



SOUTH KENSINGTON

PRINTS AND MULTIPLES

Thursday 19 September 2013

CHRISTIE'S

INTERNATIONAL PRINTS DEPARTMENT & AUCTION CALENDAR

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04/03/13

AUCTION CALENDAR 2013

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

10 SEPTEMBER

FIRST OPEN: POST-WAR &
CONTEMPORARY ART
NEW YORK

18 SEPTEMBER

MODERN & CONTEMPORARY PRINTS
LONDON, KING STREET

19 SEPTEMBER

MODERN & CONTEMPORARY PRINTS
LONDON, SOUTH KENSINGTON

25 SEPTEMBER

POST-WAR & CONTEMPORARY ART
LONDON, SOUTH KENSINGTON

26 SEPTEMBER

PARKETT: FIRST FIFTY EDITIONS 1983-1997
LONDON, SOUTH KENSINGTON

17 OCTOBER

THINKING BIG
LONDON, KING STREET

18 OCTOBER

POST-WAR & CONTEMPORARY ART
EVENING AUCTION
LONDON, KING STREET

18 OCTOBER

THE ITALIAN SALE
LONDON, KING STREET

19 OCTOBER

POST-WAR & CONTEMPORARY ART DAY
AUCTION
LONDON, KING STREET

23 OCTOBER

PRINTS & MULTIPLES
NEW YORK

28 OCTOBER

INTERNATIONAL MODERN ART PART I
DUBAI

29 OCTOBER

INTERNATIONAL MODERN ART PART II
DUBAI

5 NOVEMBER

POST-WAR & CONTEMPORARY ART
AMSTERDAM

5 NOVEMBER

IMPRESSIONIST & MODERN ART
EVENING AUCTION
NEW YORK

6 NOVEMBER

IMPRESSIONIST & MODERN
WORKS ON PAPER
NEW YORK

6 NOVEMBER

IMPRESSIONIST & MODERN ART
DAY AUCTION
NEW YORK

12 NOVEMBER

POST-WAR & CONTEMPORARY ART
EVENING AUCTION
NEW YORK

13 NOVEMBER

POST-WAR & CONTEMPORARY ART
DAY AUCTION
NEW YORK

27 NOVEMBER

EXCEPTIONAL SALE
AMSTERDAM

Subject to change.



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For general enquiries about this auction, email should be addressed to the auction administrator.

Front cover: Lot 226
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Back cover: Lot 278

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London.

CHRISTIE'S

PRINTS AND MULTIPLES

Thursday 19 September 2013

AUCTION

Thursday 19 September 2013
at 10.30 am Lots 1-165 and
at 2.00 pm Lots 166-307
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **PRT-9401**

VIEWING

Saturday	14 September	11.00 am – 5.00 pm
Sunday	15 September	11.00 am – 5.00 pm
Monday	16 September	9.00 am – 7.30 pm
Tuesday	17 September	9.00 am – 5.00 pm
Wednesday	18 September	9.00 am – 5.00 pm

AUCTIONEERS

Morning Session: Nicolas Martineau
Afternoon Session: Nic McElhatton

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STORAGE AND COLLECTION

Please refer to the important notice
on page 129. Please note that
Cadogan Tate's opening hours are
Monday to Friday 9am to 5pm,
and purchases transferred to their
warehouse are not available for
collection at weekends.

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CONDITIONS OF SALE

This auction is subject to
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Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

For an overview of the process, see the
Buying at Christie's section.

[18]

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at **christies.com**

MORNING SESSION LOTS 1 – 165
MODERN BRITISH PRINTS



1



2

λ1

WILLIAM NICHOLSON (1872-1949)

An Almanac of Twelve Sports (Campbell 33C)

the complete set of 12 lithographs in colours, with text *verso* 1898, on laid paper, Edition C, The Popular Edition of 1,500 copies, published by W. Heinemann, New York, bound within printed cover boards (as issued), time-staining at sheet edges, spine with minor tears and scuffs, otherwise in good condition (portfolio)

320 x 255 x 9 mm. (overall)

£800-1,200

US\$1,200-1,800

€900-1,300

λ2

WILLIAM NICHOLSON (1872-1949)

An Alphabet (Campbell 25C)

the complete set of 26 lithographs in colours, 1897-98, on wove paper, from the Edition C, The Popular Edition of 1,500 copies, published by William Heinemann, New York, bound within printed cover boards (as issued), pale time-staining across the sheets, scuffing and minor surface dirt to the cover boards, otherwise in good condition (portfolio)

320 x 255 x 9 mm. (overall)

£600-800

US\$910-1,200

€680-900

3

AFTER EDWARD COLEY BURNE-JONES (1833-1898)

Spring

etching, 1900, on vellum, signed in pencil by the engraver Abel Mignon, published by Arthur Tooth & Sons, London, with margins, a 60 mm. and a 70 mm. crease at the lower right sheet corner running into the image, otherwise in good condition

P. 444 x 299 mm., S 564 x 397 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



3



4

4

JAMES JACQUES JOSEPH TISSOT (1836-1902)

Au bord de la mer (Wentworth 47)

etching and drypoint, 1880, on partially watermarked Van Gelder laid paper, aside from the signed and numbered edition of 100, the full sheet, pale mount staining in all margins, otherwise in good condition, framed
P. 380 x 140 mm., S. 538 x 248 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



5

5

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Little Steps, Lyme Regis (Levy 146)

lithograph, 1895, on crisp laid paper, signed with the stamped butterfly, with margins, a 3 mm. hole in the lower right image, pale time-staining across the image, otherwise in good condition, framed
S. 288 x 220 mm.

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

PROVENANCE:

Mademoiselle Rosalind Birnie Philip (L.406)



6

λ7

STANLEY WILLIAM HAYTER (1901-1988)

Cronos (Black and Moorhead 160)

engraving, soft-ground etching and scorper, 1944, on wove paper, sixth (final) state, signed, dated and titled in pencil, numbered 43/50 (there were also 5 artist's proofs), annotated *à Pablo Picasso avec hommage*, the full sheet, time-staining across the sheet, a few small tears to the sheet edges, otherwise in good condition

P. 398 x 505 mm., S. 335 x 640 mm.

£2,000-2,500

US\$3,100-3,800

€2,300-2,800



8

λ6

STANLEY WILLIAM HAYTER (1901-1988)

Falling Figure (Black and Moorhead 178)

engraving, soft-ground etching and scorper, 1947, signed, dated and titled in pencil, the fourth (final) state, numbered 48/50 (there were also 5 artist's proofs), annotated *pour Pablo Picasso* in pencil, the full sheet, tears in the left and right margins, creasing at the extreme edges of all margins, otherwise in good condition

P. 450 x 378 mm., S. 670 x 510 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



7

λ8

STANLEY WILLIAM HAYTER (1901-1988)

Amazon (Black and Moorhead 165)

engraving, soft ground etching and scorper, 1945, signed, dated and titled in pencil, numbered 46/50 (there were also 5 artist's proofs), annotated *Pablo Picasso* in pencil, the full sheet, tears in the upper and lower margins, minor surface dirt in all margins, otherwise in good condition

P. 625 x 405 mm., S. 755 x 520 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



9

λ9

STANLEY WILLIAM HAYTER (1901-1988)

Cinq Personages (Black & Moorhead 168 IV)

engraving, soft ground etching, scorper and screenprint in colours, 1946, on Kochi paper, fifth (final) state, signed, titled and dated in pencil, numbered 19/50, the full sheet, minor surface dirt in the margins, soft creasing running along the full length of the lower margin, otherwise in good condition
P. 376 x 605 mm., S. 515 x 674 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

λ10

STANLEY WILLIAM HAYTER (1901-1988)

Unstable Woman (Black and Moorhead 177)

engraving, soft-ground etching and scorper, 1946-7, on laid paper, fifth (final) state, signed, dated and titled in pencil, numbered 48/50 (there were also 5 artist's proofs) annotated *Veillard* in pencil, the full sheet with deckle edges on three sides, time-staining across the sheet, otherwise in good condition
P. 380 x 500 mm., S. 490 x 634 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



10



11

λ11

ELISABETH FRINK (1930-1993)

The Grey Rider (Wiseman 39)

lithograph in colours, 1970, on watermarked T.H. Saunders paper, signed in pencil, numbered 435/500 (there were also 15 artist's proofs), published by L. Waddington Prints Ltd., London, the full sheet with deckle edges on two sides, very pale discolouration to the extreme sheet edges, otherwise in good condition, framed

L., S. 585 x 775 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



12

VARIOUS PROPERTIES

λ12

BARBARA HEPWORTH (1903-1975)

High Tide, from: Opposing Forms

screenprint in colours, 1970, on wove paper, signed in pencil, an artist proof aside from the edition of 60, published by Marlborough Fine Art, London, printed by Kelpra Studio, with their blindstamp *verso*, the full sheet, with pale time-staining at all sheet edges, otherwise in good condition, framed

L. 562 x 767 mm., S. 588 x 777 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



13

λ13

BARBARA HEPWORTH (1903-1975)

Moonplay

screenprint in colours, 1972, on wove paper, signed in pencil, numbered 158/200, published by Cercle Graphique Européen, with their blindstamp, the full sheet, with a deckle edge on one side, laid onto cardboard *verso*, otherwise in good condition, framed

S. 768 x 565 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

λ14

TERRY FROST (1915-2003)*Orange and Blue Q, Newlyn (Kemp 167)*

screenprint in colours, 1997, on wove paper, signed in pencil, numbered 11/150, (there were also 20 artist's proofs), published by CCA Galleries Tilford, the full sheet with a deckle edge on one side, in good condition
 I. 490 x 534 mm., S. 648 x 635 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



14

λ15

TERRY FROST (1915-2003)*Tolcarne Moon Blue, Newlyn (Kemp 171)*

screenprint in colours, 1997, on wove paper, signed in pencil, numbered 100/150, (there were also 20 artist's proofs), published by CCA Galleries, Tilford, the full sheet with a deckle edge on one side, in good condition
 I. 490 x 490., S. 648 x 635 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



15

λ16

TERRY FROST (1915-2003)*It's a Good Space (Kemp 175)*

screenprint in colours, 1998, on Arches paper, signed in pencil, numbered 150/150, (there were also 20 artist's proofs), published by CCA Galleries, Tilford, the full sheet, in good condition
 I. 480 x 445 mm., S. 635 x 585 mm.

£600-800

US\$910-1,200

€680-900



16



17

λ17

TERRY FROST (1915-2003)

Swing Red, Newlyn (Kemp 183)

screenprint in colours, 1998, on wove paper, signed in pencil, numbered 150/150, (there were also 20 artist's proofs), published by CCA Galleries, Tilford, the full sheet, in good condition
I. 482 x 482 mm., S. 642 x 645 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



18

λ18

TERRY FROST (1915-2003)

Spiral for Sun (Kemp 217)

screenprint in colours, 2001, on wove paper, signed in pencil, numbered 110/150, (there were also 20 artist's proofs), published by CCA Galleries, Tilford, the full sheet, in good condition
I. 477 x 298 mm., S. 738 x 324 mm.

£700-1,000

US\$1,100-1,500

€790-1,100

λ19

TERRY FROST

Swing on Blue (Kemp 218)

screenprint in colours, 2001, on wove paper, signed in pencil, numbered 110/150, (there were also 20 artist's proofs), published by CCA Galleries, Tilford, the full sheet, a 65 mm. soft crease at the extreme left sheet edge, otherwise in good condition
I. 477 x 298 mm., S. 738 x 324 mm.

I. 477 x 298 mm., S. 738 x 324 mm.

£700-1,000

US\$1,100-1,500

€790-1,100

λ20

TERRY FROST (1915-2003)

Three for Two (Kemp 219)

screenprint in colours, 2001, on wove paper, signed in pencil, numbered 110/150, (there were also 20 artist's proofs), published by CCA Galleries, Tilford, the full sheet, in good condition
I. 477 x 298 mm., S. 738 x 324 mm.

I. 477 x 298 mm., S. 738 x 324 mm.

£600-800

US\$910-1,200

€680-900



19



20

PROPERTY FROM THE ESTATE OF THE LATE DR. VERA DALLEY LEDERMAN

121

PATRICK CAULFIELD (1936-2005)

Glazed Earthenware (Cristea 51)

screenprint in colours, 1976, on wove paper, signed in pencil, numbered 14/76, (there were also 15 proofs), published by Waddington Graphics, printed at Kelpa Studio, London with their ink stamp *verso*, the full sheet, very pale-time staining at the extreme sheet edges, otherwise in good condition, framed
L. 544 x 766 mm., S. 772 x 993 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



21

VARIOUS PROPERTIES

122

ALLEN JONES (B. 1937)

Spice (Lloyd 52)

lithograph in colours, 1970, on wove paper, signed and dated in pencil, numbered 26/75, the full sheet with a deckle edge on one side, a 20 mm. pale stain at the extreme lower sheet edge, otherwise in good condition; together with *Sugar* (L. 51), lithograph in colours, 1970, on wove paper, signed and dated in pencil, inscribed 'artist proof', aside from the standard edition of 75, both published by Petersburg Press, London, the full sheet with deckle edges on three sides, time-staining, handling creases across the sheet, unexamined out of the frame

S. 892 x 528 mm.

S. 896 x 523 mm.

£800-1,200

(2)

US\$1,200-1,800

€900-1,300



22

123

ALLEN JONES (B. 1937)

Plate D, from: Magician Suite (Lloyd 71)

lithograph in colours, 1976, on handmade paper, signed and dated in pencil, numbered 56/60 (there were also 15 artist's proofs), published by Waddington Graphics, London, the full sheet, with deckle edges on all sides, time-staining and pale scattered foxing across the sheet, pale discolouration at six points in the left and right margins, otherwise in apparently good condition, unexamined out of the frame

S. 828 x 574 mm.

£600-800

US\$910-1,200

€680-900



23



24

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*25

HENRY MOORE (1898-1986)

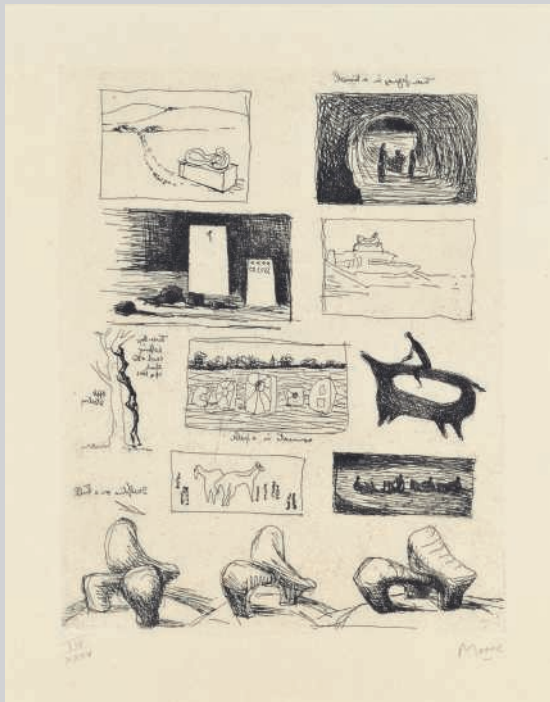
Seated Mother and Child (Cramer 78)

etching and drypoint, 1951, on watermarked Richard de Bas paper, signed in pencil, numbered 35/50 (there were also 10 artist's proofs), published by Marlborough Fine Art, London, the full sheet with a deckle edge on one side, a 5 mm. nick at the upper left sheet edge, otherwise in good condition
P. 225 x 273 mm., S. 465 x 551 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



26

λ*24

HENRY MOORE (1898-1986)

Motif in Red, Blue and Yellow (Cramer 71)

lithograph in colours, 1966, on Japan nacre paper, an unsigned printer's proof with registration marks, aside from the standard edition of 50 (there were also 10 artist's proofs in Roman Numerals), published by Marlborough Fine Art Ltd., London; together with *Reclining Figures and Reclining Mother and Child* (Cramer 347), lithograph in colours, 1971/74, on T H Saunders paper, signed in pencil and dedicated 'For Harry + Elfrieda', one of 10 dedicated proofs, aside from the standard edition of 75 (there were also 10 artist's proofs in Roman Numerals), published by Fischer Fine Arts Ltd., London, the full sheets, in good condition, otherwise in apparently good condition, unexamined out of their frames

L. 197 x 226 mm., S. 554 x 378 mm.

L. 304 x 243 mm., S. 649 x 471 mm.

£1,200-1,800

(2)

US\$1,900-2,700

€1,400-2,000



25

VARIOUS PROPERTIES

λ26

HENRY MOORE (1898-1986)

Ideas for Sculpture in Landscape (Cramer 104)

etching, 1969, on watermarked Arches paper, signed in pencil, numbered XIV/XXXV, an artist's proof aside from the standard edition of 100, published by Arted Editions d'Art, Paris, the full sheet with deckle edges on two sides, time-staining across the image, paper discolouration in the upper margin, otherwise in good condition, framed
P. 308 x 241 mm., S. 660 x 505 mm.

£600-800

US\$910-1,200

€680-900



127

HENRY MOORE (1898-1986)*Helmet Head Lithographs (Cramer 356-360)*

five lithographs in colours, 1974, on wove paper, signed in pencil and numbered XIV/XXII, from the additional edition of XXII reserved for the artist and collaborators (there was also the edition of 50), published by Gérald Cramer, Geveva, 1975, lacking the pages of text and original portfolio case, the full sheets, in good condition, framed

L. 326 x 354 mm., S. 501 x 642 mm. (and similar)

£2,500-3,500

(5)

US\$3,800-5,300

€2,900-3,900

'The Helmet Head subject of a form enclosed within an outer form mysteriously concealed and protected is one that has fascinated me for over thirty years' (Henry Moore, Introduction of Helmet Head Lithographs, 1975)

Henry Moore first explored this subject in 1939 when he made a lithograph titled 'Spanish Prisoner' (Cramer 3) in aid of the Spanish Republican Army prisoners. One year later he would make The Helmet, his first sculptural form to show the enclosure of one form within another. After that, he wouldn't revisit this subject again until 1975 when he made this portfolio.

The actual idea for this present series arose when Moore was working on some drawings of sculpture ideas for a Helmet Head. He was not happy with the drawings and decided to tear them up. Some of the torn pieces showed a single eye which Moore found more expressive and interesting than the two eyes had revealed.

'Looking at torn pieces I found that each isolated eye had a different expression - one was a wild eye, nearly a mad eye, another a contemplative eye, another expressed wonder, a superiority, and so on.' (Henry Moore, Introduction of Helmet Head Lithographs, Gérald Cramer, Geneva, 1975)

This set of lithographs was then based on these torn fragments and as Moore explains in the introduction of the portfolio: 'Whilst working on these new prints I surrounded the head fragment with frames or window openings, to give them the suggestions of soldiers observing the enemy from concealed positions behind battlements'.



28

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*28

HENRY MOORE (1898-1986)

Reclining Figure II (Cramer 193)

etching and aquatint, 1970-1972, on the artist's watermarked Rives paper, signed in pencil, numbered 27/50 (there were also 10 artist's proofs), published by G. Cramer, Geneva, the full sheet with a deckle edge on one side, in good condition

P. 108 x 248 mm., S. 283 x 446 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



29

VARIOUS PROPERTIES

λ*29

HENRY MOORE (1898-1986)

Six Stone Figures (Cramer 299)

lithograph in colours, 1973, on watermarked Arches paper, signed in pencil and numbered 50/75 (there were also 15 artist's proofs in Roman Numerals), published by Fischer Fine Art Ltd., London, with a deckle edge on one side, time-staining at the extreme sheet edges, otherwise in good condition, framed L. 366 x 257 mm., S. 656 x 507 mm.

£600-800

US\$910-1,200

€680-900



30

λ*30

HENRY MOORE (1898-1986)

Four Plates, from: Mother and Child (Cramer 679, 685, 691, 699)

four etchings and aquatints, 1983, on Arches paper, each signed in pencil, C. 679 and C.685 numbered 58/65, C. 691 and C.699 numbered 41/25, from the standard album edition of 65 (there was also an album edition of 15 *hors commerce*), published by Raymond Spencer Company Ltd., for the Henry Moore Foundation, Much Hadham, printed by James Collyer and John Crossley, London with their blindstamp, lacking the title page, justification, and portfolio case, the full sheets, in good condition, two framed

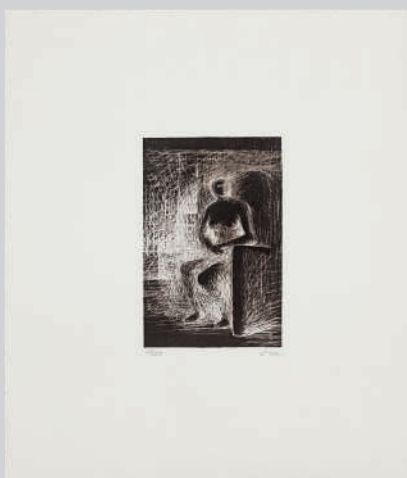
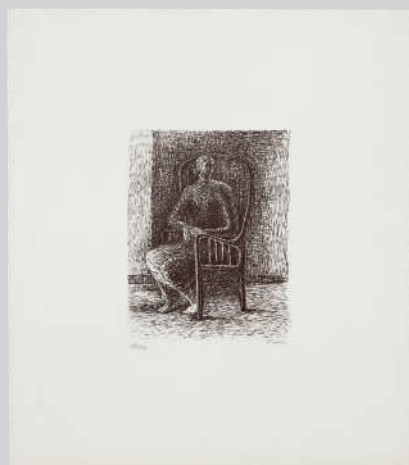
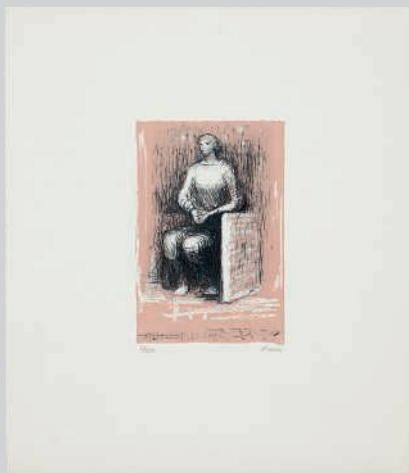
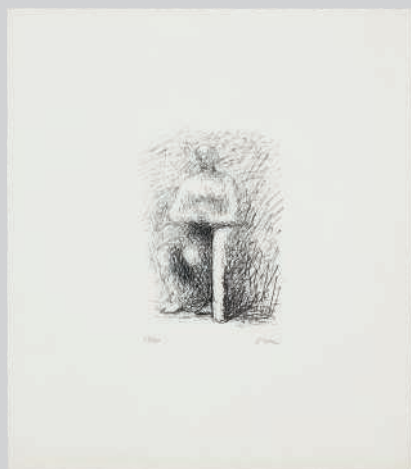
P. 350 x 248 mm., S. 623 x 522 mm.

(4)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



131

HENRY MOORE (1898-1986)

Seated Figures (Cramer 407-412)

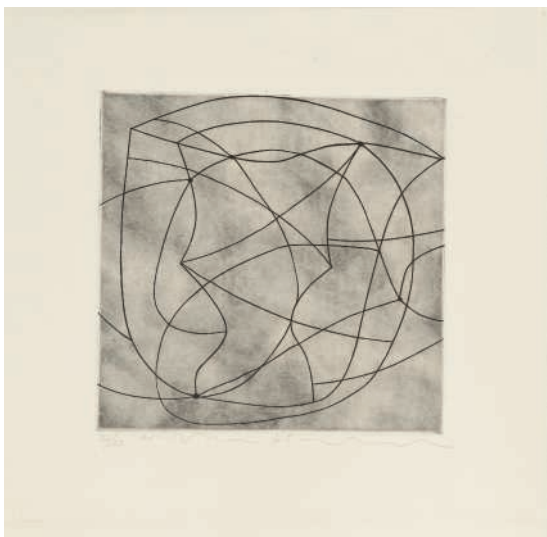
six lithographs, 1974, on T H Saunders paper, signed in pencil and numbered 28/50 (there were also 10 artist's proofs and 10 *hors commerce*), published by Henry Moore, Much Hadham, 1976, lacking the pages of text and original portfolio case, the full sheets, in good condition, framed
L. 221 x 147 mm., S. 495 x 432 mm. (and similar)

£4,000-6,000

(6)

US\$6,100-9,000

€4,500-6,700



32

λ*32

BEN NICHOLSON (1894-1982)

Movement (Lafranca 20)

etching, 1966, on wove paper, signed and dated '65 in pencil, numbered 36/50, published by Ganymed and Marlborough, printed by François Lafranca, with their blindstamp, the full sheet with a deckle edge on one side, a soft crease running the length of the upper and lower sheet edges, otherwise in good condition

P. 202 x 206 mm., S. 323 x 326 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



33

λ*33

BEN NICHOLSON (1894-1982)

Pisa (Lafranca 23)

etching, 1966, on wove paper, signed and dated '65 in pencil, numbered 36/50, published by Ganymed and Marlborough, printed by François Lafranca, with their blindstamp, the full sheet with a deckle edge on one side, a soft crease running the length of the upper and lower sheet edges, pale time-staining along the right sheet edge, otherwise in good condition

P. 201 x 261 mm., S. 324 x 381 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



34

λ*34

BEN NICHOLSON (1894-1982)

Palaestra (Lafranca 28a)

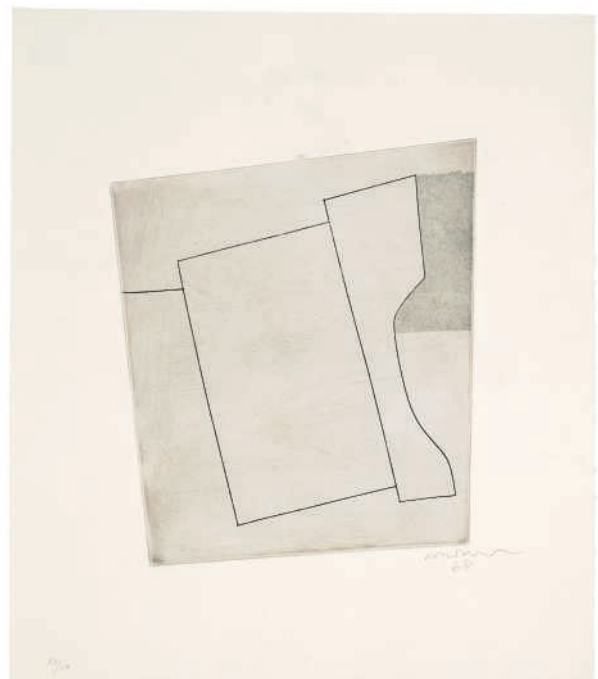
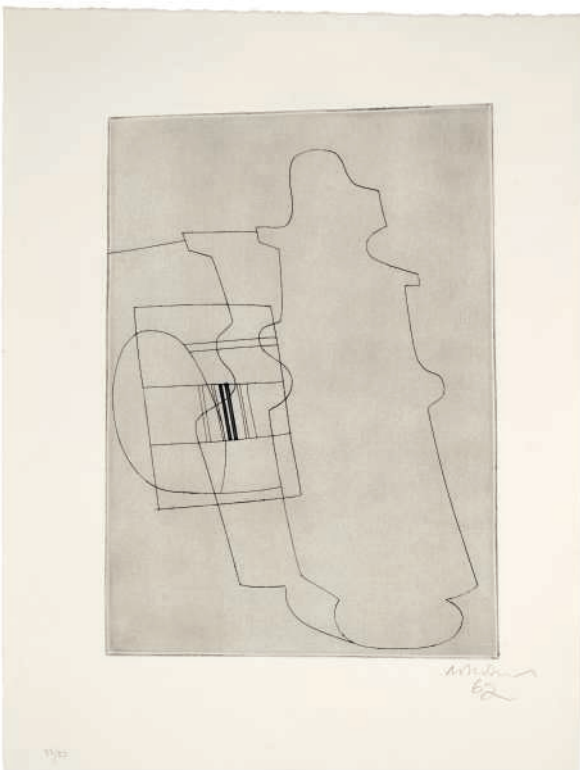
etching, 1966, on wove paper, signed and dated in pencil, numbered 36/50, published by Ganymed and Marlborough, printed by François Lafranca, with their blindstamp, the full sheet with a deckle edge on one side, a soft crease running the length of the upper sheet edge and a 75 mm. crease at the extreme lower sheet edge, a band of pale foxing along the upper margin, otherwise in good condition

P. 164 x 234 mm., S. 323 x 380 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



(part lot)

λ*35

BEN NICHOLSON (1894-1982)*Six Etchings (Lafranca 65, 86, 90, 97, 102, 126)*

the complete set of six etchings, 1969, on watermarked BFK Rives paper, each signed in pencil and numbered 33/50 (there were also six artist's proofs), also numbered 33 on the justification, each within a Japan paper folder, published by Lafranca, Locarno, with their blindstamp, the full sheets, with a deckle edge on one side, in good condition, contained in a brushed aluminium box, with the artist's name printed on the front, the box with minor scuffing 580 x 520 mm. (overall)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000



36

λ*36

BEN NICHOLSON (1894-1982)

Storm over Paros (Lafranca 68)

etching, 1967, on wove paper, signed and dated in pencil, numbered 36/50, published by Ganymed and Marlborough Fine Art, London, printed by François Lafranca, with their blindstamp, the full sheet with a deckle edge on one side, a shallow scratch in the upper right image and lower centre, a soft crease running the length of the lower sheet edge, a soft handling crease in the right margin, otherwise in good condition

P. 284 x 329 mm., S. 382 x 434 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

λ*36

BEN NICHOLSON (1894-1982)

Storm over Paros (Lafranca 68)

etching, 1967, on wove paper, signed and dated in pencil, numbered 36/50, published by Ganymed and Marlborough, printed by François Lafranca, with their blindstamp, the full sheet with a deckle edge on one side, a shallow scratch in the upper right image and lower centre, a soft crease running the length of the lower sheet edge, a soft handling crease in the right margin, otherwise in good condition

P. 284 x 329 mm., S. 382 x 434 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



37

λ*37

BEN NICHOLSON (1894-1982)

Flowing Forms (Lafranca 80)

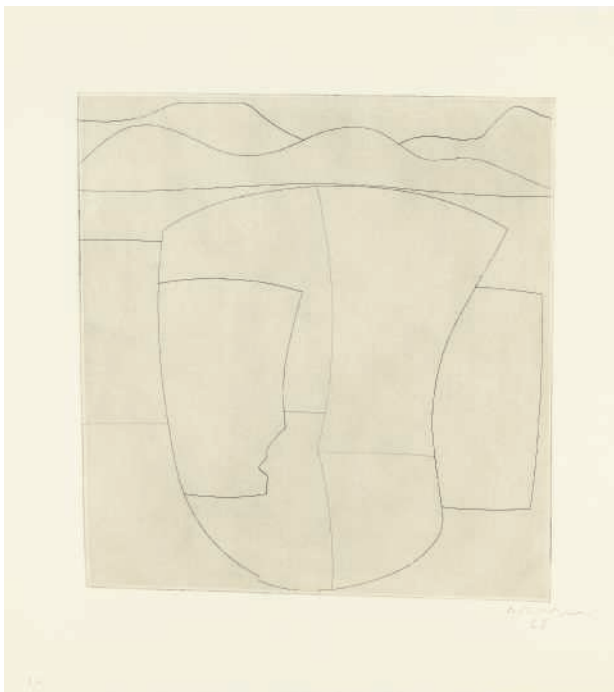
etching, 1967, on watermarked BFK Rives paper, signed and dated in pencil, numbered 32/50, published by Ganymed and Marlborough Fine Art, London, printed by François Lafranca, with their blindstamp, the full sheet with a deckle edge on one side, in good condition

P. 206 X 298 mm., S. 325 x 443 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



38

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*38

BEN NICHOLSON (1894-1982)

Euboea (vertical) (Lafranca 102)

etching with pencil additions, 1967, on watermarked BFK Rives paper, signed and dated '68 in pencil, numbered 8/50, one of the 25 impressions from the standard edition which received extra working, published by François Lafranca, with their blindstamp, the full sheet with a deckle edge on one side, two areas of adhesive *verso*, otherwise in good condition

P. 372 x 345 mm., S. 500 x 460 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



39

VARIOUS PROPERTIES

λ39

BEN NICHOLSON (1894-1982)

Two bottles and a glass (Lafranca 86)

etching, 1967, on wove paper, signed and dated in pencil, numbered 34/50, published by François Lafranca, with their blindstamp, the full sheet, remnants of adhesive in all four corners, a soft crease in the right margin, otherwise in good condition

P. 328 x 337 mm., S. 432 x 476 mm.

£2,000-2,500

US\$3,100-3,800

€2,300-2,800

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*40

BEN NICHOLSON (1894-1982)

Torcello 2 (Lafranca 90)

etching and aquatint, 1967, on watermarked BFK Rives paper, signed and dated in pencil, numbered 8/50, published by François Lafranca, with their blindstamp, the full sheet with a deckle edge on one side, in good condition

P. 317 x 327 mm., S. 440 x 480 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



40



41

VARIOUS PROPERTIES

λ41

EDUARDO PAOLOZZI (1924-2005)

Bash (three variations)

three screenprints in blue, pink and yellow with collage, 1971, on wove paper, each signed and dated in pencil, numbered 2327/3000, 2737/3000 and 2584/3000 respectively, published by Galerie Dorotheum Leonhart, Munich, with their blindstamp, the full sheets, all with very pale time-staining at the extreme edges of the margins, otherwise in good condition

L. 745 x 495 mm., S. 850 x 595 mm. (each)

£800-1,200

US\$1,200-1,800

€900-1,300

λ42

JOHN PIPER (1903-1992)

Inglesham (Levinson 421)

lithograph, 1989, on wove paper, signed in pencil, numbered 4/100, published by The Society for the Protection of Ancient Buildings, 1989, the full sheet, with two 5 mm. pale brown stains at the extreme left sheet edge, an unobtrusive handling crease in the upper margin, otherwise in good condition, framed

L. 386 x 565 mm., S. 549 x 720 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



42



143

VICTOR PASMORE (1908-1998)

Anxious Moment (Lynton G42)

etching and aquatint in colours, 1986, on Fabriano paper, signed with initials and dated in pencil, numbered 26/90 (there were also 15 artist's proofs), published by Marlborough Fine Art Ltd., London, and 2RC Edizioni d'arte, Rome, printed by Vigna Antoniniana Stamperia d'arte, Rome, with their blindstamps, the full sheet, with a 10 mm. vertical tear at the lower sheet edge, two areas of skinning in the upper margin each measuring 40 mm., with other surface defects, otherwise in apparently good condition, unexamined out of the frame

P. 1004 x 707 mm., S. 1482 x 1028 mm.

£2,500-3,000

US\$3,800-4,500

€2,900-3,400



44

144

WILLIAM SCOTT (1913-1989)

Still Life (Archeus 48)

screenprint in colours, 1973, on wove paper, signed and dated in pencil, inscribed 'A/P', an artist's proof aside from the standard edition of 250, published by CCA, London, the full sheet with a deckle edge on one side, three minor abrasions at the upper right of the image, otherwise in good condition S. 670 x 885 mm.

£2,000-3,000

US\$3,100-4,500

£2,300-3,400

145

WILLIAM SCOTT (1913-1989)

Brown Predominating, from: Summer Suite (Archeus 54)

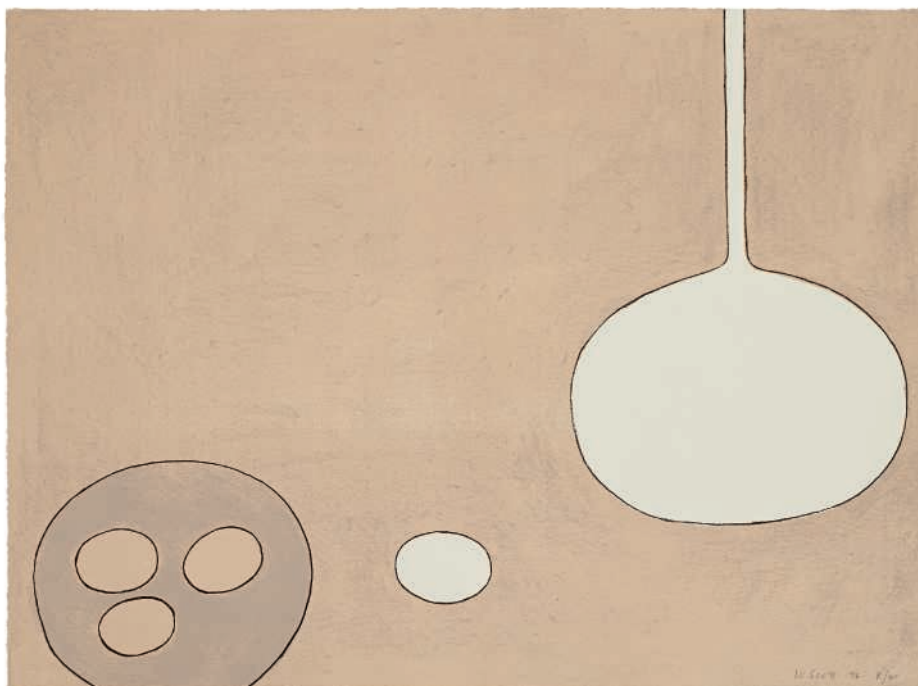
screenprint in colours, 1976, on wove paper, signed and dated in pencil, numbered 8/40, published by Editions Alecto, with their blindstamp, printed to the edges of the full sheet, two abrasions in the lower image, otherwise in good condition

S. 560 x 758 mm.

£2,000-3,000

US\$3,100-4,500

£2,300-3,400



45



46

46

LILL TSCHUDI (1911-2004)

Musicians (Coppel LT 82)

linocut in colours, 1949, on Japan paper, signed and numbered 18/50 in pencil in the lower right corner of the image, inscribed *hand-druck* at the left lower of the image, and titled in the lower sheet edge, with margins, the colours very fresh, in good condition

B. 245 x 331 mm., S. 255 x 350 mm.

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROPERTY FROM THE ESTATE OF THE LATE DR. VERA DALLEY LEDERMAN

47

JOHN WELLS (1907-2000)

Untitled

monotype in colours with colouring in green, 1971, signed, dated and inscribed '71/24 D' in pencil, with remnants of a dedication in pencil *verso*, with margins, pale time-staining across the sheet, and scattered foxing around all four margins, framed

I. 218 x 147 mm., S. 248 x 176 mm.

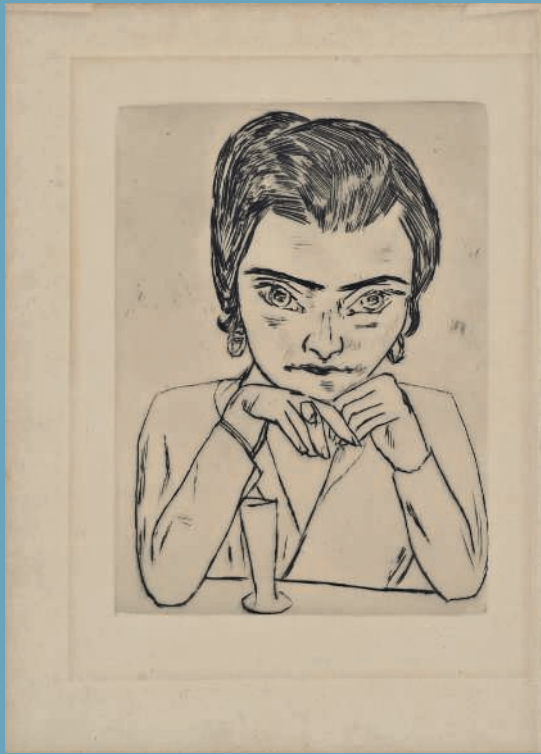
£700-1,000

US\$1,100-1,500

€790-1,100



47



48



49

VARIOUS PROPERTIES

148

MAX BECKMANN (1884-1950)

Portrait of Naila leaning on her arms, with Glass (Hofmaier 265Bb)

drypoint, 1923, on wove paper, from the unsigned edition of 1,500, (there was also a signed edition of 180), published by Verlag R. Piper & Co., Munich, the full sheet, time and mount staining across the sheet, otherwise in good condition, framed

P. 210 x 156 mm., S. 308 x 221 mm.

£700-1,000

US\$1,100-1,500

€790-1,100

PROPERTY FROM THE ESTATE OF THE LATE DR VERA DALLEY LEDERMAN

149

MAX BECKMANN (1884-1950)

Portrait of 'Frau H.M.' (Naila) (Hofmaier 282 IV b)

woodcut, 1923, on tissue thin Japan paper, from the edition of 80 (there was also an edition of 220 on wove paper), published by Mares Gesellschaft, R. Piper and Co., Munich, with their blindstamp, the sheet, with minor cockling to the left and right margins, otherwise in good condition; together with **Hermann Max**

Pechstein, Der Kritiker (Dr. Paul Fechter) (Kruger R124), drypoint, 1921, on partially watermarked Van Gelder laid paper, signed in pencil, from the edition of 100 (there was also an unsigned edition of 100 and 25 on Japan), the full sheet, with pale scattered foxing across the image and lower margin, time-staining around all sheet edges, otherwise in good condition, framed

S. 592 x 474 mm.

£1,200-1,800

(2)

US\$1,900-2,700

€1,400-2,000

VARIOUS PROPERTIES

150

HEINRICH CAMPENDONCK (1889-1957)

Interieur mit zwei Akten, from: *Die Schaffenden* (Engels 36)

woodcut, 1918, on buff wove paper, signed in pencil, from the edition of 100, (there were also 25 impressions on Japan paper), published in the portfolio *Die Schaffenden*, with the blindstamp, the full sheet, pale adhesive staining in all corners, otherwise in good condition
B. 260 x 220 mm., S. 406 x 306 mm.

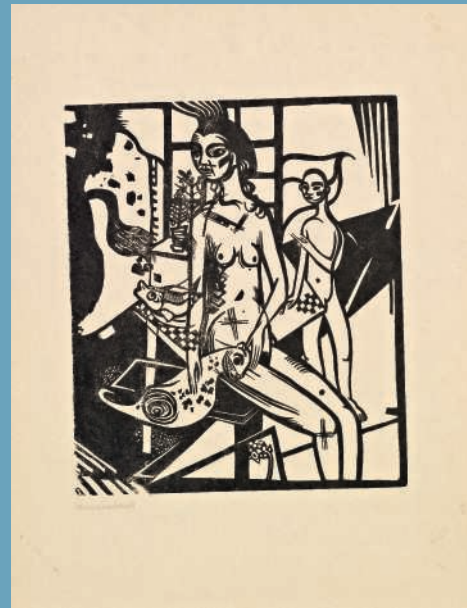
£700-1,000

US\$1,100-1,500

€790-1,100

PROVENANCE:

an unidentified collector's mark



50

51

LYONEL FEININGER (1871-1958)

Rathaus von Zottelstedt, 2, from: *Die Schaffenden* (Prasse W. 51)

woodcut, 1918, on thin Japan paper, signed and titled Zottelstedt in pencil, unnumbered (as issued) from the edition of 125, published in *Die Schaffenden*, with the blindstamp, the full sheet, a 10 mm. area of paper loss at the extreme edge of the left margin, soft creasing in the left margin, otherwise in good condition

B. 226 x 277 mm., S. 309 x 407 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



51

152

KARL HUBBUCH (1891-1979)

Auerbachs Keller in Leipzig

etching, 1922, on wove paper, signed in pencil and numbered 92/100, the full sheet, soft handling creases in the lower right sheet corner, otherwise in good condition

P. 225 x 162 mm., S. 383 x 265 mm.

£600-800

US\$910-1,200

€680-900



52



53

153

GEORGE GROSZ (1883-1959)

Schlachtfeld mit toten Soldaten
(Dückers E. 25)

offset lithograph, 1915, on buff watermarked JCA France laid paper, signed and numbered 5 in pencil, the edition was most likely of 10 impressions, the full sheet, time and mount staining across the sheet, otherwise in good condition
L. 200 x 238 mm., S. 240 x 317 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



54

154

GEORGE GROSZ (1883-1959)

Schwimme, wer schwimmen kann, und wer zu plump ist, geh unter!, from: *Die Räuber*
(Dückers MV. 8)

photo-lithograph, 1921, on laid paper, signed in pencil, from the standard edition of 100, published by Der Malik-Verlag, Berlin, the full sheet, pale time and mount staining across the sheet, paper discolouration in the lower margin, otherwise in good condition, framed
S. 640 x 490 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



55 (part lot)

155

GEORGE GROSZ (1883-1959)*Gott mit uns, Berlin, Der Malik-Verlag, 1920 (Dückers M. III 1)*

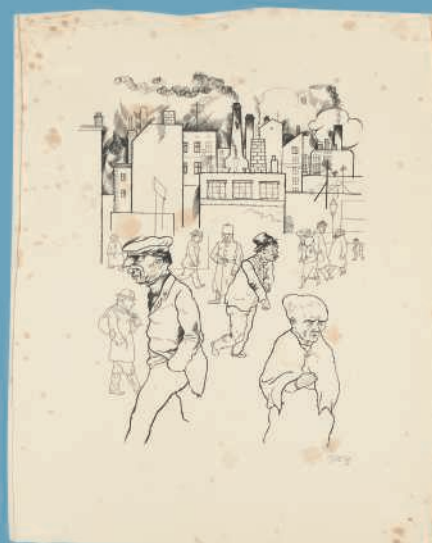
the complete set of nine lithographs, title page and justification in German, on handmade watermarked Drey Könige laid paper, copy 111 from Edition C (the total edition was 125, Edition A numbered 1-20 on Japan paper, Edition B numbered 21-60 on handmade paper and Edition C numbered 61-125), the full sheets, loose (as issued), foxing across all sheets, creasing and folds at the extreme edges of all margins, complete with the paper covered portfolio case with title in blue ink (portfolio)

495 x 400 x 10 mm. (overall)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



56 (part lot)

156

GEORGE GROSZ (1883-1959)*Im Schatten, Berlin, Der Malik-Verlag, 1921 (Dückers M. IV)*

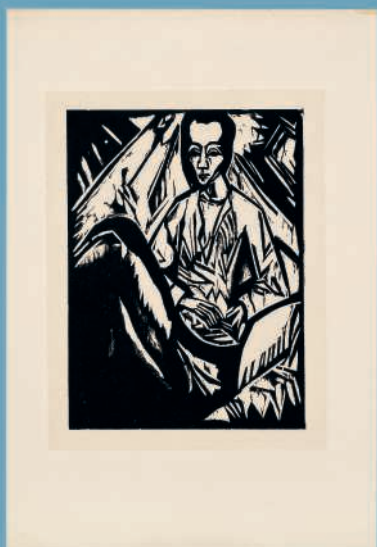
the complete set of nine photo-lithographs, title page, and justification in German, on handmade watermarked Drey Könige laid paper, each sheet signed in pencil, copy 53 from Edition D (the total edition was 100), the full sheets, loose (as issued), foxing across all sheets and heavy folds at the edges of all margins, complete with the paper covered portfolio case with the title embossed in gold lettering (portfolio)

495 x 400 x 10 mm. (overall)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



57

λ57

ERICH HECKEL (1883-1970)

Krankes Mädchen (Dube W. 266 b)

woodcut, 1913, on wove paper, unsigned with Jüngling text *verso* (as issued), published in K. Pfister, *Deutsche Graphiker der Gegenwart*, Leipzig, 1920, the full sheet, pale time-staining around the image, a 13 mm. area of adhesive staining at the upper right sheet corner, otherwise in good condition, framed B. 190 x 140 mm., S. 323 x 220 mm.

£600-800

US\$910-1,200

€680-900



58

λ58

ERICH HECKEL (1883-1970)

Stehendes Mädchen am Strand (Dube KN. 141/I)

drypoint, 1919, on buff wove paper, signed and dated in pencil, from an edition of unknown size, the full sheet, remnants of adhesive in the upper left margin, scattered foxing across the sheet, otherwise in good condition P. 230 x 170 mm., S. 437 x 260 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



59

λ59

ERICH HECKEL (1883-1970)

Zwei am Meer (Dube 326/I)

woodcut, 1920, on watermarked Lion Crest laid paper, signed and dated in pencil, unnumbered (as issued), from the edition of 100, published in *Das Holzschnittbuch*, Potsdam, 1921, with wide margins, paper losses at all sheet edges, tears at the extreme sheet edges and lower margin backed with masking tape, mount and backboard staining, other minor defects B. 178 x 136 mm., S. 460 x 358

£700-1,000

US\$1,100-1,500

€790-1,100



60

λ60

ERICH HECKEL (1883-1970)

Clown und Knabe (Dube KN. 150/II)

drypoint, 1924, on watermarked laid Japan paper, signed and dated in pencil, unnumbered (as issued), from the edition of 30, with margins, areas of paper loss in all margins, handling creases across the sheet P. 245 x 160 mm., S. 465 x 295 mm.

£700-1,000

US\$1,100-1,500

€790-1,100

PROPERTY FROM THE ESTATE OF THE LATE DR. VERA DALLEY LEDERMAN

61

ERNST LUDWIG KIRCHNER (1880-1938)

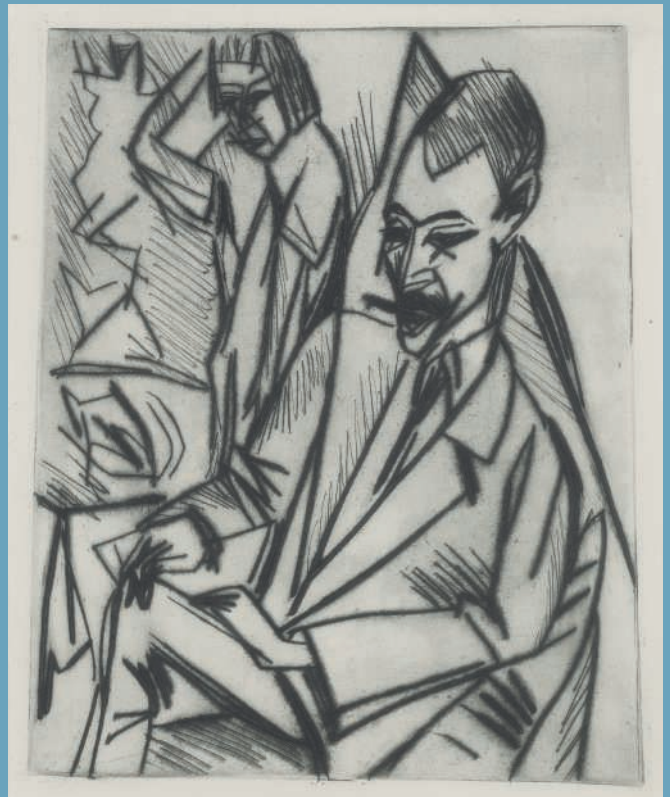
Gewecke und Erna (Dube R. 169 B)

drypoint, 1913, on wove paper, a rich impression printing with tone and much burr, from the edition published by J. B. Neumann, Berlin, with wide margins, pale staining in the right margin, in good condition, framed
P. 257 x 196/209 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



61

62

KATHE KOLLWITZ (1867-1945)

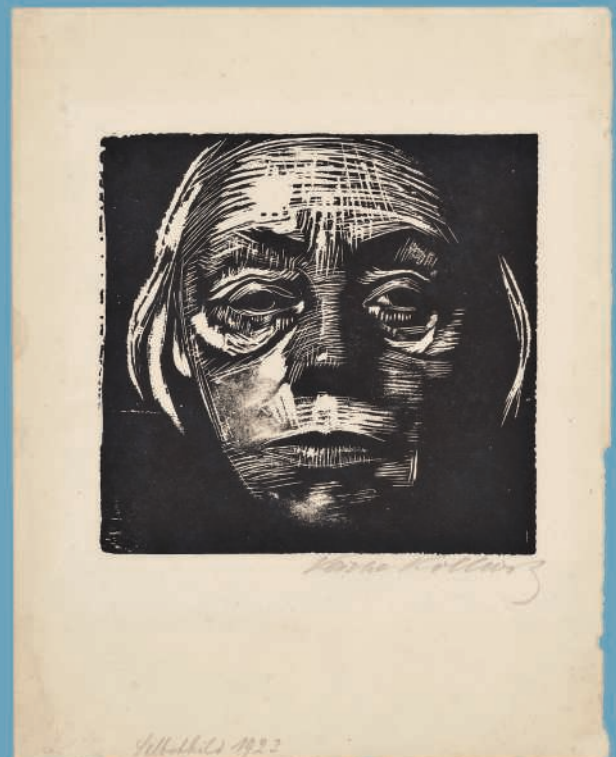
Selbstbildnis von vorn (Klipstein 168)

woodcut, 1923, on wove paper, signed in pencil, state XIIIb (of XIIIb), from the edition of 275, with margins, minor surface dirt, paper losses along the extreme edge of the right margin, otherwise in good condition, framed
B. 150 x 156 mm., S. 270 x 210 mm.

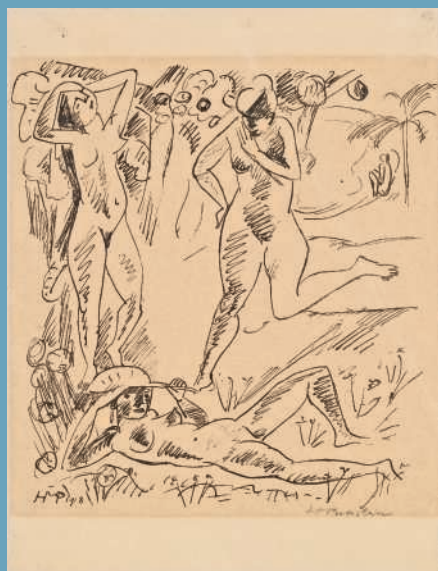
£800-1,200

US\$1,200-1,800

€900-1,300



62



63

VARIOUS PROPERTIES

λ.63

HERMANN MAX PECHSTEIN (1881-1955)

Komposition mit drei Palauakten, from: *Die Schaffenden* (Krüger L. 1918/265)

lithograph, 1918, on wove paper, signed in pencil, unnumbered (as issued), from the edition of 100 (there were also 25 on Japan paper), published in *Die Schaffenden*, with the blindstamp, the full sheet, time-staining across the sheet, a diagonal crease measuring 350 mm. running across the upper right image

L., S. 420 x 320 mm.

£500-700

US\$760-1,100

€570-790



64

λ.64

HERMANN MAX PECHSTEIN (1881-1955)

Am Ufer, from: *Die Schaffenden* (Krüger R. 116)

etching with drypoint, 1920, on wove paper, signed in pencil, unnumbered (as issued), from the total edition of 125, published for *Die Schaffenden*, with the blindstamp, the full sheet, time-staining across the image, remnants of adhesive on all four corners *verso*, otherwise in good condition

P. 205 X 265 mm., S. 310 X 410 mm.

£700-1,000

US\$1,100-1,500

€790-1,100

165

HERMANN MAX PECHSTEIN (1881-1955)

Nach dem Bad, from: Die Schaffenden (Krüger R. 118)

drypoint with openbite, 1920, on wove paper, signed in pencil, unnumbered (as issued), from the edition of 100, published in *Die Schaffenden*, with the blindstamp, the full sheet, remnants of adhesive in the right margin, otherwise in good condition

P. 265 X 218 mm., S. 406 X 310 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



65

166

HERMANN MAX PECHSTEIN (1881-1955)

Am Strand, from: Die Schaffenden (Krüger R. 134)

etching and drypoint, 1922, on wove paper, signed in pencil, unnumbered (as issued), from the edition of 100 (there were 25 on Japan paper), the full sheet, with slight cockling, pale unobtrusive foxing across the sheet, otherwise in good condition

P. 240 x 170 mm., S. 371 x 295 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



66



67

λ67

HERMANN MAX PECHSTEIN (1881-1955)

Fischer am Abend (Krüger R. 144)

drypoint and aquatint, 1923, on wove paper, signed and dated in pencil, numbered 19/51, second (final) state, with margins, heavy creasing at the extreme edges of all margins, minor surface dirt across the sheet
P. 330 x 400 mm., S. 500 x 700 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



68

λ68

HERMANN MAX PECHSTEIN (1881-1955)

Segelboote vor der Kuste (Krüger R. 146)

etching, 1923, on wove paper, signed in pencil, numbered 19/51, with margins, paper losses in the lower margin, a 80 mm. tear in the upper right corner and other minor surface defects
P. 331 x 398 mm., S. 501 x 698 mm.

£800-1,200

US\$1,200-1,800

€900-1,300

69

OSKAR SCHLEMMER (1888-1943)*Kopf im Profil, mit schwarzer Kontur (Grohman L. 6)*

lithograph, 1920-21, on wove paper, signed in pencil, unnumbered (as issued), from the edition of 100, (there were a further 25 impressions on Japan paper, unnumbered (as issued), published in *Die Schaffenden*, with their blindstamp, the full sheet, pale time-staining at the extreme sheet edges, otherwise in good condition

L., S. 410 x 310 mm.

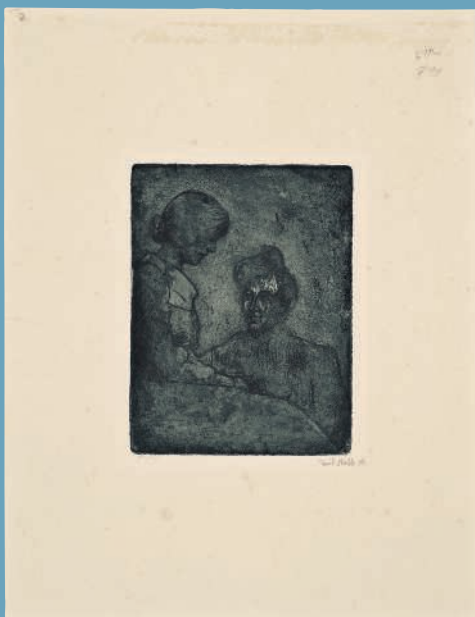
£2,000-3,000

US\$3,100-4,500

€2,300-3,400



69



70

λ*70

EMIL NOLDE (1867-1956)*Zwei Frauen (Schiefler & Mosel 28 V)*

etching and aquatint, 1906, on wove paper, signed and dated in pencil, the fifth (final) state, probably one of approximately 20 proof impressions (there was also an edition of 20 numbered impressions of the final state), printed and signed by O. Felsing, Berlin, the full sheet, remnants of adhesive along the upper margin, a 3 mm. repaired hole in the lower margin, minor surface dirt, otherwise in good condition

P. 192 x 146 mm., S. 405 x 313 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

λ71

KARL SCHMIDT-ROTTLUFF (1884-1976)*Russischer Wald (Schapire 229)*

woodcut, 1918, on wove paper, signed in pencil, unnumbered (as issued), from the edition of 100, (there were also 25 impressions on Japan paper), published in the portfolio *Die Schaffenden* (no.2), 1921, an unobtrusive vertical crease running 124 mm. into the image with resultant ink loss, creasing in the upper and lower margin, minor surface dirt at the extreme edges of the sheet

B. 200 x 260 mm., S. 312 x 340 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



71



72

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*72

PIERRE BONNARD (1867-1947)

Femme en chemise, from: L'Escarmouche (Roger-Marx 27)

lithograph, 1893-4, on wove paper, signed in pencil, numbered 'no 19' from the edition of 100 on wove paper (there were also 20 impressions on Japan paper) the full sheet, a 3 mm. nick in the upper margin and an 11 mm. paper loss at the extreme edge of the upper margin, pale time-staining at sheet edges, otherwise in good condition

L. 290 x 128 mm., S. 380 x 275 mm.

£700-1,000

US\$1,100-1,500

€790-1,100

VARIOUS PROPERTIES

λ.73

BERNARD BUFFET (1928-1999)

La Rue (Riviere 10)

drypoint, 1955, on partially watermarked BFK Rives paper, signed in pencil, numbered 84/125, published by Creuzevault, Paris, the full sheet with a deckle edge on one side, time-staining across the sheet, mount staining in the margins, otherwise in good condition, framed

P. 530 x 675 mm., S. 556 x 695 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



73



74

λ.74

CARLO CARRÀ (1881-1966)

Operaio (Carrà 28)

etching, 1924, on wove paper, signed in pencil, numbered 17/25, (the total edition was of 50), the full sheet, remnants of adhesive in the lower left sheet corner, minor surface dirt across the sheet, otherwise in good condition

P. 249 x 193 mm., S. 473 x 331 mm.

£800-1,200

US\$1,200-1,800

€900-1,300

λ*75

AFTER MARC CHAGALL (1887-1985)

Le Bouquet (Sorlier 8)

lithograph in colours, 1955, on watermarked Arches paper, signed in pencil, numbered 207/300, published by Maeght, Paris, the full sheet with deckle edges on two sides, foxing across the sheet, time and mount staining, remnants of hinging tape *verso*, otherwise in good condition, framed
L. 640 x 500 mm., S. 760 x 560 mm.

£2,500-3,500

US\$3,800-5,300
€2,900-3,900



75



76

THE PROPERTY OF A PRIVATE COLLECTOR

λ*76

AFTER MARC CHAGALL (1887-1985)

Aleko (Maeght 1206)

etching and aquatint in colours, circa 1955, on watermarked BFK Rives paper, signed in pencil, annotated 'H.C.', an *hors commerce* impression aside from the standard edition of 300, published by Maeght, Paris, the full sheet with deckle edges on three sides, unobtrusive surface dirt at the extreme sheet edges, otherwise in good condition
P. 470 x 525 mm., S. 560 x 761 mm.

£8,000-12,000

US\$12,000-18,000
€9,000-13,000

The esteemed printmaker Aimé Maeght worked closely with many of the 20th Century's greatest artists, among them Marc Chagall and Fernand Léger. Three prints published by Maeght Editeur in Paris offer an important glimpse into the relationship between artist and printmaker, bringing colour back to Post War Europe.



77

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*77

MARC CHAGALL (1887-1985)

Akt mit Fächer, from: *Le Portefeuille des Peintres-Graveurs Indépendant pour 1925* (Kornfeld 39; see Cramer Books 4)

etching with drypoint, 1924, the first state (of two), on tissue thin laid Japan paper, signed in pencil, numbered 2/100 (from the edition of 25 on this paper, there were also 25 on Chine and 75 on Arches), published by Editions Albert Moranc, Paris, with margins, a 30 mm. paper loss in the lower left sheet corner, unobtrusive pale fox marks across the sheet, otherwise in good condition
P. 212 x 278 mm., S. 286 x 350 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



78

VARIOUS PROPERTIES

λ*78

MARC CHAGALL (1887-1985)

Autoportrait à la Veste à Carreaux (Mourlot 185)

lithograph, 1957, on watermarked Arches paper, signed in pencil, numbered 15/30, the full sheet with deckle edges on two sides, pale time-staining across the image, otherwise in good condition
L. 640 x 490 mm., S. 765 x 565 mm.

£2,000-2,500

US\$3,100-3,800

€2,300-2,800



79

THE PROPERTY OF A PRIVATE COLLECTOR

λ*79

MARC CHAGALL (1887-1985)

Le joueur de flute (Mourlot 197)

lithograph in colours, 1957, on wove paper, signed in pencil, annotated 'H.C.', an *hors commerce* impression aside from the standard edition of 90, published by Maeght, Paris, the full sheet with deckle edges on two sides, pale unobtrusive foxing across the sheet, otherwise in good condition
S. 385 x 570 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

VARIOUS PROPERTIES

λ.80

MARC CHAGALL (1887-1985)

La Petit Ange (Mourlot 179, see Cramer Books 33)

lithograph, 1957, on watermarked Rives paper, signed in pencil, numbered 6/90, the full sheet, time and mount staining at sheet edges, a fox mark in the upper sheet, otherwise in good condition, framed
S. 399 x 285 mm.

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



80

λ.81

MARC CHAGALL (1887-1985)

Plate 45, from: The Bible (see Cramer Books 30)

etching with hand colouring, 1958, on watermarked Arches paper, initialed in pencil and numbered 78/100, (there were also 20 *hors commerce* copies numbered in Roman numerals), published by Tériade, Paris, the full sheet with deckle edges on two sides, pale time-staining across the sheet, backboard staining *verso*, otherwise in good condition, framed
P. 305 x 246 mm., S. 540 x 390 mm.

£1,800-2,200

US\$2,800-3,300

€2,100-2,500

The etched Bible series was commissioned by Ambroise Vollard in 1930. The artist spent the next years etching the plates; however, it was not until after World War II that the plates were finally printed, first in Maruice Potin's atelier, and later at Raymond Haasen's studio.



81

λ.82

MARC CHAGALL (1887-1985)

Plate 84, from: The Bible (Cramer 30)

etching with hand-colouring, 1958, on watermarked Arches paper, signed with initials in pencil, numbered 78/100 (there were also twenty *hors commerce* copies numbered in Roman numerals), published by Tériade, Paris, the full sheet with deckle edges on two sides, pale time-staining across the sheet, backboard staining *verso*, otherwise in good condition, framed
P. 305 x 246 mm., S. 540 x 390 mm.

£1,800-2,200

US\$2,800-3,300

€2,100-2,500



82



83

λ.83

MARC CHAGALL (1887-1985)

Drawings for the Bible, Editions de la Revue Verve, Vol. X, Nos. 37-38, Paris, 1960 (see Cramer Books 42)

the complete book, including 96 reproductions in black and white, and 24 lithographs in colours *hors-texte*, on wove paper, with title, text in French, the full sheets bound (as issued), with a 50 mm. paper tear along the lower spine *recto*, pale foxing and time-staining at the extreme sheet edges throughout the book, otherwise in good condition

365 x 275 mm. (overall)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



84

THE PROPERTY OF A PRIVATE COLLECTOR

λ*84

MARC CHAGALL (1887-1985)

Nu de Vence (Mourlot 357)

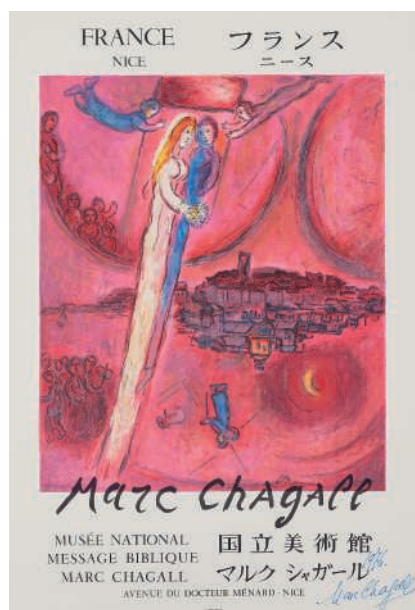
lithograph, 1962, on watermarked Arches paper, signed in pencil, numbered 24/50, published by Maeght, Paris, the full sheet with deckle edges on two sides, a 4 mm. nick at the extreme edge of the upper margin, pale time-staining across the sheet, otherwise in good condition

L. 520 x 650 mm., S. 563 x 762 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



85

VARIOUS PROPERTIES

λ.85

AFTER MARC CHAGALL (1887-1985)

The Song of Songs, by Charles Sorlier (Sorlier page 142)

lithograph in colours, 1975, on thin wove paper, signed and dated '1976' in blue felt-tip pen, from the edition of 8,500, published by the Society of Friends of the National Marc Chagall Biblical Message Museum, Nice, with their blindstamp, soft handling creases in the right margin, otherwise in good condition

L., S. 760 x 515 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



86 (part lot)



87 (part lot)

λ86

SALVADOR DALÍ (1904-1989)

Faust, Johann Wolfgang von Goethe, Étienne-Denis Brailard, Geneva, 1969 (Michler-Löpsinger 298-318)

the complete set of 21 drypoints, *hors-texte*, title page and justification, on Arches paper, copy 211 of 293, signed and dated in pencil on the justification page, loose (as issued), scattered foxing across all sheets, complete with the original red cloth-covered portfolio with artist's name in gold lettering, drypoints framed
S. 320 x 235 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

λ87

SALVADOR DALÍ (1904-1989)

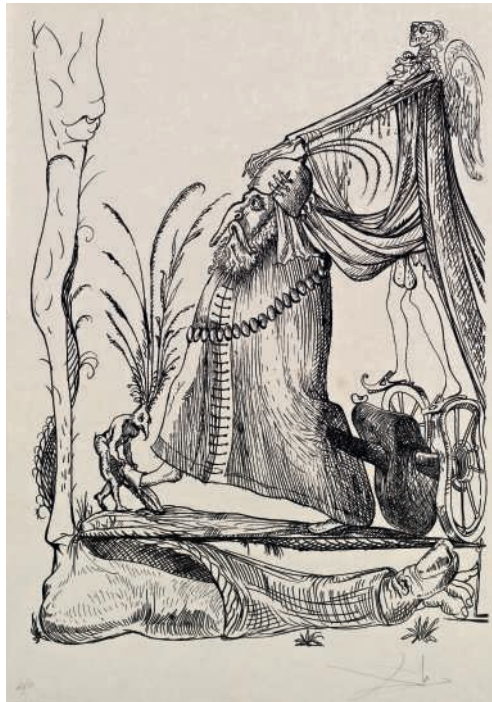
Roi je t'attends à Babylone, André Malraux, Albert Skira, Genève, 1973 (Michler-Löpsinger 592-605)

the complete set of twelve drypoints, *hors-texte*, title page and justification, on watermarked wove paper, copy 77 of 150, signed on the justification page by the artist, author and publisher, loose (as issued), complete with original portfolio case with the initials of artist, author and publisher embossed, slight scuffing and pale foxing to the surface, otherwise in apparently good condition, drypoints framed
S. 660 x 48 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



88

λ88

SALVADOR DALÍ (1904-1989)

Les Songes Drôlatiques de Pantagruel, Editions Celami, Geneva, 1973, (Michler-Löpsinger 1398-1422)

24 lithographs (lacking one plate), *hors-texte*, title page, text in French, on Japan nacre paper, each impression signed in pencil and numbered 48/80, loose (as issued), together with the red cloth-covered portfolio with the title embossed in black lettering, in good condition, lithographs framed S. 755 x 533 mm.

£1,000-2,000

US\$1,600-3,000

€1,200-2,200

λ89

SALVADOR DALÍ (1904-1989)

Paternoster, Rizzoli Editore, Milan, 1966 (Michel-Löpsinger 1599) the complete set of eight offset lithographs, text of the prayer in 10 languages, on wove paper, stamped signature (as issued) from the edition of 900, complete with the original blue silk portfolio cover in acetate jacket, lithographs framed S. 420 x 340 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



89

COLLECTION JACQUES AND GALILA HOLLANDER

λ90

PAUL DELVAUX (1897-1994)

The Sea is Near (Jacob 8)

lithograph, 1966, on watermarked Arches paper, signed in pencil, numbered 21/75, the full sheet with deckle edges on two sides, a soft fold in the lower left corner, pale time-staining across the sheet, otherwise in good condition
L. 645 x 505 mm., S. 760 x 565 mm.

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



90



91

λ91

PAUL DELVAUX (1897-1994)

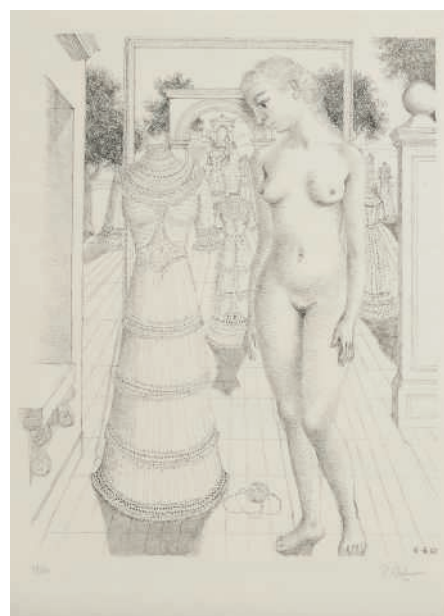
Three Women (Jacob 14)

lithograph, 1967, on watermarked Arches paper, signed in pencil, numbered 39/50, the full sheet with deckle edges on two sides, pale time-staining across the sheet, handling creases in the upper margin, otherwise in good condition
L. 525 x 740 mm., S. 578 x 788 mm.

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



92

λ92

PAUL DELVAUX (1897-1994)

Sunday Dress (Jacob 18)

lithograph, 1967, on watermarked BFK Rives paper, signed in pencil, numbered 49/50 (there was also an edition of 75 printed in colours), the full sheet, with pale time-staining, otherwise in apparently good condition, unexamined out of the frame
L. 636 x 511 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



93

λ93

PAUL DELVAUX (1897-1994)

L'Eventail (Jacob 21)

lithograph in colours, 1968, on watermarked Arches paper, signed in pencil, inscribed *E.A.*, an artist's proof aside from the standard edition of 75, with pale time-staining across the sheet, a 260 mm. area of pale moisture staining at the lower sheet edge, otherwise in apparently good condition, unexamined out of the frame

L. 645 x 479 mm.

£3,500-4,500

US\$5,300-6,800

€4,000-5,100



94

VARIOUS PROPERTIES

λ94

PAUL DELVAUX (1897-1994)

The Dance (Jacob 38)

lithograph in colours, 1969, on Arches paper, signed in pencil, numbered 69/75 (there was also an edition of 75 in black), together with; *Phymé* (J. 39), lithograph, 1969, on wove paper, signed in pencil and numbered 73/75, each impression with margins, taped down at the extreme edges of each sheet, framed L. 310 x 240 mm. (*The Dance*)

L. 310 x 235 mm. (*Phymé*)

£1,500-2,500

(2)

US\$2,300-3,800

€1,700-2,800



95

λ95

PAUL DELVAUX (1897-1994)

Locomobile (Jacob 42)

lithograph, 1970, on watermarked Arches paper, signed in pencil, numbered 17/75, the full sheet with deckle edges on two sides, time-staining in a band around the image and at the extreme sheet edges, foxing in the margins, otherwise in good condition

L. 600 x 802 mm., S. 736 x 1058 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



96

λ96

KEES VAN DONGEN (1877-1968)

Les Chevaux Courts (Juffermans L8C)

lithograph, 1926, on chine volant paper, the third (final) state with printed signature (as issued), from the edition of 525, published by Galerie des Peintres Graveurs, Paris, with their blindstamp, the full sheet, pale mount staining at the extreme sheet edges, a very soft diagonal fold at the upper left image, otherwise in good condition, framed
S. 370 x 276 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

λ97

JAMES ENSOR (1860-1949)

Les adieux de Napoléon (Croquez 110; Tavernier III/II)

etching, 1897, on Japan paper, signed and dated in pencil, from the edition of unknown size, countersigned and titled in pencil *verso* (faded), with margins, a 195 mm. band of skinning *verso*, otherwise in good condition
P. 120 x 185 mm., S. 230 x 286 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



97



98

λ98

MAX ERNST (1891-1976)

Les Chiens ont Soif (Leppien 98/I)

etching in colours, 1964, on Japan nacre paper, signed in pencil and numbered 38/50, published by Galerie Lucie Weill, Paris, the full sheet with a deckle edge on one side, soft creasing in the left and right margin, otherwise in good condition

P. 370 x 220 mm., S. 435 x 305 mm.

£600-800

US\$910-1,200

€680-900

λ99

MAX ERNST (1891-1976)

Les Chiens ont Soif (Leppien 98/IIIC)

etching in colours, 1964, on watermarked BFK Rives paper, signed in pencil, unnumbered (as issued), from the edition of 320, published by Galerie Lucie Weill, Paris, the full sheet with a deckle edge on one side, pale time-staining across the sheet, pale foxing in the upper and right margins, otherwise in good condition

P. 335 x 215 mm., S. 430 x 310 mm.

£600-800

US\$910-1,200

€680-900



99



100

λ100

MAX ERNST (1891-1976)

Liebespaar (Leppien 110)

etching in colours with embossing, 1966, on watermarked Arches paper, signed in pencil, numbered 30/99, published by Georges Visat, Paris, the full sheet with deckle edges on two sides, soft handling creases in the left and right margins, otherwise in good condition

P. 422 x 322 mm., S. 660 x 500 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

λ101

MAX ERNST (1891-1976)

La Cloche Rouge (Leppien 139)

etching with hand colouring, 1970, on wove paper, signed in pencil, numbered 76/85, published by Georges Visat, Paris, the full sheet with a deckle edge on one side, a pin hole in the upper left image, other minor surface defects, otherwise in good condition

P. 246 x 180 mm., S. 410 x 295 mm.

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



101

λ102

MAX ERNST (1891-1976)

Invitation au Voyage (Leppien 206)

etching and aquatint, in colours, 1971, on watermarked Lana paper, signed in pencil, numbered 28/100, the full sheet with a deckle edge on one side, soft handling creases in the upper left margin, otherwise in good condition

P. 277 x 213 mm., S. 505 x 330 mm.

£500-700

US\$760-1,100

€570-790



102

λ103

MAX ERNST (1891-1976)

Coeur simple (Leppien A31)

lithograph in colours, 1971, on Japan nacre paper, signed in pencil, numbered VII/X, an artist's proof aside from the standard edition of 70, published by Galerie Lucie Weill, Paris, the full sheet with deckle edges on two sides, creasing in the upper and right margins, pale staining at the lower left sheet corner, otherwise in good condition

L. 470 x 390 mm., S. 538 x 440 mm.

£400-600

US\$610-900

€450-670



103



104

104

ALBERTO GIACOMETTI (1901-1966)

Chien et Chat (Lust 11)

lithograph, 1954, on watermarked Arches paper, signed in pencil, numbered 11/30, published by Maeght, Paris, the full sheet with deckle edges on two sides, time and backboard staining across the sheet
L. 500 x 340 mm., S. 650 x 510 mm.

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



105

105

ALBERTO GIACOMETTI (1901-1966)

Rimbaud vu par les peintres (Lust 175)

etching, 1962, on watermarked Arches paper, signed in pencil, inscribed *épreuve d'artiste*, an artist's proof aside from the standard edition of 97 the full sheet with deckle edges on two sides, in good condition
P. 300 x 250 mm., S. 568 x 448 mm.

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

PROVENANCE:

Libreria Prandi, Reggio Emilia (with their blindstamp)



106

106

ALBERTO GIACOMETTI (1901-1966)

Sculptures dans l'Atelier (Lust 185)

etching, 1964, on wove paper, signed in pencil, numbered 79/150, published by Galerie Beyeler, Basel, the full sheet with a deckle edge on one side, pale time-staining, otherwise in good condition, framed
P. 255 x 197 mm., S. 290 x 225 mm.

£2,500–3,500

US\$3,800–5,300

€2,900–3,900



107

λ107

VILMOS HUSZÁR (1884-1960)

Four Heads

etching, circa 1915, on simili Japan paper, stamped signature, numbering in blue pencil No.31 on the grey mount, window mounted, the full sheet with a deckle edge on one side, time staining at the sheet edges, otherwise in good condition
P. 150 x 200 mm., S. 330 x 460 mm

£600-800

US\$910-1,200

€680-900

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*109

HENRI LAURENS (1885-1954)

Femme allongée au Bras levé

lithograph in colours, 1950, on partially watermarked Arches paper, signed in pencil, numbered XVII/LX aside from the standard edition of 200, published by Guilde de la Gravure, Geneva, with their blindstamp, the full sheet with deckle edges on two sides, pale time-staining, otherwise in good condition
S. 382 x 568 mm.

£600-800

US\$910-1,200

€680-900



109



108

*108

PAUL CÉSAR HELLEU (1859-1927)

Deux dames à Versailles

drypoint, circa 1895, on wove paper with partial crown watermark, signed in black crayon, with wide margins, pale time and mount staining across the sheet, a 11 mm. area of stray printing ink in the upper margin, otherwise in good condition, framed
P. 505 x 250 mm., S. 595 x 375 mm.

£600-800

US\$910-1,200

€680-900

VARIOUS PROPERTIES

λ110

WASSILY KANDINSKY (1866-1944)

Zweite Radierung für die Editions Cahiers d'Art (Roethel 196)

etching, 1932, on wove paper, signed in pencil, from the edition of circa 100, the full sheet, pale foxing across the image and sheet, otherwise in good condition, framed
P. 298 x 238 mm., S. 405 x 315 mm.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



110



111

THE PROPERTY OF A PRIVATE COLLECTOR

λ*111

AFTER FERNAND LÉGER (1881-1955)

Le Compotier (Sapphire 16)

etching and aquatint in colours, 1952, on watermarked BFK Rives paper, signed in blue ballpoint pen, inscribed H.C., an *hors commerce* impression aside from the standard edition of 300, the full sheet with deckle edges on two sides, a 8 mm. tear at the upper sheet edge, minor surface dirt in the margins, otherwise in good condition

P. 435 x 570 mm., S. 555 x 765 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

λ*112

AFTER FERNAND LÉGER (1881-1955)

Accordianist's Family, from: Album of 10 Serigraphs (Sapphire E11)

screenprint in colours, circa 1954, on watermarked Arches paper, signed in blue ballpoint pen, numbered 138/200 in pencil, the full sheet with a deckle edge on one side, pale unobtrusive foxing across the sheet, soft handling crease across the image with resultant cracking

S. 558 x 378 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



112



113

VARIOUS PROPERTIES

λ*113

FERNAND LÉGER (1881-1955)

La Chaise (Saphire 139)

lithograph in colours, 1955, on watermarked Arches paper, signed in black ballpoint pen (faded), numbered 39/75 in pencil, published by L. Leiris, Paris, the full sheet with deckle edges on two sides, time-staining across the sheet, a band of scattered foxing along the right sheet edge, a handling crease at the upper left and the lower right corners
L. 648 x 499 mm., S. 773 x 557 mm.

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

λ*114

FERNAND LÉGER (1881-1955)

La Ville, Triade, Paris, 1959 (Saphire pp. 238-239, 286-287)

the complete portfolio comprising 29 lithographs in colours, 1954-59, on watermarked Arches paper, with the title page, text and justification, each lithograph with the printed signature and numbered in pencil, copy number 118, from the edition of 180 (there was also an *hors commerce* edition of 20), the full sheets, with deckle edges on two sides, some minor foxing at the sheet edges, otherwise in good condition, loose (as issued), within the original beige linen-covered box with the stencilled title on front, the box slightly soiled, overall in good condition (portfolio)
705 x 544 mm. (overall)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



114



115

λ*116

MARINO MARINI (1901-1980)

Rider on Violet Background, with Red Border (Guastalla L. 50)

lithograph in colours, 1955, on partially watermarked Marais paper, signed in pencil, numbered 15/65 (there were 15 artist's proofs), published by Klipstein & Kornfeld, Berne, the full sheet with deckle edges on two sides, soft scuffing in the lower image, pale time-staining across the sheet, otherwise in good condition

L. 620 x 430 mm., S. 660 x 505 mm.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*115

MARINO MARINI (1901-1980)

Composition (Guastalla L. 49)

lithograph in colours, 1955, on partially watermarked Marais paper, signed in pencil, numbered 12/125 (there were also five artist's proofs), published by Schweizerische Graphische Gesellschaft, Berne, the full sheet with a deckle edge on two sides, four areas of repaired scuffing in the centre of the image, pale time-staining across the sheet, otherwise in good condition

L. 625 x 440 mm., S. 660 x 505 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



116

VARIOUS PROPERTIES

λ117

MARINO MARINI (1901-1980)

Reiter auf schwarzem Grund (Guastalla L. 67)

lithograph, 1955, on watermarked Marais paper, signed in pencil, numbered 11/50, published by Klipstein & Kornfeld, Berne, the full sheet with deckle edges on two sides, soft abrasions in the left of the image, otherwise in good condition

L. 350 x 510 mm., S. 490 x 660 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



117

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*118

MARINO MARINI (1901-1980)

Spettacolo, from: Idea e Spazio (Guastalla A82),
etching and aquatint in colours, 1963, signed in pencil, numbered 37/50,
on partially watermarked Arches paper, published by Les Cent Bibliophiles
de France et d'Amerique, the full sheet with a deckle edge on one side; with,
L'Impennata (G. L73) lithograph in colour, 1957, on watermarked BFK Rives
paper, signed in pencil, numbered 42/50 (there were also seven artist's proofs),
published by Klipstein & Kornfeld, Bern, the full sheet with deckle edges on
two sides; with, one other work, *Invocazione (G. S1)*, screenprint in colours,
1966, unnumbered (as issued), from the edition of 100, with handling creases
across the sheet

P. 394 x 300 mm., S. 580 x 450 mm.

L. 590 x 412 mm., S. 655 x 487 mm.

L., S. 697 x 646 mm.

£1,200-1,800

(3)

US\$1,900-2,700

€1,400-2,000



118

VARIOUS PROPERTIES

119

EDOUARD MANET (1832-1883)

Les Chats (Géurin 52; Harris 64)

etching and aquatint, 1868-1869, on laid paper, unsigned (as issued), from an
edition of unknown size, the full sheet, time and mount staining across the
sheet, fox marks in the left and right margins, otherwise in good condition
P. 185 x 225 mm., S. 312 x 450 mm.

£700-1,000

US\$1,100-1,500

€790-1,100

PROVENANCE:

Eric Franck (L. 4205)



119

120

CHARLES MERYON (1821-1868)

La Morgue, Paris (Delteil & Wright 36)

etching, 1854, on watermarked laid paper initials H.P. within a shield, a good
impression of the seventh (final) state, the sheet folded 70 mm. along the left
sheet edge; together with, *L'Arche du Pont Notre-Dame, Paris (D. & W. 25)*,
etching, 1853, on watermarked laid paper initials H.P. within a shield, the
fourth state of seven, with margins, foxing across the image and predominantly
in the upper and right margins, 10 mm. brown stains just outside the plate mark
at all four corners; with *Le Ministère de la Marine, Paris (D. & W. 45)*, etching,
1865, on laid paper, with watermarked Marais paper, a good impression of the
fifth state of six, with margins, two fox marks in the right of the image, a rust
spot in the lower margin, all sheets with other minor surface defects, framed

P. 235 x 213 mm., S. 340 x 466 mm.

P. 161 x 201 mm., S. 309 x 491 mm.

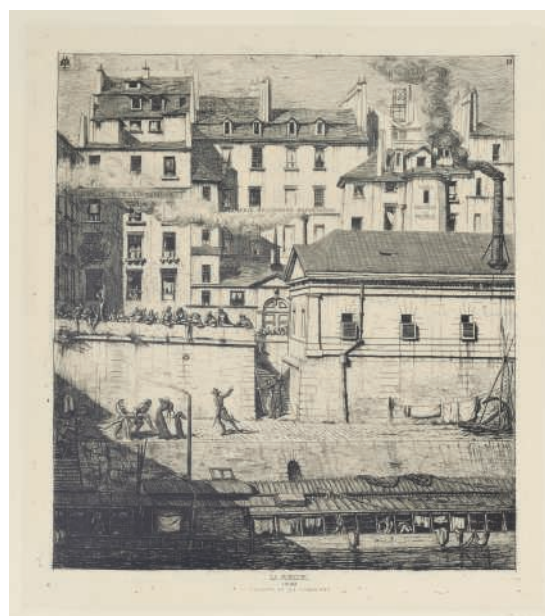
P. 173 x 152 mm., S. 255 x 206 mm.

£2,000-3,000

(3)

US\$3,100-4,500

€2,300-3,400



120



121

λ121

HENRI MATISSE (1869-1954)

Emma L. (Duthuit 74)

etching, 1916-17, on chiné appliqué, signed and numbered 9/15 in black ink, the full sheet, pale time-staining across the sheet, four pinpoint holes in the left margin, two areas of abrasion at the upper sheet corners, otherwise in good condition, framed

P. 180 x 129 mm., S. 375 x 278 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



122

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*122

HENRI MATISSE (1869-1954)

Odalisque couchée (Duthuit 86)

etching, 1923, on partially watermarked Arches paper, one of several trial proofs, aside from the six signed proofs on Arches, Japan and Chine papers, (the edition was not published), the full sheet, a 2 mm. fox mark in the right margin, otherwise in good condition

P. 200 x 300 mm., S. 453 x 563 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



123

λ*123

EDVARD MUNCH (1863-1944)

Ragnhild Heiberg (Woll 32b)

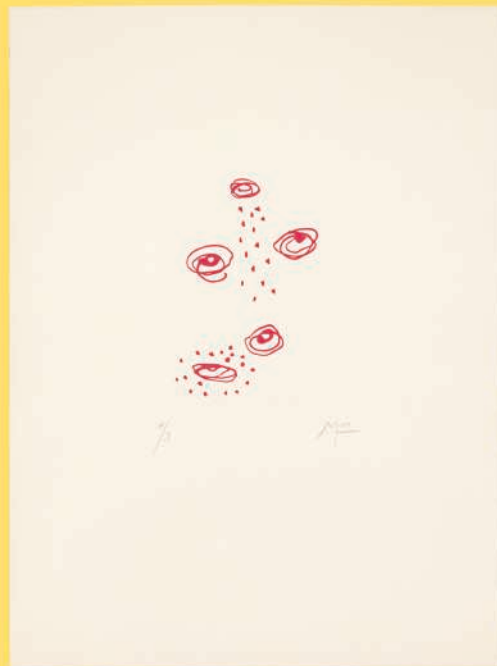
drypoint, 1895-96, on wove paper, signed in pencil, from an edition of unknown size, printed by Otto Felsing, Berlin, countersigned lower left, with margins, the sheet edges unevenly trimmed, pale time-staining across the sheet, otherwise in good condition, framed

P. 295 x 228 mm., S. 430 x 370 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



124 (part lot)

λ124

JOAN MIRÓ (1893-1983)

La Bague d'Aurore: one plate (Dupin 138; see Cramer Books 45)
 etchings and aquatints in colours, 1957, on wove paper, signed in pencil,
 numbered 1/3, the four colour separations aside from the total edition of 89,
 published by L. Broder, Paris, the full sheets with deckle edges on one side, pale
 time-staining at the extreme edges of the sheet, one sheet with minor surface
 dirt, otherwise in good condition

P. 140 x 115 mm., S. 380 x 280 mm.

£3,000-5,000

(4)

US\$4,600-7,500

€3,400-5,600

λ125

JOAN MIRÓ (1893-1983)

La Bague d'Aurore: one plate (Dupin 144; see Cramer Books 45)
 etchings and aquatints in colours, 1957, on wove paper, signed in pencil,
 numbered 1/3, the two colour separations aside from the total edition of 89,
 published by L. Broder, Paris, the full sheets with deckle edges on one side, in
 good condition

P. 114 x 138 mm., S. 380 x 280 mm. (each)

£2,000-3,000

(2)

US\$3,100-4,500

€2,300-3,400





126

λ126

JOAN MIRÓ (1893-1983)

Fusées: One Plate (Dupin 261; See Cramer Books 54)

etching with aquatint in colours, 1959, on watermarked BFK Rives paper, signed in pencil, numbered 28/50, (the total book edition was 100), the full sheet with deckle edges on two sides, time-staining across the sheet, mount staining in the margins, remnants of adhesive tape *verso*, otherwise in good condition, framed

P. 130 x 180 mm., S. 280 x 380 mm.

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

λ*127

JOAN MIRÓ (1893-1983)

Le porteur d'eau I (Dupin 339)

aquatint in colours, 1962, on watermarked BFK Rives paper, signed in pencil, numbered 75/75, published by Maeght, Paris, the full sheet with deckle edges on two sides, scattered foxing and pale time-staining across the sheet, handling creases in the margins

P. 570 x 793 mm., S. 755 x 1060 mm.

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



127

λ128

JOAN MIRÓ (1893-1983)

Fissures: One Plate (Dupin 465; see Cramer Books 130)

etching and aquatint, 1969, on watermarked BFK Rives paper, one plate from the set of 14, signed in pencil and numbered 33/75, (the total edition was 110), the full sheet with a deckle edge on one side, time-staining around the image, otherwise in good condition, framed

P. 195 x 295 mm., S. 485 x 580 mm.

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



128

λ129

JOAN MIRÓ (1893-1983)

Bijou (Dupin 491)

etching, aquatint and carborundum, 1969, on wove paper, signed in pencil, numbered 7/75, published by Maeght, Paris, the full sheet with a deckle edge on one side, in good condition, framed
S. 230 x 290 mm.

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



129



130

λ130

JOAN MIRÓ (1893-1983)

Sobreteixims I Escultures (Mourlot 849; see Cramer Books 158)

lithograph in colours, 1972, on wove paper, signed in pencil, inscribed 'H.C.', an *hors commerce* impression aside from the standard edition of 150, the full sheet, pale foxing along the upper sheet edge, a soft crease in the upper right corner, otherwise in good condition, framed
L., S. 380 x 570 mm.

£800-1,200

US\$1,200-1,800
€900-1,300



131

λ131

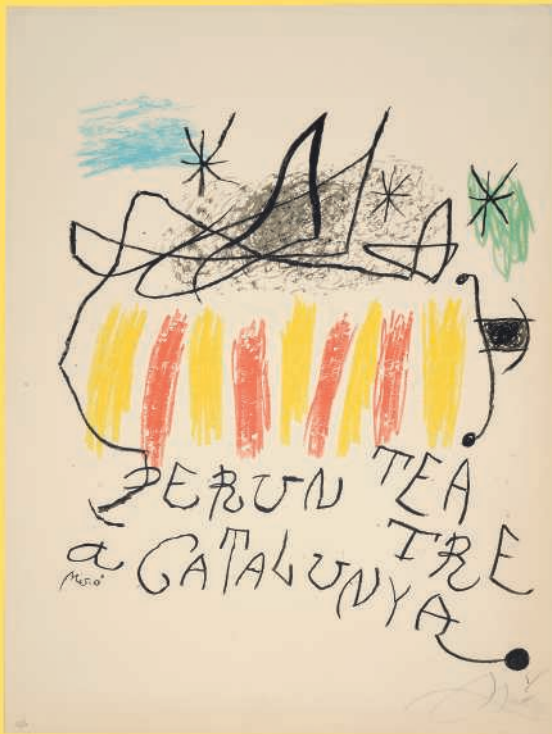
JOAN MIRÓ (1893-1983)

Plate VI, from: Oda a Joan Miró (M. 908)

lithograph in colours, 1973, on Guarro wove paper, signed in pencil, numbered 69/75 (there was also an edition of 25 in Roman numerals), published by Ediciones Polígrafa, Barcelona, 1973, the full sheet, with pale scattered foxing across the sheet, secured to a backboard with paper tape at the extreme sheet edges *recto*, framed
L., S. 885 x 657 mm.

£2,500-3,500

US\$3,800-5,300
€2,900-3,900



132

λ132

JOAN MIRÓ (1893-1983)

Càntic del Sol: One Plate (Dupin 862; see Cramer Books 196)
etching with aquatint in colours, 1975, on watermarked Arches paper, signed in pencil, numbered 3/12, from the series of 12 printed with wider margins (the total book edition was 273), published by Gustavo Gili, Barcelona, the full sheet with deckle edges on two sides, in good condition
P. 398 x 520 mm., S. 633 x 905 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

From the Archives of the Editorial Gustavo Gili, Barcelona.

λ132

JOAN MIRÓ (1893-1983)

Per un teatre a Catalunya (Mourlot 913)

lithograph in colours, 1973, on watermarked Sala Gaspar, Guarro wove paper, signed in pencil, numbered 12/50, the full sheet, pale time-staining across the sheet, gum adhesive paper at four corners *verso*, otherwise in good condition
L., S. 745 x 562 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



133



134

λ134

JOAN MIRO (1893-1983)

Càntic del Sol: One Plate (Dupin 863; see Cramer Books 196)

etching with aquatint in colours, 1975, on watermarked Arches paper, signed in pencil and numbered 4/12, from the series of 12 printed with wider margins (the total book edition was 273), published by Gustavo Gili, Barcelona, the full sheet with deckle edges on two sides, in good condition
P. 400 x 520 mm., S. 633 x 905 mm.

£800-1,200

US\$1,200-1,800

€900-1,300

PROPERTY FROM THE ESTATE OF THE LATE DR. VERA DALLEY LEDERMAN

λ135

JOAN MIRÓ (1893-1983)

Gaudí IX (Dupin 1068)

etching in colours, 1979, on watermarked Arches paper, signed in pencil, numbered 20/50, the full sheet with deckle edges on two sides, pale time-staining at the extreme edges of all margins, otherwise in good condition, framed

P. 317 x 380 mm., S. 655 x 500 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



135

VARIOUS PROPERTIES

λ136

JOAN MIRÓ (1893-1983)

Joan Miró, La Melodie Acide, Paris, Galerie Lucie Well, 1980 (Mourlot 1212-1225; see Cramer Books 248)

the complete set, on Arches paper, including justification and 14 lithographs, *hors-texte*, each plate numbered 470/1500 (there was also an early edition of 145 signed and numbered copies), the full sheets, loose (as issued), with seven foxmarks on the justification page, otherwise in good condition, with the original natural-coloured, textured paper folder and white cardboard folder 337 x 258 mm. (overall)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



136

λ137

JOAN MIRÓ (1893-1983)

Plate Seven, from: Barcelona Miró 1972-1972 (Dupin 601; see Cramer Books 173)

etching, aquatint and carborundum, 1973, on wove paper, signed in pencil, numbered 49/50, published by Sala Gaspar, Barcelona, the full sheet with deckle edges on all sides, a 10 mm. band of foxing running the full length of the upper and lower sheet edges, pale time-staining around the image, otherwise in apparently good condition, unexamined out of the frame S. 1050 x 705 mm.

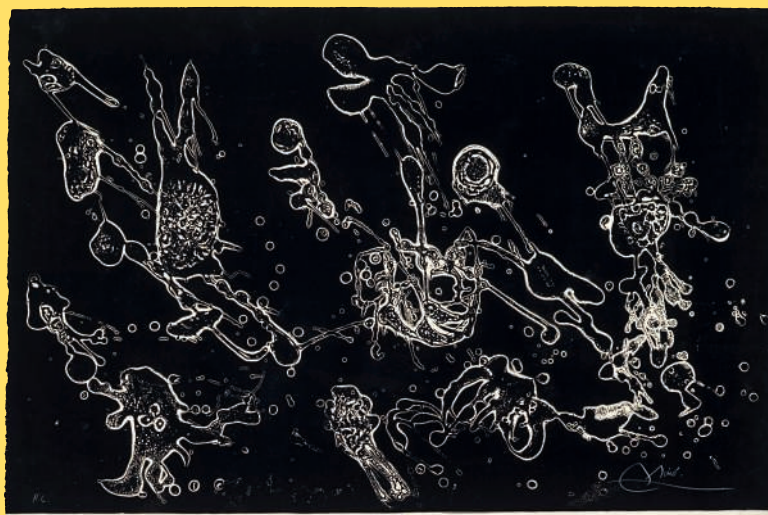
£2,500-3,500

US\$3,800-5,300

€2,900-3,900



137



138

λ138

JOAN MIRÓ (1893-1983)

Plate Five, from: Barcelona Miró 1972-1972
(Dupin 599; see Cramer Books 173)

aquatint and etching with carborundum, 1973, on Guarro paper, signed in china pencil, numbered an *hors commerce* impression aside from the standard edition of 50, published by Sala Gaspar Editeur, Barcelona, the full sheet with deckle edges on three sides, in apparently good condition, unexamined out of the frame
P., S. 750 x 1050 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



139

λ139

JOAN MIRÓ (1893-1983)

Poster for the film Umbracle

lithograph in colours, 1973, on watermarked Sala Gaspar Guarro paper, before text, signed in pencil, inscribed 'H.C.', an *hors commerce* impression aside from the standard edition of 50 (there was also the poster edition of 500), the full sheet, pale time-staining across the sheet, otherwise in apparently good condition, unexamined out of the frame
L., S. 745 x 562 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



THE PROPERTY OF A PRIVATE COLLECTOR

λ*140

AFTER JOAN MIRÓ (1893-1983)

L'Oiseau Fusée (Maeght 1702)

etching and aquatint in colours, 1952, on watermarked Arches paper, signed and dated in pencil, inscribed 'H.C.', an *hors commerce* impression aside from the standard edition of 200, the full sheet with deckle edges on two sides, time-staining across the sheet, unobtrusive fox marks in the left and right margin, otherwise in good condition
P. 350 x 450 mm., S. 502 x 662 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



Sur quatre murs

Miró
1951

141

λ*141

AFTER JOAN MIRÓ (1893-1983)

Sur quatre murs (Maeght 1708)

lithograph in colours, 1951, on watermarked Marais paper, signed and dated in pencil, inscribed, *épreuve d'artiste*, aside from the standard edition of 400, the full sheet with a deckle edge on one side, soft creasing running along the left sheet edge, a 2 mm. nick at the upper right sheet corner, otherwise in good condition P. 260 x 795 mm., S. 540 x 894 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

λ*142

AFTER JOAN MIRÓ (1893-1983)

Femmes, Oiseaux and Etoile (Maeght 1715)

lithograph in colours, 1960, on watermarked BFK Rives paper, signed in pencil, numbered 243/300, published by Maeght Editeur, Paris, with their blindstamp, the full sheet with a deckle edge on one side, a 22 mm. tear at the left sheet edge, pale scattered foxing in the upper left corner, otherwise generally in good condition, framed

L. 600 x 476 mm., S. 760 x 545 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



142



143

VARIOUS PROPERTIES

λ*143

PABLO PICASSO (1881-1973)

Les Saltimbanques, from: La Suite des Saltimbanques
(Bloch 7; Baer 9)

drypoint, 1905, on Van Gelder paper, from the edition of 250 (there were also 27 or 29 impressions on Japan paper), published by A. Volland, Paris, time and mount staining, a 77 mm. area of skinning in the upper margin *recto*, severe foxing across the sheet and image, with other minor surface defects, framed
P. 292 x 332 mm., S. 465 x 539 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



144

λ144

PABLO PICASSO (1881-1973)

La Toilette de la Mère, from: La Suite des Saltimbanques
(Bloch 13; Baer 15)

etching, 1905, on wove paper, from the unsigned and unnumbered edition of 250 after the steel-facing of the plate (there were also 27 or 29 impressions on Japan paper), published by A. Volland, Paris, 1913, the full sheet, time and mount staining across the sheet, pale unobtrusive fox marks in the margin, otherwise in good condition.

P. 236 x 177 mm., S. 415 x 312 mm.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



145

λ145

PABLO PICASSO (1881-1973)

Seven Plates, from: Le Tricorne, Editions Paul Rosenberg, Paris, 1920 (Bloch 34; see Cramer Books 8)

seven pochoirs in colours, 1920, on buff wove paper, from the edition of 200 (there was also an edition of 50 with one etching and 32 reproductions in black), lacking the title, justification and portfolio case, published by Editions Paul Rosenberg, Paris, each sheet with the publisher's blindstamp (as issued), with time and mount staining, three sheets laid down, other minor surface defects
S. 265 x 196 mm. (and similar)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

146

PABLO PICASSO (1881-1973)

Trois Femmes Nues, from: Métamorphoses d'Ovide
(Bloch 105; see Cramer Books 19)

etching, 1931, on Japan paper, signed in pencil, aside from the 25 impressions on Japan with the remarque in black (the standard edition was of 100 on Rives paper), published by Albert Skira, Paris, the full sheet with deckle edges on two sides, in good condition
S. 330 x 255 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

With Berggruen & Cie, Paris; purchased by the present owner, 11 October 1973.



146

147

PABLO PICASSO (1881-1973)

Buste de Femme avec Fichu (Bloch 324; Baer 672)

aquatint and engraving, 1939, on watermarked Picasso Montval laid paper, from the unsigned edition of 56, printed by Lacourière in 1942, (there was also a signed and numbered edition of 50, published by Galerie Louise Leiris), the full sheet, in good condition

P. 221 x 260 mm., S. 445 x 350 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



147

148

PABLO PICASSO (1881-1973)

Colombe volant (Bloch 712; Mourlot 214)

lithograph in colours, 1952, on watermarked Arches paper, signed in pencil, numbered 102/200, the full sheet with a deckle edge on one side, creasing running vertically along the right margin, a 42 mm. stain in the lower left corner, pale time-staining at sheet edges
L. 500 x 650 mm., S. 550 x 762 mm.

£2,000-2,500

US\$3,100-3,800

€2,300-2,800



148



149

λ149

PABLO PICASSO (1881-1973)

La Danse des Faunes (Bloch 830; Mourlot 291)

lithograph, 1957, on watermarked Arches paper, with the artist's stamped signature, from the unsigned edition of 1,000 (there was also a signed and numbered edition of 200), published in Cannes, for *Le Patriote*, the full sheet with a deckle edge on one side, pale time and mount staining across the sheet, scattered pin point foxing in the margins, otherwise in good condition
L. 410 x 530 mm., S. 482 x 647 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

λ150

PABLO PICASSO (1881-1973)

Jaime Sabarté's, *A Los Toros*, André Sauret Editeur, Monte Carlo, 1961 (Bloch 1014-17, Mourlot 346, 348-50; Cramer books 113)

the set of 4 lithographs (one in colours), *hors-texte*, with title-page and text in English, on wove paper, from an edition of unknown size, the full sheets, bound (as issued), in good condition, red cloth-covered boards with a reproduction after a drawing by Picasso on the front, the spine with time-staining, red paper-covered slipcase with a reproduction after a drawing by Picasso, torn paper along the lower edge of the case measuring 110 mm., with other minor surface defects
265 x 334 mm. (overall)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



150



151

λ*151

AFTER PABLO PICASSO (1881-1973)

Tête de Buffon

lithograph in colours, 1964, on watermarked BFK Rives paper, signed in blue crayon, numbered 197/200, published by Mourlot, Paris, the full sheet, soft creasing in the upper and right margins, otherwise in good condition
L. 650 x 500 mm., S. 737 x 543 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

λ152

PABLO PICASSO (1881-1973)

Ivan Goran Kovatchitch, La Fosse Commune, La Bibliothèque Française, Paris (see Cramer Books 49)

the book, including one etching, 1948, on wove paper, with title, text in French, justification and list of contents, copy number 99 from the edition of 100 (there were also ten *hors commerce* copies), the etching signed in pencil, the full sheet, with a deckle edge on one side, separated from the bound book, with time-staining, and other surface defects, the book, with surface dirt 290 x 235 mm. (overall)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



152

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*153

CAMILLE PISSARRO (1830-1903)

Marché aux Légumes à Pontoise (Delteil 97)

etching, 1891, on watermarked MBM wove paper, second (final) state, from the posthumous edition of 500 after steel-facing (there were also nine lifetime impressions in the two states, and a further 121 posthumous impressions in the second state), with margins, pale time and mount staining, otherwise in good condition, framed

P. 255 x 203 mm., S. 315 x 235 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



153

VARIOUS PROPERTIES

154

MAN RAY (1890-1976)

Rope-Dancer accompanies herself with her shadows (Anselmino 26)

lithograph in colours, 1970, on wove paper, signed in pencil and numbered 46/99, published by Editore Michel Toselli, Paris, with margins, some time and mount staining, otherwise in good condition

S. 660 x 755 mm.

£1,000-2,000

US\$1,600-3,000

€1,200-2,200



154



155

155

PIERRE-AUGUSTE RENOIR (1841-1919)

L'Enfant au biscuit (Jean Renoir) (Delteil, Stella 31; Roger-Marx 6)
lithograph in colour, 1899, on MBM watermarked laid paper, a proof before the probable edition of 100 in 8 colours, printed for the unpublished *L'Album d'estampes originales de la Galerie Vollard*, with full margins, some rippling in the sheet, pale time-staining at the extreme sheet edges, otherwise in good condition
L. 320 x 260 mm., S. 630 x 485 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

156

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme Nue Couchée (Tournée à droite) (Delteil 14)
etching in sepia, 1906, on Japan paper, second (final) state, from the posthumous edition of unknown size, with uneven margins and deckle edges on two sides, foxing across the sheet, time and mount staining on the sheet
P. 139 x 198 mm., S. 205 x 265 mm.

£600-800

US\$910-1,200

€680-900



156

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*157

GEORGES ROUAULT (1871-1959)

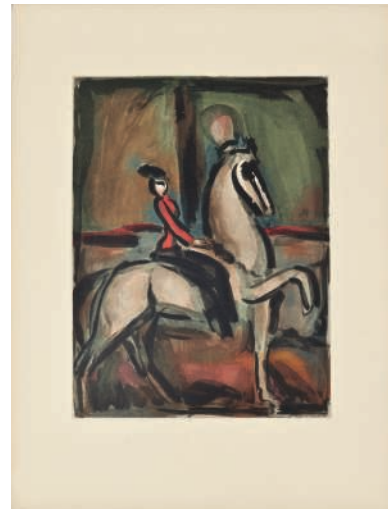
Amazone, from: Cirque (Chapon and Rouault 198)

aquatint in colours, 1930, on laid paper, from the edition of 160 (there were also 110 on Montval), the full sheet, with a deckle edge on one side, pale time-staining at the extreme sheet edges, otherwise in good condition
P. 301 x 229 mm., S. 449 x 345 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



157

λ*158

GEORGES ROUAULT (1871-1959)

Christ en Croix (De Face) (Chapon & Rouault 309)

lithograph, 1932, on chine volant, published by Edmond Frapier, Paris, with his collectors marks, the full sheet, remnants of tape at sheet corners and sides *verso*, otherwise in good condition, framed
L. 305 x 228 mm., S. 327 x 252 mm.

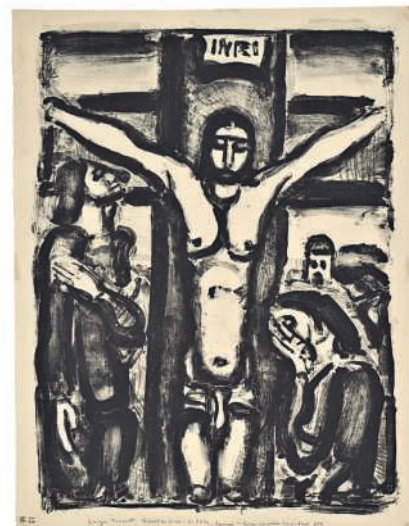
£600-800

US\$910-1,200

€680-900

PROVENANCE:

Edmond Frapier (L. 2921a, L.2921b, L. 2921d)



158

λ*159

GEORGES ROUAULT (1871-1959)

Passion, from: Les Fleurs du Mal (Chapon and Rouault 284b)

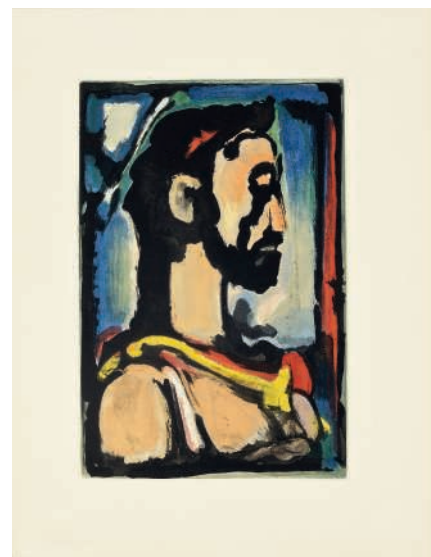
aquatint in colours, 1937, on watermarked Montval paper, from the edition of 250, published by Ambroise Vollard, Paris, the full sheet, with margins, in good condition

P. 319 x 216 mm., S. 447 x 342 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



159



160

PROPERTY FROM A PRIVATE SWISS COLLECTION

***161**

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Étude de femmes (Delteil 24; Wittrock 11)

lithograph in olive green with pochoir in blue and yellow, 1893, on wove paper, signed in pencil, numbered 71, from the edition of 100, published by E. Kleinmann, Paris, with their blindstamp, with margins, pale light-staining, pale scattered foxing, a 10 mm. tear at the upper sheet edge, a M.R. monogram in blue ink at lower left corner, otherwise in good condition, framed
S. 348 x 270 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



161

VARIOUS PROPERTIES

162

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Jeanne Granier, from: Portraits d'Acteurs et d'Actrices: Treize Lithographies (Delteil 154; Wittrock 250)

lithograph, 1898, on thin buff wove paper, from the set of 13, from the first edition of *circa* 400 printed before 1906, with margins, the sheet trimmed, otherwise generally in good condition
S. 386 x 310 mm.

£1,200-1,600

US\$1,900-2,400

€1,400-1,800



162

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*163

JACQUES VILLON (1875-1963)

Parisiene (tournée à gauche, petit planche)
(Ginestet and Pouillon E93)

aquatint, 1904, on wove paper, signed in pencil, a working proof prior to the addition of the monogram, an early state before the edition of approximately 100 with text (used as a greeting card by the printer Delâtre) and before Sagot's edition of 100 in colours on Japan paper, with margins, a 56 mm. and 142 mm. tears along the platemark; together with, *Au Bois (or Lili au Boa noir)* (Ginestet & Pouillon E161), drypoint in colours, 1906, on watermarked Van Gelder paper, signed in pencil, aside from the standard edition of 200, published by La Société Normande de la Gravure, with their inkstamp, with wide margins, mount staining in the margins and a 14 mm. tear at the right sheet edge, framed
P. 240 x 170 mm., S. 320 x 240 mm.
P. 358 x 234 mm., S. 645 x 450 mm.

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



163

VARIOUS PROPERTIES

λ164

JACQUES VILLON (1875-1963)

Devant un Guignol (Ginestet and Pouillon 241)

drypoint and aquatint, 1909, on watermarked Arches laid paper, fifth (final) state, signed in pencil, inscribed 'No. 26', from the edition of circa 50, published by E. Sagot, Paris, with his blindstamp (L. 2254), deckle edges on two sides, the full sheet, time and mount staining across the sheet, minor surface dirt, otherwise in good condition

P. 399 x 300 mm., S. 517 x 360 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



164

165

ANDERS LEONARD ZORN (1860-1920)

Early Tidigt (Asplund 262; Hjert and Hjert 272)

etching, 1914, on watermarked Van Gelder Zonen laid paper, signed in pencil, from an edition of unknown size, the full sheet, pale time and backboard staining across the sheet, remnants of adhesive tape along three sheet edges verso
P. 247 x 178 mm., S. 433 x 325 mm.

£600-800

US\$910-1,200

€680-900



165



166

AFTERNOON SESSION LOTS 166 – 165 POST WAR AND CONTEMPORARY

λ166

BANKSY (B. 1974)

Rude Copper

screenprint, 2002, on wove paper, with the artist's stamp in red ink, numbered 234/250 in pencil, the full sheet, in good condition, framed
S. 598 x 426 mm.

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

This lot is offered with the Certificate of Authenticity from Pest Control.



167

λ167

BANKSY (B. 1974)

Happy Choppers

screenprint in colours, 2003, on wove paper, unsigned (as issued), numbered 601/750 in pencil, published by Pictures on Walls, London, the full sheet, numbering slightly smudged, otherwise in good condition
S. 697 x 497 mm.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

This lot is offered with the Certificate of Authenticity from Pest Control.



168

λ168

BANKSY (B. 1974)

Very Little Helps

screenprint in colours, 2008, on wove paper, signed in pencil, numbered 13/299, published by Pictures on Walls, London, the full sheet, in good condition
S. 506 x 374 mm.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

This lot is offered with the Certificate of Authenticity from Pest Control.

λ169

BANKSY (B. 1974)*Donuts (Chocolate)*

screenprint in colours, 2009, on watermarked Arches paper, signed in pencil, numbered 12/299, published by Pictures on Walls, London, with their blindstamp, the full sheet with a deckle edge on one side, in good condition
S. 560 x 760 mm.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

This lot is offered with the Certificate of Authenticity from Pest Control.



169

λ170

BANKSY (B. 1974)*No Ball Games*

screenprint in colours, 2009, on wove paper, signed in pencil, numbered 22/250, published by Pictures on Walls, London, with their blindstamp, the full sheet, in good condition
I. 617 x 646 mm., S. 675 x 704 mm.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

This lot is offered with the Certificate of Authenticity from Pest Control.



170

λ171

BANKSY (B. 1974)*Choose Your Weapon (Turquoise)*

screenprint in colours, 2010, on wove paper, signed in turquoise pencil, numbered 15/25, published by Pictures on Walls, London, the full sheet, in good condition
I. 604 x 605 mm., S. 705 x 705 mm.

£5,000–7,000

US\$7,600–11,000

€5,700–7,900

This lot is offered subject to certification by Pest Control.



171



172

λ173

Centenary Portfolio, Chelsea Arts Club, London, 1991

the complete portfolio, 1991, with title, justification labels, and the suite of 16 prints by various artists including **Ivor Abrahams, Peter Blake, Sandra Blow, Barry Flanagan, Patrick Hughes and Patrick Proctor**, each signed in pencil and numbered 27/100, also number 27 on the justification label, published by the Chelsea Arts Club, with their blindstamp, loose (as issued) within a yellow paper wrapper and a green cloth-covered box with the title and date embossed in white on the spine, in good condition 604 x 485 mm. (overall)

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

λ172

CRAIGIE AITCHISON (1926-2009)

Crucifixion

etching and aquatint in colours with additional handcolouring, 2004, on wove paper, signed in pencil, numbered 50/50, (there were also 10 artist's proofs), printed to the edges of the full sheet, in good condition, framed S. 760 x 653 mm.

£2,500–3,500

US\$3,800–5,300

€2,900–3,900



173



174

λ174

Cubitt Portfolio

the complete boxed set, 1999–2000 with text and 20 images, including works by **Martin Creed, Tacita Dean, Peter Doig, Ceal Floyer, Matthew Higgs, Gareth Jones, Alex Katz, Scott King, Jochen Klein, Hilary Lloyd, Paul McCarthy, Paul Noble, Chris Ofili, Peter Pommerer, James Pyman, Giorgio Sadotti, Jane Simpson, Wolfgang Tillmans, Piotr Uklanski and Elizabeth Wright**, various printed mediums and papers, predominantly in colours, each signed, predominantly numbered 59/100, in the original lime green linen covered presentation box, in good condition 282 x 235 mm. (overall)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

λ*175

JOSEPH BEUYS (1921-1986)

Poison (Mirror piece) (Schellmann 164)

lacquered pharmacist bottle of iodine crystals with cardboard box, 1975, signed in pencil, numbered 50/100 (on an artist's label on the underside of the bottle), published by Castelli Graphics, New York, in good condition, complete with; *How to explain the iodine bottle to the hares*, paper insert as published 230 x 150 mm x 150 mm. (overall)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



λ176

PETER BLAKE (B. 1932)

Tattooed Lady

screenprint in colours, 1985, on Arches paper, signed in pencil, numbered 60/100, published by Waddington Graphics, the full sheet, soft handling creases throughout, remnants of hinging tape and skinning *verso*, otherwise in good condition

S. 1210 x 806 mm.

£700-1,000

US\$1,100-1,500

€790-1,100

λ177

PETER BLAKE (B. 1932)

The Party (sing-song), from: Twelve Artists

screenprint in colours, 1996, on Somerset paper, with the Royal College of Art watermark, signed in pencil, numbered 99/100, published by the Royal College of Art, London, the full sheet with deckle edges on two sides, in good condition I. 437 x 500 mm., S. 760 x 568 mm.

£600-800

US\$910-1,200

€680-900





178

λ178

ALBERTO BURRI (1915-1995)

Trittico A 1-3

the complete set of three screenprints in colours, 1973/76, on Fabriano Rosaspina paper, each signed in pencil, numbered 27/90 (there were also 15 artist's proofs), published by 2RC, Rome, with their blindstamp, the full sheets, 1A with a faint 70 mm. scuff in the lower left image, otherwise in good condition

I. 253 x 357 mm., S. 355 x 434 mm. (and smaller)

(3)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



179

λ179

ALBERTO BURRI (1915-1995)

Trittico B, 1-3

the complete set of three screenprints in colours, 1973/76, on Fabriano Rosaspina paper, each signed in pencil, numbered 13/90 (there were also 15 artist's proofs), published by 2RC, Rome, with their blindstamp, the full sheets, 2B with a faint 85 mm. scuff in the centre image and two 100 mm. faint scuffs in the lower right image, otherwise in good condition

I. 276 x 241 mm., S. 434 x 357 mm. (and similar)

(3)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



λ180

ALBERTO BURRI (1915-1995)

Trittico C 1-3

the complete set of three screenprints in colours, 1973/76, on Fabriano Rosaspina paper, each signed in pencil, numbered 25/90 (there were also 15 artist's proofs), published by 2RC, Rome, with their blindstamp, the full sheets, in good condition

I. 253 x 358 mm., S. 430 x 536 mm. (and smaller)

(3)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

λ181

MARLENE DUMAS (B. 1953)

Faceless

lithograph, 1993, on wove paper, signed and dated in pencil, numbered 166/200 (there were also 26 artist's proofs), published by ICA, London, the full sheet, 4 mm. indentation at the extreme edge of the lower margin, otherwise in good condition
L. 267 x 194 mm., S. 289 x 206 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



181

λ182

GRENVILLE DAVEY (B. 1961)

Eye

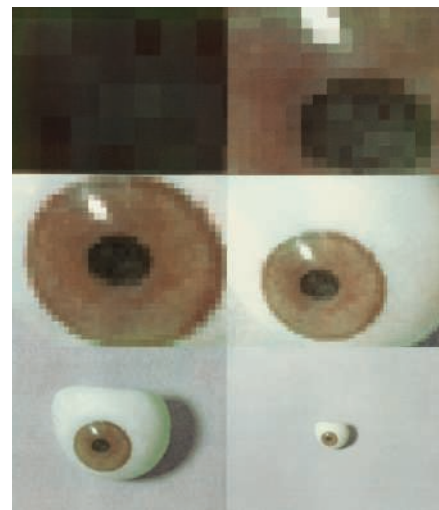
six screenprints in colours, 1993, on wove paper, signed in pencil, numbered 30/40, the full sheets, in good condition
S. 722 x 844 mm. (each sheet)

£600-800

(6)

US\$910-1,200

€680-900



182

183

PHILIP GUSTON (1913-1980)

Coat

lithograph, 1980, on Arches paper, signed, dated and titled in pencil, numbered 29/50 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet, with deckle edges on two sides, otherwise in apparently good condition, unexamined out of the frame
S. 818 x 1087 mm.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



183



184

VARIOUS PROPERTIES

λ184

GERALD LAING (1936-2011)

Starlet, from: Baby, Baby Wild Thing

screenprint in colours, 1968, on wove paper, signed, titled and dated in pencil, numbered 34/200, published by the artist, with his blindstamp, the full sheet, pale staining at the lower right sheet corner, soft handling creases in the upper image, otherwise in apparently good condition, unexamined out of the frame I., S. 890 x 580 mm.

£700-1,000

US\$1,100-1,500

€790-1,100

λ185

GERALD LAING (1936-2011)

Second Skydiver

screenprint in colours, 1968, on wove paper, signed, dated and titled in pencil, numbered 75/75; together with, *CT Strockers*, 1968, signed, dated and titled in pencil, numbered 57/150, published by the artist, with his blindstamp, the full sheets, both in good condition, framed

S. 585 x 890 mm.

S. 890 x 585 mm.

£800-1,200

(2)

US\$1,200-1,800

€900-1,300



185



186

PROPERTY FROM A PRIVATE SWISS COLLECTION

*186

RICHARD LINDNER (1901-1978)

Five plates, from: Fun City

lithographs in colours, 1971, on wove paper, one on rowlux, signed in pencil and numbered 107/175 (there was also an edition 75 in Roman numerals and 15 artist's proofs), also numbered 107 on the justification, published by Shorewood Publishers Inc., New York; together with, *One plate, from: After Noon series* and *The Kiss*, lithographs in colours, on wove paper, signed in pencil, numbered 228/250 and XXI/LXXXV respectively, each sheet with minor surface defects, otherwise in good condition, one framed

L. 685 x 1015 mm., S. 719 x 1020 mm. (and smaller)

£1,500-2,000

(7)

US\$2,300-3,000

€1,700-2,200



VARIOUS PROPERTIES

λ187

PATRICK HUGHES (B. 1939)

Presents

3D lithographic multiple in colours, 1997, signed and dedicated *Proof for Gyorgy and Peter* in pencil, an artist's proof, aside from the standard edition of 35, published by Flowers Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop, in good condition, in a perspex presentation case, a 20 mm. crack in the upper left corner of the lid, soft scratches to the perspex lid, otherwise in good condition

192 x 400 x 743 mm. (overall)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



188

λ188

RICHARD HAMILTON (1922-2011)

Putting on de Stijl (Lullin 111; Waddington 107)

collotype and screenprint in colours, 1979, on wove paper, signed in pencil, numbered 76/90 (there were also nine artist's proofs), with full margins, published by Waddington Graphics, London, a fine indentation running horizontally along the upper margin 1 mm. from the edge of the sheet, two 1 mm. indentations in the extreme edge of the right margin, possibly trimmed (Waddington calls for a sheet width of 660 mm.), pale time-staining at extreme sheet edges, otherwise in good condition
I. 300 x 420 mm., S. 496 x 637 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

λ189

RICHARD HAMILTON (1922-2011)

A languid floating flower (Lullin 37; Waddington 132)

etching and aquatint, 1983, on watermarked Rives paper, signed, titled and numbered 24/30 in pencil, published by Waddington Graphics, London, the full sheet with a deckle edge on one side, in apparently good condition, unexamined out of the frame
P. 315 x 372 mm., S. 460 x 498 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



189

λ190

ANTONY GORMLEY (B. 1950)

Untitled

etching and aquatint, 2001, on wove paper, signed in pencil, numbered 83/200, the full sheet with deckle edges on two sides, in apparently good condition, framed

P. 365 x 240 mm., S. 575 x 416 mm.

£700–1,000

US\$1,100–1,500

€790–1,100

λ191

ANTONY GORMLEY (B. 1950)

Space

lithograph, 2007, on wove paper, signed *verso*, numbered 33/40, produced during the artist's residency at Editions Copenhagen, Denmark, printed to the edges of the full sheet with deckle edges on all sides, in apparently good condition, unexamined out of the frame

L., S. 1110 x 770 mm.

£2,500–3,500

US\$3,800–5,300

€2,900–3,900



190



191



192

λ192

DAVID HOCKNEY (B. 1937)

To Remain, from: Illustrations for Fourteen Poems by C. P. Cavafy (Scottish Arts Council; Tokyo 50)

etching and aquatint, 1966, on Crisbrook handmade paper, signed and dated in pencil, numbered 31/75 (there were also 15 artist's proofs), published by Editions Alecto, London, the full sheet, with time and mount staining, brown staining and scattered foxing across the entire sheet, framed
P. 352 x 227 mm., S. 572 x 404 mm.

£600-800

US\$910-1,200

€680-900

λ194

DAVID HOCKNEY (B. 1937)

The Beginning, Plate 9 from: Illustrations for Fourteen Poems by C. P. Cavafy (Scottish Arts Council 55)

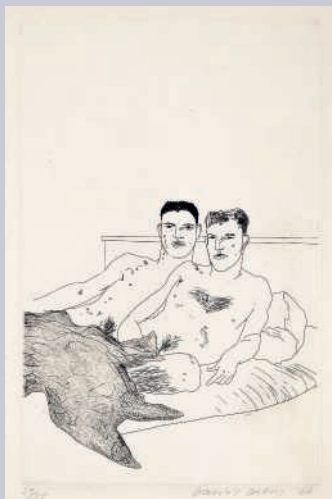
etching, 1966, on Crisbrook handmade paper, signed and dated in pencil, numbered 29/75, (there were a further 45 signed impressions and an unsigned book edition of 550), published by Editions Alecto, London, 1967, with their ink stamp *verso*, the full sheet with a deckle edge on one side, pale mount staining, spot glued at two points in the upper margin *verso*, otherwise in good condition, framed

P. 350 x 220 mm., S. 567 x 402 mm.

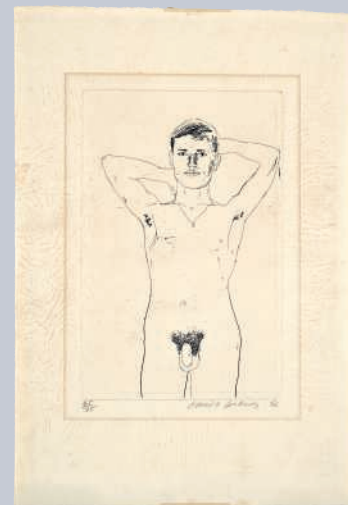
£1,000-1,500

US\$1,600-2,300

€1,200-1,700



194



193

λ193

DAVID HOCKNEY (B. 1937)

In an old book, from: Illustrations for Fourteen Poems by C.P. Cavafy (Scottish Arts Council; Tokyo 52)

etching, 1966, on Crisbrook handmade paper, signed and dated in pencil, numbered 45/75 (there were also 15 artist's proofs), published by Editions Alecto, London, 1967, the full sheet, with a deckle edge on three sides, with time and mount staining, moisture damage across the sheet, with other surface defects, framed
P. 376 x 232 mm., S. 575 x 393 mm.

£800-1,200

US\$1,200-1,800

€900-1,300

λ195

DAVID HOCKNEY (B. 1937)

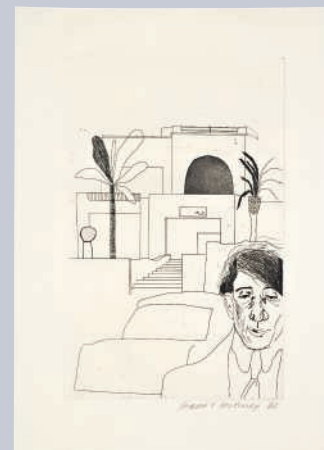
Illustrations for Fourteen Poems from C.P. Cavafy (Scottish Arts Council 47-59; Tokyo 47-59)

the complete set of 13 etchings, 1966-67, on Crisbrook handmade paper, *hors-texte*, with title, text and table of contents, signed in pencil and numbered 8/500 on the justification, bound within two silk bookcases, *Portrait of Cavafy II* loose (as issued), signed and dated in pencil, each etching stamped 'Edition A' in black ink *verso*, published by Editions Alecto, London, 1967, the full sheets, in good condition, within the original black leather portfolio box with minor scuffing 488 x 346 mm. (overall)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



195

Celia Birtwell studied fabric design at Salford and met Hockney through Mo McDermott and Ossie Clark when she moved to London in 1961. One of his few female sitters, Hockney has portrayed Celia throughout their long and enduring friendship.

196

DAVID HOCKNEY (B. 1937)

Celia (Scottish Arts Council 109; Tokyo 106)

etching, 1969, on J. Green wove paper, signed and dated in pencil, numbered 54/75 (there were also 16 artist's proofs), published by Petersburg Press, New York, 1970, the full sheet, pale time-staining predominately at left and right sheet edges, minor scattered foxing, otherwise in good condition

P. 685 x 542 mm., S. 930 x 710 mm.

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



196

197

DAVID HOCKNEY (B. 1937)

Celia Smoking (Scottish Arts Council 146; Tokyo 136)

lithograph, 1973, on Angoumois handmade paper, signed, dated and titled in pencil, numbered 23/70 (there were also 17 proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, with deckle edges on three sides, a 20 mm. repaired tear at the right sheet edge, spot-glued to the backing board at the top corners *verso* with some pale associated staining *recto*

L., S. 990 x 725 mm.

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



197

198

DAVID HOCKNEY (B. 1937)

Celia, 8365 Melrose Avenue, Hollywood (Scottish Arts Council 147; Tokyo 138)

lithograph, 1973, on Arches paper, signed, titled and dated in red crayon, numbered 4/46 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, 1973, with their blindstamp, the full sheet, pale time-staining, backboard staining, otherwise in good condition, framed

S. 1210 x 805 mm.

£7,000–10,000

US\$11,000–15,000

€7,900–11,000



198



199

λ*199

DAVID HOCKNEY (B. 1937)

My Mother with a Parrot (Scottish Arts Council 161; Tokyo 148)
etching and aquatint in colours, 1973-74, on wove paper, signed and dated in pencil, numbered 45/100 (there were also 23 artist's proofs), published by Petersburg Press, London, printed by Atelier Crommelynck, Paris, with their blindstamp, the full sheet with a deckle edge on all sides, in good condition, framed

S. 655 x 502 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



200

λ200

DAVID HOCKNEY (B. 1937)

Man Ray, from: Homage to Man Ray (Scottish Arts Council 171; not in Tokyo)

lithograph in colours, 1974, on Arches paper, signed in pencil and numbered 5/100 (there were also 50 artist's proofs in Roman Numerals), published by Galleria Il Fauno, 1976, the full sheet, pale time-staining across the sheet, remnants of hinging at two points in the lower margin, *verso*, otherwise in good condition, framed

S. 525 x 376 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



201

λ201

DAVID HOCKNEY (B. 1937)

Celia observing (not in Scottish Arts Council or Tokyo)

etching and aquatint in colours, 1976, on BFK Rives paper, signed and dated in pencil, inscribed *AP XIV/XIV*, an artist's proof aside from the edition of 60, published by Petersburg Press, London and New York, 1976, with margins and a deckle edge on one side, in good condition, framed

P. 680 x 539 mm., S. 901 x 749 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



202

λ*202

DAVID HOCKNEY (B. 1937)

Igor Stravinsky: Metropolitan Opera (Baggot 104)

screenprint in colours, 1981, on wove paper, from an edition of unknown size, published by Petersburg Press, in apparently good condition, unexamined out of the frame
S. 965 x 432 mm.

£800–1,200

US\$1,200–1,800
€900–1,300

λ203

DAVID HOCKNEY (B. 1937)

Parade, Metropolitan Opera (Baggott 94)

screenprint in colours, 1981, on wove paper, from the edition of unknown size, published by Petersburg Press, London and New York, the full sheet, a 100 mm. tear running vertically into the image, rust spots around intermittent pin holes in all margins, other minor surface defects
S. 2053 x 1046 mm.

£800–1,200

US\$1,200–1,800
€900–1,300



203



204

λ*204

DAVID HOCKNEY (B. 1937)

Ann in the Studio (Tokyo 258)

etching and aquatint, 1984, on BFK Rives paper, signed and dated in pencil, numbered 36/61 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp *verso*, the full sheet, in good condition

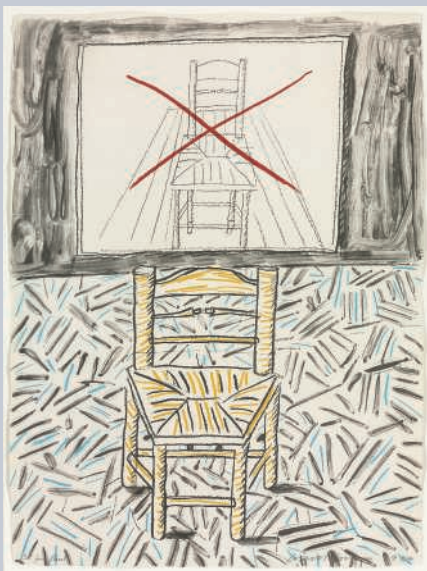
P. 610 x 914 mm., S. 787 x 1061 mm.

£800-1,200

US\$1,200-1,800

€900-1,300

The sitter is Ann Graves (née Upton).



205

λ205

DAVID HOCKNEY (B. 1937)

The Perspective Lesson, from: Moving Focus (Tokyo 265)

lithograph in colours, 1984, on grey HMP handmade wove paper, signed, dated, dedicated for Paul, and inscribed S.P., a special proof aside from the edition of fifty (there were also 18 artist's proofs), printed and published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

L., S. 760 x 562 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



206

λ*206

DAVID HOCKNEY (B. 1937)

Hat on chair, from: The Geldzahler Portfolio

etching and aquatint, 1998, on wove paper, signed and dated in pencil, numbered 26/100, the full sheet, in good condition, framed

P. 605 x 400 mm., S. 753 x 570 mm.

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

1207

ANISH KAPOOR (B. 1954)

Untitled (III)

spit-bite aquatint in colours, 1988, on wove paper, signed and dated in pencil, inscribed 'A.P. 4 (III)', an artist's proofs aside from the standard edition of 20, published by Crown Point Press, San Francisco, with their blindstamps, the full sheet with deckle edges on two sides, soft handling creases at upper right corner, otherwise apparently in good condition, unexamined out of the frame

P. 894 x 1135 mm., S. 1070 x 1315 mm.

£1,200–1,800

US\$1,900–2,700

€1,400–2,000



207



208

1208

HOWARD HODGKIN (B. 1932)

Welcome, from: Art and Sport (Heenk 71)

lithograph in colours, 1983, on BFK Rives paper, signed with initials and dated in pencil, numbered 120/150 (the total edition was of 200 with 50 in Roman numerals), published by Vicsonti Art, Vienna and Lazo Vujic, printed to the edges of the full sheet, in good condition
I., S. 850 x 620 mm.

£800–1,200

US\$1,200–1,800

€900–1,300

Published for the XIV Olympic Winter Games in Sarajevo, Former Yugoslavia in 1984.

1209

KEN KIFF (1935–2001)

The Tigress

woodcut in colours, circa 1990, on laid Japan paper, signed and numbered 34/35 in pencil, the full sheet, pale time-staining around the image, otherwise in good condition, framed
B. 300 x 358 mm., S. 475 x 540 mm.

£600–800

US\$910–1,200

€680–900



209

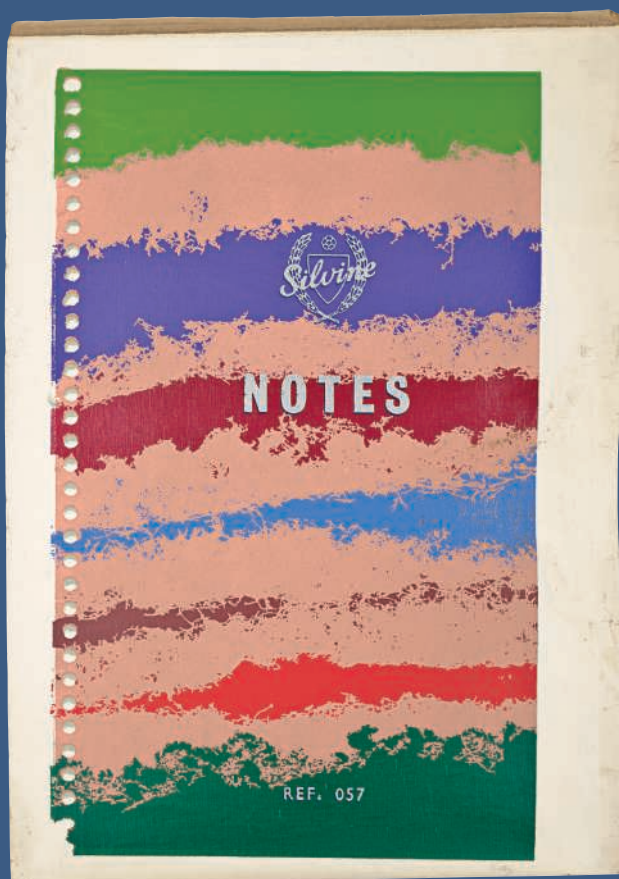
THE TONY REICHARDT COLLECTION

Tony Reichardt has had a long and successful career as one of the pioneering art dealers of the second half of the 20th century. In 1958 he joined New Vision Gallery, Marble Arch, and after a period spent at Hanover Gallery in Mayfair, he joined Marlborough as a manager of the New London Gallery in 1961. In 1963 Reichardt opened Marlborough Graphics and in the 1970s he became Director of Marlborough Fine Art. Through the numerous exhibitions Tony created, he developed close relationships with many of the artists and the works by R B Kitaj being offered were personal gifts. In 1985 he left the art world to begin a new life farming in Northern Queensland, where he currently lives.

SCREENPRINTS ON CANVAS

Kitaj was a prolific printmaker from the mid-1960s to the mid-1970s, concentrating in particular on the production of collage-based screenprints and photo-screenprints made in collaboration with the screenprinter Christ Prater at Kelpra Studios. The medium allowed Kitaj a spontaneity that he resisted when making his paintings, and provided an outlet for his many and varied interests in literature, photography, political history and graphic design. In the mid-1970s, when he began to re-educate himself in drawing from life, he came to turn his back on this freewheeling and inventive area of his work, which had proved highly influential on fellow printmakers and which was to continue to interest younger artists for its experimental nature and witty manipulation of found printed material. *In Our Time*, a portfolio of 50 prints based on the covers of books and exhibition catalogues, published in an edition of 150 in 1969, was the most extreme instance of what he himself termed his youthful 'Duchampist' tendencies, in that each faithfully replicates its existing source, flaws and all; in Duchampian terms, they might best be regarded as 'assisted ready-mades'. Taken together, they provide a glimpse into the library of a committed bibliophile who in an article published in January 1964 had wittily remarked that 'Some books have pictures and some pictures have books'. In an e-mail to Jennifer Ramkalawon dated 31 July 2012 and published in her *Kitaj Prints: A Catalogue Raisonné* (London: British Museum Press, 2013), p. 231, Tony Reichardt, who commissioned many of these prints for Marlborough, explained that further to the published editions three impressions of most of these prints were made on canvas by Prater, one each for the artist himself, Prater and Reichardt.

We would like to thank Marco Livingstone for preparing this entry.



***210**

R.B. KITAJ (1932-2007)

Notes (Kinsman 43)

screenprint in colours, *circa 1971*, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 70 on wove paper, printed by Kelpra Studio, London, the sheet, with an area of cracking with resultant ink loss at the centre right image edge measuring approximately 170 mm.

I. 983 x 607 mm., S. 1076 x 763 mm.

£2,000-3,000

US\$3,100-4,500

£2,300-3,400

*211

R.B. KITAJ (1932-2007)

Outlying London Districts I (Kinsman 48)

screenprint in colours, *circa* 1970, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 70 on wove paper, printed by Kelpira Studio, London, in good condition
 I. 668 x 1073 mm., S. 715 x 1120 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



211

*212

R.B. KITAJ (1932-2007)

Outlying London Districts II (Kinsman 49)

screenprint in colours, *circa* 1971, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 70 on wove paper, printed by Kelpira Studio, London, in good condition
 I. 538 x 1021 mm., S. 704 x 1077 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



212

*213

R.B. KITAJ (1932-2007)

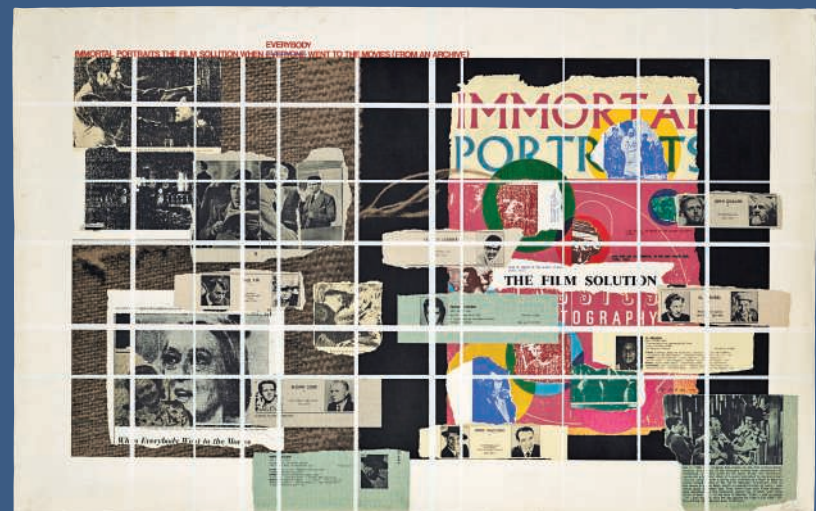
Immortal Portraits (Kinsman 58)

screenprint in colours, *circa* 1972, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 70 on wove paper, printed by Kelpira Studio, London, in good condition
 I., S. 1136 x 724 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



213



214

*214

R.B. KITAJ (1932-2007)

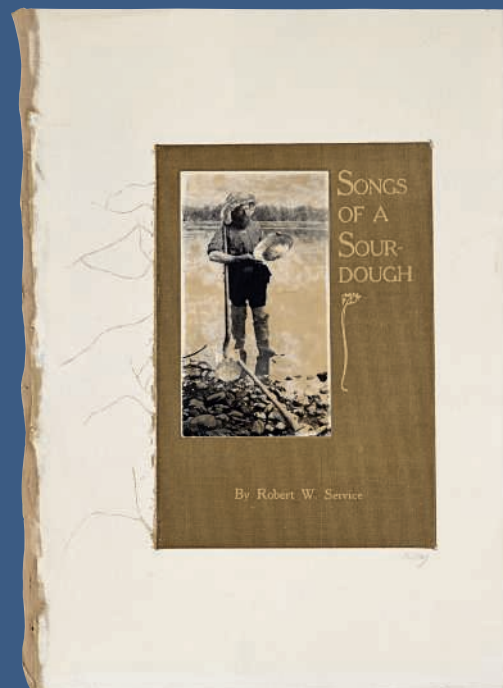
Der Russische Revolutionsfilm, from: *In Our Time: Covers for a Small Library After the Life for the Most Part* (Kinsman 37. VII) screenprint in colours, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpa Studio, London, in good condition

L. 383 x 257 mm., S. 750 x 551 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



215

*215

R.B. KITAJ (1932-2007)

Songs of a Sourdough, from: *In Our Time: Covers for a Small Library After the Life for the Most Part* (Kinsman 37. X)

screenprint in colours with collage, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpa Studio, London, in good condition

L. 461 x 425 mm., S. 773 x 551 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



216

*216

R.B. KITAJ (1932-2007)

Edward Weston, from: *In Our Time: Covers for a Small Library After the Life for the Most Part* (Kinsman 37. XIII)

screenprint in colours, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpa Studio, London, in good condition

L. 351 x 267 mm., S. 765 x 530 mm.

£800-1,200

US\$1,200-1,800

€900-1,300

*217

R.B. KITAJ (1932-2007)

O'Neil, from: *In Our Time: Covers for a Small Library After the Life for the Most Part* (Kinsman 37. XV)

screenprint in colours, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpra Studio, London, in good condition

L. 344 x 460 mm., S. 549 x 765 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



217

*218

R.B. KITAJ (1932-2007)

China of To-Day, from: *In Our Time: Covers for a Small Library After the Life for the Most Part* (Kinsman 37. XVI)

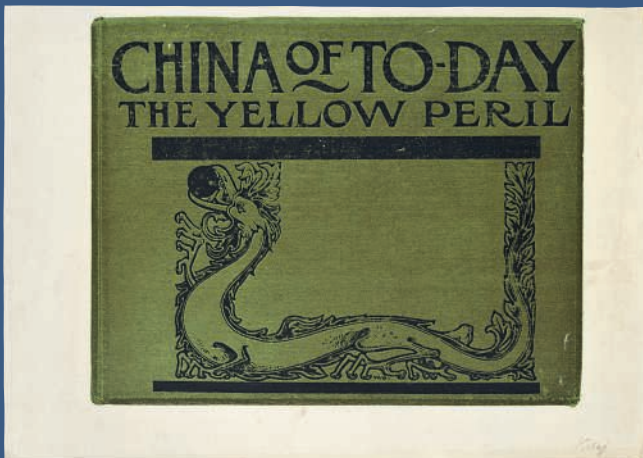
screenprint in colours, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpra Studio, London, in good condition

L. 459 x 583 mm., S. 535 x 765 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



218

*219

R.B. KITAJ (1932-2007)

Towards a Better Life, from: *In Our Time: Covers for a Small Library After the Life for the Most Part* (Kinsman 37. XVIII)

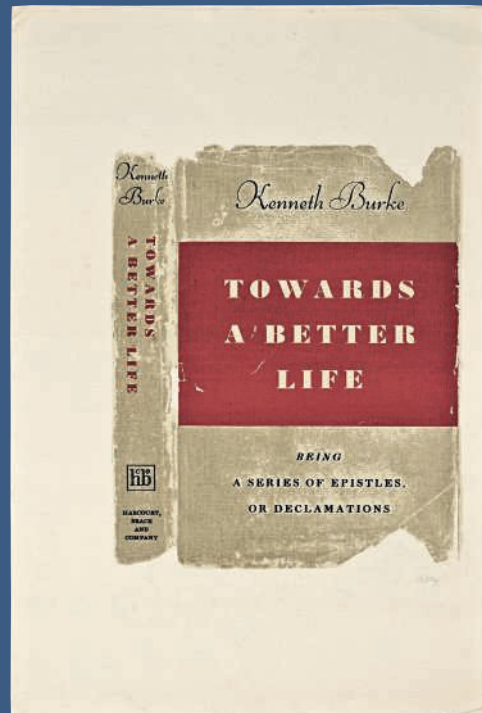
screenprint in colours, circa 1969, signed in black ink, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpra Studio, London, in good condition

L. 457 x 373 mm., S. 769 x 513 mm.

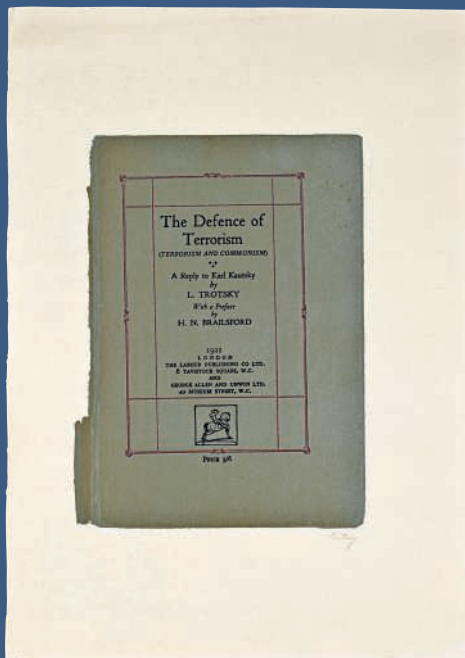
£800-1,200

US\$1,200-1,800

€900-1,300



219



220

*220

R.B. KITAJ (1932-2007)

The Defence of Terrorism, from: In Our Time: Covers for a Small Library After the Life for the Most Part (Kinsman 37. XXV)

screenprint in colours, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpra Studio, London, in good condition

I. 458 x 339 mm., S. 761 x 538 mm.

£800-1,200

US\$1,200-1,800

€900-1,300

*221

R.B. KITAJ (1932-2007)

Wir haben es nicht vergessen: Nous n'avons pas oublié: We have not forgotten, from: In Our Time: Covers for a Small Library After the Life for the Most Part (Kinsman 37. XXVIII)

screenprint in colours, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpra Studio, London, in good condition

I. 314 x 459 mm., S. 524 x 767 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



221

*222

R.B. KITAJ (1932-2007)

Albyn, from: In Our Time: Covers for a Small Library After the Life for the Most Part (Kinsman 37. XXX)

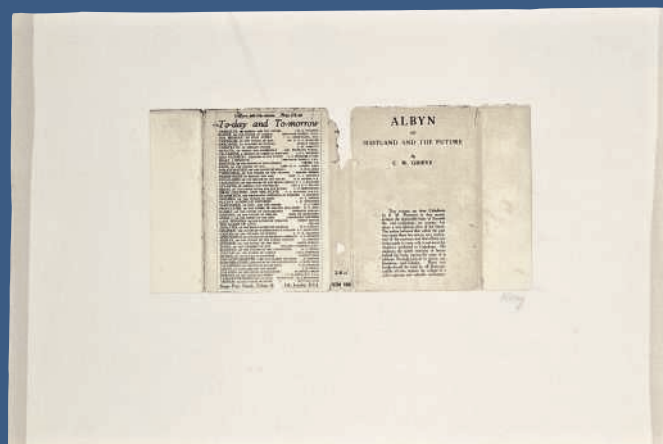
screenprint in colours, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpra Studio, London, in good condition

I. 218 x 446 mm., S. 513 x 769 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



222

*223

R.B. KITAJ (1932-2007)

Hollywood, Wie es Wirklich Ist, from: In Our Time: Covers for a Small Library After the Life for the Most Part (Kinsman 37. XXXIII)

screenprint in colours, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpra Studio, London, in good condition
I. 350 x 459 mm., S. 550 x 769 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



223

*224

R.B. KITAJ (1932-2007)

La Lucha del Pueblo Español por su Libertad, from: In Our Time: Covers for a Small Library After the Life for the Most Part (Kinsman 37. XXXV)

screenprint in colours, circa 1969, signed in black ink, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpra Studio, London, in good condition
I. 556 x 445 mm., S. 757 x 550 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



224

*225

R.B. KITAJ (1932-2007)

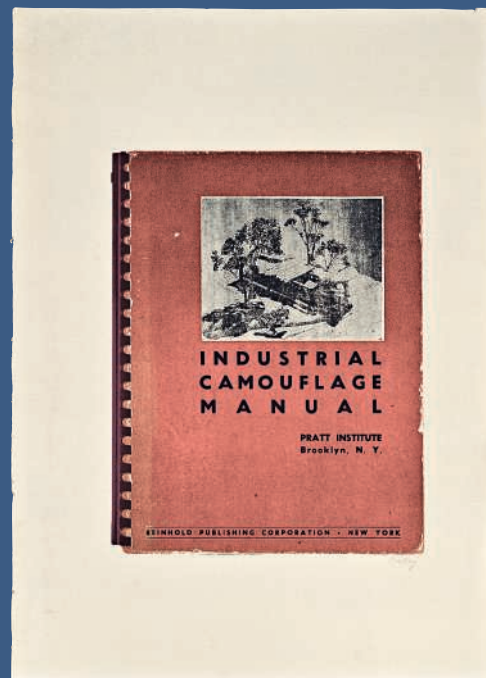
Industrial Camouflage Manual, from: In Our Time: Covers for a Small Library After the Life for the Most Part (Kinsman 37. XLII)

screenprint in colours, circa 1969, signed in pencil, one of three unnumbered proofs on canvas aside from the standard edition of 150 on wove paper (there were also 10 artist's proofs and 5 printer's proofs), printed by Kelpra Studio, London, in good condition
I. 456 x 353 mm., S. 761 x 453 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



225



226

226

R.B. KITAJ (1932-2007)

A Life (Kinsman 85)

lithograph in colours, 1975, on mauve Wookey Hole handmade waterleaf paper, signed in pencil, numbered 25/50 (there were also 14 artist's proofs), published by Petersburg Press, London, printed to the edges of the full sheet with deckle edges on all sides, in good condition

L., S. 735 x 530 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



227

227

R.B. KITAJ (1932-2007)

Barcelonetta (Kinsman 102)

lithograph in colours, 1979, on wove paper, signed and numbered 66/100 in pencil, published by Stuyvesant Foundation, Amsterdam, with their blindstamp, the full sheet with a deckle edge on two sides, laid onto cardboard *verso*, otherwise in good condition, framed

L. 664 x 516 mm., S. 788 x 566 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



228

PROPERTY FROM THE ESTATE OF THE LATE DR. VERA DALLEY LEDERMAN

228

BRIDGET RILEY (B. 1931)

Fold (Schubert 57)

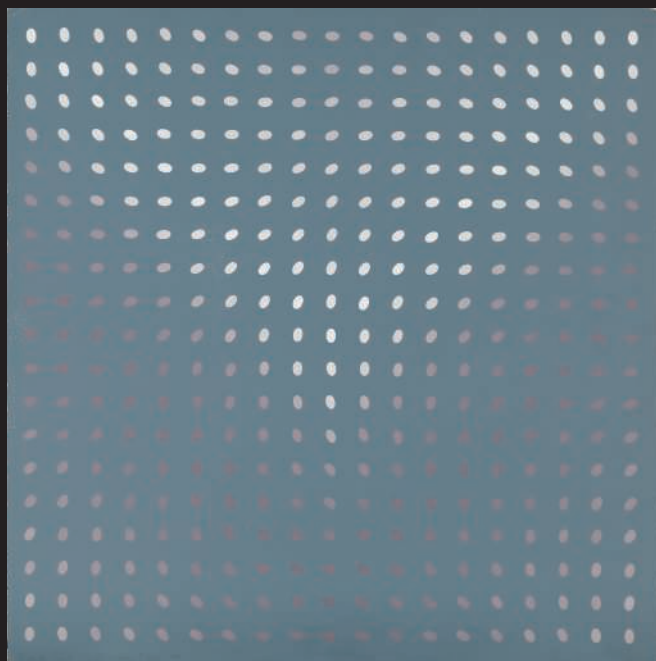
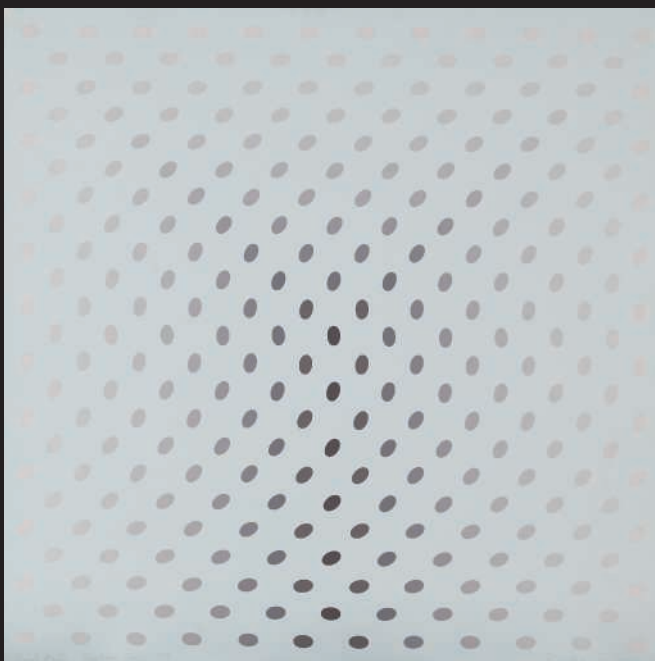
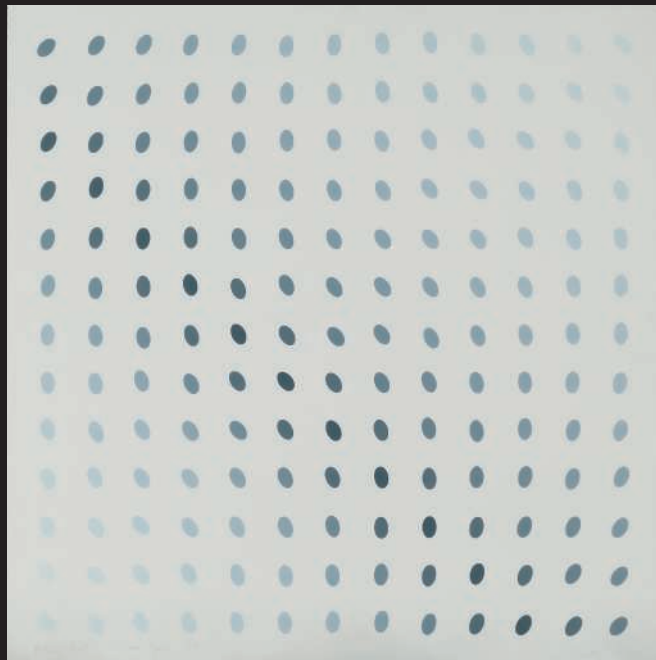
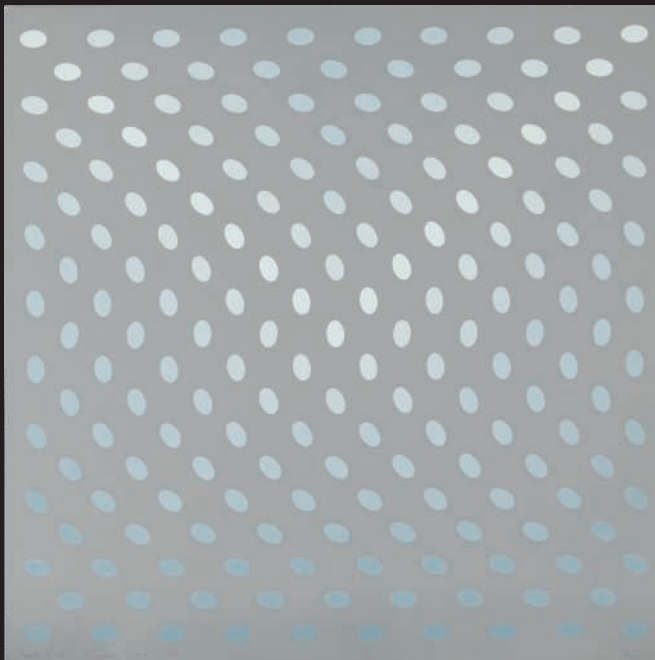
screenprint in colours, 2004, on wove paper, signed, titled and dated in pencil, numbered 94/250, the full sheet, in good condition, framed

L. 275 x 225 mm., S. 440 x 380 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



VARIOUS PROPERTIES

λ229

BRIDGET RILEY (B. 1931)

Nineteen Greys (Schubert 8)

the complete set of four screenprints in colours, 1968, on card, each signed, dated and titled in pencil, inscribed artist's proofs, aside from the standard edition of 75, printed to the edges of the full sheets, creasing at the extreme edges of the corners and other minor defects, otherwise in good condition

S. 755 x 755 mm. (each)

£8,000-12,000

(4)

US\$12,000-18,000

€9,000-13,000



230

λ230

MARC QUINN (B. 1964)

Plate Two, from: Portraits of Landscapes

pigment print in colours, 2007, on Somerset Velvet Enhanced paper, signed in pencil *verso*, numbered 15/59, printed to the sheet edges, published by Paragon Press, London, in good condition, framed
S. 990 x 746 mm.

£600–800

US\$910–1,200

€680–900



231

λ231

MARC QUINN (B. 1964)

Plate Three, from: Portraits of Landscapes

pigment print in colour, 2007, on Somerset Velvet Enhanced paper, signed in pencil *verso*, numbered 15/59, printed to the edges of the full sheet, published by Paragon Press, London, in good condition, framed
S. 990 x 746 mm.

£600–800

US\$910–1,200

€680–900



232

λ232

MARC QUINN (B. 1964)

Plate Seven, from: Portraits of Landscapes

pigment print in colour, 2007, on Somerset Velvet Enhanced paper, signed in pencil *verso*, numbered 15/59, printed to the edges of the full sheet, published by Paragon Press, London, a 42 mm. indentation without ink loss in the upper image, otherwise in good condition, framed
S. 990 x 746 mm.

£600–800

US\$910–1,200

€680–900

λ233

MARC QUINN (B. 1964)

One Plate, from: At the Far Edges of the Universe

pigment print in colours, 2010, on Hahnemühle Photo Rag paper, signed in black crayon, numbered 6/59 verso, published by Paragon Press, London, the full sheet, with remnants of hinging tape partially obscuring the numbering verso, otherwise in good condition, framed

I. 654 x 1006 mm., S. 691 x 1046 mm.

£1,200–1,800

US\$1,900–2,700

€1,400–2,000



233

λ234

RACHEL WHITEREAD (B. 1963)

Doorknob

multiple in Technogel coated with black polyurethane film, 2001, signed in ball point on the accompanying label, numbered 232/300, published by the Deutsche Guggenheim, Berlin, in good condition

55 x 55 x 135 mm. (overall)

£600–800

US\$910–1,200

€680–900



234



235

λ*235

RACHEL WHITEREAD (B. 1963)

Daybed

beech frame, foam and wool upholstery, 1999, labeled 'Please Touch, Manufactured by Projects/SCP Ltd., Rachel Whiteread, Daybed' on a metal plaque on the base, numbered 1/10, in good condition

440 x 800 x 1900 mm. (approximately)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



236

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*236

GERHARD RICHTER (B. 1932)

Funken, from: *Graphikmappe des Schweizerischen Kunstvereins* (Butin 32)

offset lithograph printed in colours, 1970, on Chromokarton, signed, dated and numbered 111/200 in pencil, (the total edition was 254), published by Schweizerischer Kunstverein, St. Gallen, the full sheet, with minor sheet discolouration, otherwise in good condition
L. 320 x 468 mm., S. 496 x 649 mm.

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



237

VARIOUS PROPERTIES

λ237

MARTIN KIPPENBERGER (1953–1997)

Auch dabei?, from: *13 Künstler aus Deutschland*

offset lithograph in colours with collage, 1982–83, signed in pencil, numbered 70/85 from the edition of unique works, published by Galerie Schurr, Stuttgart, the full sheet, in good condition
S. 500 x 650 mm.

£1,200–1,800

US\$1,900–2,700

€1,400–2,000



238

λ238

WILLIAM TURNBULL (B. 1922)

Fugue

the set of nine screenprints in colours, 1971, on wove paper, each signed and dated in pencil, titled and variously numbered from the edition of 75 *verso*, printed by Kelpra Studio, London, with their ink stamp *verso*, printed to the edges of the full sheet, with deckle edges on two sides, soft handling creases on various sheets, otherwise in good condition

S. 595 x 804 mm. (and similar)

£800–1,200

(9)
US\$1,200–1,800

€900–1,300



239 (part lot)

λ239

MICHELANGELO PISTOLETTO (B. 1933)*Cartella A*

the complete portfolio, 1983, including four screenprints in colours on polished aluminium foil, with title/justification page and list of contents, signed in black ink and numbered 90 on the justification (the total edition was 500), published by Fratelli Alinari Stamperia d'Arte, Florence, the full sheets within brown mounts, loose (as issued), within the original buff paper folio with printed title, minor surface defects, in good condition

520 x 414 mm. (portfolio)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



240 (part lot)

λ240

MICHELANGELO PISTOLETTO (B. 1933)*Cartella B*

the complete portfolio, 1983, including four screenprints in colours on polished aluminium foil, with title/justification page and list of contents, signed in black ink and numbered 126 on the justification (the total edition was 500), published by Fratelli Alinari Stamperia d'Arte, Florence, the full sheets, loose as issued in brown mounts, within the original buff paper folio with printed title, in good condition

520 x 414 mm. (portfolio)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



241

PROPERTY OF A EUROPEAN FAMILY COLLECTION

λ241

MIQUEL BARCELÓ (B. 1957)

Eight Plates, from: Lanzarote (Serie Pornografica)

eight etchings and aquatints, 2000, on Arches paper, each signed in pencil, numbered 20/35 (there were also five artist's proofs), published by Linea, Lanzarote, the full sheets, each with a deckle edge on one side, in good condition, unexamined out of their frames

P. 501 x 694 mm., S. 915 x 755 mm. (and similar)

£6,000-8,000

(8)

US\$9,100-12,000

€6,800-9,000

VARIOUS PROPERTIES

λ242

EDUARDO CHILLIDA (1924-2002)

Barcelona I (Koelen 71018)

lithograph, 1971, on Guarro paper, signed in pencil, inscribed 'P.A', an artist's proof aside from the standard edition of 75 (there were also 25 *hors commerce* impressions), published by Sala Gaspar, Barcelona, the full sheet, in good condition

L., S. 715 x 500 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



242



243

EQUIPO CRÓNICA

Conde Duque

acrylic on papier-maché, 1972, signed in white on the base, inscribed 'H.C.', an *hors commerce* impression aside from the standard edition of 100, published by Gustavo Gili, Barcelona, in good condition; accompanied with *Bodegón Nacional*, pop-up book in colours, 1972, signed in pencil and inscribed 'H.C.', an *hors commerce* impression, soft creasing along the central folds, otherwise in good condition

100 x 210 x 75 (approximately)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

244

CARLOS CRUZ-DIEZ (B. 1923)

Cromointerferencia Manipulable Feria Estampa

multiple, 2011, signed in pencil and numbered 11/37 on a label *verso*, 'Carlos Cruz-Diez, Paris, 2011' etched into the perspex *verso*, published on the occasion of the fair ESTAMPA (Spain), in good condition

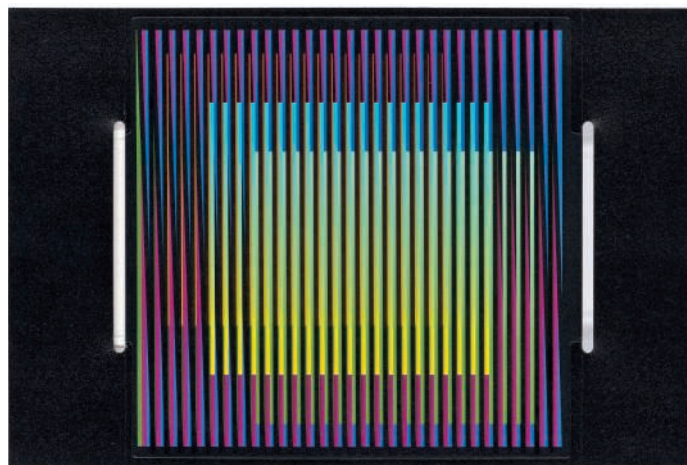
190 x 195 mm. (perspex)

300 x 200 mm. (overall)

£600–800

US\$910–1,200

€680–900



244



245

λ245

ANTONI TÀPIES (1923-2012)

Six plates, from: El pa a la Barca (Galfetti 56, 58-60, 62 & 69)

lithographs in colours, 1963, on Guarro paper, some with collage, each signed in pencil and numbered 3/40, published by Sala Gaspar, Barcelona, the full sheets, with time-staining and minor surface dirt at the sheet edges, G. 62 with its colours attenuated, some with other minor surface defects, otherwise in apparently good condition, unexamined out of their frames

S. 390 x 564 mm. (and similar)

(6)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



246

FROM A EUROPEAN FAMILY COLLECTION

λ246

ANTONI TÀPIES (1923-2012)

three plates, from: Frèoli (Galfetti: 212, 213 and 217)

lithographs in colours, 1969, on Guarro paper, each signed in pencil and numbered 3/100, published by Sala Gaspar, Barcelona, with their blindstamp; together with *Untitled, from: Llambrec Material* (G. 549), lithograph, 1975, on watermarked Guarro paper, signed in pencil, numbered 59/75, published by Ediciones La Polígrafa, Barcelona, each sheet with a deckle edge on one side, pale scattered foxing across the sheets, soft handling creases and time-staining at the edges, all with other minor surface defects, G. 213 framed

L. 455 x 640 mm., S. 557 x 760 mm. (and similar)

(4)

£800-1,200

US\$1,200-1,800

€900-1,300



247

λ247

ANTONI TÀPIES (1923-2012)

Six Plates, from: Nocturn Matinal (Galfetti 238-240, 242-244)

lithographs in colours from the complete set of 17, 1970, on Guarro paper, each signed in pencil and numbered 27/100 (there were also 15 *hors commerce*), published by La Polígrafa, Barcelona, the full sheets, with handling creases, soft folds and pale unobtrusive scattered foxing in all four margins, G. 244 with a deckle edge on one side, all with other minor surface defects

L., S. 570 x 762 mm. (and similar)

(6)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

1248

ANTONI TÀPIES (1923-2012)

Six Plates, from: Nocturn Matinal
(Galfetti 238a, 239a, 242a-244a, 245)

six lithographs in colours from the set of 17, 1970, on Guarro paper, each signed in pencil, numbered 27/100 (there were also 15 *hors commerce*), published by La Polígrafa, Barcelona, the full sheets, with handling creases, soft folds and pale unobtrusive scattered foxing in all four margins, G. 244a and 245 with a deckle edge on one side, all with other minor surface defects
L.S. 574 x 776 mm. (and similar)

£1,200-1,800

(6)

US\$1,900-2,700

€1,400-2,000



248

VARIOUS PROPERTIES

1249

ANTONI TÀPIES (1923-2012)

Untitled (Galfetti 308)

etching and aquatint in colours, 1972, on watermarked Arches paper, signed in pencil, inscribed 'P.A.', an artist's proof aside from the standard edition of 100, published by Gustavo Gili, Barcelona, printed to the edges of the full sheet, pale time-staining along the lower sheet edge, otherwise in good condition
S. 763 x 1015 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



249

1250

ANTONI TÀPIES (1923-2012)

Untitled (Galfetti 334)

etching and aquatint with carborundum in colours, 1972, on watermarked Arches paper, signed in pencil, numbered 10/100, published by Gustavo Gili, Barcelona, the full sheet with deckle edges on two sides, minor soft creasing running along the upper sheet edge, otherwise in good condition
S. 900 x 642 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



250



251

1251

ANTONI TÀPIES (1923-2012)

La Taca Vermella (Galfetti 309)

aquatint in colours, 1972, on watermarked La Cometa Guarro paper, signed in pencil, numbered 5/100, published by Gustavo Gili, Barcelona, printed to the edges of the full sheet, with deckle edges on two sides, in good condition
S. 770 x 1015 mm.

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

PROPERTY FROM THE ESTATE OF ERNST BEYELER.

252

RUFINO TAMAYO (1899-1991)

Apocalypse de Saint Jean, Monaco, Club International de Bibliophile Jaspard, Polus & Cie, 1959

the portfolio, including the complete set of 15 lithographs in colours *hors-texte*, title, text in French, and justification, on BFK Rives paper, copy 116 of 255 (there were also 15 deluxe copies including a suite and a drawing), the full sheets, pale time-staining and scattered foxing predominantly on the text pages and left sheet edges, otherwise in good condition, loose (as issued), with the original blue paper covered portfolio box with black design by Tamayo on the front, in good condition
350 x 275 mm. (overall)

£1,000–1,500

US\$1,600–2,300

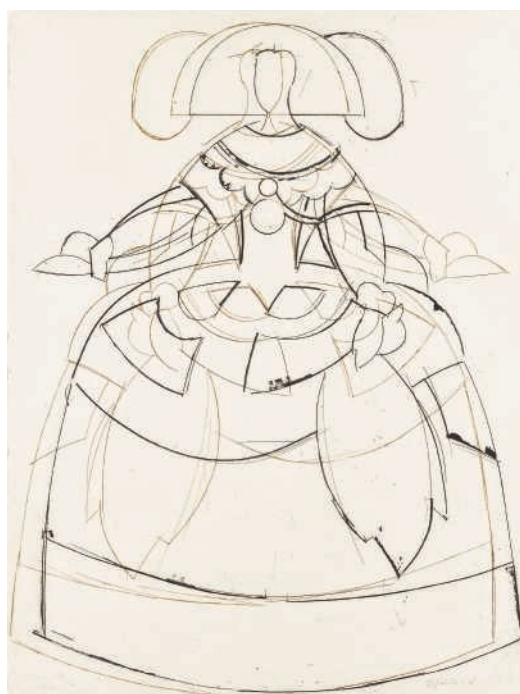
€1,200–1,700



252



253



FROM A EUROPEAN FAMILY COLLECTION

λ253

MANOLO VALDÉS (B. 1942)
Two Plates from: Las Meninas

etchings, 2000, on handmade paper, one with collage, each signed in pencil, numbered 13/100, the full sheets, with deckle edges on all sides, minor surface dirt along the lower sheet edges, otherwise in good condition, framed S. 640 x 494 mm. (and similar)

(2)

£1,000–2,000

US\$1,600–3,000

€1,200–2,200

VARIOUS PROPERTIES

λ254

MANOLO VALDÉS (B. 1942)
Helene II

etching in colours with collage, 2005, on handmade paper, signed and numbered 15/50 in pencil, the full sheet with deckle edges on all sides, soft scuffing in the margins *recto* and corners *verso*, a soft diagonal crease in the upper right corner, otherwise in good condition P. 455 x 320 mm., S. 630 x 475 mm.

£800–1,200

US\$1,200–1,800

€900–1,300



254



255

***255**

WILLIAM KENTRIDGE (B. 1955)

Atlas Confessions (Krut p. 121)

chine collé on found maps, 2002, on watermarked BFK Rives paper, signed in pencil and numbered VI/X, an artist's proof aside from the standard edition of 45, published by the artist as a benefit for Documenta XI, printed by The Artist's Press, with their blindstamp, the full sheet with deckle edges on two sides, in good condition, framed
L., S. 500 x 660 mm.

£3,500-4,500

US\$5,300-6,800

€4,000-5,100

The found maps for *Atlas Confessions* were taken from an edition of *Stielers Handatlas*, Justus Perthes, Gotha, 1906. Each impression is on a different spread, in the case of this example page 4, a map of *Österreich-Ungarn*, the Austro-Hungarian Empire which ceased to exist in 1918 following its defeat in World War I. The menacing, anthropomorphic figures which parade over this territory, suggest metaphorical connections between cartography, in which the physical and political landscape is quantified and measured empirically, and the hubris of Imperialism. As with the fictional empire of J. M. Coetzee's novel *Waiting for the Barbarians*, which is set in a cold, northern-like clime and yet is immediately recognizable as South Africa under the Apartheid regime, *Atlas Confessions* also evokes this brutal legacy, delineated in the disputed borders and place names of another empire far away in time and space.

***256**

WILLIAM KENTRIDGE (B. 1955)

Reading Chambers (Encyclopedia) (Krut p. 117)

chine collé on found paper, 2002, signed in pencil, inscribed 'Artist's Proof' aside from the standard edition of 50, published by the artist, printed by The Artist's Press, with their blindstamp, the full sheet, in good condition, framed
L. 266 x 375 mm., S. 380 x 465 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



256



257

***257**

WILLIAM KENTRIDGE (B. 1955)

Four Instruments (Krut p. 132)

drypoint, 2003, on wove paper, signed in pencil and numbered 39/40, published by David Krut Fine Art, New York, printed by the Galamander Press, with their blindstamp, the full sheet, with a deckle edge on one side, in good condition, framed

P. 218 x 282 mm., S. 395 x 536 mm.

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

***258**

WILLIAM KENTRIDGE (B. 1955)

Still Life

aquatint, open-bite and drypoint, 2007, on wove paper, signed in pencil and numbered 20/40, published by David Krut, Johannesburg, printed by Jillian Ross, with both their blindstamps, with margins, apparently in good condition, unexamined out of the frame

P. 395 x 395 mm.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



258



259

***259**

WILLIAM KENTRIDGE (B. 1955)

Overlap

sugar-lift aquatint and drypoint, 2007, on wove paper, signed in pencil and numbered 13/20, published by David Krut Fine Art, Johannesburg, with their blindstamp, the full sheet, apparently in good condition, unexamined out of the frame

P. 200 x 263 mm., S. 354 x 416 mm.

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



260

The following three lots are from a series of thirty etchings based on a short story by Nicolai Gogol called *The Nose*. The story is about a middle-ranking Russian Bureaucrat, Collegiate Assessor Kovalyov, who wakes up one morning to find that his nose has left his face. Gogol's narrative follows Kovalyov's attempt to locate and re-attach his nose, reaching its climax in a confrontation in the cathedral, where Kovalyov finds and tries to persuade his nose to come back to him. But his nose is now a higher-ranking bureaucrat than he is, and refuses to return. Kentridge's homage follows the journey of the independent nose.

***260**

WILLIAM KENTRIDGE (B. 1955)

Nose 5 (The Reputation of a Newspaper), from: Suite of Thirty Etchings of Nose

sugar-lift aquatint, 2007, on wove paper, signed in pencil and numbered 21/50, published by David Krut Fine Art, Johannesburg, with their blindstamp, the full sheet, in good condition, framed

P. 203 x 153 mm., S. 404 x 356 mm.

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

The Reputation of a Newspaper - After Kovalyov has attempted, unsuccessfully, to talk to his nose in the cathedral he goes to a newspaper office to place an advertisement offering a reward for the return of his nose. But the clerk in the newspaper office refuses to accept the advertisement. It does not fit into any of the acceptable categories for classified notices. Kovalyov leaves the office defeated. At the end of the story Gogol, reflecting on the tale he had just told, says that while the separation of a man from his nose is indeed fantastic and implausible, what is far more implausible is that a man as sensible as Kovalyov would have thought, even for a minute, that a newspaper would accept advertisements about noses. (He does add that the most unbelievable thing of all is that anyone should have written a story like this in the first place). (William Kentridge, *Nose - Thirty Etchings*, David Krut Publishing, Johannesburg & New York, 2010).



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*261

WILLIAM KENTRIDGE (B. 1955)

Nose 6, from: Suite of Thirty Etchings of Nose

sugar-lift aquatint, 2008, on wove paper, signed in pencil and numbered 24/50, published by David Krut Fine Art, London, printed by Jillian Ross, with both their blindstamps, the full sheet, in good condition, unexamined out of the frame P. 203 x 152 mm., S. 405 x 353 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

Sketchbook - This is a page from a drawing-book I was using to make notes about a series of etchings. The Nose with a microphone (image abandoned); a newspaper page (used). Nose on horseback (ditto). I tried to reproduce the sketchbook page as accurately as I could, to try to pin down the moment of an image's emerging...Wait. This is rubbish. There is no equivalent page in a sketchbook. These notes are written months after making the image. I cannot remember what I was thinking when I made the etching. Maybe testing whether a dipping-pen nib would work with the thick mixture of condensed milk and ink. Seeing if I could use the nib in a compass to draw the circles. And then deciding to keep this rough plate and etch it. To etch the plate as it was. To show the etching before the etching (William Kentridge, *Nose - Thirty Etchings*, David Krut Publishing, Johannesburg & New York, 2010).

*262

WILLIAM KENTRIDGE (B. 1955)

Nose 9, from: Suite of Thirty Etchings of Nose

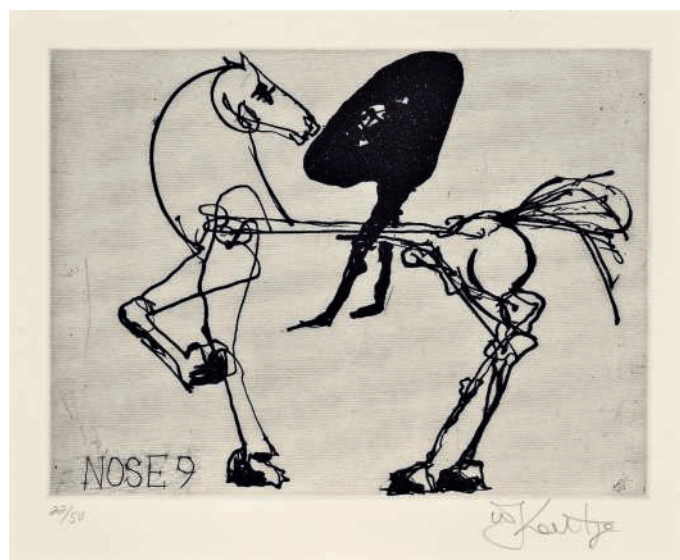
sugar-lift aquatint, 2008, on wove paper, signed in pencil and numbered 22/50, published by David Krut Fine Art, Johannesburg, printed by Jillian Ross, with both their blindstamps, the full sheet, in good condition, framed P. 152 x 202 mm., S. 355 x 405 mm.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

How Little a Horse Needs - Four sticks, a crossbar, a neck and a tail. I had given myself the task of trying to find or make horses with the least right to be equestrian statues. This turned into a question of how reduced a horse could be to still be a horse...The simplification of the horse was easy, even effortless. However many elements were removed and reduced, a horse would remain. What was much harder was to reduce the dignity of the horse. I wanted horses ashamed of their horseness, but attempts to find this failed. The image of the horse disappeared if one too many elements disappeared - a back, a neck for example - but once there was enough to make out the form, the horse was shameless and fitted fine onto any pedestal. (William Kentridge, *Nose - Thirty Etchings*, David Krut Publishing, Johannesburg & New York, 2010).



262



263

264

CY TWOMBLY (1928-2011)

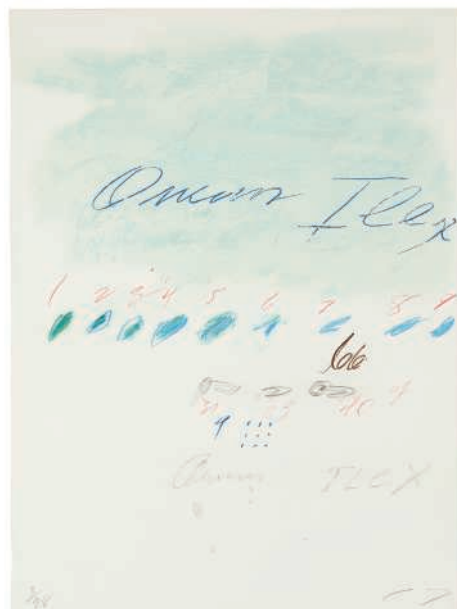
Quercus Ilex, from: *Natural History, Part II, Some Trees of Italy* (Bastian 53)

lithograph and collotype in colours, 1975/76, on watermarked Fabriano Bütten paper, initialed in pencil, numbered 3/98 (there were also 17 artist's proofs), published by Propyläen Verlag, printed by Matthieu Studio, Zürich-Dielsdorf, with their blindstamp, the full sheet, with deckle edges on two sides, spot glued at three corners, otherwise in good condition, framed
S. 764 x 568 mm.

£3,000-4,000

US\$4,600-6,000

€3,400-4,500



264

265

CY TWOMBLY (1928-2011)

Tilia Cordata, from: *Natural History, Part II, Some Trees of Italy* (Bastian 56)

lithograph and collotype in colours, 1975/76, on watermarked Fabriano Bütten paper, initialed in pencil, numbered 3/98 (there were also 17 artist's proofs), published by Propyläen Verlag, printed by Matthieu Studio, Zürich-Dielsdorf, with their blindstamp, the full sheet, with deckle edges on two sides, spot glued at three corners, a soft handling crease in the lower right corner, otherwise in good condition, framed
S. 765 x 568 mm.

£3,000-4,000

US\$4,600-6,000

€3,400-4,500



265



266

266

CY TWOMBLY (1928-2011)

Castanea Sativa, from: *Natural History, Part II, Some Trees of Italy* (Bastian 58)

lithograph and collotype in colours, 1975/76, on watermarked Fabriano Bütten paper, initialed in pencil and numbered 3/98 (there were also 17 artist's proofs), published by Propyläen Verlag, printed by Matthieu Studio, Zürich-Dielsdorf, with their blindstamp, the full sheet, with a deckle edge on two sides, stuck down to a backboard in three corners, otherwise in good condition, framed S. 765 x 570 mm.

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

267

CY TWOMBLY (1928-2011)

Ficus Carica, from: *Natural History, Part II, Some Trees of Italy* (Bastian 59)

lithograph and collotype in colours, 1975/76, on watermarked Fabriano Bütten paper, initialed in pencil, numbered 3/98 (there were also 17 artist's proofs), published by Propyläen Verlag, printed by Matthieu Studio, Zürich-Dielsdorf, with their blindstamp, the full sheet, with deckle edges on two sides, spot glued at three corners, otherwise in good condition, framed S. 764 x 567 mm.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



267



268

PROPERTY FROM A PRIVATE SWISS COLLECTION

***268**

SAM FRANCIS (1923-1994)

Firework (Lembark 41)

lithograph in colours, 1963, on wove paper, signed in pencil, numbered 32/40 (there were also eight artist's proofs), published by Joseph Press, Los Angeles, printed by Joe Funk, with his blindstamp, printed to the edges of the full sheet, in good condition

L., S. 345 x 264 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



269

VARIOUS PROPERTIES

***269**

KEITH HARING (1958-1990)

Poster for Kutztown Connection

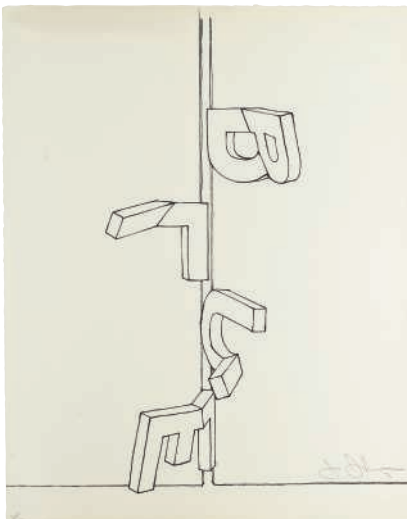
offset lithograph poster, 1984, on wove paper, signed in red felt-tip pen, published by New Arts Programme, Pennsylvania, with their blindstamp, the full sheet, with pale time-staining at all sheet edges, otherwise in good condition, framed

S. 813 x 514 mm.

£600-800

US\$910-1,200

€680-900



270

PROPERTY FROM A PRIVATE SWISS COLLECTION

***270**

JASPER JOHNS (B. 1930)

Bent Blue (Field 143; Universal Limited Art Editions 97)

lithograph, 1971, on partially watermarked BFK Rives paper, signed and dated in pencil, numbered 111/240, (there were also 15 artist's proofs), published to benefit The Swiss Society of Fine Arts, the full sheet, pale time-staining in the upper left sheet, otherwise in good condition

L., S. 662 x 510 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



271

VARIOUS PROPERTIES

271**ROBERT INDIANA (B. 1928)***White on Black Love*

New Zealand wool rug, signed in black felt tip pen on a fabric label on the reverse, numbered 36/175, handcrafted by Master Contemporary Original Artist Rugs, in good condition
2400 x 2400 mm.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

272**ROBERT INDIANA (B. 1928)***Estonian Love*

New Zealand wool rug, signed in black felt tip pen on a fabric label verso, numbered 279/300, handcrafted by Master Contemporary Original Artist Rugs, in good condition
1830 x 1830 mm.

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



272



273

273

ROY LICHTENSTEIN (1923-1997)

Two Apples, from: Seven Apple Woodcut Series (Corlett 198)

woodcut in colours, 1983, on handmade Iwano Kizuki Hosho paper, signed and dated in pencil, numbered 46/60, published by Peterburg Press, Inc., London and New York, the full sheet with deckle edges on all sides, pale mount staining at sheet edges, slight scuffing across the lower left image, otherwise in good condition, framed

B. 552 x 807 mm., S. 759 x 997 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



274

274

VARIOUS ARTISTS

1 CENT LIFE

the set of 64 lithographs in colours, 1964, on wove paper, in- and hors-texte, by various artists including **Jim Dine, Sam Francis, Robert Indiana, Roy Lichtenstein, Claes Oldenburg, Mel Ramos, Robert Rauschenberg, James Rosenquist, Andy Warhol and Tom Wesselmann**, with title, text by Walasse Ting, table of contents, numbered ??? of 2000 on the justification (there was also an edition of 100 signed and numbered copies on handmade paper), published by E.W. Kornfeld, Switzerland, loose (as issued) between lithographic boards with a printed dust jacket, within a black cloth-covered slipcase, minor scuffing to the dust jacket and slipcase, otherwise in good condition

428 x 311 mm. (over all)

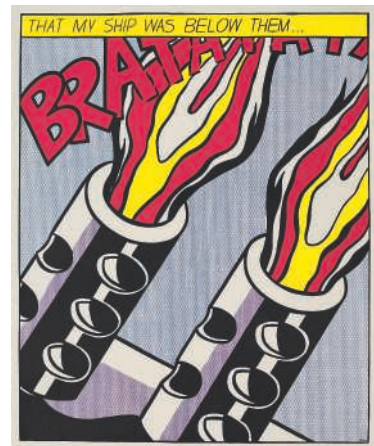
£1,500-2,500

US\$2,300-3,800

€1,700-2,800



275



*275

AFTER ROY LICHTENSTEIN (1923-1997)

As I Opened Fire Poster: Triptych (Corlett Appendix 5)

three offset lithographs in colours, 1966, on thin wove paper, from an unknown edition size, published by Stedelijk Museum, Amsterdam, with margins, each with soft creasing at the sheet edges, otherwise in good condition

L. 608 x 498 mm. (each)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

276

ROBERT RAUSCHENBERG (1925-2008)

Rival (Foster 13)

lithograph, 1963, on laid Japan paper, signed, dated and numbered 26/38 in pencil, published by U.L.A.E, West Islip, New York, with their blindstamp, the full sheet with deckle edges on two sides, minor surface dirt in the margins, otherwise in good condition

L. 600 x 438 mm., S. 670 x 530 mm.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



277

278

BRUCE NAUMAN (B. 1941)

Use Me (Cordes 59)

etching, 1988, on Somerset Satin wove paper, signed and dated in pencil, numbered 7/35 (there were also 10 artist's proofs), published by Brooke Alexander Editions, the full sheet, pale time-staining at the extreme sheet edges, otherwise in good condition, framed

S. 393 x 455 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



276

277

EDWARD RUSCHA (B. 1937)

Edward Ruscha (Ed-werd Rew-shay) Young Artist

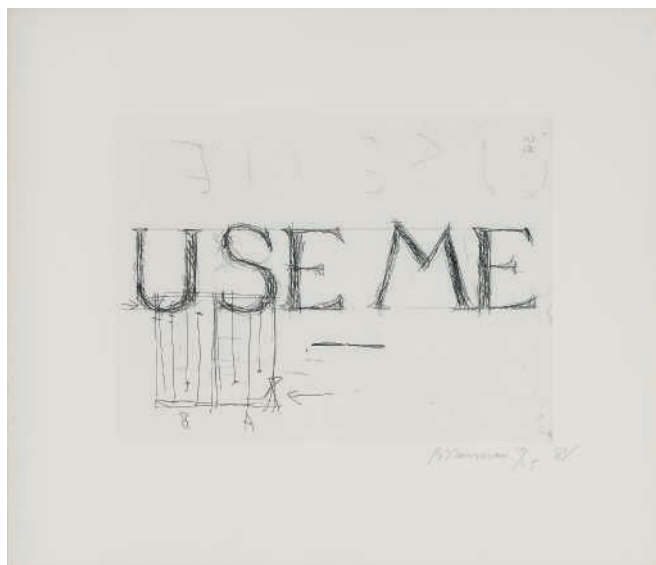
exhibition book, 1972, on Manilla Drawing paper, from the edition of 2,000, published by Chester Gump, Silver Creek Ranch, to accompany the exhibition of 'Prints, Drawings and Books of Edward Ruscha' at The Minneapolis Institute of Arts, April 18- May 28, 1972, with two business cards belonging to Edward Ruscha and Edward A. Foster (Curator at The Minneapolis Institute of Arts), the spine, showing wear to binding, other minor surface defects, otherwise in good condition

119 x 99 mm. (overall)

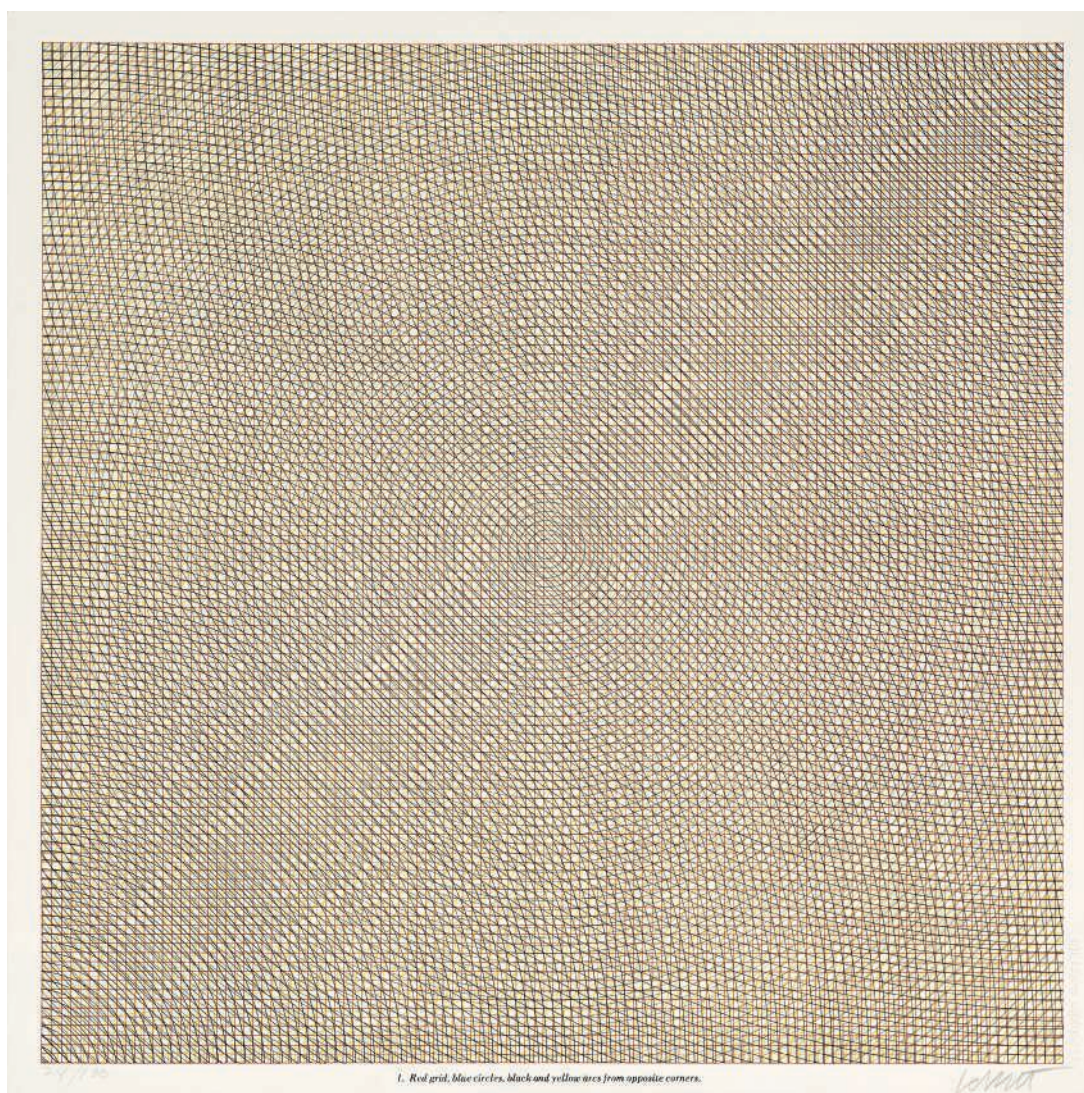
£600-800

US\$910-1,200

€680-900



278



279

SOL LEWITT (1928-2007)

Arcs from Sides or Corners, Grids & Circles (Krakow 1972.03)

the complete set of eight screenprints in colours, 1972, on BFK Rives paper, each signed in pencil, numbered 24/100, with the justification page, published by Artestudio Macerata, Italy, with their blindstamp, the full sheets loose (as issued), in good condition, with scattered foxing across the justification page, within the original white molded plastic case, with areas of scuffing and surface dirt, otherwise in good condition 395 x 395 mm. (overall)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

280

SOL LEWITT (1928-2007)

Windows

72 photographs on Kodak Ektacolour paper, mounted on museum board, 1980, signed and numbered 13/20, (there were also five artist's proofs), published by Multiples Inc., New York, the full sheet, in apparently good condition, unexamined out of the frame
S. 870 x 780 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



280

281

ROBERT MANGOLD (B. 1937)

Nine Plates, from: A Book of Silk Screen Prints: Multiple Panel Paintings 1973-1976, Edition Domberger & Parasol Press S.A., Stuttgart and New York, 1992

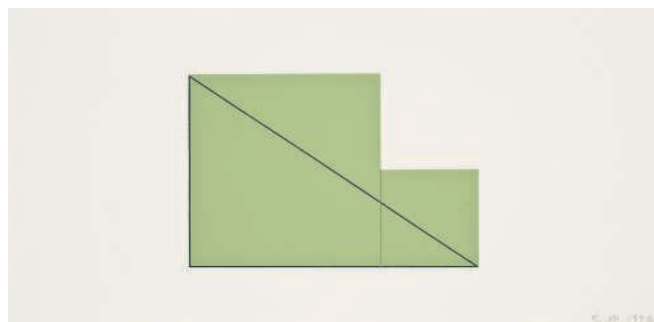
the set of nine screenprints in colours, 1992, on wove paper, each initialed and dated in pencil, from the edition of 300 (there were two editions of 300 created in 1977 and 1988), lacking the title, justification and portfolio case, the sheets with unobtrusive pale mount staining at the extreme sheet edges, unexamined out of their frames
S. 303 x 614 mm.

(9)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



281

PROPERTY FROM THE ESTATE OF THE LATE DR. VERA DALLEY LEDERMAN

282

ROBERT MOTHERWELL (1915-1991)

The Red Queen (Belknap 414; Engberg & Banach 476)

etching and aquatint in colours with collage, 1989, on J. Whatman wove paper, initialed in pencil, numbered 39/40 (there were also ten artist's proofs numbered in Roman numerals), published by the artist and distributed by Waddington Graphics, London, with the artist's and Waddington's blindstamps, the full sheet with a deckle edge on one side, pale mount staining, a 12 mm. area of staining at the edge of the right margin, otherwise in good condition, framed
P. 600 x 450 mm., S. 786 x 735 mm.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



282



283

VARIOUS PROPERTIES

283

CLAES OLDENBURG (B. 1929)

Double-Nose/Purse/Punching Bag/Ashtray
(Platzker 13; Leavin 27/40)

mixed media, 1970, leather, bronze, wood, metal and bark chips, inscribed with initials, dated and numbered 16/75 into the bronze ashtray rim (there were also three artist's copies), with the accompanying deerskin bound book, titled 'A History of The Double-Nose/Purse/Punching Bag/Ashtray', signed in pencil and numbered 16/200A on the justification (there were also 25 artist's proofs), published by Gemini G.E.L., Los Angeles with their blindstamp, in good condition, all within the original wooden box, with scuffing, otherwise in good condition, complete with the photograph and instruction note

280 x 535 x 214 mm. (overall)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

284

CLAES OLDENBURG (B. 1929)

Wedding Souvenir (Platzker 5; Leavin 33)

cast plaster with cream coloured paper plate, 1966, stamped 'Wedding Souvenir Claes Oldenburg Los Angeles 1966' in black ink on the base, from the standard edition of approximately 200 slices (there was also an edition in silver of approximately 72 slices), commissioned by James Elliott, the cast, with some minor surface dirt, handling creases around the lip of the paper plate, otherwise in good condition

150 x 170 x 65 mm. (overall)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



284

285

CLAES OLDENBURG (B. 1929)

London Knees (Platzker 8; Leavin 36)

cast latex coated in coloured polyurethane, 1966, each knee printed with the artist's initials and dated in black ink on the base, from the edition of 120 (there were also 10 artist's proofs), lacking the case and set of three folders containing, postcards, reproductions and notes related to 'The Knees as London Monument Project', published by Editions Alecto in association with Neuendorf Verlag, London, 1968, each knee, with some cracking, otherwise in good condition, with the acrylic base, in good condition

385 x 163 mm. (each)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



285

λ286

CLAES OLDENBURG (B. 1929)

Soft Alphabet (not in Platzker or Leavin)

the set of 41 cotton fabric objects including 19 alphabet characters, 1978, each filled with sand, within the original screenprinted wooden box with sliding cover signed in black ink and numbered 13/16 on the bottom of the box (there were also two artist's copies), published by Multiples, Inc., the fabric pieces in good condition, the wooden box with minor scuffing, otherwise generally in good condition

747 x 567 mm. (overall)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

The nineteen of 26 letters of the alphabet represented in this multiple are indicated on the screenprint on the cover of the box.



286

λ287

CLAES OLDENBURG (B. 1929)

Miniature Soft Drum Set (Platzker 12; Leavin 38)

three-dimensional screenprint and spray-paint in colours on canvas panels, with rope and wood, 1969, initialed in black felt-tip pen on the base drum and numbered 89/200 (there were also 26 artist's proofs), published by Multiples, Inc., New York, in good condition, with instructions and original wood stand covered in screenprinted paper

248 x 483 x 349 mm. (approximately)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



287

λ288

CLAES OLDENBURG (B. 1929)

The Soap at Baton Rouge (Platzker 23; not in Leavin)

cast polyurethane soap and vinyl filled with aluminum silicon, 1990, inscribed with initials, titled, and numbered 1/250 in the soap (there were also 30 artist's proofs), with the deluxe edition of 'Claes Oldenburg: Multiples in Retrospect 1964–1990', signed in pencil and numbered 1/250 on the justification, with screenprint on acetate sheet loose (as issued), all in good condition, within the original gray linen-covered portfolio box with red printed text, in good condition

347 x 523 mm. (overall)

£1,000–1,500

US\$1,600–2,300

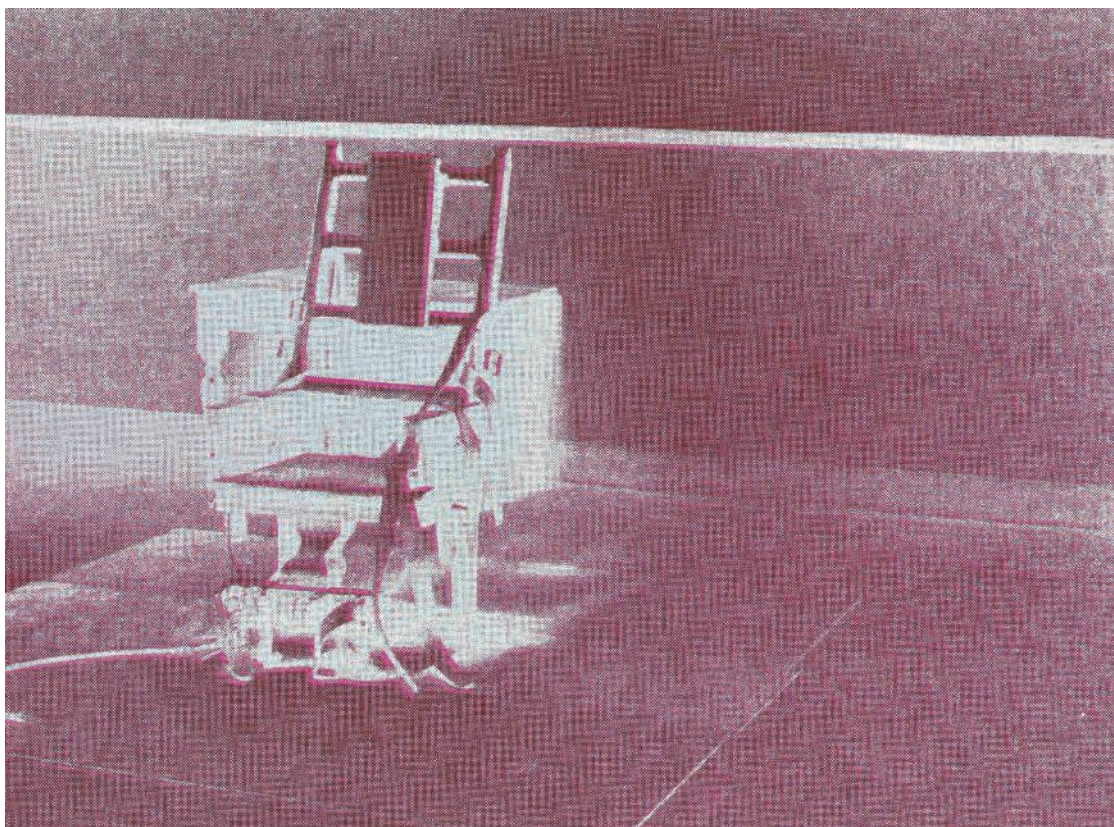
€1,200–1,700



288



289



290

289 (illustrated on the opposite page)

ANDY WARHOL (1928-1987)

Electric Chair (Feldman and Schellmann II.75)

screenprint in colours, 1971, on thick wove paper, signed and dated in black ballpoint pen, numbered 211/250 with a rubber ink stamp *verso* (there were also 50 artist's proofs), published by Bruno Bischofberger, Zurich, the full sheet, cockled, with remnants of papertape partially obscuring the signature and numbering *verso*, otherwise in good condition, framed
S. 905 x 1220 mm.

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

***290** (illustrated on the opposite page)

ANDY WARHOL (1928-1987)

Electric Chair (Feldman & Schellmann II.78)

screenprint in colours, 1971, on thick wove paper, signed and dated in ballpoint pen *verso*, numbered 21/250 (there were also fifty artist's proofs), published by B. Bischofberger, Zurich, with the Factory Additions, New York, and Edition Bischofberger inkstamps *verso*, the full sheet, a few soft creases at the sheet edges, otherwise in very condition, framed
L., S. 902 x 1218 mm.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



291

291

ANDY WARHOL (1928-1987)

Electric Chair (Feldman and Schellmann II. 79)

screenprint in colours, 1971, on thick wove paper, signed and dated in black ballpoint pen, numbered 211/250 with a rubber ink stamp *verso* (there were also 50 artist's proofs), published by Bruno Bischofberger, Zurich, the full sheet, with remnants of papertape partially obscuring the signature *verso*, adhesive residue at the extreme right sheet edge *recto*, otherwise in good condition, framed
S. 905 x 1221 mm.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



292

ANDY WARHOL (1928-1987)

Mao (Feldman and Schellmann II. 96)

screenprint in colours, 1972, on Beckett High White wove paper, one of a very small number of printer's proofs aside from the standard edition of 250, (there were also fifty artist's proofs), published by Castelli Graphics and Multiples Inc., New York, printed by Styria Studio Inc., New York, with the artist's copyright stamp *verso*, the full sheet, occasional faint traces of paper fibres on the surface, a minor thin spot *verso*, otherwise in very good condition
L., S. 915 x 915 mm.

£15,000-20,000

US\$23,000-30,000

€17,000-22,000



***293**

ANDY WARHOL (1928-1987)

Mao (Feldman and Schellmann II. 97)

screenprint in colours, 1972, on Beckett High White paper, signed in black ballpoint pen, numbered 87/250 with a rubber ink stamp *verso* (there were also fifty artist's proofs), published by Castelli Graphics and Multiples, Inc., New York, with six areas of creasing in the upper image with associated ink loss, a 24 mm. repaired tear at the left sheet edge, a 12 mm. vertical tear at the upper sheet edge, framed

S. 920 x 920 mm.
£12,000-18,000

US\$19,000-27,000
€14,000-20,000



294

294

ANDY WARHOL

Committee 2000 (Feldman and Schellmann II. 289)

screenprint in colours, 1982, on Lenox Museum board, signed in pencil, numbered AP 82/200, an artist's proof aside from the edition of 2,000, published by Committee 2000, Munich, printed by Rupert Jasen Smith, New York, with their blindstamp, the full sheet, attached with adhesive linen tape to an intermediary backboard which is glued to the mount *verso*, otherwise in good condition, framed

L., S. 761 x 516 mm.

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



295

295

ANDY WARHOL (1928-1987)

Queen Margrethe II (Feldman and Schellmann IIB. 345)

unique screenprint in colours, 1985, on Lenox Museum Board, unsigned and unnumbered, a trial proof aside from the edition of 40 published by George C. P. Mulder, Amsterdam (there were also ten artist's proofs and thirty trial proofs), printed by Rupert Jasen Smith, New York, the full sheet, a cut into the image at lower left, occasional faint rubbing and scuffing, a few minor nicks and creases at the corners and sheet edges

L., S. 1010 x 810 mm.

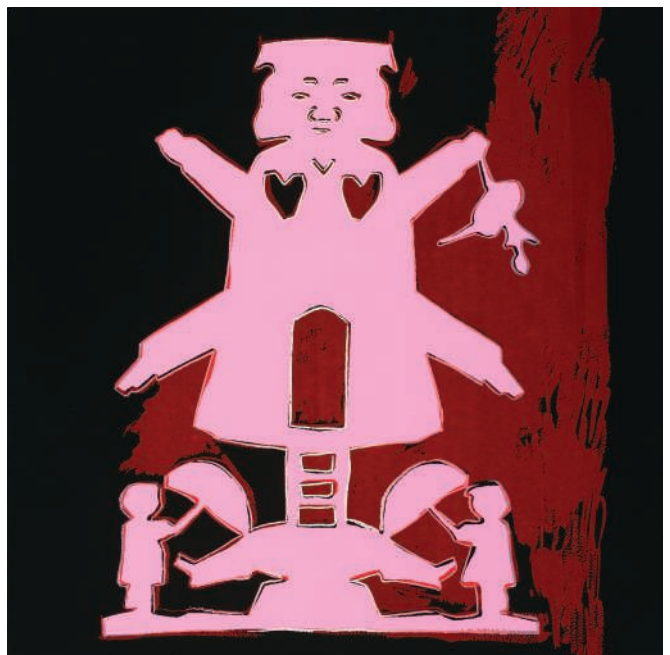
£4,000–6,000

US\$6,100–9,000

€4,500–6,700

PROVENANCE:

Acquired directly from the Artist's Studio in 1986 by the present owner



296

ANDY WARHOL (1928-1987)*Hans Christian Andersen (Feldman & Schellmann II.394-397)*

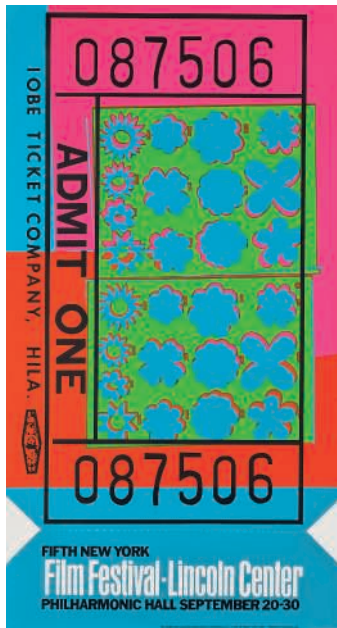
the complete set of four screenprints in colours, 1987, on Lenox Museum Board, unsigned and unnumbered, proofs aside from the edition of 25, (there were also eight artist's proofs), published by Art Expo, Denmark, printed by Rupert Jasen Smith, New York, the full sheets, each with faint scuffing and rubbing, otherwise in good condition

I., S. 965 x 965 mm.

£5,000-7,000

US\$7,600-11,000

€5,700-7,900



297

***297**

ANDY WARHOL (1928-1987)

Lincoln Center Ticket (Feldman & Schellmann II. 19)

screenprint in colours, 1967, on wove paper, from the unsigned edition of 500 (there were also 200 signed and numbered on opaque acrylic), published by Lincoln Center for the Performing Arts for List Art Posters, New York, the full sheet, soft handling creases along the lower right sheet edge, otherwise in good condition.

L., S. 1143 x 617 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



298

298

AFTER ANDY WARHOL

Brillo, Pasadena Art Museum, 1970

screenprint in colours, 1970, on wove paper, from an edition of unknown size, published by Pasadena Art Museum, California, the full sheet, with a vertical tear measuring approximately 10 mm. at the right lower sheet edge, soft handling creases along the left and right sheet edges all with resultant ink loss, framed S. 761 x 660 mm.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



299

299

AFTER ANDY WARHOL (1927-1987)

Marilyn (Announcement) (not in Feldman & Schellmann)

offset lithograph in colours, 1981, on smooth wove paper, signed with black felt-tip pen, from an edition of unknown size, published by Castelli Graphics, New York, to publicise the exhibition *Andy Warhol: A Print Retrospective*, the full sheet, the colours very fresh, tipped down at three corners, otherwise, in good condition, framed

S. 180 x 180 mm.

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

300

AFTER ANDY WARHOL

Marilyn: Red - Pink

a Rosenthal transfer-printed plaque in colours, numbered 37/49 on a label verso
in the original presentation box, in good condition
510 x 515 mm. (overall)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



300

301

AFTER ANDY WARHOL (1928-1987)

Multiple Marilyn: Orange

a Rosenthal transfer-printed plaque in colours, numbered 40/49 on a label verso,
in the original presentation box, in good condition
510 x 515 mm. (overall)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



301

302

AFTER ANDY WARHOL

Selfportrait

a Rosenthal transfer-printed plaque in colours, numbered 9/49 on a label verso,
in the original presentation box, in good condition
510 x 515 mm. (overall)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



302



303

***303**

ANDY WARHOL (1928-1987) AND JEAN-MICHEL BASQUIAT (1960-1988)

Poster for Warhol/Basquiat Paintings

offset lithograph in colours, 1985, on coated wove paper, from an edition of unknown size, published by Tony Shafrazi, New York and Bruno Bischofberger, Zurich, the full sheet, with a 2 mm. printing defect on the letter B of Basquiat, a soft fold in the upper right corner, otherwise in good condition L., S. 485 x 305 mm.

£700-1,000

US\$1,100-1,500

€790-1,100



304

304

RICHARD PETTIBONE (B. 1938)

Andy Warhol, Cow Wallpaper

screenprint in colours, 1971, signed and dated in pencil, from an edition of unknown size, the full sheet, soft handling creases in the lower image, otherwise in good condition

L., S. 671 x 526 mm.

£800-1,200

US\$1,200-1,800

€900-1,300



305

305

YAYOI KUSAMA (B. 1929)

Flowers B

screenprint in colours with lamé, 2005, on wove paper, signed and dated in pencil, numbered 29/50, with a Japanese inscription, the full sheet, with a soft crease at the upper left and right corner, otherwise in good condition, framed L. 615 x 514 mm., S. 720 x 608 mm.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



306

306

YOSHITOMO NARA (B. 1959)

Cosmic Girl (Eyes Open, Eyes Shut)

two offset lithographic posters, printed in colours, 2008, on wove paper, from the edition of 500, published by BALTIC Centre for Contemporary Art on the occasion of the artist's exhibition, the full sheets, some soft handling-creases across the sheets, otherwise each in good condition
S. 720 x 520 mm. (each)

(2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

307

TAKASHI MURAKAMI (B. 1962)

Jellyfish Eyes

offset lithograph in colours, 2001, on wove paper, signed and dated in black ballpoint pen, numbered 200/300; together with *Jellyfish Eyes- Black 1* and *Jellyfish Eyes- White 3*, offset lithographs in colours, 2004 and 2006, on wove paper, each signed in silver ink and numbered 56/300 and 74/300 respectively, all co-published by the artist and Kaikai Kiki Co., Ltd., printed to the edges of the full sheet, in good condition, framed
S. 504 x 504 mm. (and similar)

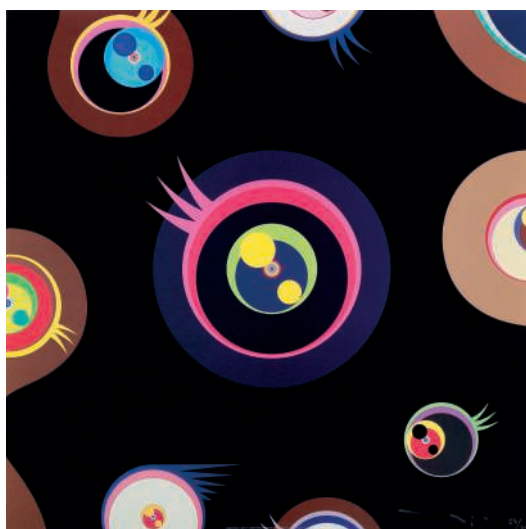
(3)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

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307 (part lot)

END OF SALE

Forthcoming Print Sale: South Kensington: 500 Years of Print Making,
closing date for entries 4th October 2013

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IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

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Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol \sim in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

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Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." /

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..." /

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

Prints

The date given for Prints is the date (or approximate date when prefixed with 'ca') on which the matrix was worked and not necessarily the date when the impression was printed or published. Measurements are taken where possible, from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L').

GLOSSARY OF PRINTMAKING TERMS

AQUATINT

An etching process in which tone is created by treating a plate with fine particles of acid-resistant material (like powdered resin) and then placing the plate in an acid bath. The acid bites into the plate between the grains of resin and, when printed, the mass of tiny spots produces a textured area with tonal effects similar to watercolour wash.

ARTIST'S PROOF/ÉPREUVE D'ARTISTE

Impressions printed especially for the artist and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect. Usually appears as "A.P." or "E.A."

BLINDSTAMP/CHOP

The embossed, inked or stamped symbol used by printers and print workshops, usually in the margin of the paper as a mark of identification.

Bon à Tirer/Right to Print

The proof approved by the artist which establishes the standard for all of the other prints in the edition.

BURR

When using a drypoint needle or other engraving tool to draw directly into a metal plate, small, fine pieces of metal are raised up on both sides of the scored line. This burr holds additional ink during the printing process and gives the lines a velvety or fuzzy texture. Burr is very delicate and consequently is easily worn down during the pressures of the printing process. Early pulls or impressions taken from such plates are characterised by rich burr. In the case of Old Master prints especially, the quantity and evidence of burr can sometimes be used as an aid in determining how early the impression was pulled.

CANCELLATION PROOF

When the edition is complete, the matrix – a block, plate, stone, mylar or other – is effaced, crossed out or otherwise "cancelled". An impression is then taken from this matrix, showing that the plate has been "cancelled". This ensures that no further uncanceled impressions can be pulled.

CARBORUNDUM

The trade name for silicon carbide, carborundum began its use in printmaking as an abrasive which was used in effacing lithographic stones. The particles, when mixed together with glue, can also be used to draw on a plate – sometimes creating a raised surface – which is then inked and printed with the ink being held in the spaces between the particles. The resulting prints are often textured due to the raised areas of the printing surface.

CATALOGUE RAISONNÉ

A scholarly catalogue which should include all the known works by an artist at the time of publication. Essential information by which works are identified is included.

CHINE APPLIQUÉ/CHINE COLLÉ

A method of adhering a thin paper, sometimes of a different colour or texture, onto a larger, heavier sheet during the printing process using glue or water to dampen and coat the papers.

COLOPHON/JUSTIFICATION

A note, usually at the end of a book or portfolio of prints, giving all or some of the following information: name of work, author, printer, place of printing, date, size of edition.

DECKLE EDGE

The natural, untrimmed edge of handmade paper usually slightly uneven and sometimes slightly thinner than the rest of the sheet.

DRYPOINT

An intaglio process in which a plate is marked or incised directly with a needle. The drypoint line can look very much like an etched line but is usually lighter and characterised by the existence of burr.

EDITION

The total number of impressions pulled of a single image or set of images from the same matrix. To this number the artist usually authorises the addition of a small number of artist's, printer's, publisher's and other proofs.

EMBOSSING

A process used to create a raised surface or raised element, but printed without ink.

ENGRAVING

An intaglio process in which a plate is marked or incised directly with a burin or other metal-marking tool. No acid is used in this process since the design is dug out by hand. An engraved line can range from very deep and wide, to lighter and thinner and is often characterised by a pointed end signalling the exit of the "v" shaped burin from the metal.

ETCHING

An intaglio process in which a plate is treated with an acid-resistant ground. The artist then draws through the ground with various tools to expose the metal. The plate is then immersed in an acid bath where the acid "bites" or chemically dissolves the exposed lines. The metal plate is therefore "carved" or "etched" by the acid rather than by a tool directly in the metal.

FOUL-BITING

When the acid-resistant ground on a metal plate does not keep the acid entirely out, irregularities can appear. These "bitten" areas will, when the plate is printed, catch ink and appear as spots or oddly inked areas.

FRONTISPIECE

Illustration in a book opposite the title page.

HELIOGRAVURE

A method of making a photo-etched or photogravure plate using an aquatint texture directly on the plate to create tone.

HORS-COMMERCE/"H.C."

Meaning "outside of the commercial edition", these proofs, not originally intended for sale, are excluded from the numbering of an edition, but are otherwise exactly like the editioned prints in every other respect.

INTAGLIO

All matrices which have either been cut into or "bitten" into. The resulting "dug out" lines are printed. Intaglio processes include etching, aquatint, engraving, mezzotint and metal engravings, among others.

LINOCUT/LINOLEUM CUT

A relief process, like a woodcut, where the artist carves the design out of the linoleum or linoleum mounted onto wood. What remains is printed, rather than what is cut away.

LITHOGRAPHY

A planographic printing process where a drawing is made directly on a stone or other smooth matrix with greasy materials such as lithographic crayon. The surface is then dampened with water, which is repelled by the greasy areas. The surface is then rolled with greasy printing ink which adheres only to the greasy areas and is itself repelled by the areas which have water. The drawn image is then printed.

MASTER PRINTER

A highly skilled printer who works very closely with the artist to produce the edition.

MATRIX

The base from which the print is made. This can be anything – a standard metal plate or lithographic stone, a potato or vinyl record, a stencil – anything from which you print.

MEZZOTINT

An intaglio method in which the entire surface of the plate is roughened by a spiked tool (“rocker”) so that, if inked, the entire plate would print in solid black. The artist then works from “black” to “white” by scraping (or burnishing) out areas to produce lighter tones.

MONOTYPE

A unique image printed from an unworked, smooth, metal or glass surface painted in ink by the artist.

MONOPRINT

A print which has as its base an etching, lithograph or woodcut and which is then uniquely altered by monotype colouring, unique inking, or choices in paper colour.

OFFSET PRINTING

Method of printing in which the inked image from a lithographic stone, a metal plate or other matrix is first transferred to an intermediary such as a rubber cylinder or blanket and then to paper, thus creating an image in the same direction as the original.

PHOTO-ETCHING/ PHOTOGRAVURE

An intaglio process in which an image is produced on an etching plate by photographic means. (See also Heliogravure)

PHOTO-LITHOGRAPH

A process in which an image is produced on a lithographic plate by photographic means.

PLANOGRAPHIC PRINT

Printing from a flat surface. Planographic processes include lithography and some forms of commercial printing.

PLATE MARK

The imprint in the paper resulting from the edge of a metal plate being pushed into it during the pressure of the printing process.

PLATE TONE

A veil of ink intentionally left on the surface of the plate during printing which creates delicate areas of tone or shading.

POCHOIR

A printing process using stencils, originally used to simulate hand-colouring.

PRINTER'S PROOFS

Impressions printed especially for the printer(s) and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect. Usually appears as “P.P.”

PROGRESSIVE PROOFS

Series of proofs taken to show each individual colour plate and each combination of them culminating in the final, complete version.

PUBLISHER

The person or entity who subsidises and often initiates the making of a print edition or portfolio and who also disseminates the prints.

RELIEF PRINTING

When the image is printed from the raised or uncarved portion of the matrix. Relief processes include woodcuts and linocuts, among others.

SCREENPRINT/SILKSCREEN

A printing process using stencils to block out areas which are then printed through silk, other fabric or metal mesh.

SOFT-GROUND ETCHING

An etching technique where a soft ground is laid on the metal plate. The artist draws onto a piece of paper which is laid down on top of the ground. The ground adheres to the paper where the pencil or other tool has pressed down into it through the paper and pulls away when the paper is lifted. The resulting “marked” plate is placed in an acid-bath where the acid “bites” into the more exposed areas where the ground has been “lifted”.

The line created is often soft and grainy.

STATE

An impression taken from the plate at a particular moment or stage of development and distinguished from impressions taken at other times during that process. The final State is the state from which editions are generally pulled, although some artists pull several impressions in each state.

STEEL FACING

When a metal intaglio plate is covered with a thin deposit of steel using electrolysis, creating a much harder surface which can accommodate larger numbers of printings before wear becomes evident.

TRIAL PROOF

An early proof, often incorporating artist's revisions and changes and generally not identical to the numbered, editioned prints. Also referred to as Working Proof.

TUSCHE

Grease in stick or liquid form used principally for drawing in lithography.

WATERMARK

Design in the paper seen when held against the light. A manufacturer's mark, it is used to trace the origin and date of the paper.

WAXTYPE

A process like screenprinting where pigmented beeswax is used rather than traditional printer's ink.

WOODCUT

A relief technique where the image or design is left raised above what is carved out of the wood. What is not carved is printed.

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Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard & American Express only (up to £25,000), and cash (up to £5,000 (subject to conditions)), bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

Wire Transfers: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1727 10.

Credit Card: Visa and MasterCard & American Express only. A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3388. Alternatively, clients can mail the authorisation form to the address below.

Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank, clearance will take 5 to 10 business days).

In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863

VAT

Ω or †

VAT payable at 20% on hammer price and buyer's premium *

VAT payable at 5% on hammer price and at 20% on the buyer's premium Ω or *

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

α Buyers from within the EU:

VAT payable at 20% on just the buyer's premium (NOT the hammer price).

Buyers from outside the EU:

VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately (no symbol)

Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Book Auctions

As above except:

(no symbol)

No VAT charged.

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Wine Auctions

‡ This wine is in bond. You can choose to take the wine in bond or duty paid. See the additional conditions of sale relating to wine for further details.

VAT Refunds

Refunds cannot be made where lots have been purchased with an inside EU address. Christie's can only refund Import VAT (Lots with * or Ω symbol) if lots are exported within 30 days of collection. All other lots must be exported within 3 months of collection. Valid export documents must be returned within the stipulated time frame. No refund will be paid out where the total amount is less than £100. UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggered lots, Christie's are disallowed by HMRC from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available, or email info@Christies.com

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol λ next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty For the portion of the Hammer Price (in Euro)

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit www.christies.com/shipping to request a shipping estimate. For more information please contact the Shipping Department at + 44 (0)20 7389 2712 or via ArtTransport_London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

Christie's VAT authorised Shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

* or Ω

Starred and Omega lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

or †

Margin Scheme and Daggered lots – Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

17/07/13

STORAGE AND COLLECTION

BUYERS & VENDORS

All sold and unsold lots not cleared from Christie's by 5.00 p.m. on the fifth Friday following the sale will be removed to the warehouse of: Cadogan Tate Ltd ("Cadogan Tate") at 241 Acton Lane, Park Royal London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

Once transferred they will be subject to transfer, storage and related charges and VAT as set out below.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection on the Tuesday following transfer from 9.00 am and every business weekday thereafter from 9.00am to 5.00pm. They are not available for collection at weekends or on Public Holidays.

You may check on <http://collectmylot.com> to see if a lot is with Cadogan Tate and if any transfer or storage charges are due.

Lots may only be released by Cadogan Tate upon a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1

b) payment of any charges that may be due to Cadogan Tate

Cadogan Tate's charges may be paid in advance by cleared cheque, interbank transfer or credit or debit card or at the time of collection by cash, cheque with banker's guarantee card, credit card, debit card.

Lots will not be released until all outstanding charges due to Christie's and/or Cadogan Tate Ltd are settled.

Whether you are planning to visit in person or to send a carrier or agent to collect for you please telephone 020 8963 3923 at least 24 hours before collection and you can book an appointment for you or your carrier, deal in advance with all the formalities and make any necessary payments. Your property can then be pre-picked so it is ready and waiting upon arrival and the collection can be handled through Cadogan Tate's Fast Track procedure, avoiding possible queues and delays at busy times. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

Property, once paid, can be released upon request to Christie's Fine Art Storage Services (CFASS) in London, New York or Singapore Free Port at any time, for environmentally controlled long term storage. For further details see below.

CADOGAN TATE'S BUSINESS TERMS & LIABILITY

The removal and/or storage by Cadogan Tate of any lots will be subject to its Standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1 or 85 Old Brompton Road London SW7 or by post or email from Cadogan Tate or online at <http://collectmylot.com>

Please note that in particular Cadogan Tate does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a lot plus Buyer's premium, or, at its sole option, the cost of repairing or replacing the damaged or missing lot. It reserves a lien over all goods in its possession for payment of storage and all other charges due to it

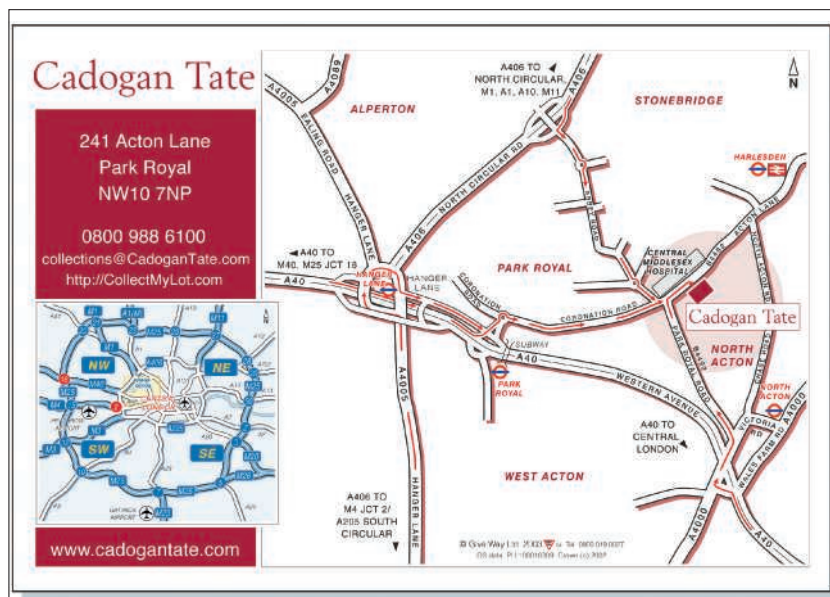
From the point of collection from Christie's, subject to payment of its charges and to its Standard Terms & Conditions of Business, in the event of loss and/or damage Cadogan Tate accepts liability for the lot value (defined as the hammer price of each lot, plus buyer's premium). Its charge for accepting this liability, which is fully insured, is 0.6% of the hammer price or 100% of all other charges, whichever is smaller.

TRANSFER, STORAGE & RELATED CHARGES

CHARGES Per Lot	Furniture/ Large Objects	Pictures/ Small Objects
Transfer	£40.00	£20.00
Storage per day	£5.00	£2.50
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Exceptionally large or heavy items will be subject to a surcharge.

Christie's Fine Art Storage Services (CFASS)
CFASS offers storage solutions for fine art, antiques and collectibles in London, New York and Singapore (Free Port). It is a separate subsidiary of Christie's and its clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com or Telephone: +44 (0)20 7622 0609 for charges and other details.



CADOGAN TATE WAREHOUSE
241 Acton Lane, Park Royal,
London NW10 7NP
Tel +44 (0)800 988 6100
Email: collections@cadogantate.com

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk


Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £37,500, 20% of the excess of the hammer price above £37,500 and up to and including £750,000 and 12% of the excess of the hammer price above £750,000. Exceptions: Wine: 17% of the final bid price of each lot, VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations. Lots affected are identified with the symbol  next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, at our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different

transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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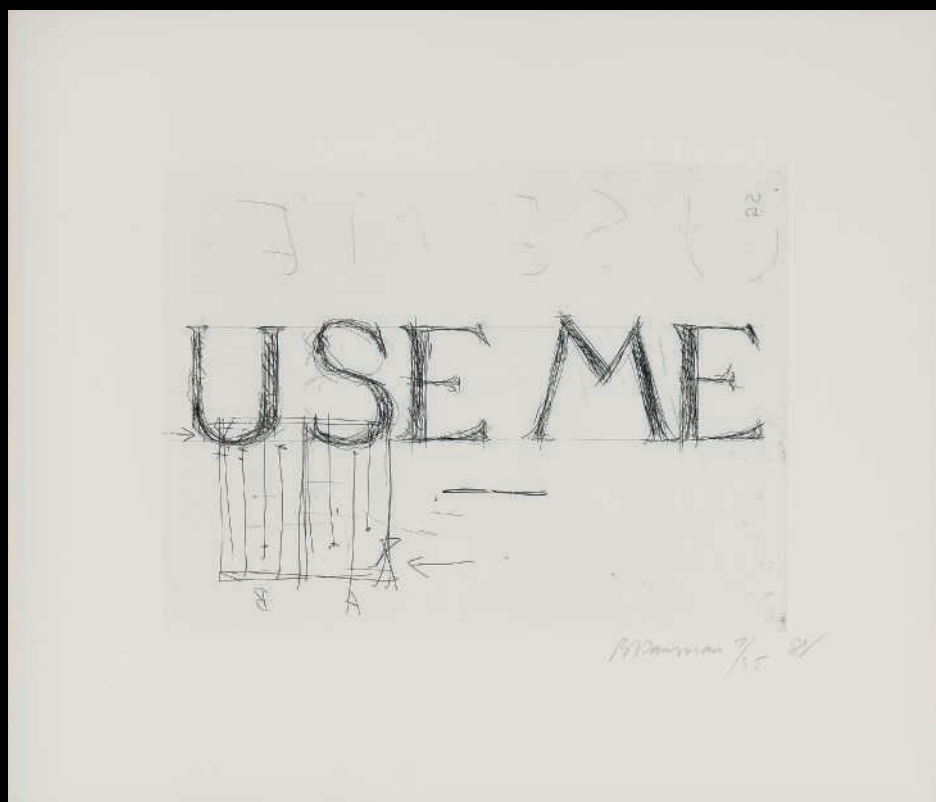


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