yohe Gallery in New York. According to Miles McEnery, the gallery does not sell the artist's prints as they are sold directly by the publisher. The suite is sold out at its publisher, Tandem Press, where it was last sold for \$4,000. A search of sales records of auction listings dating back to 2008 yielded only two sales of color lithographs produced by the artist, ranging in price from \$400 to \$2,750. The majority of Caporael's sales at auction are for her small oils and gouache works, with the highest sale in 2003 for a larger oil painting, 48 inches x 36 inches, that sold for \$10,800 at Sotheby's (11/17/03, lot #76), indicating that there is a limited secondary market for her prints. Most recently, an untitled lithograph produced by the artist in 1989 was sold through Susanin's on March 27, 2010 for \$400. This work is dated earlier than the subject property and is quite different in style. "Hardangerfjord", 2004, a color lithograph, 48 inches x 37.5 inches, also published by Tandem Press, was sold through Christie's for \$2,750 (7/31/08, lot #194). It is most similar in style and composition to the individual works that comprise the suite of 5 color lithographs in the Nevada Cancer Institute collection, but is twice the size. The Fair Market Value conclusion of \$6,875 is based on a 50% discount for the smaller size of the prints in the subject property, and multiplied by five for the number of prints in the set.

**Fair Market Value:** \$6,875.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #25**

**FAIR MARKET VALUE**  
**\$645,000**



<b>Item Name</b>	25
<b>Location</b>	First floor - lobby
<b>Type of Object</b>	Sculpture
<b>Medium</b>	Glass
<b>Date/Period</b>	2005
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Dale Chihuly
<b>Artist Life Date</b>	b. 1941
<b>Subject&gt;Title</b>	“Chandelier”
<b>Support/Frame/Base</b>	N/A
<b>Frame/Support Measurements</b>	N/A
<b>Item Measurements</b>	17 feet 4 inches x 6 feet 6 inches x 5 feet 3 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent

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**Fair Market Value for Charitable Donation**

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# Provenance Cost

Commissioned from the Chihuly Studio, 2006.  
\$600,000 commission fee

**Description:** Please see Appendix A.

**Market Analysis:** Please see Appendix A for appraisal of subject property by Appraiser and glass specialist Kate Ellis.

**Fair Market Value:** \$645,000.00

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##Tara Donovan

####Biography Tara Donovan is an American artist working in Los Angeles. Donovan, trained in the United States, is known for her sculptural and installation works as well as for her prints. Donovan's work often explores patterns and themes of repetition and industrial and functional materials. She has exhibited her work nationwide, including at the UCLA Hammer Museum, Los Angeles and the Contemporary Art Museum, Cleveland.

####Market Analysis Donovan sells her work primarily at the retail level. A survey of auction sales located only a few sales for the artist. The subject properties in the collection include individual prints and a suite of prints from 2004, all in excellent condition. All feature bubble-like patterns. The prints are in the current inventory of their publisher, Pace Prints, and therefore this is their most common market. The Fair Market Value conclusions are based on their published prices.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #26**

**FAIR MARKET VALUE**  
**\$3,150**



<b>Item Name</b>	26
<b>Location</b>	Third floor - Clinic Suite 3109
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Tara Donovan
<b>Artist Life Date</b>	b. 1969
<b>Subject&gt;Title</b>	"Untitled (2004)"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	20 3/8 inches x 20 3/8 inches
<b>Item Measurements</b>	18 1/8 inches x 18 1/8 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Tara Donovan 04" lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	18/25
<b>Exhibitions/Publications</b>	Pace Editions

**Description:** Abstract composition of blue grey bubbles on white background.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is in excellent condition. Since the print is still in the inventory of its publisher,



Pace Prints, it is therefore its most common market. The published price for this work is \$3,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,150.

**Fair Market Value:** \$3,150.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #27 a-e**

**FAIR MARKET VALUE**  
**\$9,000**

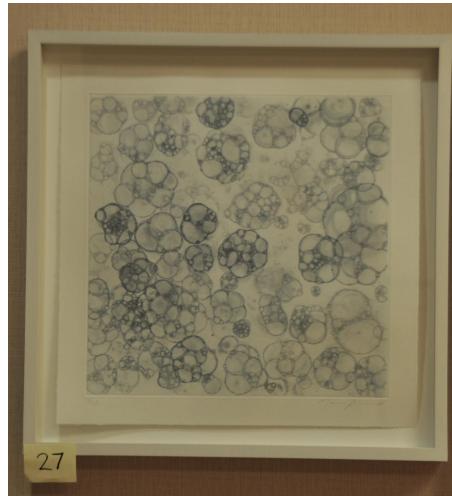


Figure 1: "Untitled I-V," a



Figure 2: "Untitled I-V," b



Figure 3: "Untitled I-V," c



Figure 4: "Untitled I-V," d



Figure 5: "Untitled I-V," e

<b>Item Name</b>	27 a-e
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Tara Donovan
<b>Artist Life Date</b>	b. 1969
<b>Subject&gt;Title</b>	"Untitled I-V"
<b>Support/Frame/Base</b>	White wood frame
<b>Frame/Support Measurements</b>	a.-e. 16 3/8 inches x 16 3/8 inches
<b>Item Measurements</b>	a.-e. 14 1/8 inches x 14 1/8 inches
<b>Signature/Inscription/Markings</b>	a.-e. Signed and dated lower right margin "Tara Donovan 04"; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	18/23
<b>Exhibitions/Publications</b>	Pace Prints

**Description:** A suite of five prints featuring bubble or multiple cell patterns in blue grey on a cream sheet.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject properties are a suite of five prints featuring abstract compositions typical for the artist. The prints are in the current inventory of their publisher, Pace Prints, and therefore this is their most common market. The published price is \$10,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$9,000.

**Fair Market Value:** \$9,000.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #28**

**FAIR MARKET VALUE**  
**\$6,750**



<b>Item Name</b>	28
<b>Location</b>	Third floor - Clinic Suite 3112
<b>Type of Object</b>	Print
<b>Medium</b>	Photograph
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	Danish
<b>Artist/Maker</b>	Olafur Eliasson
<b>Artist Life Date</b>	b. 1967
<b>Subject&gt;Title</b>	“Jokulsgilskvisl”
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	16 1/2 inches x 24 1/8 inches
<b>Item Measurements</b>	15 3/4 inches x 23 1/2 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	26/45
<b>Exhibitions/Publications</b>	Editions Schellmann

**Description:** A dyptich featuring a double color aerial image of an Icelandic volcanic landscape, with areas of snow, bare rock and tundra.

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**Market Analysis:** Olafur Eliasson is a Danish artist who now lives and works in Germany. Trained in Denmark, Eliasson is known for his gallery and museum installations that recreate natural phenomena, as well as for his photographs documenting how the natural world is formed, particularly in Iceland. Eliasson exhibits his work internationally.

The subject property depicts the Icelandic landscape. It is an excellent example of the artist's work in excellent condition. A survey of auction records located two offerings of prints from this edition, both offered for sale in 2010. One did not result in a sale and was estimated at \$3,353 (2,500 euros), and the second offering sold for \$3,075. Published by Editions Schellmann, the subject property is still available through the publisher though the gallery would not confirm the number remaining in the edition. Therefore the publisher is the most common market for the subject property and therefore the published price of \$7,500 with the customary 10% collector's discount is the basis of the Fair Market Value conclusion of \$6,750.

**Fair Market Value:** \$6,750.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #29 a-d**

**FAIR MARKET VALUE**  
**\$3,267**



Figure 1: "Untitled (1987)," a



Figure 2: "Untitled (1987)," b



Figure 3: "Untitled (1987)," c



Figure 4: "Untitled (1987)," d



Figure 5: "Untitled," 1990, one of  
a suite of six prints



<b>Item Name</b>	29 a-d
<b>Location</b>	Third floor - Clinic lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	1987
<b>Country/Nationality</b>	German
<b>Artist/Maker</b>	Günther Forg
<b>Artist Life Date</b>	b. 1952
<b>Subject&gt;Title</b>	"Untitled (1987)"
<b>Support/Frame/Base</b>	a.-d. Blond wood frame, under glass
<b>Frame/Support Measurements</b>	a.-d. 32 1/8 inches x 23 5/8 inches
<b>Item Measurements</b>	a.-d. 30 inches x 21 3/4 inches
<b>Signature/Inscription/Markings</b>	a.-d. Signed and dated "Forg 87" lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	15/25
<b>Exhibitions/Publications</b>	Galerie Grasslin-Ehrardt

**Description:** Suite of four prints with abstract rectangular compositions in tones of black and grey on a yellow field.

**Market Analysis:** Günther Forg is a prominent German artist who now lives and works in Switzerland. Forg, who works in a variety of media including painting, drawing, photography, sculpture and printmaking, was trained in Germany. He is known for exploring a wide breadth of styles and ideas in his work, along with minimalist and expressionist influences. Forg's work is exhibited worldwide, including at the Musee de Art Moderne de la Ville in Paris, Tel Aviv Museum of Art, Israel, and Institut Valencia d'Art Modern, Valencia, Spain.

The subject property is a suite of lithographs in excellent condition. According to Galerie Grasslin the edition is sold out, and if a consigned impression were offered it would be priced at \$4,000. Given this finding the auction level is the most common market for these prints. A survey of auction sales since 2008 located sales of individual prints including lithographs, etchings, screenprints and woodcuts, ranging in price from \$295 to \$739, and sets of multiple prints ranging from \$732 to \$11,270. There was no consistent pattern in the auction sales reflecting higher sales price for suites with six as opposed to three or four prints. The median sale for a set of prints was \$3,267 for a set of six lithographs, "Untitled," 1990 (Lempertz, 12/5/09, lot #407; see example, Figure 5). This sale is the most similar in date, size and style to the color lithographs in the Nevada Cancer Institute collection and is, therefore, the basis of the Fair Market Value conclusion of \$3,267.

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**Fair Market Value for Charitable Donation**

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**Effective Date of Valuation: April 13th, 2013**



**Fair Market Value:** \$3,267.00

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##Carl Fudge

####Biography Carl Fudge is an American painter and printer who combines digital technology and traditional printmaking techniques. He transforms found images into abstract and patterned landscapes. Fudge attended Brighton Polytechnic, Sussex, and continued his studies at the Kansas City Art Institute, and the Tyler School of Art, Philadelphia. Fudge exhibits widely in the United States and abroad. Fudge has taught at Columbia University, the Tyler School of Art and the Rhode Island School of Design. His work is in the collections of the Boston Museum of Fine Arts, Massachusetts, Brooklyn Museum of Art, New York, Denver Museum of Art, Colorado, and Whitney Museum of American Art, New York.

####Market Analysis The subject properties are two prints in excellent condition. A search of auction records did not locate any sales for this artist. However, a search of the retail market indicates that prints are still in the inventory of their publisher, the Leroy Neiman Print Study Center at Columbia University in New York. Therefore the publisher is the most common market. The published price is \$3,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,150 for each print.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #30**

**FAIR MARKET VALUE**  
**\$3,150**



<b>Item Name</b>	30
<b>Location</b>	First floor - Auditorium area
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	British
<b>Artist/Maker</b>	Carl Fudge
<b>Artist Life Date</b>	b. 1962
<b>Subject&gt;Title</b>	"Tattooed Blue"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	39 3/4 inches x 42 1/8 inches
<b>Item Measurements</b>	37 1/2 inches x 40 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	3/27
<b>Exhibitions/Publications</b>	LeRoy Neiman Center for Print Studies, Columbia University

**Description:** Abstract kaleidoscopic composition based on a digitized image of a reclining nude in tones of blue.

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**Effective Date of Valuation: April 13th, 2013**



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$3,150.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #31**

**FAIR MARKET VALUE**  
**\$3,150**



<b>Item Name</b>	31
<b>Location</b>	First floor - Auditorium area
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	British
<b>Artist/Maker</b>	Carl Fudge
<b>Artist Life Date</b>	b. 1962
<b>Subject&gt;Title</b>	“They’re Everywhere”
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	39 3/4 inches x 42 1/8 inches
<b>Item Measurements</b>	37 1/2 inches x 40 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	1/27
<b>Exhibitions/Publications</b>	LeRoy Neiman Center for Print Studies, Columbia University

**Description:** Abstract kaleidoscopic composition based on digitized image of a toy robot figure in blue, brown and white with orange details.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$3,150.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #32 a-c**

**FAIR MARKET VALUE**  
**\$3,600**



Figure 1: "Ixtapa", a



Figure 2: Kelly's Cove", b



Figure 3: "Rincon", c

<b>Item Name</b>	32 a-c
<b>Location</b>	Third floor - Clinic lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Mary Heilmann
<b>Artist Life Date</b>	b. 1940
<b>Subject&gt;Title</b>	Suite of three prints: a. "Ixtapa," b. "Kelly's Cove" c. "Rincon"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	a.-c. 32 1/8 inches x 24 1/8 inches
<b>Item Measurements</b>	a.-c. 30 inches x 22 inches
<b>Signature/Inscription/Markings</b>	a.-c. Signed and dated "M Heilmann 02" lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	20/25
<b>Exhibitions/Publications</b>	Pace Prints

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**Description:** Three compositions a. two l-shaped rectangles with abstract patterns in tones of mid and dark blue b. two overlapping squares with stylized breaking waves in tones of white and dark teal c. two overlapping squares with melded composition of waves and horizon in blue and white tones

**Market Analysis:** Mary Heilman is an American painter, ceramicist and furniture designer, known for imbuing her work with recollections, stories from her imagination, and references to music. Her compositions are often rendered in two- and three-dimensions, joining several canvases into new works, or creating diptychs of paintings and photographs in the form of prints, slideshows, and videos. Heilman received her BA at University of California at Santa Barbara, continued her education at San Francisco State University, and received her MA at the University of California at Berkeley. Heilmann's work has appeared in three Whitney Biennial exhibitions (1972, 1989, 2008) and is in collections, including the Museum of Modern Art, New York, Whitney Museum of American Art, New York, and Orange County Museum of Art, California.

The subject properties are a suite of three prints in excellent condition that represent good example of the artist's work. Heilman's prints sell at retail and at auction. The subject suite is still in the inventory of its publisher, Pace Prints, and this is therefore its most common market. The published price is \$4,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,600.

**Fair Market Value:** \$3,600.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #33 a-e**

**FAIR MARKET VALUE**  
**\$13,500**



<b>Item Name</b>	33 a-e
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Relief etching
<b>Date/Period</b>	2000
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Arturo Herrera
<b>Artist Life Date</b>	b. 1959
<b>Subject&gt;Title</b>	"That Very Day"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	a.-e. 28 5/8 inches 22 1/8 inches
<b>Item Measurements</b>	a.-e. 26 3/8 inches x 20 inches
<b>Signature/Inscription/Markings</b>	chop lower left rabbit
<b>Condition</b>	Very good
<b>Edition</b>	9/10
<b>Exhibitions/Publications</b>	Sikkema Jenkins Editions

**Description:** Suite of five prints with abstract patterned design in aqua on cream colored paper.

**Market Analysis:** Arturo Herrera is a Venezuelan artist now working in New York. Herrera is particularly known for his use of pop imagery, especially those drawn from Disney animation. He works in a variety of media including painting, drawing, prints, cut paper and felt pieces. Trained in the United States, Herrera has exhibited his work worldwide, including at United States venues such as P.S. 1, New York, Contemporary Art Center, New York, Art Pace, San Antonio, and Art Institute of Chicago.



The subject property is a suite of five prints in excellent condition. A survey of auction sales located several sales of works by this artist, but none of prints, indicating that the auction market is not the most common market for Herrera's prints. Herrera's work in other media have sold at auction in recent years from \$6,875 for a small mixed media collage (Phillips de Pury & Co., 11/20/12, lot #68) to \$218,500 for a large scale collage work, the latter greatly in excess of its estimate of \$40-60,000 (Sotheby's, "Untitled (Double Castle/Purple)," 5/23/12, lot #49). Therefore, the retail market was researched for the artist's print sales. Herrera has three prints in current inventory at Pace Prints, but these are prints using collage and felt cut outs along with a variety of print techniques including etching, lithography and pochoir, and are so different as not to be comparable to the subject property. The subject suite of prints was originally published by Sikkema Jenkins Editions, which has become a part of Sikkema Jenkins & Co. in New York. According to the Meg Malloy at Sikkema Jenkins & Co, which currently represents the artist, the edition for this print sold out in 2007 and at that time, the sale price was \$7,500. The Gallery is now offering a consigned set for \$15,000. This is the only offering of print works located for this artist. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$13,500.

**Fair Market Value:** \$13,500.00

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##Salomon Huerta

####Biography Salomon Huerta is a Mexican American artist known for his minimalist portraits of the backs of heads and richly colored depictions of urban scenes and architectural details. Huerta trained at the Art Center College of Design in Pasadena and holds an MFA from the University of California, Los Angeles. Huerta exhibits his work nationally and in Europe, and currently is represented by the Patrick Painter Gallery in Santa Monica, California.

#####Market Analysis The subject properties are three prints in excellent condition from Huerta's house series. Huerta's work sells primarily at the gallery level, with only a few recorded auction sales. The subject properties are prints still in inventory of their publisher, Paulson Bott Press in Berkeley, California, and this is therefore their most common market. The published price is \$2,000 for each print. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,800 per print.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #34**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	34
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint
<b>Date/Period</b>	2001
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Salomon Huerta
<b>Artist Life Date</b>	b. 1965
<b>Subject&gt;Title</b>	"Untitled (Green House)"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	36 3/8 inches x 35 3/8 inches
<b>Item Measurements</b>	34 inches x 33 inches
<b>Signature/Inscription/Markings</b>	Numbered below lower left below image; Signed lower right below image, Chop lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	2/30
<b>Exhibitions/Publications</b>	Paulson Bott Press

**Description:** Stylized figurative composition with flat planes of light green house, trees and landscape.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #35**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	35
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint, drypoint, scrape and burnish
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Salomon Huerta
<b>Artist Life Date</b>	b. 1965
<b>Subject&gt;Title</b>	"Untitled (Ochre House)"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	24 1/2 inches x 46 1/2 inches
<b>Item Measurements</b>	21 3/4 inches x 44 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "H04" lower right under image; Chop lower right margin; edition number lower left under image
<b>Condition</b>	Very good, slight vertical rippling of paper
<b>Edition</b>	4/30
<b>Exhibitions/Publications</b>	Paulson Bott Press

**Description:** Stylized figurative composition with flat planes of exterior of single story ochre colored house with darker ochre trees in front.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

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**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #36**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	36
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint
<b>Date/Period</b>	2001
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Salomon Huerta
<b>Artist Life Date</b>	b. 1965
<b>Subject&gt;Title</b>	"Untitled (Sienna House)"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	36 3/8 inches x 35 3/8 inches
<b>Item Measurements</b>	34 inches x 33 inches
<b>Signature/Inscription/Markings</b>	Signed lower right below image; edition number lower left image; chop lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	4/30
<b>Exhibitions/Publications</b>	Paulson Bott Press

**Description:** Stylized figurative composition with flat planes of exterior of single story light brown colored house with dark green trees and landscape in front.

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**Fair Market Value for Charitable Donation**

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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**Prepared by Thompson & Martinez Fine Art Appraisals, Inc.**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #37 a-c**

**FAIR MARKET VALUE**  
**\$22,500**



Figure 1: "Nicola," a



Figure 2: "Nicola as an Orchid,"  
 b



Figure 3: "Pink Nicola," c

<b>Item Name</b>	37 a-c
<b>Location</b>	First floor - Sunflower Cafe
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	2005
<b>Country/Nationality</b>	British
<b>Artist/Maker</b>	Gary Hume
<b>Artist Life Date</b>	b. 1962
<b>Subject&gt;Title</b>	"Nicola, Nicola as an Orchid, Pink Nicola" set of three prints
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	a.-c. 50 1/8 inches x 34 3/8 inches
<b>Item Measurements</b>	a.-c. 48 inches x 37 inches
<b>Signature/Inscription/Markings</b>	a.-c. Signed and dated lower right margin; edition number lower left margin; titled lower center margin
<b>Condition</b>	Very good, silver foil surface in 37 b and 37 c appears to have some flaws, which may be inherent to foil material

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**Edition** 28/56  
**Exhibitions/Publications** Paragon Press

**Description:** Set of three prints with abstract minimalist compositions with floral motifs.

**Market Analysis:** Gary Hume is a British painter influenced by minimalism, decorative art, and abstraction. Hume graduated from Goldsmiths' School of Art, London, and was part of the Young British Artists (YBA) movement in the early 1990s. His work focuses on form and color through a variety of media. Hume has participated in the Venice Biennale, and his work is included in public collections, such as the Art Institute of Chicago, Arts Council of Great Britain, Tate Gallery, London, Paine Webber Art Collection, New York, and the Bonnefanten Musuem, Maastricht.

The subject properties are a set of three prints in very good condition. Hume sells his work at retail and at auction. According to the publisher, Paragon Press, there is one remaining set of the prints available, and this is therefore their most common market. The published price is \$25,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$22,500.

**Fair Market Value:** \$22,500.00

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**Prepared by Thompson & Martinez Fine Art Appraisals, Inc.**  
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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #38**

**FAIR MARKET VALUE**  
**\$2,700**

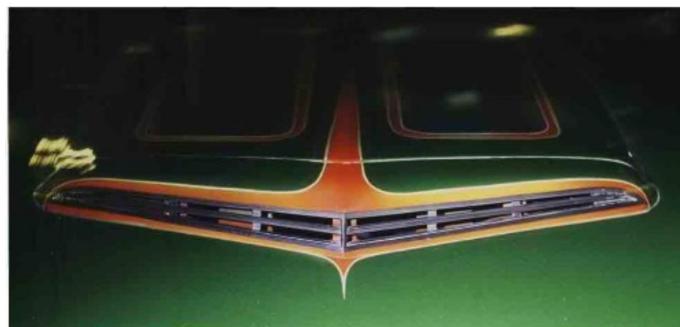


Figure 2: "Orangeventilatorgreen," 2007

<b>Item Name</b>	38
<b>Location</b>	Second floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	C-print on aluminum
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Shawn Hummel
<b>Artist Life Date</b>	b. 1972
<b>Subject&gt;Title</b>	“Chrome horizon”
<b>Support/Frame/Base</b>	Mounted on recessed wood base
<b>Frame/Support Measurements</b>	N/A
<b>Item Measurements</b>	13 1/2 inches x 44 inches x 2 inches
<b>Signature/Inscription/Markings</b>	None visible

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<b>Condition</b>	Excellent
<b>Edition</b>	1/3

**Description:** A horizontal soft focus composition that evokes a horizon line over water.

**Market Analysis:** Shawn Hummel is a Las Vegas based artist who also is a graduate of the University of Nevada, Las Vegas. Hummel creates images of the Vegas scene, represented as lights and colors rather than realistic subjects. His photos are often described as ethereal and surreal, as he captures obscure perspectives of seemingly unremarkable subjects such as cars and street-lights, using no filters and long exposures. Hummel's approach favors the mingling colors found in paintings, and he employs the effect of "optical mixing," more often associated with oil glazing, by digitally printing the image to metallic c-print paper which is then overlaid with a glossy UV laminate. Hummel shows his work at the Heather James Gallery in Palm Springs as well as in Las Vegas.

The subject property is a photograph in excellent condition. A search of auction databases for prints by Hummel yielded no results, indicating that his most common market is at the retail level. Hummel is represented by the Heather James Gallery in Palm Springs, California, where "Pinstriperio" 2004, edition 2/3, and "Orangeventilatorgreen", 2007, edition 1/3 are offered \$3,000 each. As metallic C-prints on aluminum they are comparable to the medium, edition and subject matter of the subject property in this appraisal. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,700.

**Fair Market Value:** \$2,700.00

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**Fair Market Value for Charitable Donation**

**Prepared by Thompson & Martinez Fine Art Appraisals, Inc.**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #39 a-b**

**FAIR MARKET VALUE**  
**\$2,700**



Figure 1: "Sunset," a



Figure 2: "Sunset," b

<b>Item Name</b>	39 a-b
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Color photograph
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	German
<b>Artist/Maker</b>	Axel Hütte
<b>Artist Life Date</b>	b. 1951
<b>Subject&gt;Title</b>	"Sunset"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	a.-b. 20 3/8 inches x 24 3/8 inches
<b>Item Measurements</b>	a.-b. 19 3/4 inches x 23 1/2 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	31/45
<b>Exhibitions/Publications</b>	Editions Schellmann

**Description:** Photographic dyptich with two variants of sunset, one reflected in water and the second overlaid over what appear to be pine needles.

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**Market Analysis:** Axel Hütte was born in 1951 in Essen, Germany. Between 1973 and 1981 he studied at the Kunstakademie Düsseldorf, where he attended Bernd Becher's fine art course in photography. In 1982 Hütte won a Deutscher Akademischer Austausch Dienst (DAAD) scholarship to London. Hütte has shown his work primarily in Europe and a major retrospective of his work was held at the Museo Nacional Centro de Arte Reina Sofía, Madrid, in 2004.

The subject property are a pair of color photographs in excellent condition. A search of auction databases for prints by Axel Hütte yielded results for similar landscape style, color photographs as the subject property. Many of these were recent sales and generally ranged from \$650 to \$11,875, depending on the size of the edition. Editions under 5 frequently sold in a price range of \$7,533 to \$12,000. The subject property is still available in inventory from its publisher, Editions Schellmann, for \$3,000 for the two, indicating that the publisher is the most common market for this work. Lara Cocken, of Lara Cocken Gallery which represents Editions Schellman in New York, would not confirm how many works remain available in the edition. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,700.

**Fair Market Value:** \$2,700.00

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##Alex Katz

####Biography Alex Katz is an American painter and print maker who is known for his style emphasizing flatness and color, and for his portraiture. His work is not realistic, as its flatness lacks emotional markers, but rather captures the artist's interest in representation. Katz studied at the Cooper Union Art School, New York, and Skowhegan School of Painting and Sculpture, Maine. His work is in the public collections of numerous institutions, including the Brooklyn Museum of Art, New York, National Portrait Gallery, Washington, D.C., Museum of Fine Arts, Boston, Los Angeles County Museum of Art, and Whitney Museum of American Art, New York.

####Market Analysis The subject properties are prints in excellent condition. Alex Katz is a well established American artist with substantial retail and auction sales. The subject prints were all produced at Simmelink Sukimoto in Los Angeles. "Morning" and "Spruce" are both in current inventory indicating that the publisher is the most common market for those prints. "Daytona Beach", a set of five prints, is sold out as a set, but individual prints from broken sets are available. In addition, offerings of the set were sought in the retail market. The Fair Market Value conclusion is based on an analysis of publisher and retail sales.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #40 a-e**

**FAIR MARKET VALUE**  
**\$8,550**



Figure 1: "Daytona Beach I"



Figure 2: "Daytona Beach II"



Figure 3: "Daytona Beach III"



Figure 4: "Daytona Beach IV"



Figure 5: "Daytona Beach V"



<b>Item Name</b>	40 a-e
<b>Location</b>	First floor
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatints
<b>Date/Period</b>	1996
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Alex Katz
<b>Artist Life Date</b>	b. 1927
<b>Subject&gt;Title</b>	"Daytona Beach I-V"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	a.-e. 31 3/8 inches x 25 5/8 inches
<b>Item Measurements</b>	a.-e. 29 inches x 23 1/4 inches
<b>Signature/Inscription/Markings</b>	a.-e. Signed "Alex Katz"; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	22/25
<b>Exhibitions/Publications</b>	Simmelink Sukimoto

**Description:** A set of five prints with an abstract composition of horizontal lines and fields in light and dark colors evoking breaking waves on the shore.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property, a suite of five prints, has sold out the edition at its publisher, Simmelink Sukimoto in Los Angeles. It was originally offered as a set for \$7,500 and individually for \$1,500 each. According to Doris Simmerlink, individual prints are still available for \$1,500, but a complete set of impressions with the same numbering is not. Therefore the publisher is no longer the most common market for the suite. A search of auction records did not locate any sales of this suite, although two sales of a three print suite of woodcuts with a nature theme, "Northern Landscape," 1992 was located, for \$2,420 and \$2,475. A search of retail offerings located two complete numbered editions of "Daytona Beach." The suite is offered at Marlborough Graphics in New York for \$9,500. It also is offered at the Senior and Shopmaker Gallery in New York for \$12,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$8,550.

**Fair Market Value:** \$8,550.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #41**

**FAIR MARKET VALUE**  
**\$5,400**



<b>Item Name</b>	41
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color aquatint
<b>Date/Period</b>	1994
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Alex Katz
<b>Artist Life Date</b>	b. 1927
<b>Subject&gt;Title</b>	"Morning"
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	49 1/2 inches x 47 3/4 inches
<b>Item Measurements</b>	48 inches x 36 inches
<b>Signature/Inscription/Markings</b>	Signed "Alex Katz" lower left margin; edition number lower left margin
<b>Condition</b>	Very good, slight rippling top border
<b>Edition</b>	13/40
<b>Exhibitions/Publications</b>	Simmelink Sukimoto



**Description:** Abstract composition with small pink area at bottom contrasting against large grey field.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition. A survey of auction sales located two sales of this print ranging from \$2,196 to \$2,375. However, as the print is still in inventory at its publisher, Simmelink Sukimoto, and therefore this is the most common market for this work. The published price is \$6,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$5,400.

**Fair Market Value:** \$5,400.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #42**

**FAIR MARKET VALUE**  
**\$7,200**



<b>Item Name</b>	42
<b>Location</b>	Third floor - A wing
<b>Type of Object</b>	Print
<b>Medium</b>	Color aquatint
<b>Date/Period</b>	1994
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Alex Katz
<b>Artist Life Date</b>	b. 1927
<b>Subject&gt;Title</b>	“Spruce”
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	49 1/2 inches x 37 3/4 inches
<b>Item Measurements</b>	48 inches x 36 inches
<b>Signature/Inscription/Markings</b>	Signed “Alex Katz” lower left image; edition number lower left image
<b>Condition</b>	Excellent
<b>Edition</b>	24/40
<b>Exhibitions/Publications</b>	Simmelink Sukimoto

**Description:** Figurative composition of an evergreen tree trunk and branches.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition. A survey of auction sales located only one sale for this print in 2009. It is still in the inventory of its publisher, Simmelink Sukimoto, and therefore this is the most common market for this work. The published price is \$8,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$7,200.

**Fair Market Value:** \$7,200.00

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##Ellsworth Kelly

####Biography Ellsworth Kelly is an American artist best known for his abstract compositions which have been influenced by Surrealism and Neo-Plasticism. He attended the Pratt Institute, Brooklyn, School of the Museum of Fine Art, Boston, and the Ecole des Beaux-Arts, Paris. Kelly received a retrospective at the Museum of Modern Art, New York, and has exhibited at the Whitney Museum of American Art, New York, and Solomon R. Guggenheim Museum, New York.

####Market Analysis Ellsworth Kelly is a well established artist with substantial gallery and auction sales. The four lithographs in the collection are in excellent condition and were published by Gemini G.E.L. Editions in Los Angeles. Two of the prints entitled "Green" and "Yellow," are still available through Gemini G.E.L. and, therefore the publisher is the most common market for these works. The editions of the two prints entitled "Sunflower I" and "Sunflower II" have sold out. Therefore, the most common market for the latter is based on an analysis of auction sales and retail offerings.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #43**

**FAIR MARKET VALUE**  
**\$10,800**



<b>Item Name</b>	43
<b>Location</b>	First floor - Library
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph
<b>Date/Period</b>	2001
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ellsworth Kelly
<b>Artist Life Date</b>	b. 1923
<b>Subject&gt;Title</b>	"Green"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	50 1/2 inches x 38 1/2 inches
<b>Item Measurements</b>	48 inches x 36 inches
<b>Signature/Inscription/Markings</b>	Signed "Kelly" lower right margin; edition number lower right margin; two chops lower left margin
<b>Condition</b>	Very good, slight vertical rippling of paper
<b>Edition</b>	35/45
<b>Exhibitions/Publications</b>	Gemini G.E.L.



**Description:** Abstract composition of dark green vertical geometric shape against a white background.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a lithograph in very good condition. A survey of auction sales located two sales of this work in the past three years ranging from \$4,062 to \$5,000. The print is still available from the publisher and this is therefore determined to be its most common market. The published price is \$12,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$10,800.

**Fair Market Value:** \$10,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #44**

**FAIR MARKET VALUE**  
**\$9,900**



<b>Item Name</b>	44
<b>Location</b>	First floor - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ellsworth Kelly
<b>Artist Life Date</b>	b. 1923
<b>Subject&gt;Title</b>	“Sunflower I”
<b>Support/Frame/Base</b>	Black wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	44 1/8 inches x 36 1/8 inches
<b>Item Measurements</b>	37 inches x 29 inches
<b>Signature/Inscription/Markings</b>	Signed “Kelly” lower right margin; edition number lower right margin; chops lower right margin
<b>Condition</b>	Very good, slight crease on lower right edge
<b>Edition</b>	15/50
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** Figurative contour line composition of flowers and leaves.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition. Kelly's plant print portfolio has received scholarly and public attention through the exhibition *Drawn from Nature: The Plant Lithographs of Ellsworth Kelly*, which traveled to museums in the US and Europe in 2005-2006. A survey of auction sales located only four sales of Kelly's plant prints ranging from \$4,000 to \$6,000, including one sale of the subject property in 2008 at Los Angeles Modern Auctions for \$4,000, well below its estimate of \$6,500 to \$8,000 (12/7/08, lot #13). According to Valerie McKinnon of Gemini G.E.L., the print is sold out of its edition. She stated that the current Fair Market Value of the print is \$9,000. She stated that this value opinion is based on a number of factors including how quickly the edition sold out, but affirmed that such information is proprietary to Gemini G.E.L. and declined to disclose any of the specific factors or any sales information about the edition. A survey of galleries selling Kelly prints located one offering of "Sunflower I" at the Neptune Gallery in Washington DC for \$11,000.

In this instance, there is divergent data relating to the valuation of this property. Although a completed auction sale was located, it is already five years old and took place during the previous market downturn. The small number of sales of plant prints located indicates that there is a limited market at auction for these works. While a comprehensive picture of sales of the print at the gallery level is difficult to construct because of the confidentiality of private sales, it is reasonable that retail buyers will seek this work at galleries that sell Kelly's prints. Therefore, the gallery level is determined to be the most common market for the subject property. The Fair Market Value conclusion \$9,900 is based on the Neptune Gallery price of \$11,000 with a 10% collector's discount, customary for print publishers and galleries. This conclusion also is consistent with the Gemini G.E.L. opinion.

**Fair Market Value:** \$9,900.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #45**

**FAIR MARKET VALUE**  
**\$12,600**



<b>Item Name</b>	45
<b>Location</b>	First floor - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ellsworth Kelly
<b>Artist Life Date</b>	b. 1923
<b>Subject&gt;Title</b>	“Sunflower II”
<b>Support/Frame/Base</b>	Black wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	44 1/8 inches x 36 1/8 inches
<b>Item Measurements</b>	37 inches x 29 inches
<b>Signature/Inscription/Markings</b>	Signed “Kelly” lower right margin; edition number lower right margin; chops lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	15/60/50
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** Figurative contour line drawing of sunflower leaves and stalk.

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**Fair Market Value for Charitable Donation**  
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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is in excellent condition. Kelly's plant print portfolio has received scholarly and public attention through the exhibition *Drawn from Nature: The Plant Lithographs of Ellsworth Kelly*, which traveled to museums in the US and Europe in 2005-2006. A survey of auction sales located only four sales of Kelly's plant prints ranging from \$4,000 to \$6,000, including one sale of a work similar to the subject property, "Sunflower I," in 2008 at Los Angeles Modern Auctions for \$4,000, well below its estimate of \$6,500 to \$8,000 (12/7/08, lot #13). According to Valerie McKinnon of Gemini G.E.L., the edition of "Sun Flower I" has sold out. She stated that Gemini's current Fair Market Value opinion of "Sunflower II" is \$12,000, which is \$3,000 higher than Gemini's Fair Market Value opinion for "Sunflower I". She stated that this value opinion is based on a number of factors including how quickly the edition sold out. However, she declined to disclose any specific information about the sales of prints from either edition.

An investigation of the retail and auction markets yielded one print from "Sunflower II" available at the Susan Sheehan Gallery in New York for \$14,000. One sale of a print from this edition was found. However, it took place five years old and took place during the market downturn. The small number of sales of plant prints located indicates that there is a limited market at auction for these works.

In this instance, there is divergent data relating to the valuation of this property. While a comprehensive picture of sales of the print at the gallery level is difficult to construct because of the confidentiality of private sales, it is reasonable that buyers will seek this work at galleries that sell Kelly's prints. Therefore, the gallery level is determined to be the most common market for the subject property. The Fair Market Value conclusion \$12,600 is based on the Susan Sheehan Gallery price of \$14,000 with a 10% collector's discount, customary for print publishers and galleries. This conclusion also is consistent with the Gemini G.E.L. opinion.

**Fair Market Value:** \$12,600.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #46**

**FAIR MARKET VALUE**  
**\$10,800**



<b>Item Name</b>	46
<b>Location</b>	Lower level - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ellsworth Kelly
<b>Artist Life Date</b>	b. 1923
<b>Subject&gt;Title</b>	“Yellow”
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	50 1/2 inches x 38 1/2 inches
<b>Item Measurements</b>	48 inches x 36 inches
<b>Signature/Inscription/Markings</b>	Signed “Kelly” lower right margin; edition number lower right margin
<b>Condition</b>	Very good, slight vertical rippling of paper
<b>Edition</b>	24/50
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** Abstract geometric composition of four sided yellow form on white field.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a lithograph in very good condition. A survey of auction sales located two prints from this edition sold in the past three years ranging from \$4,062 to \$5,000. However, the print is still available from the publisher and is therefore the most common market for the subject property. The published price is \$12,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$10,800.

**Fair Market Value:** \$10,800.00

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**CONFIDENTIAL**

**Fair Market Value for Charitable Donation**

**Prepared by Thompson & Martinez Fine Art Appraisals, Inc.**

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##Robert Kelly

####Biography Robert Kelly is an American artist interested in the metaphysics of mark-making. He obtained his BA and MA at Harvard University. Primary to Kelly's investigations are the tension and logic of framing devices, such as edges, angles and cuts, as well as positive and negative space. His work is included in permanent collections of institutions, such as the University of New Mexico Art Museum, Brooklyn Art Museum, New York, Museum of Fine Arts in Santa Fe, New Mexico, Smith College Art Museum, Massachusetts, and Milwaukee Art Museum.

####Market Analysis Kelly is a mid career artist whose work sells mainly at the gallery level. The subject properties are a group of monoprints--unique works--from an extended series of works under the title "Natura Prima," some of which are editioned works and others which are not, as in the present case. A survey of auction sales also did not locate any sales of monoprints. No retail offerings of monoprints from the series were located. Lithographs in editions of 30 in this series similar to the subject properties are offered at the Anne Reed Gallery in Ketchum, Idaho for \$1,200 (see Figure 2 in Item 47). According to Barbi (Anne) Reed, the artist states that the monoprints were originally sold for \$1,500 each in 2005 and would now be offered for \$2,000. The latter price also is similar to the current published price at Universal Limited Art Editions of monotypes by Joey Kotting, another mid career artist represented in the NVCI collection. It is therefore used as the basis for the Fair Market Value conclusion of \$1,800, which also reflects a 10% collector's discount, customary for print publishers and galleries.

**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #47**

**FAIR MARKET VALUE**  
**\$1,800**



Figure 1: "Natura Prima X," 2003  
 monoprint

<b>Item Name</b>	47
<b>Location</b>	First floor - Meditation
<b>Type of Object</b>	Print
<b>Medium</b>	Monotype
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Kelly
<b>Artist Life Date</b>	b. 1956
<b>Subject&gt;Title</b>	"Natura Prima X"
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	32 1/8 inches x 24 5/8 inches
<b>Item Measurements</b>	30 inches x 22 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent

**Description:** Stylized composition of leaf form against rectangular blocks of green and red pigment.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #48**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	48
<b>Location</b>	First floor - Meditation
<b>Type of Object</b>	Print
<b>Medium</b>	Monotype
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Kelly
<b>Artist Life Date</b>	b. 1956
<b>Subject&gt;Title</b>	"Natura Prima XIX"
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	32 1/8 inches x 24 5/8 inches
<b>Item Measurements</b>	30 inches x 22 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Robert Kelly 2003" lower right margin; titled lower left margin; chop bottom left margin
<b>Condition</b>	Excellent

**Description:** Stylized composition of leaf form against rectangular blocks of yellow and green pigment.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #49**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	49
<b>Location</b>	First floor - Meditation
<b>Type of Object</b>	Print
<b>Medium</b>	Monotype
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Kelly
<b>Artist Life Date</b>	b. 1954
<b>Subject&gt;Title</b>	“Natura Prima XXX”
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	32 1/8 inches x 24 5/8 inches
<b>Item Measurements</b>	30 inches x 22 inches
<b>Signature/Inscription/Markings</b>	Signed and dated “Robert Kelly 2003” lower right margin; titled lower left margin; chop bottom left margin
<b>Condition</b>	Excellent

**Description:** Stylized composition of leaf form in relief against rectangular blocks of green and yellow pigment.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #50**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	50
<b>Location</b>	First floor - Meditation
<b>Type of Object</b>	Print
<b>Medium</b>	Monotype
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Kelly
<b>Artist Life Date</b>	b. 1956
<b>Subject&gt;Title</b>	“Natura Prima XXXIV”
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	32 1/8 inches x 24 5/8 inches
<b>Item Measurements</b>	30 inches x 22 inches
<b>Signature/Inscription/Markings</b>	Signed and dated “Robert Kelly 2003” lower right margin; titled lower left margin; chop bottom left margin
<b>Condition</b>	Excellent

**Description:** Stylized composition of leaf form in relief against rectangular blocks of light green and yellow pigment.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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## Imi Knoebel

####Biography Imi Knoebel is a German artist influenced by Constructivism and the Bauhaus. Knoebel studied at the Werkkunstschule, Darmstadt, and the Dusseldorf Art Academy. He works in a variety of media including painting, collage, mixed media, prints and photography. His non-objective art uses reoccurring techniques, such as knife cuts, and primary colors. Knoebel's rigid adherence to reductive fundamentals of art is further demonstrated through his focus on the economy of means, materials and structure. He has had solo exhibitions at the museums in Dusseldorf, Winterhur, and Bonn, and participated in Documenta 5, 6, 7, and 8. The Haus der Kunst, Munich, held Knoebel's retrospective in 1996.

####Market Analysis Imi Knoebel is a mature artist with an established retail and auction market in Europe and the United States. Since 2008, his unique works have sold at auction from the low thousands to more than \$140,000. Prints by the artist have sold from \$221 to \$8,870. Included in the collection are two sets of prints, "Tur and Tor," which is a suite of three prints, and "Untitled," which is a suite of four prints, all in excellent condition. Both sets are still available from their publishers, and this is the basis of the Fair Market Value conclusions.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #51 a-c**

**FAIR MARKET VALUE**  
**\$1,620**



Figure 1: "Tur and Tor," a



Figure 2: "Tur and Tor," b

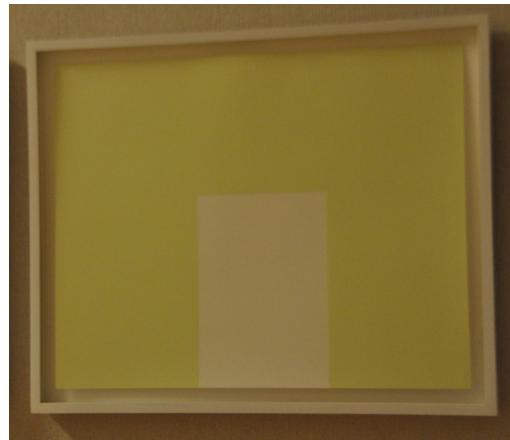


Figure 3: "Tur and Tor," c

<b>Item Name</b>	51 a-c
<b>Location</b>	First floor - Radiation treatment area
<b>Type of Object</b>	Print
<b>Medium</b>	Silkscreen with phosphorous pigment and mezzotint
<b>Date/Period</b>	1998
<b>Country/Nationality</b>	German
<b>Artist/Maker</b>	Imi Knoebel

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<b>Artist Life Date</b>	b. 1940
<b>Subject/Title</b>	"Tur and Tor"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	a.-c. 18 7/8 inches x 21 7/8 inches
<b>Item Measurements</b>	a.-c. 15 3/4 inches x 19 3/8 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	<ul style="list-style-type: none"><li>• Excellent b. Very good, slight crease lower right edge</li><li>c. Excellent</li></ul>
<b>Edition</b>	45/60
<b>Exhibitions/Publications</b>	Editions Schellmann

**Description:** Abstract minimalist composition of colored rectangles in white, black and lime green.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a suite of three prints in excellent condition. The prints are in the current inventory of the publisher, Editions Schellmann, and this is therefore their most common market. The published price is \$1,800. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,620.

**Fair Market Value:** \$1,620.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #52**

**FAIR MARKET VALUE**  
**\$1,125**



<b>Item Name</b>	52
<b>Location</b>	Third floor - Clinic Suite
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph with hand stenciling
<b>Date/Period</b>	1996
<b>Country/Nationality</b>	German
<b>Artist/Maker</b>	Imi Knoebel
<b>Artist Life Date</b>	b. 1940
<b>Subject&gt;Title</b>	"Untitled (#2)"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	24 3/4 inches x 18 inches
<b>Item Measurements</b>	24 inches x 16 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	53/60
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

**Description:** Geometric vertical composition of horizontal blue, yellow, red and light blue lines and a large yellow rectangle.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is one of a set of four prints in excellent condition. A survey of auction sales located only one sale for the “Untitled” set for \$4,000 at Phillips de Pury in 2009 (11/15/09, lot #6). The set is still in the inventory of its publisher and this is therefore its most common market. The published price for the set is \$5,000, or \$1,250 for each print. A 10% collector’s discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,125.

**Fair Market Value:** \$1,125.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #53**

**FAIR MARKET VALUE**  
**\$1,125**



<b>Item Name</b>	53
<b>Location</b>	Third floor - Clinic Suite 3108
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph with hand stenciling
<b>Date/Period</b>	1996
<b>Country/Nationality</b>	German
<b>Artist/Maker</b>	Imi Knoebel
<b>Artist Life Date</b>	b. 1940
<b>Subject&gt;Title</b>	"Untitled (#3)"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	24 7/8 inches x 18 inches
<b>Item Measurements</b>	24 inches x 16 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	53/60
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

**Description:** Abstract composition of vertical red and pink rectangles and horizontal thick light blue, blue and orange lines.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is one of a set of four prints in excellent condition. A survey of auction sales located only one sale for the "Untitled" set for \$4,000 at Phillips de Pury in 2009 (11/15/09, lot #6). The set is still in the inventory of its publisher and this is therefore its most common market. The published price for the set is \$5,000, or \$1,250 for each print. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,125.

**Fair Market Value:** \$1,125.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #54**

**FAIR MARKET VALUE**  
**\$1,125**



<b>Item Name</b>	54
<b>Location</b>	Third floor - Clinic Suite 3106
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph with hand stenciling
<b>Date/Period</b>	1996
<b>Country/Nationality</b>	German
<b>Artist/Maker</b>	Imi Knoebel
<b>Artist Life Date</b>	b. 1940
<b>Subject&gt;Title</b>	"Untitled (#4)"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	24 7/8 inches x 18 inches
<b>Item Measurements</b>	24 inches x 16 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	53/60
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

**Description:** Geometric vertical composition with one large pink rectangle, six small red rectangles and two thick red lines and one brown horizontal line.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is one of a set of four prints in excellent condition. A survey of auction sales located only one sale for the “Untitled” set for \$4,000 at Phillips de Pury in 2009 (11/15/09, lot #6). The set is still in the inventory of its publisher and this is therefore its most common market. The published price for the set is \$5,000, or \$1,250 for each print. A 10% collector’s discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,125.

**Fair Market Value:** \$1,125.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #55**

**FAIR MARKET VALUE**  
**\$1,125**



<b>Item Name</b>	55
<b>Location</b>	Third floor - Clinic Suite 3105
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph with hand stenciling
<b>Date/Period</b>	1996
<b>Country/Nationality</b>	German
<b>Artist/Maker</b>	Imi Knoebel
<b>Artist Life Date</b>	b. 1940
<b>Subject&gt;Title</b>	"Untitled (#5)"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	25 7/8 inches x 18 inches
<b>Item Measurements</b>	24 inches x 16 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	53/60
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

**Description:** Geometric vertical composition with large light blue rectangle and thick horizontal red, yellow and blue lines.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is one of a set of four prints in excellent condition. A survey of auction sales located only one sale for the “Untitled” set for \$4,000 at Phillips de Pury in 2009 (11/15/09, lot #6). The set is still in the inventory of its publisher and this is therefore its most common market. The published price for the set is \$5,000, or \$1,250 for each print. A 10% collector’s discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,125.

**Fair Market Value:** \$1,125.00

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## Joey Kotting

####Biography Joey Kotting is a mid-career British artist now based in Los Angeles. His prints, drawings, paintings and collages explore political issues and the state of the human condition. Kotting earned his BFA from Brighton Polytechnic and his MFA from the Tyler School of Art at Temple University. He had his first solo exhibition in New York at Esso Gallery in 1996 and subsequently has had exhibitions in New York, Paris and Lisbon. His work has also been included in a number of group exhibitions in the United States. Kotting teaches art at California State University, Bakersfield.

####Market Analysis Kotting sells his work primarily through his publisher and galleries. The subject properties are two unique mixed print media works from a series of twenty unique mixed print media works published by Universal Limited Art Editions. Other works in the series are still available and therefore this is the most common market for these works. The published price is \$2,000 per work. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,800 for each.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #56**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	56
<b>Location</b>	First floor - Boutique
<b>Type of Object</b>	Print
<b>Medium</b>	Relief woodcut, pigmented with inkjet and lithograph
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	British
<b>Artist/Maker</b>	Joey Kotting
<b>Artist Life Date</b>	b. 1966
<b>Subject&gt;Title</b>	"Monoprint #13"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	30 1/4 inches x 43 5/8 inches
<b>Item Measurements</b>	28 inches x 41 inches
<b>Signature/Inscription/Markings</b>	Signed, dated and titled in lower left mid register of image "Joey Kotting 2003 #13"; chop lower left margin
<b>Condition</b>	Excellent
<b>Exhibitions/Publications</b>	Universal Limited Art Editions

**Description:** Abstract composition with rectangular and collaged elements using photographic images and block of pigment.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.



**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #57**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	57
<b>Location</b>	First floor - Boutique
<b>Type of Object</b>	Print
<b>Medium</b>	Relief woodcut, pigmented inkjet and lithograph
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	British
<b>Artist/Maker</b>	Joey Kotting
<b>Artist Life Date</b>	b. 1966
<b>Subject&gt;Title</b>	“Monoprint #19”
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	30 1/4 inches x 43 5/8 inches
<b>Item Measurements</b>	27 7/8 inches x 41 3/8 inches
<b>Signature/Inscription/Markings</b>	Signed, dated and titled in center upper register of image “Joey Kotting 2003 # nineteen”; chop lower left margin
<b>Condition</b>	Excellent
<b>Exhibitions/Publications</b>	Universal Limited Art Editions

**Description:** Abstract composition with rectangular elements featuring blocks of bright pigment in pink, yellow, blue, green, lavender and black.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.



**Fair Market Value:** \$1,800.00

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##Sol Lewitt

####Biography Sol Lewitt is an American artist closely associated with the founding of Conceptual art and Minimalism. Lewitt earned his BFA at Syracuse University, New York, and was influenced by Eadweard Muybridge's serial photography and Russian Constructivism. The artist is known for creating a vocabulary of shape, line and color which is the basis for his compositions. For Lewitt, the idea and process are more important than the final result, the actual artwork. In 1978, the Museum of Modern Art, New York, held a retrospective of Lewitt's work, and in 1995, a retrospective of his prints. In 2000, a comprehensive exhibition of his work was held at the San Francisco Museum of Art. His work is in the collection of many major museums including MOMA, the National Gallery of Art, Washington, D.C., the Tate Modern, and the Hirshhorn Museum among others.

####Market Analysis Sol Lewitt is a well established artist with robust sales at both the gallery and auction levels. The subject properties are a series of prints in excellent condition. One of them, "Horizontal Bands (More or Less) Green/Red," is still in the inventory of the publisher, Crown Point Press, and this is therefore its most common market. The editions of the other two prints are sold out. In these cases, the Fair Market Value conclusions are based on sales in the gallery and auction markets.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #58**

**FAIR MARKET VALUE**  
**\$2,083**



<b>Item Name</b>	58
<b>Location</b>	Lower level - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Sol Lewitt
<b>Artist Life Date</b>	1928-2007
<b>Subject&gt;Title</b>	"Horizontal Bands (More or Less) Blue/Green"
<b>Support/Frame/Base</b>	Black wood frame, glazed
<b>Frame/Support Measurements</b>	40 1/2 inches x 40 1/2 inches
<b>Item Measurements</b>	38 inches x 38 inches
<b>Signature/Inscription/Markings</b>	Signed "Lewitt" lower left margin; chop first line "Crown Point Press" second line "Case Hudson"
<b>Condition</b>	Very good, slight vertical rippling of paper
<b>Edition</b>	16/20
<b>Exhibitions/Publications</b>	Crown Point Press

**Description:** Abstract composition with wavy blue lines against a green field. Blue and green elements have similar values so contrast between them is subtle.

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**Fair Market Value for Charitable Donation**

**Prepared by Thompson & Martinez Fine Art Appraisals, Inc.**

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition. It is sold out of the edition, indicating that the most common market must be sought at the retail or auction level. A survey of retail offerings did not locate any offerings or sales of this work. A survey of auction sales did not locate any individual sales of this work, although sales of other aquatints ranged from \$2,300 to \$4,600. Sales of other individual prints including linocuts, woodcuts and silkscreen prints ranged from \$1,250 to \$3,250. Two auction sales of the three prints in this series were located, with one bought in, although Valerie McKinnon of Crown Point Press states that the publisher did not offer them as a set. The most recent, a 2009 sale at Phillips de Pury realized \$6,250 (11/15/09, lot #64). This sale of prints from the same edition is the most relevant to the subject property and is therefore the basis for the Fair Market Value conclusion of \$2,083 based on one third of this sale.

**Fair Market Value:** \$2,083.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #59**

**FAIR MARKET VALUE**  
**\$2,083**



<b>Item Name</b>	59
<b>Location</b>	Lower level - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Sol Lewitt
<b>Artist Life Date</b>	1928-2007
<b>Subject&gt;Title</b>	"Horizontal Bands (More or Less) Green/Red"
<b>Support/Frame/Base</b>	Black wood frame, glazed
<b>Frame/Support Measurements</b>	40 1/2 inches x 40 1/2 inches
<b>Item Measurements</b>	38 inches x 38 inches
<b>Signature/Inscription/Markings</b>	Signed "Lewitt" lower left; chop first line "Crown Point Press", second line "Case Hudson"
<b>Condition</b>	Very good, slight vertical rippling of paper
<b>Edition</b>	16/20
<b>Exhibitions/Publications</b>	Crown Point Press

**Description:** Abstract composition of wavy green lines against a red field.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in excellent condition. It is sold out of the edition, indicating that the most common market must be sought at the retail or auction level. A survey of retail offerings did not locate any sales of this work. A survey of auction sales also did not locate any individual sales of this work. Two auction sales of the three prints in this series was located, with one bought in, although Valerie McKinnon of Crown Point Press states that the publisher did not offer them as a set. This 2009 sale at Phillips de Pury realized \$6,250 (11/15/09, lot #64). The Fair Market Value conclusion of \$2,083 is based on one third of this sale.

**Fair Market Value:** \$2,083.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #60**

**FAIR MARKET VALUE**  
**\$7,200**



<b>Item Name</b>	60
<b>Location</b>	Lower level - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Sol Lewitt
<b>Artist Life Date</b>	1928-2007
<b>Subject&gt;Title</b>	“Horizontal Bands (More or Less) Red/Green”
<b>Support/Frame/Base</b>	Black wood frame, glazed
<b>Frame/Support Measurements</b>	40 1/2 inches x 40 1/2 inches
<b>Item Measurements</b>	38 inches x 38 inches
<b>Signature/Inscription/Markings</b>	Signed “Lewitt” lower left; chop first line “Crown Point Press” second line “Case Hudson”
<b>Condition</b>	Very good, slight vertical rippling of paper
<b>Edition</b>	16/20
<b>Exhibitions/Publications</b>	Crown Point Press

**Description:** Abstract composition with wavy red lines against a green field.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a print in very good condition. According to Valerie McKinnon at Crown Point Press, the edition has almost sold out and there is only a trial proof left. This is therefore still the most common market for this work. This is offered at \$8,000, the same price the numbered prints were offered for. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$7,200.

**Fair Market Value:** \$7,200.00

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**Prepared by Thompson & Martinez Fine Art Appraisals, Inc.**

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##Richard Long

####Biography Richard Long is a British artist best known for Earthworks and experimenting with the idea of impermanence, a theme that would inform his work throughout his career. He studied at the University of the West of England's College of Art, Bristol, and St. Martin's School of Art and Design, London. His work is based on the physical act of walking, and he has pioneered a new way to think about the relationship between the artist and environment. Long's use of walking as an art form was introduced as early as 1967. After 1969, Long created environmental works all around the world, documenting his walks with texts, maps, and photographs. In 1989, he was the recipient of the Turner Prize. In the 1980s, Long began making new types of mud works using handprints applied directly to the wall. He also constructed large lines and circles made of stones, slate, and sticks, often collected on his walks or, in later years, from locations near the exhibition sites. Solomon R. Guggenheim held a major retrospective in 1986. His earthworks are installed at the Hearst Tower, New York, Museum De Pont, Netherlands, and Houghton Hall, Norfolk, U.K..

####Market Analysis The subject properties are three suites of three images, all in excellent condition. Richard Long is a well established artist with sales through both galleries and auctions. A survey of auction sales located a modest number of sales for Long's work, including prints and drawings ranging from \$450 to \$33,687 but did not include any sales of the subject properties. Two of the works in the NCVI collection were published by Brooke Alexander Editions and are still in inventory. The third was published by Editions Schellmann and is also still available through the publisher. Therefore the publisher is the most common market for these works and the Fair Market Value conclusions are based on current published prices.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #61 a-c**

**FAIR MARKET VALUE**  
**\$4,050**

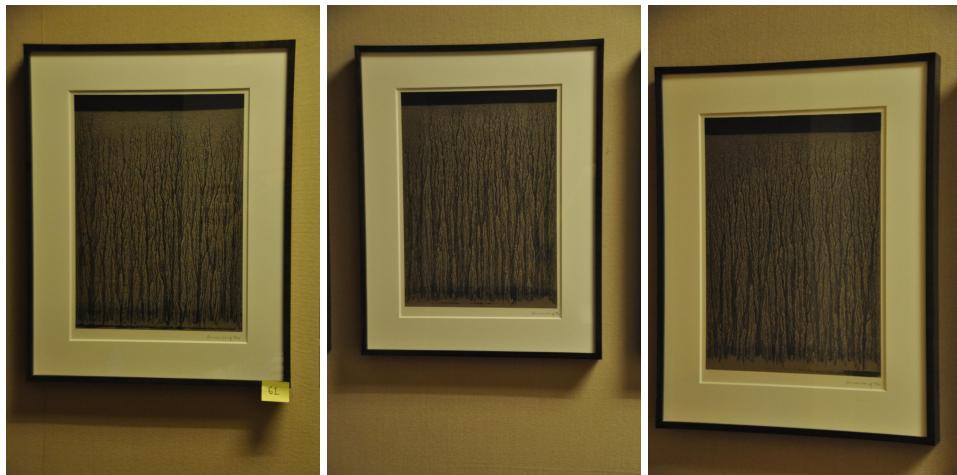


Figure 1: "River Avon Mud Drawings," a      Figure 2: "River Avon Mud Drawings," b      Figure 3: "River Avon Mud Drawings," c

<b>Item Name</b>	61 a-c
<b>Location</b>	Second floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Granolithographs
<b>Date/Period</b>	1998
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Richard Long
<b>Artist Life Date</b>	b. 1945
<b>Subject&gt;Title</b>	"River Avon Mud Drawings"
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	a.-c. 25 3/8 inches x 19 1/2 inches
<b>Item Measurements</b>	a.-c. 19 5/8 inches x 15 3/4 inches
<b>Signature/Inscription/Markings</b>	a.-c. Signed "Richard Long" lower right margin; edition number lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	17/60
<b>Exhibitions/Publications</b>	Editions Schellmann



**Description:** A suite of three vertical compositions of darker stripes against a lighter brown background evoking a river mud at low tide.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a suite of three prints in excellent condition. These prints are currently available through the publisher, Editions Schellmann, and therefore the publisher is the most common market for this work. The published price is \$4,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$4,050.

**Fair Market Value:** \$4,050.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #62**

**FAIR MARKET VALUE**  
**\$4,050**

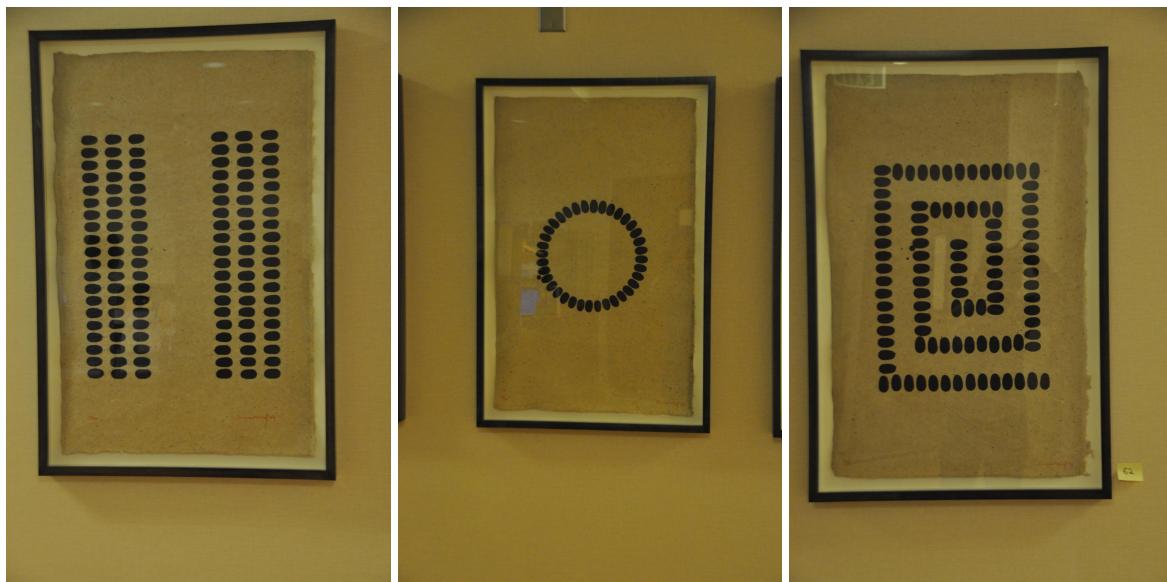


Figure 1: "Untitled (D-F Verti- Figure 2: "Untitled (D-F Verti- Figure 3: "Untitled (D-F Verti-  
 cal), d cal)," e cal)", f

<b>Item Name</b>	62
<b>Location</b>	Third floor - Clinic
<b>Type of Object</b>	Print
<b>Medium</b>	Lithographs on Hemp paper
<b>Date/Period</b>	1994
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Richard Long
<b>Artist Life Date</b>	b. 1945
<b>Subject&gt;Title</b>	"Untitled (D-F Vertical)"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	24 1/8 inches x 35 1/2 inches
<b>Item Measurements</b>	22 inches x 32 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Richard Long 94" lower right margin; edition number lower right margin
<b>Condition</b>	Very good, creases on top and bottom edges of paper
<b>Edition</b>	39/40
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

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**Description:** A suite of three images with geometric compositions, including a maze, a circle and two sets of three parallel lines, made up of small black lozenge shapes on light brown paper.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a set of three prints in excellent condition. The suite is currently available through the publisher, Brooke Alexander Editions, and therefore this is the most common market for this work. The published price is listed as \$4,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$4,050.

**Fair Market Value:** \$4,050.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #63a-c**

**FAIR MARKET VALUE**  
**\$4,050**

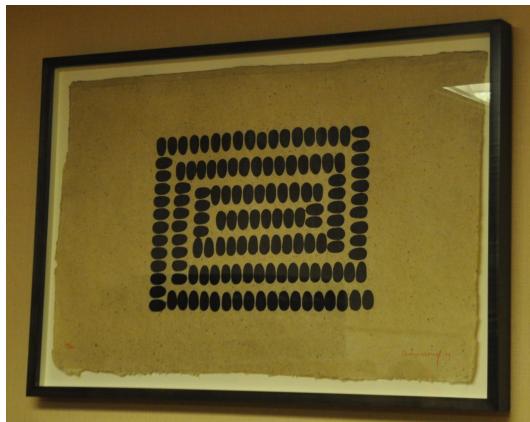


Figure 1: "Untitled (A-C Horizontal)," a

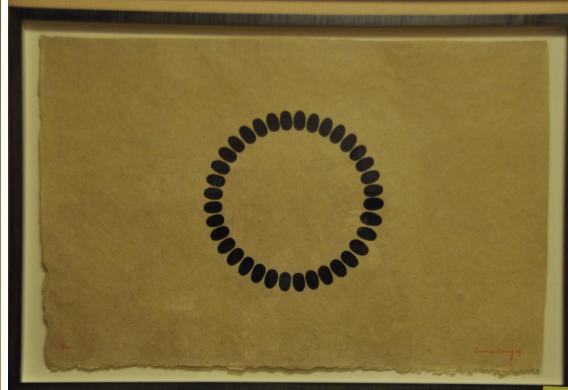


Figure 1: "Untitled (A-C Horizontal)," b

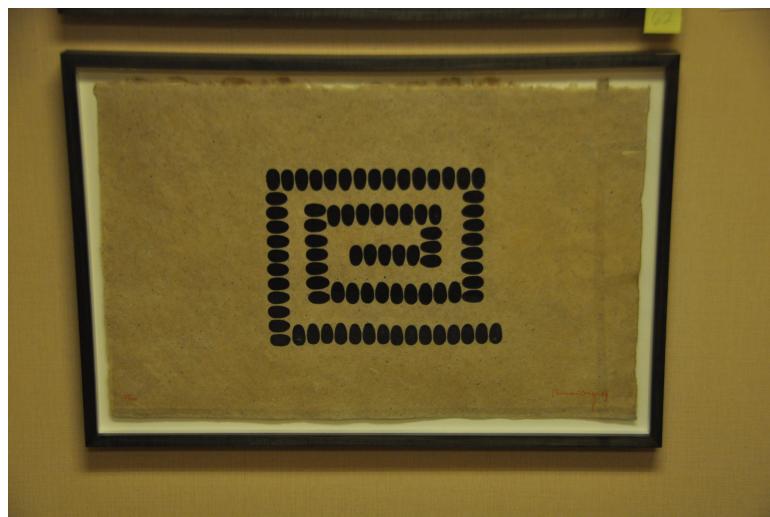


Figure 1: "Untitled (A-C Horizontal)," c

<b>Item Name</b>	63a-c
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph on Hemp paper
<b>Date/Period</b>	1994
<b>Country/Nationality</b>	American

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<b>Artist/Maker</b>	Richard Long
<b>Artist Life Date</b>	b. 1945
<b>Subject/Title</b>	"Untitled (A-C Horizontal)"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	35 1/2 inches x 24 1/8 inches
<b>Item Measurements</b>	33 inches x 21 1/2 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Richard Long 94" lower right margin; edition number lower right margin
<b>Condition</b>	Very good, creases on side edges of paper
<b>Edition</b>	39/40
<b>Exhibitions/Publications</b>	Brooke Alexander Editions

**Description:** A suite of three images with geometric compositions, including two mazes and a circle, made up of small black lozenge shapes on light brown paper.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

The subject property is a set of three prints in excellent condition. The suite is in the current inventory of Brooke Alexander, and therefore this is the most common market for this work. The published price is listed as \$4,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$4,050.

**Fair Market Value:** \$4,050.00

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##Robert Mangold

####Biography Robert Mangold is a contemporary American visual artist who was born in 1937 and acknowledged as one of today's most highly accomplished minimalist painters. Although simple, his work requires serious scrutiny and deep contemplation on the part of the viewer. His characteristic arcs and ovals, as seen in the prints in this collection, are reminiscent of the architectural elements frequently employed in minimalism. Robert Mangold's work investigates approaches to composition in addition to the relationship between an image and its background. In Mangold's print work, he contrasts bold geometric shapes with hand-drawn lines on muted planes of color. Mangold's work has received international acclaim and included in the collections of many prominent institutions including the Solomon R. Guggenheim Museum, New York, Art Institute of Chicago, Museum of Modern Art, New York, and the Tate Gallery, London. His works have been published by Pace Prints.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #64**

**FAIR MARKET VALUE**  
**\$5,850**



<b>Item Name</b>	64
<b>Location</b>	Lower level - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Mangold
<b>Artist Life Date</b>	b.937
<b>Subject&gt;Title</b>	“Curled Figure”
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	27 1/8 inches x 46 5/8 inches
<b>Item Measurements</b>	25 inches x 44 3/8 inches
<b>Signature/Inscription/Markings</b>	Signed lower right margin “R Mangold”; edition numbered lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	24/40
<b>Exhibitions/Publications</b>	Pace Prints

**Description:** A delicately scrolling symmetrical curled figure against a muted gray background.

**Market Analysis:** See general Biography at the beginning of this section.

A search of auction records for prints from this series entitled “Curled Figures”, dating to 2002 indicate a limited secondary market. Only two have sold: one in 2008 for \$4,375 at Phillips De



Pury & Company.

The most common market is Pace Prints, the publisher of this print which has been available there since its publication in 2002. According to Jeffrey Bergman, the published price is \$6,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$5,850.

**Fair Market Value:** \$5,850.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #65**

**FAIR MARKET VALUE**  
**\$5,850**



<b>Item Name</b>	65
<b>Location</b>	Third floor - Clinic Patient Intake room
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Mangold
<b>Artist Life Date</b>	b. 1937
<b>Subject&gt;Title</b>	“Double-Curled Figure”
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	27 1/8 inches x 46 5/8 inches
<b>Item Measurements</b>	25 inches x 44 3/8 inches
<b>Signature/Inscription/Markings</b>	Signed “R Mangold” lower right margin; edition numbered lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	24/80

**Description:** A delicately scrolling pair of addorsed curled figures against a muted mustard yellow background.

**Market Analysis:** See general Biography at the beginning of this section.

A search of auction records for prints from this series entitled “Curled Figures”, dating to 2002 indicate a limited secondary market. Only two “Double-Curled Figure” prints have sold: one in



2008 for \$4,375 at Phillips De Pury & Company. More recently a print from this series sold at Phillips de Pury & Company 06/08/11 for \$2,250.

The most common market is Pace Prints, the publisher of this print which has been available there since its publication in 2002. According to Jeffrey Bergman, the current price is \$6,500. The published price is \$6,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$5,850.

**Fair Market Value:** \$5,850.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #66 a-d**

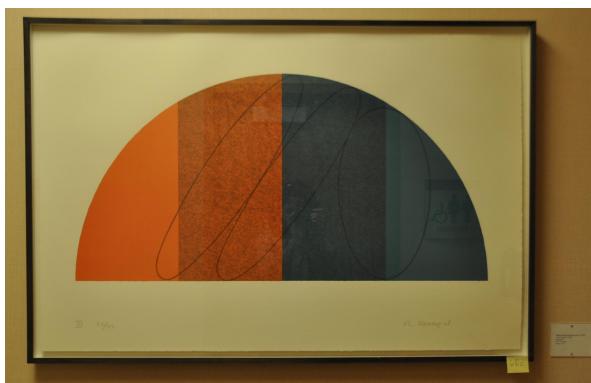
**FAIR MARKET VALUE**  
**\$9,450**



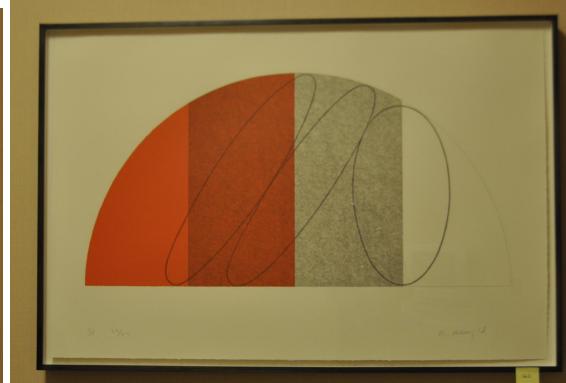
66a



66b



66c



66d

<b>Item Name</b>	66 a-d
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Mangold
<b>Artist Life Date</b>	b. 1937
<b>Subject&gt;Title</b>	“Semi-Circles I-IV”

**Support/Frame/Base**  
**Frame/Support Measurements**  
**Item Measurements**  
**Signature/Inscription/Markings**

Black wood frame, under glass  
 a.-d. 31 1/8 inches x 46 3/8 inches  
 a.-d. 29 inches x 44 inches

- Signed “R. Mangold” lower right margin; edition number lower left margin; titled “I” lower left margin
- Signed “R. Mangold” lower right margin; edition number lower left margin; titled “II” lower left margin
- Signed “R. Mangold” lower right margin; edition number lower left margin; titled “III” lower left margin
- Signed “R. Mangold” lower right margin; edition number lower left margin; titled “IV” lower left margin

**Condition**  
**Edition**  
**Exhibitions/Publications**

a.-d. Excellent  
 32/47  
 Brooke Alexander Editions

**Description:** A suite of four color lithographs depicting semi-circles in gradations of orange and gray tones inscribed with elliptical shapes.

**Market Analysis:** See general Biography at the beginning of this section.

A search of auction records for the subject property indicate a limited secondary market with only one sale of an individual print from this series for \$1,619 through Bloomsbury Auctions, London on 7/02/08. The portfolio of four was offered for sale through Swann’s Auction Galleries in 2002 but went unsold.

The most common market for the subject property is through the publisher, Brooke Alexander Editions where it has been available for sale since 1995. According to Barbara Baruch, the published price of all four prints is \$10,500. A 10% collector’s discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$9,450.

**Fair Market Value:** \$9,450.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #67**

**FAIR MARKET VALUE**  
**\$2,250**



<b>Item Name</b>	67
<b>Location</b>	Radiation/Oncology
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Mangold
<b>Artist Life Date</b>	b. 1937
<b>Subject&gt;Title</b>	"Yellow Curled Figure"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	31 5/8 inches x 38 1/8 inches
<b>Item Measurements</b>	29 1/2 inches x 36 inches
<b>Signature/Inscription/Markings</b>	Signed "R. Mangold" lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	52/108
<b>Exhibitions/Publications</b>	Pace Prints

**Description:** A delicately scrolling curled figure against a vibrant yellow background.

**Market Analysis:** See general Biography at the beginning of this section.

Two examples of "Yellow Curled Figure" have sold since 2008 for \$1,000 and \$1,440. The most recent sale was through Christie's New York for \$1,000 in 07/25/12 and is the basis for the Fair



Market Value conclusion.

The most common market is Pace Prints, the publisher of this print which has been available there since its publication in 2002. According to Jeffrey Bergman, the current published price is \$2,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,250.

**Fair Market Value:** \$2,250.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #68 a-b**

**FAIR MARKET VALUE**  
**\$2,520**



<b>Item Name</b>	68 a-b
<b>Location</b>	Lower level - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Softground and aquatint etchings
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Georgia Marsh
<b>Artist Life Date</b>	b. 1950
<b>Subject&gt;Title</b>	“Cold Moon I & II”
<b>Support/Frame/Base</b>	a.-b. 28 3/4 inches x 37 1/4 inches
<b>Frame/Support Measurements</b>	Black wood frame, under glass
<b>Item Measurements</b>	26 1/2 inches x 35 1/4 inches
<b>Signature/Inscription/Markings</b>	<ul style="list-style-type: none"> <li>• Signed “Georgia Marsh 2003” lower right margin; title “Cold Moon I” lower center margin</li> <li>• Signed “Georgia Marsh 2003” lower right margin; title “Cold Moon II” lower center margin</li> </ul>

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## Condition

- Good, slight vertical rippling of paper, scratch on paper left and right lower middle register
- Very good

**Edition** 22/30 (XXII/XXX)  
**Exhibitions/Publications** Pace Prints

**Description:** Black and white etching depicting plants emerging from snow in sharply contrasting black and white.

**Market Analysis:** Exploring the line between abstraction and representation, Georgia Marsh challenges our preconceptions of Nature in her subtle, exquisitely rendered prints and drawings. Her work is widely exhibited in France, Italy and the United States.

A search of auction records for prints by the artist indicate that there is a limited secondary market for works by Marsh with only one lithograph dating to 1991 sold through Freeman's Auctions on 3/5/10 for \$1,300.

Therefore, the retail market was researched for sales. One of the pair of prints, "Cold Moon II", is available though Senior & Shopmaker Gallery for \$1,800. The current pair of etchings is available at Pace Prints where they were published and have been available for sale since 2003. According to Jeffrey Bergman, the current published price is \$2,800. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,520.

**Fair Market Value:** \$2,520.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #69**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	69
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	1987
<b>Country/Nationality</b>	British
<b>Artist/Maker</b>	Malcolm Morley
<b>Artist Life Date</b>	b. 1931
<b>Subject&gt;Title</b>	"Wind Surfers"
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	28 3/8 inches x 36 5/8 inches
<b>Item Measurements</b>	26 1/4 inches x 34 1/2 inches
<b>Signature/Inscription/Markings</b>	Two chops lower right margin; edition number lower right image; signed "Malcolm Morley" lower right image
<b>Condition</b>	Very good, slight rippling
<b>Edition</b>	47/56
<b>Exhibitions/Publications</b>	Gemini G.E.L. Press

**Description:** A brightly colored abstract composition of wind surfers and boats on a roiling sea, rendered with gestural brushstrokes in orange, green, yellow, blue and purple colors.

**Market Analysis:** Born in Great Britain in 1931, Malcolm Morley attended the Camberwell School of Arts and Crafts in 1952-53 and the Royal College of Art from 1954-1957. Drawn to



Abstract Expressionism, he left London for New York in 1958. Morley is regarded as a precursor of Photorealism, for which he coined the term Superrealism. In the early 1970s gestural touches began to break into Morley's pictures. His subjects were inspired by Greek mythology and Mediterranean scenery encountered on his extensive travels. By the early 1980s Malcolm Morley was well established as a leading Neo-Expressionist. He has received numerous awards, including the inaugural Turner Prize, and his works have been exhibited at numerous public and private institutions, including the Solomon R. Guggenheim Museum, New York, Whitney Museum of American Art, and Museum of Modern Art, New York.

A search of auction records for the subject property indicate a limited secondary market. No sales of "Wind Surfers" were found, though a similarly brightly-colored lithograph entitled "Beach Scene", 1982, sold for \$750 and \$1,500 in 2011 and 2012, respectively.

The most common market for the subject property is through Gemini G.E.L., an artists' workshop and publisher of limited edition prints and sculptures, including the "Wind Surfers" which has been available for sale since its publication in 1987. According to Valerie MacKinnon, the Fair Market Value of prints from this edition of 56 is \$2,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,800.

**Fair Market Value:** \$1,800.00

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##Elizabeth Murray

####Biography Elizabeth Murray was born in Chicago in 1940. She earned a BFA at the Art Institute of Chicago and an MFA from Mills College in Oakland, California. A pioneer in painting, Murray's distinctively shaped canvases break with the art-historical tradition of illusionistic space in two-dimensions. Jutting out from the wall and sculptural in form, Murray's paintings and watercolors playfully blur the line between the painting as an object and the painting as a space for depicting objects. Murray's paintings often include images of cups, drawers, utensils, chairs, and tables. These familiar objects are matched with cartoonish fingers and floating eyeballs—macabre images that are as nightmarish as they are goofy. Taken as a whole, Murray's paintings are abstract compositions rendered in bold colors and multiple layers of paint, but the details of the paintings reveal a fascination with dream states and the psychological underbelly of domestic life. Murray received the Skowhegan Medal in Painting in 1986, the Larry Aldrich Prize in Contemporary Art in 1993, and a John D. and Catherine T. MacArthur Foundation Award in 1999. Her work is featured in many collections, including Walker Art Center, Minneapolis, Museum of Modern Art, New York, Solomon R. Guggenheim Museum, New York, Art Institute of Chicago, and Museum of Contemporary Art, Los Angeles.

####Market Analysis All of the small prints in the NVCI collection are from two series of five color lithographs published in 1995. The five prints from \_The Lament Series\_ and the five from \_The Bounding Dog Series\_ originate from the same initial drawing.

A search of auction records yielded two records of sold works from \_The Lament Series\_. On 9/27/06, a single print sold for \$360 at Christie's New York, and on 9/05/07, two prints, "Deep Bite" and "Falling Leaf" sold at Christie's, New York for \$1,125 (or \$563 each).

All five prints from each of these series are available through the publisher Gemini, G.E.L. Therefore the publisher is the most common market for these works. The smaller size prints from \_The Lament Series\_ (13 inches x 10 inches) sell for \$1,000 while the larger prints (16 inches x 16 inches) \_The Bounding Dog\_ series are available for \$2,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$900 and \$1,800 respectively.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #70**

**FAIR MARKET VALUE**  
**\$12,600**



<b>Item Name</b>	70
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph and screenprint, handcut and collaged
<b>Date/Period</b>	2001
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	“Body and Soul”
<b>Support/Frame/Base</b>	Plexiglass box, frame mounted on blond wood base
<b>Frame/Support Measurements</b>	45 1/4 inches x 45 1/4 inches
<b>Item Measurements</b>	45 inches x 45 inches x 4 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	26/35
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** A three-dimensional sixteen color lithograph and screenprint collage of a spilled cup of coffee on a table.

**Market Analysis:** See general Biography at the beginning of this section.



A search of auction records for the subject property yielded no sales.

The most common market for the subject property is through Gemini G.E.L., an artists' workshop and publisher of limited edition prints and sculptures, including "Body and Soul" since its publication in 2001. According to Valerie MacKinnon, the edition is nearly sold out and the published price is \$14,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$12,600.

**Fair Market Value:** \$12,600.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #71**

**FAIR MARKET VALUE**  
**\$900**



<b>Item Name</b>	71
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	“Deep Bite”, <i>The Lament Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	14 5/8 inches x 12 3/8 inches
<b>Item Measurements</b>	13 inches x 10 inches
<b>Signature/Inscription/Markings</b>	Two chops lower center margin; signed and dated “Elizabeth Murray 95” lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	28/40
<b>Exhibitions/Publications</b>	Gemini G.E.L.



**Description:** An exuberantly drawn form of a dog with his tongue hanging out of his mouth in green, yellow and rose tones.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$900.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #72**

**FAIR MARKET VALUE**  
**\$900**



<b>Item Name</b>	72
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	“Deep Night”, <i>The Lament Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	14 5/8 inches x 12 3/8 inches
<b>Item Measurements</b>	13 inches x 10 inches
<b>Signature/Inscription/Markings</b>	Two chops lower center margin; signed and dated “Elizabeth Murray 95” lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	28/44
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** Abstract composition with bulbous forms with an animal-like head emerging against a blue, black background.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$900.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #73**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	73
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph, silkscreen and intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	"Disguise", <i>The Bounding Dog Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	18 7/8 inches x 17 5/8 inches
<b>Item Measurements</b>	17 inches x 15 inches
<b>Signature/Inscription/Markings</b>	Two chops lower right margin; signed and dated "Elizabeth Murray 95" lower right margin; edition number lower left margin
<b>Condition</b>	Very good, slight rippling lower right corner
<b>Edition</b>	18/58
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** Abstract composition with bulbous forms against graffiti-like squiggles and hatching in green, yellow, orange and blue tones.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.



**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #74**

**FAIR MARKET VALUE**  
**\$900**



<b>Item Name</b>	74
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	“Falling Leaf”, <i>The Lament Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	14 5/8 inches x 12 3/8 inches
<b>Item Measurements</b>	13 inches x 10 inches
<b>Signature/Inscription/Markings</b>	Two chops lower center margin; signed and dated “Elizabeth Murray 95” lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	18/43
<b>Exhibitions/Publications</b>	Gemini G.E.L.

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**Description:** Abstract composition with bulbous forms with a vaguely animal-like appearance whose body is decorated with orange spots.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$900.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #75**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	75
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph, silkscreen and intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	“Flying A”, <i>The Bounding Dog Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	18 7/8 inches x 17 5/8 inches
<b>Item Measurements</b>	17 inches x 15 inches
<b>Signature/Inscription/Markings</b>	Two chops lower right margin; signed and dated “Elizabeth Murray 95” lower right margin; edition number lower left margin
<b>Condition</b>	Very good, slight rippling
<b>Edition</b>	18/66
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** Abstract composition with elongated headless creature with large orange foot against a cross-hatched background in blue, yellow and green tones.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #76**

**FAIR MARKET VALUE**  
**\$900**



<b>Item Name</b>	76
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	“Foggy Day”, <i>The Lament Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	14 5/8 inches x 12 3/8 inches
<b>Item Measurements</b>	13 inches x 10 inches
<b>Signature/Inscription/Markings</b>	Two chops lower center margin; signed and dated “Elizabeth Murray 95” lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	28/46
<b>Exhibitions/Publications</b>	Gemini G.E.L.

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**Description:** Conical shaped figure with vaguely anthropomorphic features in light orange tones against blue-green background with black cross-hatching.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$900.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #77**

**FAIR MARKET VALUE**  
**\$900**



<b>Item Name</b>	77
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	“Lulu Leaps”, <i>The Lament Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	14 5/8 inches x 12 3/8 inches
<b>Item Measurements</b>	13 inches x 10 inches
<b>Signature/Inscription/Markings</b>	Two chops lower center margin; signed and dated “Elizabeth Murray 95” lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	28/39
<b>Exhibitions/Publications</b>	Gemini G.E.L.



**Description:** A orange-red bird-like cartoon figure flies towards the viewer against a greenish-yellow background.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$900.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #78**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	78
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph, silkscreen and intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	"Night and Day", <i>The Bounding Dog Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	18 1/4 inches x 18 3/4 inches
<b>Item Measurements</b>	17 inches x 15 inches
<b>Signature/Inscription/Markings</b>	Two chops lower right; signed and dated "Elizabeth Murray 95" lower right; edition number lower left
<b>Condition</b>	Excellent
<b>Edition</b>	18/58
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** A light orange rounded cartoon-like figure and dog appear to run down a green hill. A yellow sun is seen on the horizon.



**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #79**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	79
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph, silkscreen and intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	“Red Violet”, <i>The Bounding Dog Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	18 7/8 inches x 17 5/8 inches
<b>Item Measurements</b>	17 inches x 15 inches
<b>Signature/Inscription/Markings</b>	Two chops lower right margin; signed and dated “Elizabeth Murray 95” lower right margin; edition number lower left margin
<b>Condition</b>	Very good, slight rippling of sheet
<b>Edition</b>	18/59
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** An orange bird-like cartoon figure flies towards the viewer against a blue and green background.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #80**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	80
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph, silkscreen and intaglio
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elizabeth Murray
<b>Artist Life Date</b>	1940-2007
<b>Subject&gt;Title</b>	<i>"Skyline", The Bounding Dog Series</i>
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	18 7/8 inches x 17 5/8 inches
<b>Item Measurements</b>	17 inches x 15 inches
<b>Signature/Inscription/Markings</b>	Two chops lower right margin; signed and dated "Elizabeth Murray 95" lower right margin; Edition number lower left margin
<b>Condition</b>	Very good, slight rippling of sheet
<b>Edition</b>	18/59
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** A green conical-shaped hat rests on top of a brown dog seen in profile against a cross-hatched background in yellow, orange and red tones.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,800.00

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## Claes Oldenburg

####Biography Born in 1929, Oldenburg began his formal art training at Yale University, graduating in 1951 and then enrolled at the Art Institute of Chicago from 1952 to 1954.

In 1956, he moved to New York and became interested in environmental art through Allan Kaprow and his "Happenings," and in 1959, had his first one-man show, held at the Judson Gallery, New York, where he exhibited wood and newspaper sculptures and painted papier-mache objects. Using Lippincott, Inc., a fabrication firm, he made some of the objects in metal such as "Geometric Mouse" and "Colossal Ashtray", and, in 1976, a forty-foot clothespin in Philadelphia.

As a Pop artist, Oldenburg celebrates the everyday object with a keen sense of humor. Oldenburg takes a banal object and transforms it into a sculptural form by representing it using radically different materials and scale. Oldenburg is also an extraordinary draftsman and frequently transforms his ideas for monumental outdoor sculptures and landscape reorientations into drawings and prints that are imaginative variants of his ideas about their installation.

His work has been shown in many exhibitions of Pop and contemporary art including the 1964 Venice Biennale. Oldenburg has had numerous gallery and museum exhibitions, including the Whitney Museum of American Art, New York, and Museo Guggenheim Bilbao, Spain. Numerous works by the artist have sold at auction.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #81**

**FAIR MARKET VALUE**  
**\$7,200**



<b>Item Name</b>	81
<b>Location</b>	First floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	1990
<b>Country/Nationality</b>	Swedish
<b>Artist/Maker</b>	Claes Oldenburg
<b>Artist Life Date</b>	b. 1929
<b>Subject&gt;Title</b>	“Apple Core-Autumn”
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	43 3/4 inches x 34 inches
<b>Item Measurements</b>	41 inches x 31 1/4 inches
<b>Signature/Inscription/Markings</b>	Signed “CO.” lower right margin; edition number lower left margin
<b>Condition</b>	Very good, some vertical rippling of paper
<b>Edition</b>	38/58
<b>Exhibitions/Publications</b>	Gemini G.E.L.



**Description:** An apple core stands vertically against a white background. It was one of a set of four prints of apple cores corresponding to the four seasons.

**Market Analysis:** See the general Biography at the beginning of this section.

A search of auction sales for “Apple Core-Autumn” indicates a limited secondary market for the print with most sales occurring between 2001 and 2006. Based on these sales which included individual prints from the series and complete sets, the price for an individual print ranged between \$1,880 and \$2,390. Since 2006, the only sale of a print from this series was through Clars Auction Gallery on 7/15/12 for \$774.

“Apple Core-Autumn” is still available through Gemini G.E.L., where it was published in 1990 and is, therefore, the most common market. According to Valerie MacKinnon, the current published price is \$8,000. A 10% collector’s discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$7,200.

**Fair Market Value:** \$7,200.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #82**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	82
<b>Location</b>	First floor - Security
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph on rice paper
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	Swedish
<b>Artist/Maker</b>	Claes Oldenburg
<b>Artist Life Date</b>	b. 1929
<b>Subject&gt;Title</b>	“Do-Nut Mug”
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	28 3/8 inches x 22 3/8 inches
<b>Item Measurements</b>	25 1/4 inches x 19 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed “CO.” lower right margin
<b>Condition</b>	Very good, some rippling of paper
<b>Edition</b>	29/45
<b>Exhibitions/Publications</b>	Brooke Alexander Editions



**Description:** A steaming cup of coffee with a donut on the side rendered in gray washes and black calligraphic lines.

**Market Analysis:** A search of auction market records of the subject property indicates that there is a limited secondary market. The only sale of a print from this series was through Litchfield Auction Gallery on 10/10/12 for \$840.00.

The subject property is still available through Brooke Alexander, where it was published and has been available for sale since 1995. The publisher, therefore, is the most common market. According to the Director, Barbara Baruch, the published price is \$2,000. The Fair Market Value conclusion is based on the published price with the customary 10% collector's discount applied.

**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #83**

**FAIR MARKET VALUE**  
**\$6,750**



<b>Item Name</b>	83
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	1991
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Claes Oldenburg
<b>Artist Life Date</b>	b. 1929
<b>Subject&gt;Title</b>	"Sneakerlace in Landscape, with Palm Trees"
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	60 inches x 45 3/4 inches
<b>Item Measurements</b>	57 inches x 42 1/2 inches
<b>Signature/Inscription/Markings</b>	Signed lower right margin; dated lower right margin; chop lower left margin; edition number lower left margin
<b>Condition</b>	Very good, slight rippling of paper
<b>Edition</b>	48/55
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** A tall green palm tree intertwined with a sneaker-lace is featured at the center of the composition with sand-colored palms on the horizon.

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**Market Analysis:** See Biography at the beginning of this section.

A search of auction sales for “Sneaker-Lace in Landscape, with Palm Trees” indicates a limited secondary market for the print with a set of five works selling in 2005 for \$6,600 and a set of three work, including the subject property, at Christie’s New York on 11/01/06 for \$8,400. Most recently, the same print as the subject property sold through Heritage Auction on 10/23/12 for \$2,500.

“Sneaker Lace in Landscape with Palm Trees” is still available through Gemini G.E.L., where it was published in 1991 and is, therefore, the most common market. According to Valerie MacKinnon, the current published price is \$7,500. A 10% collector’s discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$6,750 and the basis of the Fair Market Value conclusion.

**Fair Market Value:** \$6,750.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #84**

**FAIR MARKET VALUE**  
**\$2,825**



<b>Item Name</b>	84
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	Cuban
<b>Artist/Maker</b>	Jorge Pardo
<b>Artist Life Date</b>	b. 1963
<b>Subject&gt;Title</b>	“Untitled (2003)”
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	35 5/8 inches x 35 5/8 inches
<b>Item Measurements</b>	33 1/8 inches x 33 1/8 inches
<b>Signature/Inscription/Markings</b>	Signed lower right margin
<b>Condition</b>	Very good, slight rippling of paper
<b>Exhibitions/Publications</b>	Sabine Knust Matthias Editions

**Description:** An abstract composition in bright green and light yellows resembling the petals of a flower.

**Market Analysis:** Jorge Pardo was born in Cuba and educated at the Art Center College of Design in Pasadena, California. He designs furniture, fabrics, ceramics as well as architecture. He is also



a painter and printmaker. In 2001, Pardo won the Lucelia Artist Award. He has had numerous gallery and museum exhibitions, including the Gagosian Gallery, Beverly Hills, and Blum & Poe Gallery. He has had a major exhibition at the Los Angeles County Museum of Art. He currently resides in Los Angeles.

The subject property is a unique screenprint on paper. A search of auction records for properties similar in medium and period to the subject property yielded limited results. In recent years, most similar size and subject screenprints have come up at auction but have not been sold. Only one screenprint, "Eucalyptus" 1997 (13/8 x 9 7/8 inches) was sold through Freeman's Auction House on 11/05/10 for \$2,250.

Given the lack of similar properties sold at auction the retail market was researched for sales. According to Sabine Kunst of Sabine Kunst Gallery, which published the subject property, the current price is 2400 euros or approximately \$3,139. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,825.

**Fair Market Value:** \$2,825.00

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**Fair Market Value for Charitable Donation**

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##Kenneth Price

####Biography Kenneth Price is an American ceramic artist and printmaker. He studied at Chouinard Art Institute and Otis Art Institute before receiving his BA from the University of Southern California and MFA from the New York State College of Ceramics at Alfred University. He is best known for his abstract shapes constructed from fired clay, typically unglazed but intricately painted with multiple layers of bright acrylic paint that are then sanded down. His work is in the permanent collections of the Los Angeles County Museum of Art, Metropolitan Museum of Art, New York, Museum of Modern Art, New York, and Victoria and Albert Museum, London among others.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #85 a-e**

**FAIR MARKET VALUE**  
**\$6,750**



Figure 1: "West Swell"



Figure 2: "The Storm"



Figure 3: "Outer Reef"



Figure 4: "North Shore Kauai"



<b>Item Name</b>	85 a-e
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Digital print
<b>Date/Period</b>	2000
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ken Price
<b>Artist Life Date</b>	1935-2012
<b>Subject&gt;Title</b>	"Hawaii Portfolio" suite a. "West Swell" b. "The Storm" c. "Outer Reef" d. "North Shore Kauai" e. "The Place"
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	15 7/8 inches x 13 7/8 inches
<b>Item Measurements</b>	10 inches x 8 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Price '00" lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	<ul style="list-style-type: none"> <li>• 17/150, b. 19/150, c. 8/150, d. 7/150, e. 12/150</li> </ul>

**Description:** A series of five prints featuring waves crashing on the shore against a cloud-scudded sky in blue, black and white colors.



**Market Analysis:** See the general Biography at the beginning of this section.

A search of auction records did not yield any sales of digital prints from the series, "Hawaii Portfolio", 2000. The majority of prints sold are lithographs dating to the 1960s-1970s, and have ranged in price between \$625 and \$1,750.

Digital prints from the same series as this group are currently in the inventory of the Brooke Alexander Gallery. The retail market is, therefore, the most common market for this work. According to the Director, Barbara Baruch, the published price of "Tsunami" is \$1,500. The Fair Market Value conclusion is based on the published price multiplied by five (\$7,500) with the customary 10% collector's discount applied.

**Fair Market Value:** \$6,750.00

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**Fair Market Value for Charitable Donation**

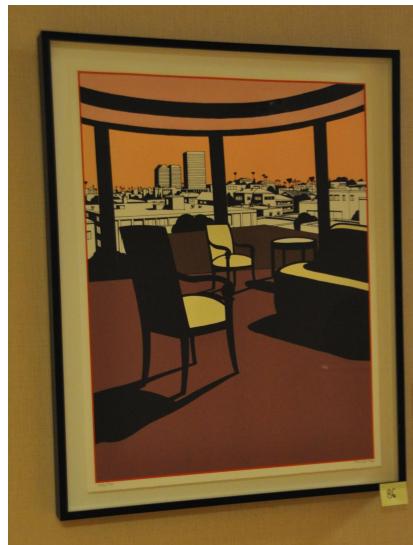
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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #86**

**FAIR MARKET VALUE**  
**\$4,050**



<b>Item Name</b>	86
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	1993
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ken Price
<b>Artist Life Date</b>	1935-2012
<b>Subject&gt;Title</b>	“Western Sunset”
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	29 1/8 inches x 23 5/8 inches
<b>Item Measurements</b>	26 inches x 20 3/8 inches
<b>Signature/Inscription/Markings</b>	Signed and dated lower right margin; numbered lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	42/70
<b>Exhibitions/Publications</b>	Gemini G.E.L.

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**Description:** Three chairs and a table in a sparsely appointed office with windows overlooking an urban setting with skyscrapers and trees in the distance in rose and orange tones.

**Market Analysis:** See the general Biography at the beginning of this section.

A search of auction records indicate that there have been no sales of subject property on the secondary market similar to the subject property.

The subject property is still available through Gemini G.E.L., the publisher of limited edition prints and sculptures, and is therefore the most common market. According to Valerie MacKinnon, the current published price is \$4,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$4,050.

**Fair Market Value:** \$4,050.00

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##Robert Rauschenberg

####Biography Rauschenberg is best known for paving the way for Pop Art of the 1960's with fellow artist Jasper John by making use of non-traditional materials and questioning the distinction between art and everyday objects. He studied at the Kansas City Art Institute, from 1946–1947, the Académie Julien, Paris in 1947, and with Josef Albers and John Cage at Black Mountain College, North Carolina, from 1948–1950.

Based in New York City from 1950, Rauschenberg developed a new form that he dubbed "combine paintings" initially combining paintings and objects from his own past, but later including more "found" materials like photographs that had no personal connection to the artist. The idea of combining and of noticing combinations of objects and images has remained at the core of Rauschenberg's work.

In the '60s, Rauschenberg turned away from three-dimensional combines and began to work in two dimensions, using magazine photographs of current events to create silkscreen prints. Rauschenberg transferred prints of familiar images, such as John F. Kennedy or baseball games, to canvases and overlapped them with painted brushstrokes. They looked like abstractions from a distance, but up close the images related to each other. Using this new method the artist found he could comment on contemporary society using the very images that helped to create that society.

Throughout the 1980s and 1990s Rauschenberg concentrated primarily on collage and new ways to transfer photographs. In 1997 the Solomon R. Guggenheim Museum, New York, staged a major exhibition of his works, showcasing his work and its influence over the second half of the century. Rauschenberg had numerous other gallery and museum exhibitions, including the Philadelphia Museum of Art and National Gallery of Art, Washington, D.C.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #87**

**FAIR MARKET VALUE**  
**\$18,000**



<b>Item Name</b>	87
<b>Location</b>	First floor - A wing
<b>Type of Object</b>	Print
<b>Medium</b>	Color screenprint
<b>Date/Period</b>	1997
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Rauschenberg
<b>Artist Life Date</b>	1925-2008
<b>Subject&gt;Title</b>	"Daydream", the <i>Speculations</i> series
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	73 3/4 inches x 46 inches
<b>Item Measurements</b>	70 inches x 43 inches
<b>Signature/Inscription/Markings</b>	Signed "Rauschenberg" lower left margin; edition number lower left margin; dated lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	34/37
<b>Exhibitions/Publications</b>	Gemini G.E.L.

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**Description:** A pastiche of three images: the front porch of a house, a warehouse with sacks of flour and measuring scale, and a plastic bag.

**Market Analysis:** See the general Biography at the beginning of this section.

A search of auction records for screenprints from the *Speculations* series produced from 1994-1997 yielded several results, though none of "Daydream", ranging in price from \$3,600 to \$9,600. Since 2006, prints from the *Speculation* series have sold for between \$4,000 and \$9,600.

The most common market for the subject property is through Gemini G.E.L., an artists' workshop and publisher of limited edition prints and sculptures, including the "Daydream" from the *Speculations* series since its publication in 1997. A key characteristic of value for limited edition prints at Gemini G.E.L. is the number remaining in the edition. As the print run reaches the end, the value increases. According to Valerie MacKinnon, this edition of 37 is almost sold out and the current published price \$20,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$18,000.

**Fair Market Value:** \$18,000.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #88**

**FAIR MARKET VALUE**  
**\$13,500**



<b>Item Name</b>	88
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	1998
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Rauschenberg
<b>Artist Life Date</b>	1925-2008
<b>Subject&gt;Title</b>	"L.A. Uncovered #7"
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	40 3/8 inches x 31 3/8 inches
<b>Item Measurements</b>	32 inches x 23 1/2 inches
<b>Signature/Inscription/Markings</b>	Signed, edition number and dated lower left image "R Rauschenberg 35/58 98"
<b>Condition</b>	Excellent
<b>Edition</b>	35/58
<b>Exhibitions/Publications</b>	Gemini G.E.L.



**Description:** A pastiche of images of Buddha statues, a barber shop sign and an advertising movie star map. A large image of a swan is in the upper left corner of the composition.

**Market Analysis:** See general Biography at the beginning of this section.

A search of auction records indicate that there have been limited sales of the subject property on secondary market. Between 2005 and 2007, only three sales of "L.A. Uncovered #7" have sold:

1. \$3,481 at Germann Auktionshaus AG on 6/20/07
2. \$3,360 at Christie's, New York on 9/28/05
3. \$3,000 at Sotheby's, New York on 4/30/05, Lot #550

The most common market for the subject property is through Gemini G.E.L., an artists' workshop and publisher of limited edition prints and sculptures, including "L.A. Uncovered #7" where it has been available for sale since its publication in 1998. A key characteristic of value for limited edition prints at Gemini G.E.L. is the number remaining in the edition. As the print run reaches the end, the value increases. According to Valerie MacKinnon, this edition of 58 is almost sold out and the current published price. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$13,500.

**Fair Market Value:** \$13,500

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #89**

**FAIR MARKET VALUE**  
**\$9,000**



<b>Item Name</b>	89
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	1998
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Robert Rauschenberg
<b>Artist Life Date</b>	1925-2008
<b>Subject&gt;Title</b>	"L.A. Uncovered #9"
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	38 1/2 inches x 30 1/2 inches
<b>Item Measurements</b>	31 inches x 22 1/2 inches
<b>Signature/Inscription/Markings</b>	Signed, edition number and dated lower right image "R Rauschenberg 34/55 98"; two chops lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	34/55
<b>Exhibitions/Publications</b>	Gemini G.E.L.



**Description:** A pastiche of urban and industrial images including a fragmented images of sale sign and brick buildings and machinery. A sunflower is placed incongruously on the lower left of the composition.

**Market Analysis:** See general Biography at the beginning of this section.

A search of auction records indicate that there have been limited sales of the subject property on the secondary market. The only recorded sale recorded was at Christie's, New York, on 5/04/05 where "L.A. Uncovered #9" sold for \$3,120.

The most common market for the subject property is through Gemini G.E.L., an artists' workshop and publisher of limited edition prints and sculptures, including "L.A. Uncovered #9", where it has been available for sale since its publication in 1998. A key characteristic of value for limited edition prints at Gemini G.E.L. is the number remaining in the edition. As the print run reaches the end, the value increases. According to Valerie MacKinnon, this edition of 55 is almost sold out and the current published price is \$10,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$9,000.

**Fair Market Value:** \$9,000.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #90 a-e**

**FAIR MARKET VALUE**  
**\$30,000**



Figure 1: "Sea State Five," a



Figure 3: "Sea State Five," b



Figure 3: "Sea State Five," c



Figure 4: "Sea State Five," d



Figure 5: "Sea State Five," e

<b>Item Name</b>	90 a-e
<b>Location</b>	Third floor - Board room
<b>Type of Object</b>	Print
<b>Medium</b>	Color etching and aquatint
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	British
<b>Artist/Maker</b>	Matthew Ritchie
<b>Artist Life Date</b>	b. 1964
<b>Subject&gt;Title</b>	"Sea State Five"
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	a.-e. 26 7/8 inches x 41 1/8 inches
<b>Item Measurements</b>	a.-e. 24 1/2 inches x 39 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	a.-e. Very good, horizontal rippling of paper
<b>Edition</b>	21/28
<b>Exhibitions/Publications</b>	Two Palms Press

**Description:** This five print suite features abstract compositions of swirling forms in shades of green, yellow and rose outlined in black and interspersed with numbers and words. In one print, a woman with rose colored hair occupies half of the composition against a green sea and driving rain.

**Market Analysis:** Matthew Ritchie was born in London, England, in 1964, and lives and works in New York. He received a BFA at Camberwell School of Art, London, and attended Boston University. Although often described as a painter, Ritchie creates works on paper, prints, light-box



drawings, floor-to-wall installations, freestanding sculpture, websites, and short stories. Ritchie manipulates his works on the computer by scanning his drawings so that images can be enlarged, taken apart, made smaller or three-dimensional, reshaped, transformed into digital games, or given to someone else to execute. Ritchie's work has been shown in one-person exhibitions at Dallas Museum of Art, Contemporary Arts Museum, Houston, Massachusetts Museum of Contemporary Art, San Francisco Museum of Modern Art, and Museum of Contemporary Art, North Miami. His work was also exhibited at the Whitney Biennial in 1997, Sydney Biennale in 2002, and Bienal de São Paulo in 2004.

A search of auction records indicate that there is a limited secondary market for prints by Ritchie. A print entitled "Sea State One" (16 inches x 32 inches) sold through Phillips de Pury & Company New York on 3/10/07 for \$1,200.

The most common market is through Two Palms Press where "Sea State V" was published and the Andrea Rosen Gallery which represents the artist. According to a representative at Two Palms Press, the edition of 28 was sold out years ago. The last sale was through the Andrea Rosen Gallery in 2008 for \$30,000 which was confirmed by Ms. Rosen. Ms. Rosen states that the market for this particular print has not changed and that the subject property would not be priced differently today. There are no other recorded sales of the subject property. The Fair Market Value conclusion is therefore based on the 2008 sale price of \$30,000.

**Fair Market Value:** \$30,000.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #91**

**FAIR MARKET VALUE**  
**\$3,150**



<b>Item Name</b>	91
<b>Location</b>	Third floor - Clinic lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	1972
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	James Rosenquist
<b>Artist Life Date</b>	b. 1933
<b>Subject&gt;Title</b>	"My Mind is a Glass of Water"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	32 1/8 inches x 24 5/8 inches
<b>Item Measurements</b>	31 inches x 22 1/2 inches
<b>Signature/Inscription/Markings</b>	Signed "Rosenquist 1972" lower right margin; edition number and titled lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	18/125
<b>Exhibitions/Publications</b>	Brooke Alexander Editions



**Description:** A glass of water reflected on a table illuminated by the moon in blue and purple tones.

**Market Analysis:** James Rosenquist is a leading American Pop artist, best known for his large-scale, fragmented works that bring the visual language of commercial painting onto canvas. He came to prominence among New York School figures like Roy Lichtenstein, Jasper Johns, Robert Rauschenberg, and Willem de Kooning. In 1955 he moved to New York and studied at the Art Students League on a scholarship. He earned his living as a billboard painter and in 1960 began to apply similar techniques of grossly enlarged and fragmented images to huge paintings. In his use of mass-produced goods and vernacular culture rendered in an anonymous style, Rosenquist's work recalls that of Andy Warhol, while his seemingly irrational, mysterious pictorial combinations owe a debt to Surrealism. Rosenquist has had numerous gallery and museum exhibitions, including the Museum of Modern Art, New York, and Brooklyn Museum of Art, New York. In 2012, he was awarded the Isabella and Theodor Dalenson Lifetime Achievement Award.

A search of auction records for prints by the artist indicate that most lithographs from the 70s, in very good condition, sell for between \$1,200 and \$2,000. The most recent sale of the subject property sold at Freeman's Auctions on 11/07/10 for \$1,875.

The most common market is Brooke Alexander Editions, the publisher of this print where it has been available since its publication in 1972. According to Barbara Baruch, the published price is \$3,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,150.

**Fair Market Value:** \$3,150.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #92**

**FAIR MARKET VALUE**  
**\$900**



<b>Item Name</b>	92
<b>Location</b>	Lower level - PET imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Chine colle lithograph
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	David Row
<b>Artist Life Date</b>	b. 1949
<b>Subject&gt;Title</b>	"The Kingdom of Time and Place"
<b>Support/Frame/Base</b>	Black and brown striped wood frame, under glass
<b>Frame/Support Measurements</b>	32 3/8 inches x 42 3/8 inches
<b>Item Measurements</b>	28 3/4 inches x 39 1/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "David Row 63" lower right margin; Tamarind chop lower right margin; title lower center right margin; edition number lower right margin
<b>Condition</b>	Very good
<b>Edition</b>	3/15
<b>Exhibitions/Publications</b>	Tamarind Institute

**Description:** Three blue horizontal rectangles against a light gray background are linked by several undulating broad white brushed strokes.

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**Market Analysis:** David Row is a contemporary abstract American painter who has continued the traditions of Abstract Expressionism. His work explores the tension between fragments and wholes through his use of geometric forms, undulating lines that push beyond the canvas edge, washes and overlapping layers of paint that reveal his trademark thick, rolling brushstrokes. Row received his Bachelor and Master of Arts at Yale University, Connecticut. The artist is represented in numerous museum collections, including the Carnegie Museum of Art, Pittsburgh, Cleveland Museum of Art, Ohio, Museum of Contemporary Art, San Diego, and Brooklyn Museum of Art, New York.

A search of sales records at auction dating back to 2008 yielded several sales of color lithographs produced by the artist, ranging in price from \$550 to \$1,000. However, no sales of "The Kingdom of Time and Place" were found.

The subject property is still in the inventory of Tamarind Institute where it was published in 2003. The publisher is, therefore, the most common market for this work. According to Anne Slattery, the published price is \$1,000. The Fair Market Value conclusion is based on the published price multiplied by five (\$7,500) with the customary 10% collector's discount applied.

**Fair Market Value:** \$900.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #93**

**FAIR MARKET VALUE**  
**\$5,500**



<b>Item Name</b>	93
<b>Location</b>	Third floor - Clinic lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Ink on paper
<b>Date/Period</b>	2005
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Glen Rubsam
<b>Artist Life Date</b>	b. 1957
<b>Subject&gt;Title</b>	“Peter Pan Flug”
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	80 inches x 51 inches
<b>Item Measurements</b>	68 inches x 49 1/2 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Provenance</b>	Mae 36 Galerie

**Description:** An ink on paper rendering of lamp posts, towering palms and other tree varieties in foreshortened perspective against a white sky.



**Market Analysis:** Glen Rubsamen was born in Los Angeles and obtained his MFA at the University of California, Los Angeles in 1981. Rubsamen has had his work shown both in the United States and internationally at galleries, such as Blum & Poe Gallery, Robert Miller Gallery, and Mae 36 Galerie in Zurich. He currently resides in Düsseldorf, Germany.

A search of auction databases yielded several examples of oil and acrylic on canvas and linen depicting similar subject matter of palm trees set against the sky which have sold for between \$1,364 and \$17,248 depending on the size. However, there were no sales of any ink on paper works similar to the subject property. Moreover, a search of galleries that sell works by the artist had no comparable ink on paper examples available.

The subject property was acquired through Mae 36 Galerie in Zurich, Switzerland. According to the Director, Anna Caruso, the current price of this work is \$5,500. In an email correspondence with Ms. Caruso she states that her gallery does not typically offer discounts. Therefore, no discount is applied and the current price is the basis of the Fair Market Value conclusion.

**Fair Market Value:** \$5,500.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #94 a-f**

**FAIR MARKET VALUE**  
**\$18,000**



<b>Item Name</b>	94 a-f
<b>Location</b>	Lower level- Imaging hallway
<b>Type of Object</b>	Portfolio of C-prints
<b>Medium</b>	C-prints mounted on aluminum
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	German
<b>Artist/Maker</b>	Thomas Ruff
<b>Artist Life Date</b>	b. 1958
<b>Subject&gt;Title</b>	“l.m.v.d.r”
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	23 3/8 inches x 28 1/4 inches
<b>Item Measurements</b>	23 inches x 27 1/2 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	39/40
<b>Exhibitions/Publications</b>	Editions Schellmann

**Description:** Six photographs of buildings designed by Mies van der Rohe photographed frontally and in varying degrees of focus. The colors and details have been digitally altered creating a painterly effect.

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**Market Analysis:** Thomas Ruff was born in 1958 in Black Forest, Germany. Ruff studied photography from 1977 to 1985 with Bernd and Hilla Becher at the Düsseldorf Art Academy. Inspired by the lectures of Benjamin HD Buchloh. Ruff began photographing landscapes eventually photographing the interiors of German living quarters the 1950s to 1970s. This was followed by similar views of buildings and portraits of friends and acquaintances from the Düsseldorf art and music scene.

In 1999 the artist made a series of digitally altered photographs of Modernist architecture by Mies van der Rohe. The series *l.m.v.d.r.*, the initials of the architect, began as a commission offered to Ruff in 1999–2000 in connection with the renovation of Haus Lange and Haus Esters in Krefeld, Germany. Having worked with architectural subject matter since the mid-1980s, Ruff was enlisted to photograph the Krefeld buildings as well as the Barcelona Pavilion and the Villa Tugendhat in Brno, Czech Republic. Ruff has had numerous gallery and museum exhibitions, including the Museum Ludwig, Cologne, and Museum of Contemporary Art, Chicago.

A search of auction records for the portfolio of six C-prints yielded no sales though there were several records of sales of individual prints from the series including: “h.u.p. 01”, on 10/29/09 for \$2,420, “h.e.k. 0-4” on 1/28/09 for \$3,630, “w.h.s.10” on 6/21/06 for \$7,200 through Wright Auction House.

The six print portfolio was published by Edition Schellmann and has been available for sale at Schellmann Art since its publication in 2004. It is, therefore, the most common market for the subject property. According to Lara Cocken of Schellmann Art, the current published price for the portfolio is \$20,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$18,000.

**Fair Market Value:** \$18,000.00

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## Edward Ruscha

####Biography Born in 1937 in Omaha, Nebraska, Edward Ruscha was raised in Oklahoma City, Oklahoma, where his family moved in 1941. In 1956 he moved to Los Angeles to attend the Chouinard Art Institute, and had his first solo exhibition in 1963 at the Ferus Gallery. In 1973, Ruscha began showing his work with Leo Castelli Gallery in New York. He continues to live and work in Los Angeles, and currently shows with Gagosian Gallery.

Ruscha combines the cityscape of his adopted hometown with vernacular language to communicate a particular urban experience. Encompassing painting, drawing, photography, and artist's books, Ruscha's work holds the mirror up to the banality of urban life and gives order to the barrage of mass media-fed images and information that confronts us daily. Ruscha's early career as a graphic artist continues to strongly influence his aesthetic and thematic approach.

Ruscha has been the subject of numerous museum retrospectives including those organized by the San Francisco Museum of Modern Art in 1982, the Centre Georges Pompidou in 1989, the Hirshhorn Museum and Sculpture Garden in 2000, the Museo Nacional Centro de Arte Reina Sofia in 2002, and the Museum of Contemporary Art in Sydney in 2004. Also in 2004, The Whitney Museum of American Art organized two simultaneous exhibitions: "Cotton Puffs, Q-tips®, Smoke and Mirrors: The Drawings of Ed Ruscha", which traveled to the Museum of Contemporary Art, Los Angeles and the National Gallery of Art, Washington, D.C., and "Ed Ruscha and Photography". In 2005, Ruscha was the United States representative at the 51st Venice Biennale. The traveling exhibition "Ed Ruscha, Photographer" opened at the Jeu de Paume in Paris in 2006.

In 2001, Ruscha was elected to The American Academy of Arts and Letters as a member of the Department of Art. *\_Leave Any Information at the Signal\_*, a volume of his writings and interviews, was published by MIT Press in 2002, and the first comprehensive monograph on the artist, Richard Marshall's *\_Ed Ruscha\_*, was published by Phaidon in 2003.

A major retrospective, "Ed Ruscha: Fifty Years of Painting," opened at the Hayward Gallery in London in October 2009 and traveled to the Haus der Kunst, Munich and the Moderna Museet, Stockholm.

####Market Analysis A search of auction records indicate a limited secondary market for the "Bow-Tie Landscapes". The series came up at auction at Sotheby's, New York on 3/9/11 (estimated, \$5,000-\$7,000) but did not sell.

The most common market for the subject property is through Universal Limited Art Editions (ULAE), a fine art print publisher of limited edition prints, including the "Bow-Tie Landscapes". According to ULAE, the current published price of the three prints are as follows: "Bow-Tie Palm Springs", \$3,500, "Bow-Tie Rivet", \$2,500, "Bow-Tie Screwhead", \$2,500. The higher published price of "Bow-Tie Palm Springs" is attributable to its larger format of 21 1/2 inches x 43 inches. The

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other two are 17 1/2 inches x 29 inches. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$3,150 and \$2,250 for the "Bow-Tie Palm-Springs Landscapes".

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #95**

**FAIR MARKET VALUE**  
**\$3,150**



<b>Item Name</b>	95
<b>Location</b>	First floor - Radiation treatment area
<b>Type of Object</b>	Print
<b>Medium</b>	Pigmented inkjet
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Edward Ruscha
<b>Artist Life Date</b>	b. 1937
<b>Subject&gt;Title</b>	“Bow-Tie Palm Springs”
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	24 1/4 inches x 45 3/4 inches
<b>Item Measurements</b>	21 1/2 inches x 43 inches
<b>Signature/Inscription/Markings</b>	Signed and dated lower right margin “Ed Ruscha 2003”; edition number lower left margin; chop lower left margin
<b>Condition</b>	Very good, visible vertical rippling of paper
<b>Edition</b>	22/35
<b>Exhibitions/Publications</b>	Universal Limited Art Editions

**Description:** A photograph of a desert landscape against a brilliant blue sky in horizontal format with two white triangles forming a “bow-tie” at the lower center border of the print.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.



**Fair Market Value:** \$3,150.00

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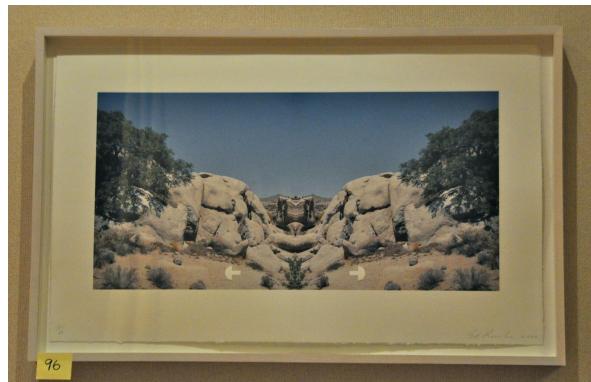
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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #96**

**FAIR MARKET VALUE**  
**\$2,250**



<b>Item Name</b>	96
<b>Location</b>	First floor - Radiation treatment area
<b>Type of Object</b>	Print
<b>Medium</b>	Pigmented inkjet on paper
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Edward Ruscha
<b>Artist Life Date</b>	b. 1937
<b>Subject&gt;Title</b>	"Bow-Tie Rivet"
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	19 3/4 inches x 31 1/8 inches
<b>Item Measurements</b>	17 1/2 inches x 29 inches
<b>Signature/Inscription/Markings</b>	Signed and dated lower right margin "Ed Ruscha 2003"; numbered lower left margin; chop lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	18/35
<b>Exhibitions/Publications</b>	Universal Limited Art Editions

**Description:** A symmetrical composition of rock formations in a desert landscape against a brilliant blue sky with two white rivets at the lower center border of the print.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.



**Fair Market Value:** \$2,250.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #97**

**FAIR MARKET VALUE**  
**\$2,250**



<b>Item Name</b>	97
<b>Location</b>	First floor - Radiation treatment area
<b>Type of Object</b>	Print
<b>Medium</b>	Pigmented inkjet
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Edward Ruscha
<b>Artist Life Date</b>	b. 1937
<b>Subject&gt;Title</b>	“Bow-Tie Screwhead”
<b>Support/Frame/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	19 3/4 inches x 31 1/8 inches
<b>Item Measurements</b>	17 1/2 inches x 29 inches
<b>Signature/Inscription/Markings</b>	Signed and dated lower right margin “Ed Ruscha 2003”; numbered lower left margin; chop lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	18/35
<b>Exhibitions/Publications</b>	Universal Limited Art Editions

**Description:** A symmetrical composition of a rock formation in a desert landscape against a brilliant blue sky with a white screwhead at lower center border

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.



**Fair Market Value:** \$2,250.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #98 a-g**

**FAIR MARKET VALUE**  
**\$16,200**



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<b>Item Name</b>	98 a-g
<b>Location</b>	First floor - Cafe
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint and etching
<b>Date/Period</b>	1995
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Edward Ruscha
<b>Artist Life Date</b>	b. 1937
<b>Subject&gt;Title</b>	"Sunliners"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	19 1/4 inches x 15 1/4 inches
<b>Item Measurements</b>	17 inches x 13 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Ed Ruscha 96" lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	39/50
<b>Exhibitions/Publications</b>	Pace Prints

**Description:** A series of etchings featuring single and pairs of water glasses, some empty, others half full, against a background of black, gray and blue tones.



**Market Analysis:** See general Biography at the beginning of this section.

A search of auction records for prints from the “Sunliners” series indicate a limited secondary market for the complete series of seven prints, although a number of individual prints sold between \$938 and \$1,625 in 2007-2008. There is only one sale of the complete set of seven prints at Christie’s New York in October 2009 for \$6,875

“Sunliners” was published by Pace Prints where it has been available for sale since its publication in 1995. It is, therefore, the most common market for the subject property. According to Jeffery Bergman, a Pace Print representative, only two sets of the edition of 50 remain, and the published price is \$18,000. A 10% collector’s discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$16,200.

**Fair Market Value:** \$16,200.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #99**

**FAIR MARKET VALUE**  
**\$5,850**



<b>Item Name</b>	99
<b>Location</b>	Lower level - Lobby hall
<b>Type of Object</b>	Painting
<b>Medium</b>	Acrylic on MDF
<b>Date/Period</b>	2005
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	David Ryan
<b>Artist Life Date</b>	b. 1971
<b>Subject&gt;Title</b>	"TK 421"
<b>Item Measurements</b>	47 inches x 55 inches x 1 1/2 inches
<b>Signature/Inscription/Markings</b>	Not visible
<b>Condition</b>	Good, scuff marks and abrasions
<b>Cost</b>	\$8,500

**Description:** Abstract composition of white and blue circular forms on orange field.

**Market Analysis:** Ryan received his BFA from the University of Texas, Austin, and MFA from the University of Nevada, Las Vegas, where he studied under Dave Hickey and Libby Lumpkin. While object-like in physicality, Ryan's works soften the distinction between the architectural, geographic, biomorphic, and abstract. In distorting the viewer's perception of depth, plane, and contour, Ryan creates ambiguous, but alluring compositions that engage with both quirky artifice and aesthetic formality.



His work has been exhibited at the Laguna Art Museum, Las Vegas Art Museum, Galerie Jean-Luc & Takako Richard, Paris, Seomi & Tuus, Seoul, Davidson Contemporary, New York, and James Kelly Contemporary, New Mexico.

A search of auction records yielded no results for paintings by David Ryan. The most common market for his work is through galleries. Most recently he has had a solo show at the Mark Moore Gallery where acrylic and felt works on coraform, a material that has replaced MDF as the substrate. According to Assistant Director, Matthew Gardocki, the subject property would now be sold for \$6,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$5,850.

**Fair Market Value:** \$5,850.00

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##Katia Santibanez

####Biography Katia Santibanez is a painter whose work investigates the relationship between nature, architecture, and abstraction of the mind. She has a strong interest in repeated forms of mark-making in a variety of ways to maximize visual stimulation, and, in doing so, explores concepts of difference, similarity and repetition. Santibanez received her BFA at the Ecole Nationale Supérieure des Beaux Arts de Paris. Her paintings and drawings have been included in numerous exhibitions in the United States and abroad.

####Market Analysis Santibanez sells her work primarily at the gallery level. A search of sales records of auction listings dating back to 2009 yielded one sale of an untitled etching with hand coloring in watercolor with a comparable grass motif design produced by the artist in 2003. It was sold through Bloomsbury on 11/3/2009 for \$350. The subject properties are prints in current inventory at Pace Prints and this is therefore their most common market. The Fair Market Value conclusions are based on the current published prices for these works.

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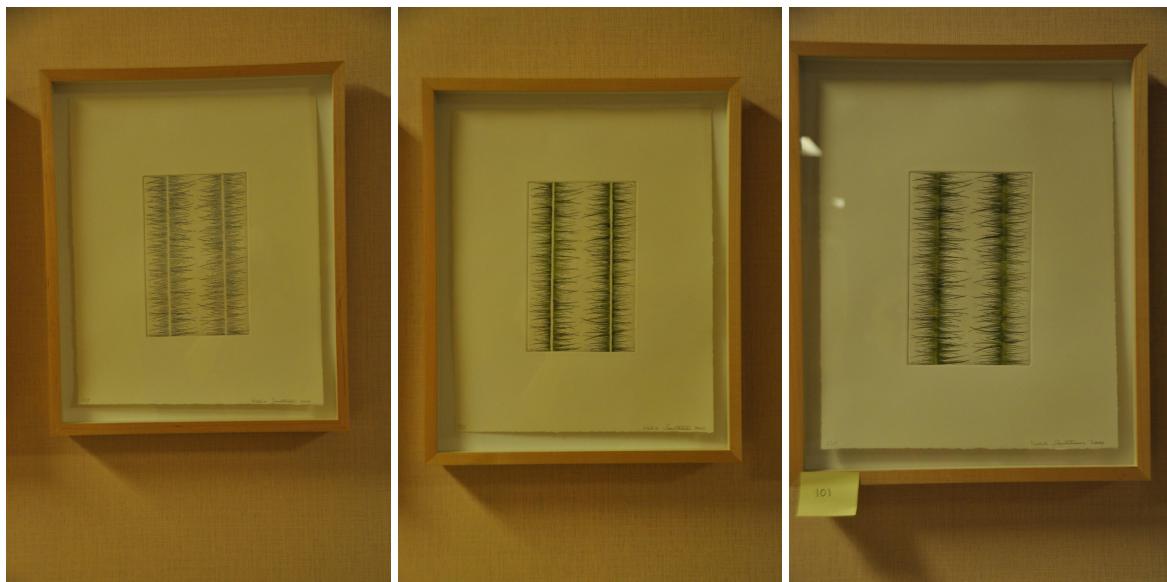
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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #101 a-c**

**FAIR MARKET VALUE**  
**\$2,700**



<b>Item Name</b>	101 a-c
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	French
<b>Artist/Maker</b>	Katia Santibanez
<b>Artist Life Date</b>	b. 1964
<b>Subject&gt;Title</b>	“Untitled”
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	15 3/8 inches x 12 5/8 inches
<b>Item Measurements</b>	14 inches x 10 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated “Katia Santibanez 2004” lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	1/15 (2)
<b>Exhibitions/Publications</b>	Pace Prints



**Description:** A set of three etchings of vertical white lines with grass-like motifs in black, gray and green tones.

**Market Analysis:** A search of sales records of auction listings indicate that Santibanez has a limited secondary market with only one sale of a print with a similar grass motif in 2009 for \$350.

The most common market for the subject property is through Pace Prints the publisher of this series. According to Jeff Bergman of Pace Prints the current published price is \$3,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,700.

**Fair Market Value:** \$2,700.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #102 a-b**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	102 a-b
<b>Location</b>	Third floor - Clinic Suite 3113
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	French
<b>Artist/Maker</b>	Katia Santibanez
<b>Artist Life Date</b>	b. 1964
<b>Subject&gt;Title</b>	"Untitled"
<b>Support/Frame/Base</b>	Blond wood frame; under glass
<b>Frame/Support Measurements</b>	16 1/8 inches x 13 1/8 inches
<b>Item Measurements</b>	14 inches x 10 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Katia Santibanez 2004" lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	1/15
<b>Exhibitions/Publications</b>	Pace Prints

**Description:** A pair of prints featuring a grid of four registers with a grass motif juxtaposed horizontally and vertically in red against a white background in one, and green against a white background in another.

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**Market Analysis:** A search of sales records of auction listings indicate that Santabanez has a limited secondary market with only one sale of a print with a similar grass motif in 2009 for \$350.

The most common market for the subject property is through Pace Prints the publisher of this series of prints by Santibanez. According to Jeff Bergman of Pace Prints the current published price \$2,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,800.

**Fair Market Value:** \$1,800.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #103 a-b**

**FAIR MARKET VALUE**  
**\$1,800**



<b>Item Name</b>	103 a-b
<b>Location</b>	Third floor - Clinic Suite 3110
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	French
<b>Artist/Maker</b>	Katia Santibanez
<b>Artist Life Date</b>	b. 1964
<b>Subject&gt;Title</b>	“Untitled” suite of two prints
<b>Support/Frame/Base</b>	Blond wood frame, under glass
<b>Frame/Support Measurements</b>	16 1/8 inches x 13 1/8 inches
<b>Item Measurements</b>	14 inches x 10 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated “Katia Santibanez 2004” lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	6/15
<b>Exhibitions/Publications</b>	Pace Prints

**Description:** A pair of prints featuring a grid of four registers with a grass motif juxtaposed horizontally and vertically in green tones in one and gray tones in another.

**Market Analysis:** A search of sales records of auction listings indicate that Santibanez has a limited secondary market with only one sale of a print with a similar grass motif in 2009 for \$350.



The most common market for the subject property is through Pace Prints the publisher of this series of prints by Santibanez. According to Jeff Bergman of Pace Prints the current published price is \$2,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,800.

**Fair Market Value:** \$1,800.00

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## Ryan Spencer

####Biography Originally a Las Vegas-based photographer who now lives in New York, Ryan Spencer received his BFA in Studio Art from the University of Colorado and a MFA in Photography from the Pratt Institute in Brooklyn, N.Y. Although active as an artist in the mid 2000s, Spencer is not currently producing or exhibiting his work.

####Market Analysis The subject properties are two black and white photographs in excellent condition. Spencer is not currently active as an artist, and there is no active market for his works at present. According to the artist, the photographs were sold through Dust, a now defunct gallery in Las Vegas, for \$1,000 each. Spencer later moved on to producing unique Polaroid works for \$1,500. He estimates the current price for a work such as the subject property to be \$1,200. However, he cannot confirm any recent sales of this work or any other. Given the limited data available about this artist, and what appears to be a virtually non-existent market for his work at this time, the Fair Market Value conclusion is based on the original sale of the work.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #104**

**FAIR MARKET VALUE**  
**\$1,000**



<b>Item Name</b>	104
<b>Location</b>	Lower level - PET waiting area
<b>Type of Object</b>	Print
<b>Medium</b>	Silver-gelatin
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ryan Spencer
<b>Artist Life Date</b>	b. 1976
<b>Subject&gt;Title</b>	“Coney Island, NY”
<b>Support/Frame/Base</b>	Black wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	21 1/8 inches x 25 1/8 inches
<b>Item Measurements</b>	12 inches x 16 inches
<b>Condition</b>	Excellent
<b>Edition</b>	1/12

**Description:** Two women waving in sunglasses, bathing caps and bathing suits.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,000.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #105**

**FAIR MARKET VALUE**  
**\$1,000**



<b>Item Name</b>	105
<b>Location</b>	Lower level - PET waiting area
<b>Type of Object</b>	Print
<b>Medium</b>	Silver-gelatin
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Ryan Spencer
<b>Artist Life Date</b>	b. 1976
<b>Subject&gt;Title</b>	“Fireworks”
<b>Support/Frame/Base</b>	Black wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	21 1/8 inches x 25 1/8 inches
<b>Item Measurements</b>	12 inches x 16 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	1/12

**Description:** Black and white photograph of fireworks lighting up the sky.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,000.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #106 a-c**

**FAIR MARKET VALUE**  
**\$4,050**



Figure 1: "Trifecta," a



Figure 2: "Trifecta," b



Figure 3: "Trifecta," c

<b>Item Name</b>	106 a-c
<b>Location</b>	First floor - Conference room
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Lisa Stefanelli
<b>Artist Life Date</b>	b. 1967
<b>Subject&gt;Title</b>	"Trifecta"
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	39 1/8 inches x 28 5/8 inches
<b>Item Measurements</b>	37 inches x 26 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Lisa Stefanelli 2003" lower right margin; edition number lower left margin; chop lower left margin
<b>Condition</b>	Good, hinges visible behind print, slight buckling of paper by hinges
<b>Edition</b>	10/45
<b>Exhibitions/Publications</b>	Durham Press

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**Fair Market Value for Charitable Donation**

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**Description:** A set of three prints of abstract black calligraphic designs against a graded brown and white background.

**Market Analysis:** Lisa Stefanelli was born in New Jersey and received her BFA from the Rhode Island School of Design in Providence. An ice skater in her youth, her designs are meant to evoke the movement of the body across time and space. Stefanelli had a solo exhibition at Pierogi in Brooklyn, New York in 2000. She also works as an independent curator.

A search of auction records yielded sales of prints by Lisa Stefanelli for between \$671 and \$2,533 in the period from 2008 to 2010. In 2010 the suite of three prints from the "Trifecta" series sold through Bonhams & Butterfield for \$671.

The suite of three prints is in the inventory of Durham Press and therefore the publisher is the most common market for this work. According to Gwyneth Fearnhead, Associate Director, 32 of the edition of 45 have sold, and the current published price is \$1,500 each or \$4,500 for all three. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$4,050.

**Fair Market Value:** \$4,050.00

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Fair Market Value for Charitable Donation

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##Saul Steinberg

####Biography Born in Rumania in 1914, the artist studied philosophy at the University of Bucharest and architecture in Milan. After the anti-Jewish laws were instituted in 1941, the artist emigrated to the United States and began publishing drawings in *The New Yorker*, a relationship that lasted nearly sixty years. In addition to publishing in magazines, Steinberg created paintings, prints, drawings sculptures and installations. His first solo exhibition was at the Wakefield Gallery in 1943. He had over eight solo exhibitions including two retrospectives, at the Whitney Museum of American Art, New York, in 1978 and the Institute for Modern Art in Valencia, Spain, in 2002.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #107**

**FAIR MARKET VALUE**  
**\$2,070**



<b>Item Name</b>	107
<b>Location</b>	First floor - Intake
<b>Type of Object</b>	Print
<b>Medium</b>	Color etching
<b>Date/Period</b>	1992
<b>Country/Nationality</b>	Rumanian
<b>Artist/Maker</b>	Saul Steinberg
<b>Artist Life Date</b>	1914-1999
<b>Subject&gt;Title</b>	"Legs"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	23 5/8 inches x 28 1/8 inches
<b>Item Measurements</b>	21 1/4 inches x 25 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed "ST" lower center right image; edition number lower center left margin; embossed copyright stamp dated 1992 and chop lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	39/50
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** A colored etching of two figures seen in profile striding towards the right. Both wear hats and high heals with exaggerated legs and no torso.

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**Market Analysis:** See the general Biography at the beginning of this section.

A search of auction records indicate there is a limited secondary market for etchings by Steinberg dating to the 90s, with only two recorded sales of "Legs" in the past two years:

- Christies, New York on 1/11/1, \$750.
- Bonhams & Butterfields, Los Angeles on 1/22/12, \$875.

The subject property is still available through Gemini G.E.L., where it was published in 1997 and is, therefore, the most common market. According to Valerie MacKinnon, the current published price is \$2,300. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,070.

**Fair Market Value:** \$2,070.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #108**

**FAIR MARKET VALUE**  
**\$2,070**



<b>Item Name</b>	108
<b>Location</b>	First floor - Intake
<b>Type of Object</b>	Print
<b>Medium</b>	Color etching
<b>Date/Period</b>	1984
<b>Country/Nationality</b>	Rumanian
<b>Artist/Maker</b>	Saul Steinberg
<b>Artist Life Date</b>	1914-1999
<b>Subject&gt;Title</b>	"Provincetown"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	23 5/8 inches x 27 1/8 inches
<b>Item Measurements</b>	21 3/8 inches x 25 inches
<b>Signature/Inscription/Markings</b>	Signed lower right image "Steinberg"; edition number lower left image; chop lower right margin
<b>Condition</b>	Very good, slight rippling
<b>Edition</b>	46/54
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** Two figures paint at easels against a simple background of horizon and clouds.

**Market Analysis:** See the general Biography at the beginning of this section.



A search of auction records indicate there is a limited secondary market with only three sales for etchings by Steinberg dating to the 80s and 90s which have sold for between \$375 and \$1,020. There are no sales of "Provincetown".

The subject property is still available through Gemini G.E.L., where it was published in 1997 and is, therefore, the most common market. According to Valerie MacKinnon, the current published price is \$2,300. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,070.

**Fair Market Value:** \$2,070.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #109**

**FAIR MARKET VALUE**  
**\$1,350**



<b>Item Name</b>	109
<b>Location</b>	First floor - Intake
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	1997
<b>Country/Nationality</b>	Rumanian
<b>Artist/Maker</b>	Saul Steinberg
<b>Artist Life Date</b>	1914-1999
<b>Subject&gt;Title</b>	"Ten Women"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	24 7/8 inches x 29 7/8 inches
<b>Item Measurements</b>	22 3/4 inches x 27 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed lower center right image "ST"; edition number lower center left margin
<b>Condition</b>	Very good, slight rippling
<b>Edition</b>	37/38
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** A composition consisting of ten women in various types of representation arranged in two registers; the top register depicts frontal bust portraits, while the bottom register shows seated cross-legged and a standing figure.

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**Market Analysis:** See the general Biography at the beginning of this section.

A search of auction records indicate there is a limited secondary market with only three sales of etchings by Steinberg dating to the 80s and 90s which have sold for between \$375 and \$1,020. There are no sales of "Ten Women".

The subject property is still available through Gemini G.E.L., where it was published in 1997 and is, therefore, the most common market. According to Valerie MacKinnon, the current published price is \$1,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,350.

**Fair Market Value:** \$1,350.00

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #110**

**FAIR MARKET VALUE**  
**\$1,350**



<b>Item Name</b>	110
<b>Location</b>	First floor - Intake
<b>Type of Object</b>	Print
<b>Medium</b>	Etching
<b>Date/Period</b>	1993
<b>Country/Nationality</b>	Rumanian
<b>Artist/Maker</b>	Saul Steinberg
<b>Artist Life Date</b>	1914-1999
<b>Subject&gt;Title</b>	"Two Women"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	23 3/8 inches x 22 3/8 inches
<b>Item Measurements</b>	21 inches x 20 inches
<b>Signature/Inscription/Markings</b>	Signed "ST" lower right image; edition number lower left image; dated, copyright symbol and chop lower right margin
<b>Condition</b>	Very good, slight rippling
<b>Edition</b>	42/56
<b>Exhibitions/Publications</b>	Gemini G.E.L.

**Description:** Bust portraits of two women in profile looking out of a window to the right of the picture plane.

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**Market Analysis:** A search of auction records indicate there is a limited secondary market with only three sales of etchings by Steinberg dating to the 80s and 90s which have sold for between \$375 and \$1,020. There are no sales of "Ten Women".

The subject property is still available through Gemini G.E.L., where it was published in 1993 and is, therefore, the most common market. According to Valerie MacKinnon, the current published price is \$1,500. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$1,350.

**Fair Market Value:** \$1,350.00

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**Fair Market Value for Charitable Donation**

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## Pat Steir

####Biography Pat Steir was born in 1940, and has been exhibiting her paintings worldwide since the early 1970s. She has worked at Crown Point Press since 1978 and is an accomplished print-maker. In the 1970s, Steir was thinking mainly about signs and symbols, and was close to Minimal and Conceptual artists. She developed an iconography that included isolated brushstrokes and other marks, color charts, sometimes words, sometimes images crossed out. For the past ten years, the images have become denser and she has made her marks by flinging, pouring, and dripping paint. Images of waterfalls resulted naturally from this approach. As in the "From the Boat" series her images also evoke the night sky. In her paintings and prints, she has been drawn to nature. Inventively using etching techniques that capitalize on liquid effects, Steir splatters her medium in spontaneous gestures reminiscent of Abstract Expressionism and East Asian calligraphy.

####Market Analysis A search of auction records indicate there is a limited secondary market for prints by the artist with only one sale of a print from the "From the Boat" series which sold at Bonhams and Butterfields in 2008 for \$720.

The most common market for prints by this artist is Crown Point Press where the artist has worked since 1978. According to Stacie Scammell, the Business Manager, all prints in the "From the Boat" series are sold out. In the past several years they have sold for \$3,000. A 10% collector's discount, customary for print publishers and galleries, was applied and results in a Fair Market Value conclusion of \$2,700.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #111**

**FAIR MARKET VALUE**  
**\$2,700**



<b>Item Name</b>	111
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Pat Steir
<b>Artist Life Date</b>	b. 1940
<b>Subject&gt;Title</b>	“From the Boat: Constellation”
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	22 1/2 inches x 55 7/8 inches
<b>Item Measurements</b>	20 1/4 inches x 54 inches
<b>Signature/Inscription/Markings</b>	Signed and dated lower right margin “Pat Steir 2002”; titled lower center margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	23/25
<b>Exhibitions/Publications</b>	Crown Point Press

**Description:** A horizontal tree branch rendered with a calligraphic brushstroke against a purple-blue background with white marks evoking a night sky.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.



**Fair Market Value:** \$2,700.00

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**Fair Market Value for Charitable Donation**

**Prepared by Thompson & Martinez Fine Art Appraisals, Inc.**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #112**

**FAIR MARKET VALUE**  
**\$2,700**



<b>Item Name</b>	112
<b>Type of Object</b>	Print
<b>Medium</b>	Aquatint
<b>Date/Period</b>	2002
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Pat Steir
<b>Artist Life Date</b>	b. 1940
<b>Subject&gt;Title</b>	“From the Boat: Horizon”
<b>Support/Frame/Base</b>	Brown wood frame, under glass
<b>Frame/Support Measurements</b>	22 1/2 inches x 55 7/8 inches
<b>Item Measurements</b>	20 1/4 inches x 54 inches
<b>Signature/Inscription/Markings</b>	Signed and dated lower right margin “Pat Steir 2002”; titled lower center margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	23/25
<b>Exhibitions/Publications</b>	Crown Point Press

**Description:** A bold white brushstroke is drawn against a purplish-blue background evoking a night sky above a brown and lavender textured ground.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.



**Fair Market Value:** \$2,700

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #113**

**FAIR MARKET VALUE**  
**\$1,200**



<b>Item Name</b>	113
<b>Location</b>	Third floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Lithograph
<b>Date/Period</b>	1970
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Frank Stella
<b>Artist Life Date</b>	b. 1936
<b>Subject&gt;Title</b>	"Black Stack"
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	47 7/8 inches x 36 3/8 inches
<b>Item Measurements</b>	40 1/4 inches x 28 3/4 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	29/56
<b>Exhibitions/Publications</b>	Gemini G.E.L

**Description:** Triangles and rectangles in black and gray tones arranged in three registers.



**Market Analysis:** Frank Stella was born in Malden, Massachusetts, studied at Phillips Academy, Andover, and then at Princeton University, New Jersey.

Upon moving to New York City, he reacted against the expressive use of paint by most painters of the Abstract Expressionist movement, instead finding himself drawn towards the “flatter” surfaces of Barnett Newman’s work and the “target” paintings of Jasper Johns. He began to produce works which emphasized the picture-as-object, rather than the picture as a representation of something, be it something in the physical world, or something in the artist’s emotional world. In 1959, his paintings were included in seminal exhibitions, “Three Young Americans” at the Allen Memorial Art Museum at Oberlin College, and “Sixteen Americans” at the Museum of Modern Art, New York. Stella joined dealer Leo Castelli’s stable of artists in 1959.

Stella began his extended engagement with printmaking in the mid-1960s, working first with master printer Kenneth Tyler at Gemini G.E.L. Stella produced a series of prints during the late 1960s. Stella’s abstract prints in lithography, screenprinting, etching and offset lithography (a technique he introduced) had a strong impact upon printmaking as an art.

In the 1990s, Stella began making free-standing sculpture for public spaces and developing architectural projects including created the entire decorative scheme for Toronto’s Princess of Wales Theatre, and lobby of the Moores Opera House on the campus of the University of Houston, in Houston, TX, and a monumental Stella sculpture outside the National Gallery of Art in Washington, D.C.

Stella’s work was included in several important exhibitions that defined 1960s art, among them the Solomon R. Guggenheim Museum’s “The Shaped Canvas” (1965) and “Systemic Painting” (1966). His art has been the subject of several retrospectives in the United States, Europe, and Japan. Among the many honors he has received was an invitation from Harvard University to give the Charles Eliot Norton Lectures in 1984.

According to Valerie MacKinnon at Gemini G.E.L. Publishers, the edition has sold out. A search of auction records yielded three sales of “Black Stack” since 2010:

- at Stair Galleries on 12/02/12 for \$863,
- at Kaminsky Auctions on 12/29/10 for \$1,112
- at the Ro Gallery on 05/04/12 for \$1,200

The Fair Market Value conclusion is based on the most recent sale of the subject property for \$1,200.



**Fair Market Value:** \$1,200.00

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## Donald Sultan

####Biography Born in 1951 in Asheville, North Carolina, Donald Sultan received his BFA from the University of North Carolina, Chapel Hill and his MFA from the School of the Art Institute in Chicago. He moved to New York in 1975. Since his first one-man show in 1977, he has enjoyed a distinguished career as painter, printmaker, and sculptor. His extensive body of work has placed him at the forefront of contemporary art, where he has become best known for his ability to successfully merge the best of yesterday's artistic tradition with a fresh, modern approach that is unique.

Although his paintings fit into the criteria of a still life, Sultan describes these works as first and foremost abstract. The largeness of Sultan's compositions, huge pieces of fruit, flowers, dominoes and other objects, set against the stark, unsettling tar-black, eight-foot square background, dominate the viewer. He is best known for his lemons, flowers and fruit, and states that his subjects develop from previous work. Sultan's work incorporates basic geometric and organic forms with a formal purity that is both subtle and monumental. His images are weighty, with equal emphasis on both negative and positive areas. Sultan's still lifes have been described as studies in contrast. His powerfully sensual, fleshy object representations are rendered through a labor-intensive and unique method.

Sultan has had numerous solo exhibitions and received two honorary doctorate degrees from The Corcoran School of Art in Washington D.C. and the New York Academy of Art. His work is included in the permanent collection of the Museum of Modern Art in New York, Solomon R. Guggenheim Museum, New York, Tate Gallery, London, Hirshorn Museum and Sculpture Garden, Washington, D.C., Whitney Museum of American Art, New York, and Metropolitan Museum of Art, New York.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #114**

**FAIR MARKET VALUE**  
**\$7,236**



Figure 1: "Oranges on Branches (March 18, 2002)"



Figure 2: "Oranges on Branches (March 18, 2002)"



Figure 3: "Oranges on Branches (March 13, 2002)"

<b>Item Name</b>	114
<b>Location</b>	Lower level - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Etching, silkscreen and flocking on handmade paper
<b>Date/Period</b>	2002



<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Donald Sultan
<b>Artist Life Date</b>	b. 1951
<b>Subject/Title</b>	"Oranges on Branches (March 18, 19, 13, 2002)"
<b>Support/Frame/Base</b>	Black wood frame under glass
<b>Frame/Support Measurements</b>	25 3/8 inches x 30 5/8 inches
<b>Item Measurements</b>	23 inches x 28 inches
<b>Signature/Inscription/Markings</b>	

- Dated, titled and signed left margin: "Oranges on Branches March 13, 2002 DS"; edition number lower right; chop lower right
- Dated, titled and signed left margin: "Oranges on Branches March 19, 2002 DS"; edition number lower right; chop lower right
- Dated, titled and signed left margin: "Oranges on Branches March 18, 2002 DS"; edition number lower right; chop lower right

## Condition

- Excellent
- Very good, slight horizontal rippling of paper
- Excellent

<b>Edition</b>	11/20
<b>Exhibitions/Publications</b>	Singapore Tyler Print Institute

**Description:** A series of three prints depicting densely patterned images of oranges on branches in deep black tones against a white background. The handmade paper is layered with coloured paper pulp and delicate overlays of litho ink; jigsaw-cut woodblocks create embossed relief areas, fitting together like pieces of a puzzle; elegant flocked 'drippings' are paired with etched flat oranges, creating a monochromatic harmony of positive and negative spaces. The title and date are inscribed in pencil on the left border of each print.

**Market Analysis:** See the General biography at the beginning of this section.



A search of sales records of auction listings yielded no sales of the subject property. Therefore, the retail market was investigated. A set of these three prints are available through the Mary Ryan Gallery for \$10,000. The subject property was published by the Singapore Tyler Print Institute where, according to the Director of the STPI, these three prints are available for the following:

- March 11 (23.25 x 28.25 in) SGD3,400 = \$2,725
- March 18 (23.25 x 28.25 in) SGD2,800 = \$2,245
- March 19 (23.25 x 28.25) SGD 4,100 = \$3,287

Since prints from the edition of twenty are still available through STPI, it is the most common market for the subject property. A 10% collector's discount, customary for print publishers and galleries, is applied and results in a Fair Market Value conclusion of \$2,254, \$2,022 and \$2,960.

**Fair Market Value:** \$7,236.00

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**Fair Market Value for Charitable Donation**

**Prepared by Thompson & Martinez Fine Art Appraisals, Inc.**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #115**

**FAIR MARKET VALUE**  
**\$3,000**



<b>Item Name</b>	115
<b>Location</b>	Lower level - Lobby
<b>Type of Object</b>	Print
<b>Medium</b>	Silkscreen
<b>Date/Period</b>	1996
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Donald Sultan
<b>Artist Life Date</b>	b. 1951
<b>Subject&gt;Title</b>	"Sunflowers September 17, 1996"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	25 1/8 inches x 24 1/8 inches
<b>Item Measurements</b>	23 inches x 23 inches
<b>Signature/Inscription/Markings</b>	Signed side left margin "DS"; titled and dated left side margin "Sunflowers September 17, 1996"; edition number lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	58/100

**Description:** Close-up of three sunflower blooms in yellow, black and white colors.

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**Fair Market Value for Charitable Donation**  
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**Market Analysis:** A search for auction records of “Sunflowers, September 17, 1996” yielded no results. However, screenprints of similar size (approximately 24 inches x 24 inches) and subject matter of vibrantly colored close-ups of flowers yielded examples that have sold in recent years for between \$1,840 and \$4,392. The majority of these are from the “Poppy” series, 2002, and have sold in the \$2,000 to \$3,000 range. The most recent sale of “Four Reds” (18 inches x 24 inches) at Bonhams on 11/12/12 for \$3,125 is the closest in sales date and type to the subject property.

Although there are no auction records for “Sunflowers, September 17, 1996”, it is available through Lococo Publishers for \$3,000, and comparable in price to the screenprints sold at auction discussed above. Therefore, the “Sunflower” print at Lococo Publishers and Gallery is the basis for the Fair Market Value conclusion.

**Fair Market Value:** \$3,000.00

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**Fair Market Value for Charitable Donation**

**Prepared by Thompson & Martinez Fine Art Appraisals, Inc.**

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## ##Harvey Tulcensky

####Biography Harvey Tulcensky is an American artist known for his obsessive, abstract drawings and paintings, sometimes over existing photographic imagery. Tulcensky received his BA at Goddard College, Vermont, and his MA at Hunter College, New York. For the past two decades, Tulcensky has collected photo postcards and co-authored the book titled, *\_Real Photo Postcards\_*, published by Princeton Architectural Press. His work is in the collection of the Museum of Modern Art, New York.

#####Market Analysis A search of sales records of auction listings for works on paper yielded two sales of acrylic on paper in 2013, similar in date and subject matter to the works in this collection. The sales price ranged from \$125 and \$162. Most recently, an acrylic on paper ("Untitled", 1995) was sold through Bonhams & Butterfields on 2/24/2013 for \$125. It is most similar to the works by the artist in the Nevada Cancer Institute collection and the basis of their Fair Market Value conclusions.

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**Fair Market Value for Charitable Donation**

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #116**

**FAIR MARKET VALUE**  
**\$125**



<b>Item Name</b>	116
<b>Location</b>	Lower level
<b>Type of Object</b>	Print
<b>Medium</b>	Enamel marker on albanene
<b>Date/Period</b>	1994
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Harvey Tulcensky
<b>Artist Life Date</b>	b. 1948
<b>Subject&gt;Title</b>	"Untitled, February 13, 1994"
<b>Support/Frame/Base</b>	Wood frame, under glass, single mat
<b>Frame/Support Measurements</b>	19 3/8 inches x 23 5/8 inches
<b>Item Measurements</b>	11 inches x 14 inches
<b>Condition</b>	Good, considerable rippling throughout, possibly faded.

**Description:** An abstract geometric diamond design in black and gray tones with what appears to be an overall white wash against a white background.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$125.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #117**

**FAIR MARKET VALUE**  
**\$125**



<b>Item Name</b>	117
<b>Location</b>	Lower level
<b>Type of Object</b>	Print
<b>Medium</b>	Enamel marker on albanene
<b>Date/Period</b>	1994
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Harvey Tulcensky
<b>Artist Life Date</b>	b. 1948
<b>Subject&gt;Title</b>	"Untitled, February 3-4, 1994"
<b>Support/Frame/Base</b>	Wood frame, under glass, single mat
<b>Frame/Support Measurements</b>	19 5/8 inches x 23 5/8 inches
<b>Item Measurements</b>	11 inches x 14 inches
<b>Signature/Inscription/Markings</b>	Not visible
<b>Condition</b>	Good, paper rippled through out

**Description:** An overall abstract geometric diamond design of dark black lines against a white background.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$125.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #118**

**FAIR MARKET VALUE**  
**\$125**



<b>Item Name</b>	118
<b>Location</b>	Lower level
<b>Type of Object</b>	Print
<b>Medium</b>	Enamel marker on albanene
<b>Date/Period</b>	1994
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Harvey Tulcensky
<b>Artist Life Date</b>	b. 1948
<b>Subject&gt;Title</b>	"Untitled, February 7, 1994"
<b>Support/Frame/Base</b>	Wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	19 5/8 inches x 23 5/8 inches
<b>Item Measurements</b>	11 inches x 14 inches
<b>Signature/Inscription/Markings</b>	Not visible
<b>Condition</b>	Good, rippling throughout

**Description:** An overall abstract geometric diamond design in black and gray shading against a white background.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$125.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #119**

**FAIR MARKET VALUE**  
**\$125**



<b>Item Name</b>	119
<b>Location</b>	Lower level
<b>Type of Object</b>	Print
<b>Medium</b>	Enamel marker on albanene
<b>Date/Period</b>	1994
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Harvey Tulcensky
<b>Artist Life Date</b>	b. 1948
<b>Subject&gt;Title</b>	"Untitled, January 22-23, 1994"
<b>Support/Frame/Base</b>	Wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	19 5/8 inches x 23 5/8 inches
<b>Item Measurements</b>	11 inches x 14 inches
<b>Signature/Inscription/Markings</b>	Not visible
<b>Condition</b>	Good, paper rippled at top border

**Description:** An abstract geometric diamond design in three cone-shaped zones of black lines against gray wash, gray lines against white and white against black background.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$125.00

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## ##Andy Warhol

####Biography Andy Warhol is recognized as one of the most influential artists of the 20th century. From his beginnings as a commercial illustrator to his later activities as painter, sculptor, filmmaker and printmaker, Warhol not only explored but defined Pop culture themes and style. More than twenty years after his death, Warhol's influence on contemporary art and in the art market continues. Warhol's art continues to be regularly exhibited in major venues around the world and his work commands among the highest sales prices at retail and at auction worldwide.

#####Market Overview Warhol's market is well established at the auction and retail levels worldwide, with numerous sales in a variety of media. The subject properties are four screenprints from a 1974 suite of ten floral images, all in excellent condition. There are two versions of this portfolio, *\_Flowers (Black and White)*, issued in an edition of 100, and *\_Flowers (Hand-Colored)*, issued in an edition of 250, where Warhol's studio assistants hand colored the individual prints. A survey of auction sales located a small number of sales of the complete suite of ten prints, as well as of individual prints from the black and white suite, and a much larger number of sales for of the colored versions. A comparison of those sales did not reveal a consistent pattern regarding a market preference for the hand colored vs the black and white versions of the "Flowers" screenprints.

Two recent sales of the complete *\_Flowers (Black and White)* portfolio were located. In 2011, the first impression of the edition sold for \$22,500 at Phillips de Pury & Co (4/21/11, lot #22), or approximately \$2,250 per print. In 2010, an unidentified impression of the complete portfolio sold for \$38,353 through the online Artnet Auctions (12/16/10, lot #38843), or \$3,850 per print. In 2009, two prints from the portfolio sold for \$6,875 (Phillips de Pury & Co., 11/15/09, lot #470), or approximately \$3,440 per print. There have been only five sales of individual prints ranging from \$2,727 to \$3,600.

There have been several sales of the *\_Flowers (Hand-Colored)* portfolio in recent years, ranging from a low of \$9,470 to a high of \$85,034, with the median sale at \$28,125 (Sothebys, 4/26/12, lot #447) or approximately \$2,812 per print. A group of four prints, including three with hand coloring, sold at Sotheby's for \$12,500 (4/26/12, lot #448), or approximately \$3,125 per print. There have been numerous individual print sales ranging from \$1,976 to \$5,750, with the median sale at \$3,641.

These auction results indicate that there appears to be some volatility in the market for both the individual prints and complete portfolios from the *\_Flowers (Black and White)* and *\_Flowers (Hand-Colored)* suites, with no consistent trends up or down in the past five years. Median prices for individual prints appear to fall in a similar range, between \$3,000 to \$4,000. Not all of the subject prints in the NVCI collection are represented in the individual sales of the black and white portfolio screenprints. Where possible, the Fair Market Value conclusion is based on an analysis of comparable sales of the specific titled works. In the case of those where a direct comparable could not be located, the Fair Market Value conclusion is based on sales of a similar work.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #120**

**FAIR MARKET VALUE**  
**\$3,050**



<b>Item Name</b>	120
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Single screenprint
<b>Date/Period</b>	1974
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Andy Warhol
<b>Artist Life Date</b>	1928-1987
<b>Subject&gt;Title</b>	“Flowers: Black and White (F&S 11, 102)”
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	48 1/4 inches x 34 5/8 inches
<b>Item Measurements</b>	40 7/8 inches x 27 1/4 inches
<b>Signature/Inscription/Markings</b>	Signed lower right margin
<b>Condition</b>	Very good, slight rippling of paper
<b>Edition</b>	10/100
<b>Exhibitions/Publications</b>	Peter M. Brandt and Castelli Graphics and Multiples; Feldman and Schellmann p. 100-109.



**Description:** Figurative composition of flower in glass vase with an additional twisting stem in the vase.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

No sales of this individual print from the *Flowers (Black and White)* portfolio were located, but several sales of the hand colored versions of the print were found, ranging from \$2,000 to \$5,100, with the median price represented by a sale at Bonhams & Butterfields in 2011 for \$3,050 (5/3/11, lot #353).

Given the general similarity in the median prices of the individual prints from \_Flowers (Black and White)- and *Flowers (Hand-Colored)* noted in the Warhol Market Overview, the Fair Market Value conclusion \$3,050 is based on the median sale for the hand colored print most comparable to the subject property.

**Fair Market Value:** \$3,050

**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #121**

**FAIR MARKET VALUE**  
**\$3,172**



<b>Item Name</b>	121
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Single screenprint
<b>Date/Period</b>	1974
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Andy Warhol
<b>Artist Life Date</b>	1928-1987
<b>Subject&gt;Title</b>	“Flowers: Black and White (F&S 11.103)”
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	48 1/4 inches x 34 5/8 inches
<b>Item Measurements</b>	40 7/8 inches x 27 1/4 inches
<b>Signature/Inscription/Markings</b>	Signed lower right margin
<b>Condition</b>	Very good, slight rippling of paper
<b>Edition</b>	10/100
<b>Exhibitions/Publications</b>	Peter M. Brandt and Castelli Graphics and Multiples; Feldman and Schellmann p. 100-109.



**Description:** Figurative composition of floral arrangement in footed vase.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

No sales of this individual print from the *Flowers (Black and White)* portfolio were located, but several sales of the hand colored versions of the print were found, ranging from \$1,750 to \$5,750, with the median price represented by a sale at Leslie Hindmann Auctioneers for \$3,172 (12/12/10, lot #375).

Given the general similarity in the median prices of the individual prints from *Flowers (Black and White)*- and *Flowers (Hand-Colored)* noted in the Warhol Market Overview, the Fair Market Value conclusion \$3,172 is based on the median sale for the hand colored print most comparable to the subject property.

**Fair Market Value:** \$3,172.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #122**

**FAIR MARKET VALUE**  
**\$3,630**



<b>Item Name</b>	122
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Single screenprint
<b>Date/Period</b>	1974
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Andy Warhol
<b>Artist Life Date</b>	1928-1987
<b>Subject&gt;Title</b>	"Flowers: Black and White (F&S 11.108)"
<b>Support/Frame/Base</b>	Black wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	48 1/4 inches x 34 5/8 inches
<b>Item Measurements</b>	40 7/8 inches x 27 1/4 inches
<b>Signature/Inscription/Markings</b>	Signed lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	10/100
<b>Exhibitions/Publications</b>	Peter M. Brandt and Castelli Graphics and Multiples; Feldman and Schellmann p. 100-109.

**Description:** Figurative composition of a single bloom with two leaves in a bottle shaped vase.

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**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

No sales of this individual print from the *Flowers (Black and White)* portfolio were located, but three sales of the hand colored versions of the print were found, ranging from \$3,566 to \$3,641, with the median price represented by a sale at artnet Auctions for \$3,630 (11/25/09, lot #18690).

Given the general similarity in the median prices of the individual prints from \_Flowers (Black and White)- and *Flowers (Hand-Colored)* noted in the Warhol Market Overviewthe Fair Market Value conclusion \$3,630 is based on the median sale for the hand colored print most comparable to the subject property.

**Fair Market Value:** \$3,630.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #123**

**FAIR MARKET VALUE**  
**\$3,500**



<b>Item Name</b>	123
<b>Location</b>	First floor - Radiation
<b>Type of Object</b>	Print
<b>Medium</b>	Single screenprint
<b>Date/Period</b>	1974
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Andy Warhol
<b>Artist Life Date</b>	1928-1987
<b>Subject&gt;Title</b>	“Flowers: Black and White (F&S 11, 109)”
<b>Support/Frame/Base</b>	Brown wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	48 1/4 inches x 34 5/8 inches
<b>Item Measurements</b>	40 7/8 inches x 27 1/4 inches
<b>Signature/Inscription/Markings</b>	Signed lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	10/100
<b>Exhibitions/Publications</b>	Peter M. Brandt and Castelli Graphics and Multiples; Feldman and Schellmann p. 100-109.



**Description:** Figurative composition with strong diagonals of flowers with long stems in a rounded vase.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

Two sales of the subject print were located, both for \$3,500 (Heritage Auctions Texas, 2/23/13, lot #86382 and Bonhams San Francisco, 5/1/12, lot #314). This is consistent with the median for sales of individual prints from the *\_Flowers* (Black and White)- and *Flowers (Hand-Colored)* noted in the Warhol Market Overview. Therefore, the Fair Market Value conclusion of \$3,500 is based on the sales for the two prints most comparable to the subject property.

**Fair Market Value:** \$3,500.00

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##Leslie Wayne

####Biography Leslie Wayne is a New York-based abstract artist. Wayne received her BFA in sculpture from Parsons School of Design and her MFA in painting from University of California, Santa Barbara. She is a recipient of the Buhl Foundation Award for abstract photography and the Adolph and Esther Gottlieb Foundation artist's grant. Wayne's works have been featured at a number of galleries, including Jack Shainman Gallery, New York, Halsey Institute of Contemporary Art, Charleston, Galerie Doris Wulkopf Darmstadt, Germany, Haines Gallery, San Francisco, and Galeria Leyendecker, Santa Cruz de Tenerif, Spain. Wayne has also exhibited pieces at institutions such as the Whitney Museum of American Art and New Museum for Contemporary Art, New York.

####Market Analysis The subject properties are prints in excellent condition. A search of sale records of auction listings for screenprints by Leslie Wayne yielded no results although several sales of works in oil were found. The subject properties are currently in the inventory of Durham Press where both were published and have been available for sale since 2003. The publisher is, therefore, the most common market for this work. According to Associate Director, Gwyneth Fearnhead, twenty out of the edition of 40 have sold so far for \$1,500. A 10% collector's discount, customary for print publishers and galleries, is applied and results in a Fair Market Value conclusion of \$1,350 for each print.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #124**

**FAIR MARKET VALUE**  
**\$1,350**



<b>Item Name</b>	124
<b>Location</b>	Third floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Leslie Wayne
<b>Artist Life Date</b>	b. 1931
<b>Subject&gt;Title</b>	"Design for Life"
<b>Support/Frame/Base</b>	White wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	40 3/8 inches x 28 1/4 inches
<b>Item Measurements</b>	38 inches x 26 inches
<b>Signature/Inscription/Markings</b>	Signed "LDW" lower right margin; edition number and dated lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	8/42
<b>Exhibitions/Publications</b>	Durham Press



**Description:** Brightly colored, patterned elements located at the lower left corner of the picture plane, made up of four discreet layers of many colors against a white background. The prints were created by digitally isolating various visual elements of her paintings.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,350.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #125**

**FAIR MARKET VALUE**  
**\$1,350**



<b>Item Name</b>	125
<b>Location</b>	Third floor - B wing
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprint
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Leslie Wayne
<b>Artist Life Date</b>	b. 1953
<b>Subject&gt;Title</b>	“Dislocation”
<b>Support/Frame/Base</b>	White wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	40 3/8 inches x 28 1/4 inches
<b>Item Measurements</b>	38 inches x 26 inches
<b>Signature/Inscription/Markings</b>	Signed “LDW” lower right margin; edition number and dated lower right margin
<b>Condition</b>	Excellent
<b>Edition</b>	8/42
<b>Exhibitions/Publications</b>	Durham Press



**Description:** A pile of brightly colored, patterned elements located at the lower border, made up of four discreet layers of eight colors against a white background. The prints were created by digitally isolating various visual elements of her paintings.

**Market Analysis:** See the general Biography and Market Analysis statement at the beginning of this section.

**Fair Market Value:** \$1,350.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #126 a-b**

**FAIR MARKET VALUE**  
**\$1,200**



Figure 1: "Apples, Red Hook, NY," a



Figure 2: "Apples, Red Hook, NY," b

<b>Item Name</b>	126 a-b
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Print
<b>Medium</b>	Chromogenic color print
<b>Date/Period</b>	2001
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	James Welling
<b>Artist Life Date</b>	b. 1951
<b>Subject&gt;Title</b>	"Apples, Red Hook, NY"
<b>Support/Frame/Base</b>	Black wood frame, under glass
<b>Frame/Support Measurements</b>	20 5/8 inches x 24 5/8 inches
<b>Item Measurements</b>	20 inches x 24 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	30/45
<b>Exhibitions/Publications</b>	Editions Schellmann

**Description:** A pair of close-up color photographs of apples hanging from a branch.

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**Market Analysis:** James Welling was born in Hartford, Connecticut. In 1971 Welling attended California Institute of the Arts (CalArts) in Valencia, California. At CalArts, he worked primarily in video and studied with Wolfgang Stoerchle and John Baldessari who were important influences. Welling has had several solo exhibitions, including the Philbrook Museum of Art, Oklahoma, Cincinnati Art Museum, Ohio, and Fotomuseum, Winterthur, Switzerland. His work is shown galleries in Los Angeles and New York as well as internationally. He is currently a Professor at UCLA in Los Angeles.

A search of sale records of auction listings for photographs by James Welling yielded no results.

The subject property is still available through Edition Schellmann, where it was published in 2001 and is, therefore, the most common market. According to Lara Cocken of Schellmann Art, the current published price is \$1,200 for the pair of prints which is the basis of the Fair Market Value conclusion.

**Fair Market Value:** \$1,200.00

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##Ray Charles White

####Biography Ray Charles White is a Canadian visual artist who was born in 1961. He attended the School of Visual Arts and the New School for Social Research in New York City.

White's work employs photography skills that he honed under Ansel Adams in concert with digital technology and screen-printing techniques. His images are silkscreened onto aluminum producing a shimmering and luminous surface evoking the quality of the water's surface.

Ray Charles White has had several gallery and museum exhibitions, including at Senior & Shopmaker Gallery, New York.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #127**

**FAIR MARKET VALUE**  
**\$2,660**



<b>Item Name</b>	127
<b>Location</b>	Third floor - A wing
<b>Type of Object</b>	Print
<b>Medium</b>	Enamel on anodized aluminum
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	Canadian
<b>Artist/Maker</b>	Ray Charles White
<b>Artist Life Date</b>	b. 1961
<b>Subject&gt;Title</b>	“Grass Distortion”
<b>Support/Frame/Base</b>	Mounted on recessed wood base
<b>Frame/Support Measurements</b>	N/A
<b>Item Measurements</b>	22 inches x 34 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Fair, approximately a four inch scratch left mid-register, surface scratches, surface staining and soiling over entire print
<b>Edition</b>	12/38
<b>Exhibitions/Publications</b>	Durham Press



**Description:** Tall grasses are reflected in rippling water.

**Market Analysis:** See the general Biography at the beginning of this section.

A search for auction records of the subject property indicate that there are only limited sales of works by Ray Charles White in the secondary market. Only one print has sold through Bonhams and Butterfields in 2010 for \$2,074.

According to the artist, the most common market for his work is through his publisher Durham Press and through galleries. According to Gwenyth Fernhead, Associate Director of Durham Press, twenty out of the edition of 38 have sold for \$3,800. A 30% discount should be applied because of its fair condition.

**Fair Market Value:** \$2,660.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #128**

**FAIR MARKET VALUE**  
**\$2,660**



<b>Item Name</b>	128
<b>Location</b>	Third floor - A wing
<b>Type of Object</b>	Print
<b>Medium</b>	Screenprinted enamel on anodized aluminum
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	Canadian
<b>Artist/Maker</b>	Ray Charles White
<b>Artist Life Date</b>	b. 1961
<b>Subject&gt;Title</b>	“Reed Reflection”
<b>Support/Frame/Base</b>	mounted on recessed wood base
<b>Frame/Support Measurements</b>	N/A
<b>Item Measurements</b>	22 inches x 34 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Fair, small nick on bottom edge, several minor scratches and surface soiling on lower register
<b>Edition</b>	12/38
<b>Exhibitions/Publications</b>	Durham Press



**Description:** A black and white composition of reeds reflected in a pool of water printed on an aluminum substrate.

**Market Analysis:** See the general Biography at the beginning of this section.

A search for auction records of the subject property indicate that there are only limited sales of works by Ray Charles White in the secondary market. Only one screenprint on aluminum has sold through Bonhams and Butterfields in 2010 for \$2,074.

According to the artist, the most common market for his work is through his publisher Durham Press and through galleries. According to Gwenyth Fernhead, Associate Director of Durham Press, approximately twenty out of the edition of 38 have sold for \$3,800. A 30% discount should be applied because of its fair condition. Subject property is in fair condition with a nick on the bottom edge and several minor scratches.

**Fair Market Value:** \$2,660.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL  
ITEM #129**

**FAIR MARKET VALUE  
\$9,000**



<b>Item Name</b>	129
<b>Location</b>	Third floor - Infusion area
<b>Type of Object</b>	Half-tone screen print
<b>Medium</b>	Enamel on anodized aluminum
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	Canadian
<b>Artist/Maker</b>	Charles Ray White
<b>Artist Life Date</b>	b. 1961
<b>Subject&gt;Title</b>	“Resonate”
<b>Support/Frame/Base</b>	mounted on recessed wood base
<b>Frame/Support Measurements</b>	N/A
<b>Item Measurements</b>	20 inches x 66 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Very good, surface stain lower left corner
<b>Edition</b>	23/25
<b>Exhibitions/Publications</b>	Durham Press

**Description:** A horizontal composition of drops of rain on the water's surface creating concentric circles.

**Market Analysis:** See the general Biography at the beginning of this section.

A search for auction records of the subject property indicate that there are only limited sales of works by Ray Charles White in the secondary market. Only one print has sold through Bonhams and Butterfields in 2010 for \$2,074.



According to the artist, the most common market for his work is through his publisher Durham Press and through galleries. In a conversation with Gwenyth Fernhead she said that all but two of the edition of 25 have sold for \$9,000 each which is the basis for the Fair Market Value conclusion.

**Fair Market Value:** \$9,000.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #130 a-f**

**FAIR MARKET VALUE**  
**\$9,500**



Figure 1: "Intervals," a



Figure 2: "Intervals," b



Figure 3: "Intervals," c

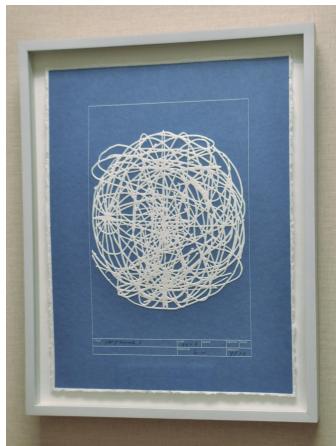


Figure 4: "Intervals," d



Figure 5: "Intervals," e



Figure 6: "Intervals," f

<b>Item Name</b>	130 a-f
<b>Location</b>	Third floor - Clinic
<b>Type of Object</b>	Print
<b>Medium</b>	Relief and embossment
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American



<b>Artist/Maker</b>	Terry Winters
<b>Artist Life Date</b>	b. 1949
<b>Subject/Title</b>	"Intervals"
<b>Support/Base</b>	White wood frame, under glass
<b>Frame/Support Measurements</b>	18 3/4 inches x 14 3/4 inches
<b>Item Measurements</b>	16 1/4 inches x 12 1/4 inches
<b>Signature/Inscription/Markings</b>	Print composition includes labeled grid for title, date, drawn by, drwg no prints are titled sequentially "Interval 1-6, signed"TW"; dated 2003 and edition number
<b>Condition</b>	Excellent
<b>Edition</b>	4/30
<b>Exhibitions/Publications</b>	Two Palms Press

**Description:** A series of prints depicting white embossed circle patterns inscribed in a white rectangle against a blue background.

**Market Analysis:** Winters received a BFA from Pratt University, New York, in 1971. Over the course of his career Winters has expanded the concerns of abstract art, beginning with botanically inspired images (cells, spores, seeds) and going on to explore biological processes, scientific and mathematical fields, and issues raised by the interaction of information technologies and the human mind. He maintains a strong modernist sensibility that reveals itself in the symbolic languages of figures and lines he develops in his work. Winters has had solo exhibitions at Tate Gallery, London, Whitney Museum of American Art, New York, Whitechapel Art Gallery, London, and is included in the collection of the Kunsthalle Basel, Metropolitan Museum of Art, New York, and Irish Museum of Modern Art, Dublin. Winters lives and works in New York City and Columbia County, New York.

A search of records indicate that suites of prints including screenprints, etchings and other media have sold for between \$1,500 and \$12,500. However, there is no record of sales of "Intervals" at auction.

The most common market for "Intervals" is through Two Palms, the publisher of the suite. According to Evelyn, the Two Palms representative, the edition of 30 has sold out. The last sale of this suite was in 2010 when it was sold for \$12,000. Prior to that, "Intervals" sold for \$8,500 and \$9,500. "Intervals" is currently available through the Matthew Marks Gallery in New York City for \$9,500. As the most recent published price, the latter is the basis of the Fair Market Value conclusion.

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**Fair Market Value:** \$9,500.00

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##Jack Youngerman

####Biography Jack Youngerman, was born in Louisville, Kentucky, and was educated at the University of North Carolina, the University of Missouri, and the Ecole des Beaux-Arts in Paris. Youngerman creates illusions with a series of prints based on a single geometric form. The central figure remains constant, as does its undefined background. Only the colors vary to create subtle changes in the way the object is perceived and its relationship to the surrounding area. Youngerman's honors include the National Council of Arts and Sciences Award in 1966, a National Endowment for the Arts Award in 1972, and a Guggenheim Fellowship Award in 1976. Between 1950 and 1982 he had thirty-five one-man shows and has participated in more than sixty-six group shows. Public collections with his works include the Art Institute of Chicago, Corcoran Gallery of Art, Washington, D.C., Museum of Modern Art, New York, the Carnegie Institute, Pittsburgh, and Museum of Fine Art, Houston.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #131**

**FAIR MARKET VALUE**  
**\$216**



<b>Item Name</b>	131
<b>Location</b>	Second floor - Research area
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph
<b>Date/Period</b>	1963
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Jack Youngerman
<b>Artist Life Date</b>	b. 1926
<b>Subject&gt;Title</b>	"Untitled (Blue + Yellow with Blue Margin Line)"
<b>Support/Frame/Base</b>	White wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	27 1/8 inches x 32 7/8 inches
<b>Item Measurements</b>	20 inches x 25 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed and dated "Youngerman 1963" lower right image; edition number lower left image
<b>Condition</b>	Excellent
<b>Edition</b>	12/25

**Description:** Blue flower petals with yellow at the center against a white background.

**Market Analysis:** Prints by Youngerman have sold at auction for between \$100 and \$3,000 depending on edition size and subject matter. Prints sold on the low end of this range are in editions of 100 to 200 while the print which sold for \$3,675 was an Artist Proof of 20 for the cover of "Paris



Review'', 1966. The majority of prints by Youngerman sell for under \$1,000.

The same lithograph as the subject property sold through Leslie Hindman Auctioneers on 10/12/2007 for \$216 and is the basis for the Fair Market Value conclusion.

**Fair Market Value:** \$216.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #132**

**FAIR MARKET VALUE**  
**\$216**



<b>Item Name</b>	132
<b>Location</b>	Lower level - Restroom
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph
<b>Date/Period</b>	1963
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Jack Youngerman
<b>Artist Life Date</b>	b. 1926
<b>Subject&gt;Title</b>	“Untitled (White/Blue with Blue Margin Line)”
<b>Support/Frame/Base</b>	White wood, glazed
<b>Frame/Support Measurements</b>	24 7/8 inches x 23 3/8 inches
<b>Item Measurements</b>	20 inches x 25 3/4 inches
<b>Signature/Inscription/Markings</b>	Signed “Youngerman 1963” lower right margin; edition number lower left margin
<b>Condition</b>	Excellent
<b>Edition</b>	AP/25 19/25

**Description:** White flower petals against a royal blue background.

**Market Analysis:** Prints by Youngerman have sold at auction for between \$100 and \$3,000 depending on edition size and subject matter. Prints sold on the low end of this range are in editions of 100 to 200 while the print which sold for \$3,675 was an Artist Proof of 20 for the cover of “Paris Review”, 1966. The majority of prints by Youngerman sell for under \$1,000.



A lithograph, "Untitled", 1963, from the same series and date as the subject property sold through Leslie Hindman Auctioneers on 10/12/2007 for \$216 and is the basis for the Fair Market Value conclusion.

**Fair Market Value:** \$216.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #133**

**FAIR MARKET VALUE**  
**\$830**



<b>Item Name</b>	133
<b>Location</b>	Lower level - PET area
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph
<b>Date/Period</b>	1966
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Jack Youngerman
<b>Artist Life Date</b>	b. 1926
<b>Subject&gt;Title</b>	“Untitled (White/Yellow)”
<b>Support/Frame/Base</b>	White wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	39 inches x 29 7/8 inches
<b>Item Measurements</b>	31 3/4 inches x 21 1/2 inches
<b>Signature/Inscription/Markings</b>	Signed and dated lower right “JY 66”; edition number lower left
<b>Condition</b>	Excellent
<b>Edition</b>	AP/90
<b>Exhibitions/Publications</b>	Maeght Editions, Paris



**Description:** White flower petals resembling an iris against a yellow background.

**Market Analysis:** Prints by Youngerman have sold at auction for between \$100 and \$3,000 depending on edition size and subject matter. Prints sold on the low end of this range are in editions of 100 to 200 while the print which sold for \$3,675 was an Artist Proof of 20 for the cover of "Paris Review", 1966. The majority of prints by Youngerman sell for under \$1,000.

A lithograph similar in subject matter, size and date to the subject property sold through Skinner Auctions in 9/11/2009 for \$830 and is the basis for the Fair Market Value conclusion.

**Fair Market Value:** \$830.00

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #134**

**FAIR MARKET VALUE**  
**\$830**



<b>Item Name</b>	134
<b>Location</b>	Lower level - PET area
<b>Type of Object</b>	Print
<b>Medium</b>	Color lithograph
<b>Date/Period</b>	1966
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Jack Youngerman
<b>Artist Life Date</b>	b. 1926
<b>Subject&gt;Title</b>	"Untitled (Yellow/White)"
<b>Support/Frame/Base</b>	White wood frame, single mat, under glass
<b>Frame/Support Measurements</b>	39 inches x 29 7/8 inches
<b>Item Measurements</b>	33 1/4 inches x 24 1/4 inches

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<b>Signature/Inscription/Markings</b>	Signed and dated lower right margin "JY 66"; edition number lower left margin
<b>Condition</b>	Good, creasing upper right corner, rippling lower right border
<b>Edition</b>	AP/90

**Description:** Yellow flower petals against a white background.

**Market Analysis:** Prints by Youngerman have sold at auction for between \$100 and \$3,000 depending on edition size and subject matter. Prints sold on the low end of this range are in editions of 100 to 200 while the print which sold for \$3,675 was an Artist Proof of 20 for the cover of "Paris Review", 1966. The majority of prints by Youngerman sell for under \$1,000.

The same lithograph as the subject property sold through Skinner Auctions in 9/11/2009 for \$830.00 and is the basis for the Fair Market Value conclusion.

**Fair Market Value:** \$830.00

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##Elyn Zimmerman

####Biography Elyn Zimmerman was born in Philadelphia and received both BA and MA at the University of California, Los Angeles. She was part of the California Light and Space movement alongside Robert Irwin and James Turrell. The challenge of trying to capture the properties of light eventually led her to focus on photography. Her large black and white grids of natural forms illustrate the serial aspects of nature and the rhythmic repetition inherent in our environment. Her most recent color photographs are her first foray into digitally-altered photography. She has also created publicly commissioned sculptures around the world, including a fountain at the site of the 1993 World Trade Center bombing.

Her photographs have been shown at the Whitney Biennial, New York, the Sydney Biennial, Australia, and the Los Angeles County Museum of Art and are included in the collections of the Museum of Modern Art, New York, Whitney Museum of American Art, New York and the Los Angeles County Museum as well as numerous private collections.

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**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #135**

**FAIR MARKET VALUE**  
**\$8,500**



<b>Item Name</b>	135
<b>Location</b>	Lower level - Imaging
<b>Type of Object</b>	Photograph
<b>Medium</b>	Digital c-print mounted on aluminum
<b>Date/Period</b>	2003
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elyn Zimmerman
<b>Artist Life Date</b>	b. 1945
<b>Subject&gt;Title</b>	“Baltic Reflections”
<b>Frame/Support Measurements</b>	N/A
<b>Item Measurements</b>	42 inches x 84 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	3/5

**Description:** A series of twelve images of clouds reflected on the water's surface arranged as a grid.

**Market Analysis:** Elyn Zimmerman no longer works with Gagosian Gallery and primarily sells out of her studio. According to the artist she has sold four of the five photographs in this edition for \$8,500 which is the basis for the Fair Market Value conclusion.

**Fair Market Value:** \$8,500.00

**SEMPRA ENERGY SAMPLE CONFIDENTIAL**  
**ITEM #136**

**FAIR MARKET VALUE**  
**\$5,500**



<b>Item Name</b>	136
<b>Type of Object</b>	Photograph
<b>Medium</b>	Digital c-print
<b>Date/Period</b>	2004
<b>Country/Nationality</b>	American
<b>Artist/Maker</b>	Elyn Zimmerman
<b>Artist Life Date</b>	b. 1945
<b>Subject&gt;Title</b>	“Blooming Cactus”
<b>Support/Frame/Base</b>	Photograph mounted on aluminum, wood base
<b>Frame/Support Measurements</b>	N/A
<b>Item Measurements</b>	48 inches x 54 inches
<b>Signature/Inscription/Markings</b>	None visible
<b>Condition</b>	Excellent
<b>Edition</b>	1/5

**Description:** A series of twelve close-up shots of a cactus bloom arranged as a grid.

**Market Analysis:** Elyn Zimmerman no longer works with Gagosian Gallery and primarily sells out of her studio to art advisers and private clients. According to the artist, since 2004, she has sold works from this edition for \$5,500 which is the basis for the Fair Market Value conclusion.

**Fair Market Value:** \$5,500.00



#Appendix A: Chihuly Appraisal Detail Please see following five pages provided by Kate Ellis, Appraiser and Glass Specialist, for item 25, Dale Chihuly, "Chandelier," 2005, including appraisal analysis and value conclusion, 8 x 10 photograph, and credentials.

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#Appendix B: 8 x 10 Photographs

Please see following for items with a Fair Market Value conclusion of more than \$20,000:

The 8 x 10 photograph of Item 25, Dale Chihuly "Chandelier" appears in Appendix A.

Three 8 x 10 photographs of Item 37, Gary Hume, "Nicola, Nicola as an Orchid and Pink Nicola," a-c

Five 8 x 10 photographs of Item 90, Matthew Ritchie, "Sea State Five," a-e.

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