

PRINTS & MULTIPLES

South Kensington 10 December 2015



CHRISTIE'S

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

28/07/15

INTERNATIONAL AUCTION CALENDAR 2015 PRINTS & MULTIPLES

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

10-19 NOVEMBER
JAZZ PRINTS BY HENRI MATISSE
ONLINE ONLY, NEW YORK

9 DECEMBER
OLD MASTER PRINTS
LONDON, KING STREET

10 DECEMBER
PRINTS & MULTIPLES
LONDON, SOUTH KENSINGTON

28/07/15

PRINTS & MULTIPLES

Thursday 10 December 2015

AUCTION

Thursday 10 December 2015
at 10.30 am Lots 1-108 and
at 2.00 pm Lots 109-227
85 Old Brompton Road
London SW7 3LD

STORAGE AND COLLECTION

Please refer to the important notice on page 105. 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.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **DEVON-10556**

VIEWING

Saturday	5 December	11.00 am - 5.00 pm
Sunday	6 December	11.00 am - 5.00 pm
Monday	7 December	9.00 am - 7.30 pm
Tuesday	8 December	9.00 am - 5.00 pm
Wednesday	9 December	9.00 am - 5.00 pm

AUCTIONEERS

Morning Session - Nicolas Martineau
Afternoon Session - Richard Lloyd

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CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

CLIENT LIAISON

Aina Truyols
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BUYING AT CHRISTIE'S

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

Front cover: Lot 224
Courtesy of the artist and Gemini G.E.L.,
New York ©John Baldessari. 2015

Back cover: Lot 33
© Succession Picasso/DACS,
London 2015.

CLIENT SERVICES

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[15]

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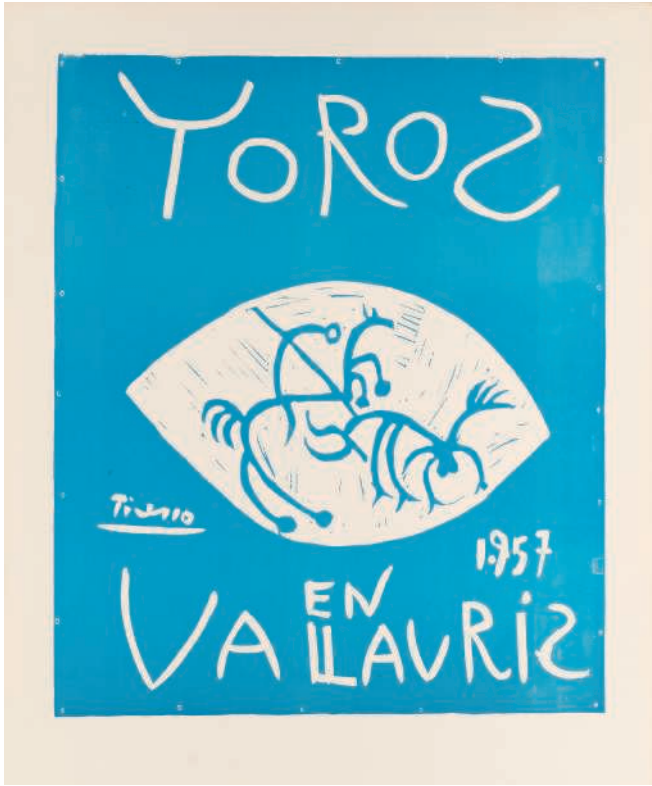
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These auctions feature

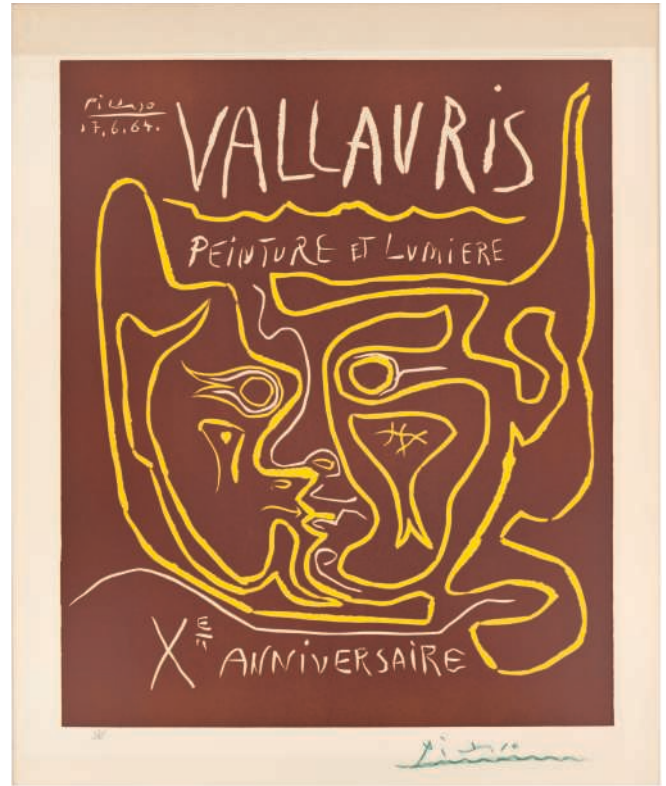
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CHRISTIE'S

View catalogues and leave bids online
at christies.com



1



2

λ1

PABLO PICASSO (1881-1973)

Toros 1957 Vallauris

linocut printed in colour, 1957, on thin wove paper, an unsigned proof before the signed and numbered edition of 198 on wove paper, published by Association des Potiers de Vallauris, printed by Imprimerie Arnéra, with their inkstamp verso, the full sheet, in good condition
Image: 640 x 530 mm., Sheet: 1000 x 650 mm.

£1,500-2,500

\$2,400-3,900

€2,100-3,400

LITERATURE:

Bloch 1276
Baer 1045 B (of B)
Czwiklitzer 23

λ2

PABLO PICASSO (1881-1973)

Vallauris Peinture et Lumière, Xe Anniversaire

linocut in colours, 1964, on watermarked Arches paper, signed in green crayon, numbered 149/185 in pencil, the full sheet, a band of time-staining along the upper margin, otherwise in good condition
Image: 640 x 532 mm., Sheet: 755 x 625 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,100

LITERATURE:

Bloch 1850
Baer 1353



3

λ3

PABLO PICASSO (1881-1973)

Le peintre à la palette

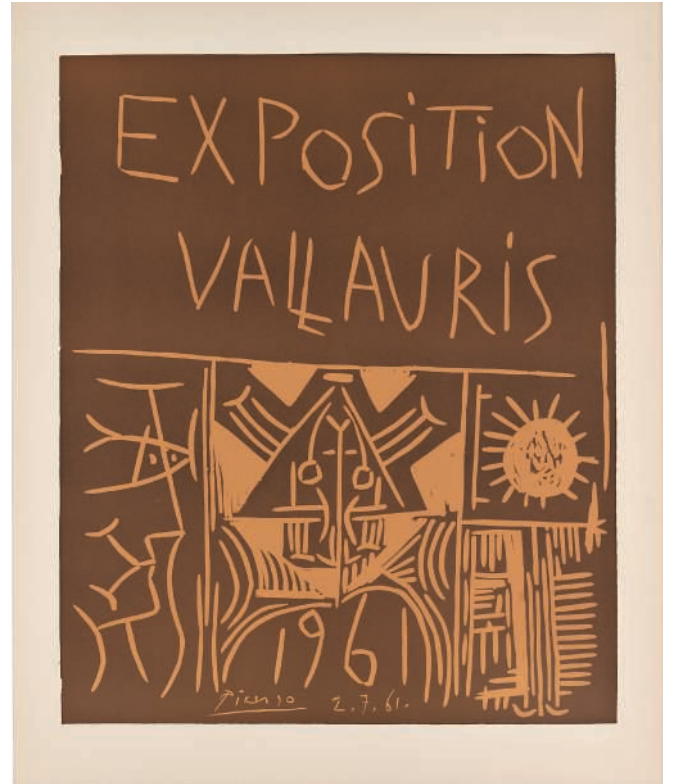
linocut, 1963, on watermarked Arches paper, signed in pencil, numbered 68/150 (there were also approximately 30 artist's proofs), the full sheet, soft handling creases in the left and right margins, otherwise in good condition
Image: 642 x 532 mm., Sheet: 752 x 622 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800

LITERATURE:

Bloch 1153
Baer 1342



4

λ4

PABLO PICASSO (1881-1973)

Exposition Vallauris 1961

linocut in colours, 1961, on watermarked Arches paper, an unsigned proof before the standard edition of 175, published by Association des Potiers de Vallauris, printed by Imprimerie Arnéra, with their inkstamp verso, the full sheet, in good condition
Image: 638 x 530 mm., Sheet: 750 x 620 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:

Bloch 1295
Baer 1274 A (of B.b)
Czwiklitzer 42



5



6



7

λ5

MARC CHAGALL (1887-1985)

Self-Portrait

lithograph in colours, 1960, on partially watermarked Arches paper, signed in pencil, numbered 39/40, the full sheet, in good condition
Image: 320 x 248 mm., Sheet: 475 x 320 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800

LITERATURE:
Mourlot 282

λ6

MARC CHAGALL (1887-1985)

Devant St-Jeannet

lithograph in colours, 1972, on wove paper, signed in pencil, inscribed *Epreuve d'artiste* an artist's proof aside from the standard edition of 50, published by Editions André Sauret, Monaco, the full sheet, in apparently good condition, unexamined out of the Image: 315 x 244 mm., Sheet: 520 x 420 mm.

£2,500-3,500

\$3,900-5,400
€3,400-4,800

LITERATURE:
Mourlot 682

λ7

MARC CHAGALL (1887-1985)

Blanc sur Noir

lithograph, 1972, on watermarked Arches paper, signed in pencil, numbered 4/30, published by Maeght Éditeur, Paris, the full sheet, signature slightly rubbed, otherwise in good condition, framed
Image: 557 x 378 mm., Sheet: 495 x 670 mm.

£2,500-3,500

\$3,900-5,400
€3,400-4,800

LITERATURE:
Mourlot 682



8

λ8

AFTER MARC CHAGALL
(1887-1985)

Le Coq Gris

lithograph printed in colours, 1950, on wove paper, signed in pencil, an unnumbered impression, the edition was never published, the full sheet, time staining across the sheet, taped to the mount along all sheet edges verso, otherwise in good condition, framed

Image: 750 x 533 mm., Sheet: 954 x 645 mm.

£3,000-5,000

\$4,700-7,700

€4,100-6,800

PROVENANCE:

17th Auction of Stuttgarter Kunstkabinett, (Norbert Ketterer), 7 May 1953, lot 1147 (270-DM), then by descent to the present owner.

LITERATURE:

Sorlier 3



9

λ9

MARC CHAGALL (1887-1985)

Le Chevalet aux Fleurs

lithograph in colours, 1976, on partially watermarked Arches paper, signed in pencil, numbered 35/50, the full sheet, a skilfully repaired tear in the upper image, otherwise in good condition, framed

Image: 570 x 380 mm., Sheet: 756 x 506 mm.

£8,000-12,000

\$13,000-19,000

€11,000-16,000

LITERATURE:

Sorlier 838



10

λ*10

MARC CHAGALL (1887-1985)

Le Ciel bleu

lithograph in colours, 1964, on watermarked BFK Rives paper, signed in pencil, numbered 90/90, published by Maeght Éditeur, Paris, the full sheet, mount staining in all margins, a repaired tear at the upper left sheet edge, framed

Image: 678 x 522 mm., Sheet: 770 x 569 mm.

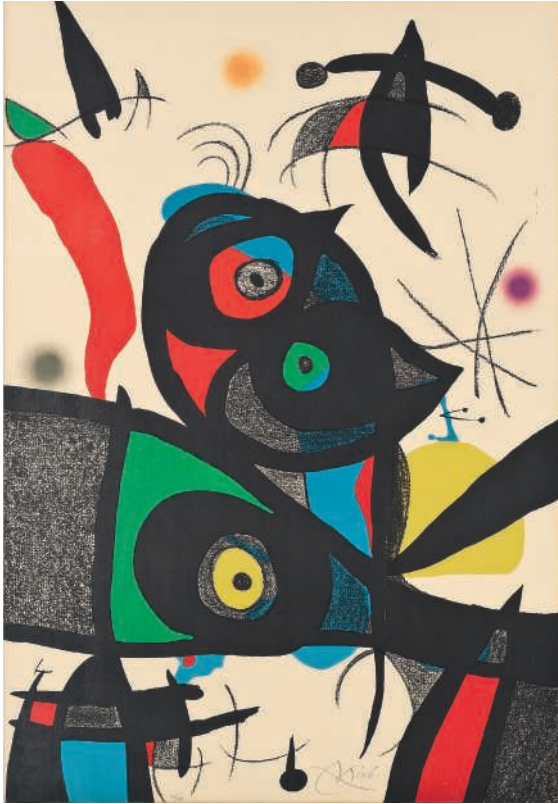
£5,000-7,000

\$7,800-11,000

€6,800-9,500

LITERATURE:

Mourlot 409



11

λ*11

JOAN MIRÓ (1893-1983)

One plate, from: Oda à Joan Miró

lithograph in colours, 1973, on wove paper, signed in pencil, numbered 64/75, published by Polígrafa, Barcelona, printed to the edges of the full sheet, two areas of vertical scratches with associated ink loss, other minor defects, framed
Image and Sheet: 882 x 610 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800

LITERATURE:
Mourlot 905



12

λ12

JOAN MIRÓ (1893-1983)

Nocturn Catala

etching in colours, 1972, on watermarked BFK Rives paper, signed in pencil, numbered 4/75, published by Polígrafa, Barcelona, the full sheet, with mount and time-staining across the sheet, otherwise in good condition
Image: 295 x 470 mm, Sheet: 561 x 750 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Dupin 558



13

λ13

JOAN MIRÓ (1893-1983)

Personatge I Estels IV

etching in colours, 1979, on wove paper, signed in pencil, numbered 18/50, published by Maeght, Barcelona, printed to the edges of the full sheet, pale time-staining across the sheet, handling creases in the lower right corner, otherwise in good condition
Image and Sheet: 905 x 630 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800

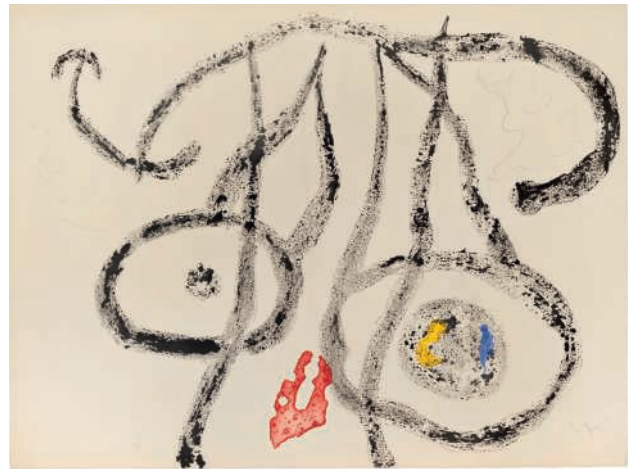
LITERATURE:
Dupin 1091



14



15



16

λ*14

JOAN MIRÓ (1893-1983)

One plate, from: Nous avons

etching with aquatint in colours, 1959, on wove paper, signed in pencil, inscribed *épreuve d'artiste* an artist's proof aside from the standard edition of 40 (the total edition was 170), published by Louis Broder, Paris, discolouration from adhesive verso, otherwise in good condition, framed
Sheet: 134 x 395 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Dupin 247

λ15

JOAN MIRÓ (1893-1983)

One Plate, from: Album 13

lithograph, 1948, on watermarked Marais paper, signed and dated in pencil, numbered 60/75, published by Maeght Éditeur, Paris, the full sheet, with pale time-staining around the image, otherwise in good condition, framed
Sheet: 450 x 560 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
see Cramer books 18

λ16

JOAN MIRÓ (1893-1983)

Le Porteur d' Eau II

aquatint in colours, 1962, on Rives paper, signed in pencil, numbered 61/75 (there were also several hors commerce impressions), published by Maeght Éditeur, Paris, printed to the edges of the full sheet, pale time-staining along the lower sheet edge, otherwise in good condition
Image and Sheet: 560 x 750 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Dupin 338



17

λ17

MARC CHAGALL (1887-1985)

Maternité

the complete set of five etchings with drypoint, 1926, on watermarked Lafuma de Voiron paper, *hors-texte*, with title, text in French, numbered 290 on the justification, from the total edition of 960, published by Au Sans Pareil, Paris, the full sheets, with pale time-staining, bound (as issued) within the red leather covered boards, with scuffing at all four corners, otherwise in good condition 215 x 165 x 10 mm. (overall)

£800-1,200

\$1,300-1,900

€1,100-1,600

LITERATURE:

Kornfeld 65-9

see Cramer books 5



18

λ18

AFTER MARC CHAGALL (1887-1985)

L'Oiseau bleu

lithograph in colours, 1968, on Arches paper, signed in pencil, numbered 134/200, with margins, time-staining around the image, taped to the mount on all sides, otherwise in good condition, framed
Image: 560 x 430 mm., Sheet: 715 x 526 mm.

£3,000-5,000

\$4,700-7,700

€4,100-6,800

LITERATURE:

Sortier 41



19

λ19

MARC CHAGALL (1887-1985)

La femme et le Christ

etching, 1967, on wove paper, signed in pencil, numbered 16/35, the full sheet, pale mount staining, otherwise in good condition, framed
Image: 132 x 178 mm., Sheet: 258 x 345 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,000

LITERATURE:

see Cramer Books 10

λ20

MARC CHAGALL (1887-1985)

Sara et les Anges, from: Dessins pour la Bible

lithograph in colours, on partially watermarked Arches paper, signed in pencil, an unnumbered impression aside from the standard edition of 50, the full sheet, in apparently good condition, unexamined out of the frame
Image: 360 x 271 mm., Sheet: 526 x 382 mm.

£1,500-2,000

\$2,400-3,100

€2,100-2,700

LITERATURE:

Mourlot 240



20

λ*21

MARC CHAGALL (1887-1985)

Les Monstres de Notre-Dame, from: Derrière Le Miroir

lithograph in colours, 1954, on thick wove paper, signed in pencil, numbered 75/75, published by Maeght Éditeur, Paris, the full sheet, with time and mount staining, otherwise in good condition
Image: 355 x 275 mm., Sheet: 375 x 282 mm.

£2,500-3,000

\$3,900-4,600

€3,400-4,100

LITERATURE:

Mourlot 101



21

λ22

AFTER MARC CHAGALL (1887-1985)

Avenue de la Victoire at Nice, from: Nice et la Côte d'Azur

lithograph in colours, 1967, on Arches paper, signed in pencil, numbered XVII/LXXV (there were also 150 numbered in Arabic numerals and ten artist's proofs), the full sheet, in good condition, framed
Image: 615 x 465 mm., Sheet: 755 x 538 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,100

LITERATURE:

Sorlier 210



22



23

λ23

MARIA HELENA VIEIRA DA SILVA (1908-1992)

Untitled

eight lithographs in colours, 1971, on various papers, each signed in pencil, six inscribed and numbered HC V-XV one numbered 15/99 and one numbered 94/99 respectively, each published by Poligrafa, Barcelona, the full sheets, in good condition

Image: 285 x 250 mm., Sheet: 500 x 350 mm. (each)

(8)

£3,000-5,000

\$4,700-7,700

€4,100-6,800



24

*24

ZAO WOU-KI (1920-2013)

L'escalier

etching in colours, 1951, on watermarked Rives paper, signed in pencil, inscribed H.C. 8/8, an *hors commerce* impression aside from the standard edition of 50, printed by Georges Leblanc, Paris, the full sheet, in good condition

Image: 317 x 246 mm., Sheet: 560 x 380 mm.

£2,500-3,000

\$3,900-4,600

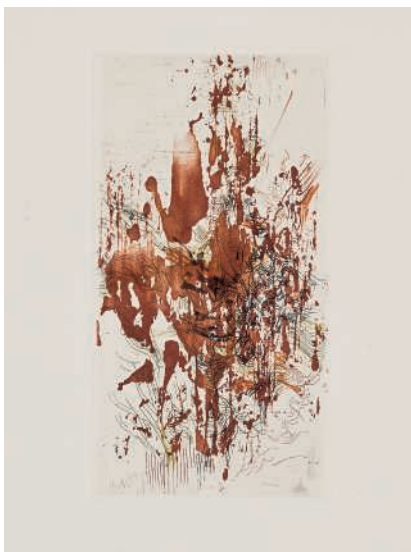
€3,400-4,100

PROVENANCE:

From the Collection of Gilles A. Abrioux.

LITERATURE:

Ågerup 66



25

*25

ZAO WOU-KI (1920-2013)

Les Terrasses de Jade

the complete portfolio, 1962, on watermarked BFK Rives paper, including a set of four etchings and aquatints in colours, title, text by Hubert Juin, signed in blue ballpoint pen by the author on the justification, each plate numbered 52/60 in pencil (there were also 10 impressions on Japan paper), inscribed *A. M. Abrioux Zao Wou-Ki Paris Juin 1962* on the title page in blue ink, the etchings published by Sources, Paris, and printed by Crommelynck, Paris, the full sheets, in good condition

273 x 243 x 25 mm. (overall)

£2,000-3,000

\$3,100-4,600

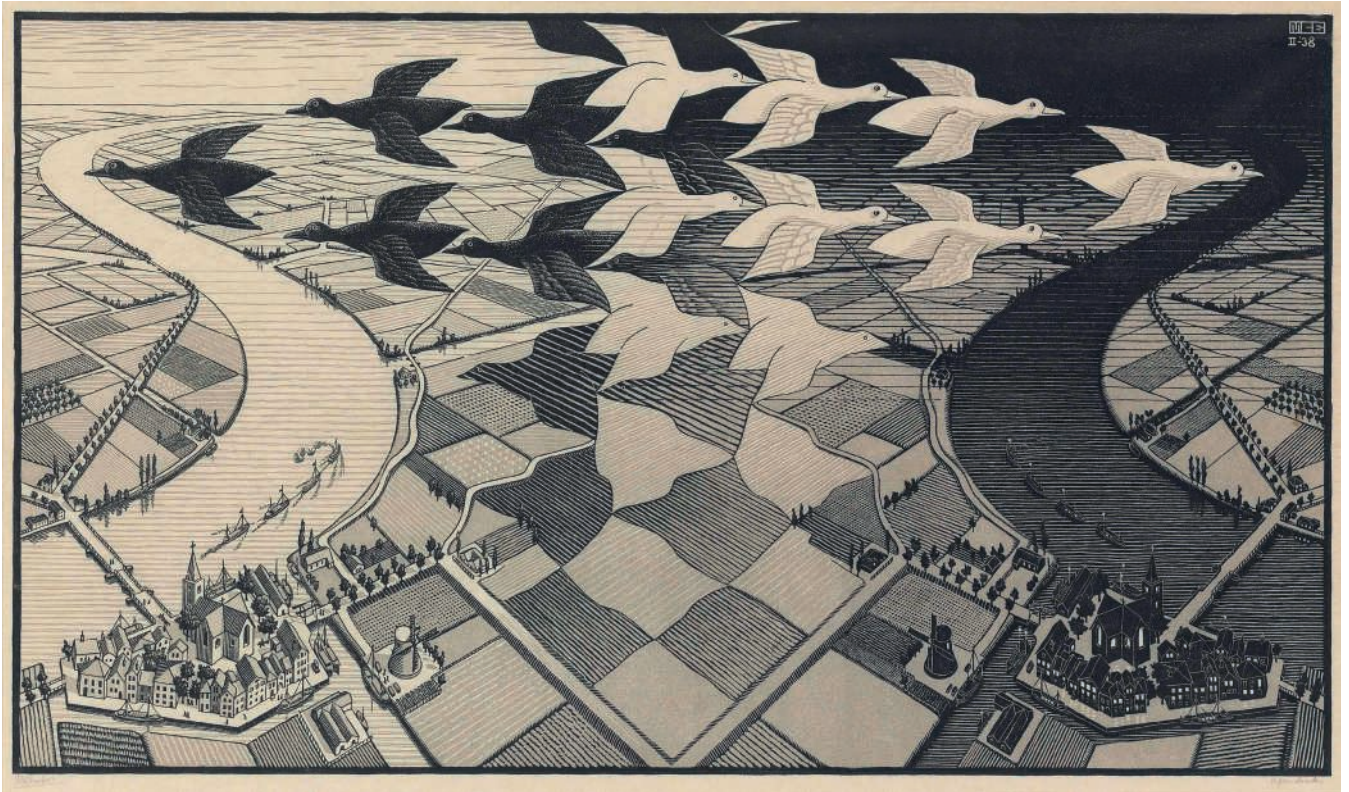
€2,800-4,100

PROVENANCE:

From the Collection of Gilles A. Abrioux.

LITERATURE:

Ågerup 133-136



λ26

MAURITS CORNELIS ESCHER (1898-1972)

Day and Night

woodcut in grey and black, 1938, on tissue-thin Japan paper, signed in pencil, inscribed *eigen druk*, with margins, three stains in the lower centre of the image, the extreme left edge restored with Japan paper, a minor stain in the lower margin, other minor defects
Image: 390 x 675 mm., Sheet: 470 x 762 mm.

£12,000-18,000

\$19,000-28,000

€17,000-24,000

LITERATURE:
Bool 303



27

λ27

KARL SCHMIDT-ROTTLUFF (1884-1976)

Ostseeküste

drypoint, 1920, on watermarked Van Gelder Zonen paper, signed in pencil, from the edition of 110 signed impressions (there was also an unsigned edition of 150), published by the Kreis graphischer Künstler und Sammler, Leipzig, 1921, printed by Voigt, with his signature, the full sheet, a printer's crease in the lower right margin, otherwise in good condition, framed
Image: 238 x 298 mm., Sheet: 350 x 465 mm.

£1,500-2,500

\$2,400-3,900

€2,100-3,400

LITERATURE:
Schapiro R. 38



28

λ28

ERICH HECKEL (1883-1970)

Badende im Schilf

lithograph, 1910, on thin wove paper, signed, titled *Im Schilf* and dated in pencil, the second (final state), from the edition of approximately ten, the full sheet, signature rubbed, minor nicks to the sheet edges, otherwise in good condition
Image: 270 x 325 mm., Sheet: 362 x 450 mm.

£3,000-5,000

\$4,700-7,700

€4,100-6,800

LITERATURE:
Dube 155 II



29

λ29

ANDRÉ LHOTE (1885-1962)

Grand Lague

six woodcuts, 1925, on partially watermarked Van Gelder Holland laid paper, each signed in pencil, numbered 2 on the justification, from the edition of 24 signed and numbered on the justification (there was also an edition of 225 that were unsigned), published by Editions Lumière, Anvers, with the brown slipcase, in good condition
370 x 242 x 3 mm. (overall)

£700-1,000

\$1,100-1,500

€960-1,400



30



31



32

λ*30

MAX BECKMANN (1884-1950)

Hinter den Kulissen, from: Jahrmarkt

drypoint, 1921, on wove paper, signed in pencil, from unnumbered (as issued) edition of 125, published by Marées Gesellschaft, R. Piper & Co., Munich, 1922, with their blindstamp, the full sheet, pale time-staining around the image, otherwise in good condition, framed
Image: 210 x 306 mm., Sheet: 380 x 528 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Hofmaier 193 B.b

λ31

KÄTHE KOLLWITZ (1867-1945)

Selbstbildnis im Profil nach rechts

lithograph, 1938, on wove paper, inscribed *Auf dem Nachlass von Käthe Kollwitz*, signed by Hans Kollwitz in pencil, from the edition of approximately 220, published in 1947, the full sheet, with soft handling creases, otherwise in good condition
Sheet: 710 x 503 mm.

£700-1,000

\$1,100-1,500
€960-1,400

LITERATURE:
Knesebeck 273 III.3

λ*32

MAX BECKMANN (1884-1950)

Die Seitentänzer, from: Der Jahrmarkt

drypoint, 1921, on wove paper, signed in pencil, from the unnumbered (as issued) edition of 125 (there were also 75 impressions on Japan paper), published by Marées Gesellschaft, R. Piper & Co., Munich, with the blindstamp, with margins, foxing across the whole sheet, time-staining around the image, other minor defects, framed
Plate: 260 x 260 mm., Sheet: 530 x 380 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Hofmaier 198 Ba



33

λ33

AFTER PABLO PICASSO
(1881-1973)

Le Roi Carnaval

lithograph in colours, 1962, on wove paper, signed and dedicated *Pour Arnéra* in brown pencil, an artist's proof aside from the standard edition of 200, from the archive of Imprimerie Arnéra, with their inkstamp verso, the full sheet, in good condition
Image: 585 x 412 mm, Sheet: 650 x 510 mm.

£6,000-8,000

\$9,300-12,000
€8,200-11,000

PROVENANCE:

From the archives of Imprimerie Arnéra.



34

λ034

PABLO PICASSO (1881-1973)

Jaime Sabartés, A Los Toros, André Sauret Éditeur, Monte Carlo, 1961

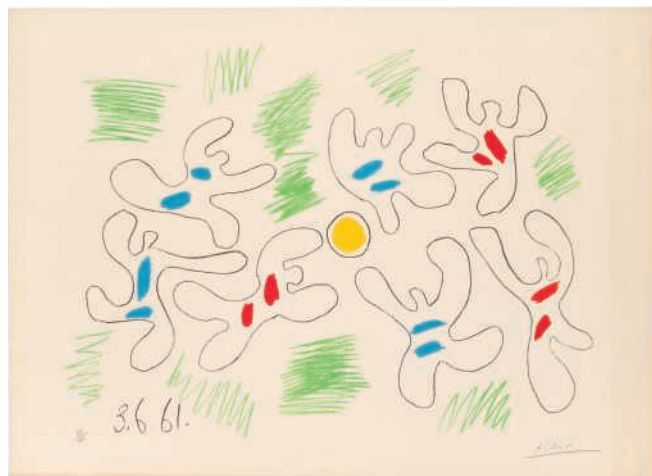
the set of four lithographs (one in colours), *hors-texte*, with title page and text in French, on wove paper, from an edition of unknown size, the full sheets, bound (as issued), in good condition, red cloth-covered boards with a reproduction after a drawing by Picasso on the front, red paper-covered slipcase with a reproduction after a drawing by Picasso, minor surface defects, otherwise in good condition
265 x 334 x 30 mm. (overall)

£1,200-1,800

\$1,900-2,800
€1,700-2,400

LITERATURE:

Bloch 1014-17
Mourlot 346, 348-50
see Cramer books 113



35

λ35

PABLO PICASSO (1881-1973)

Football

lithograph in colours, 1961, on watermarked Arches paper, signed in pencil, numbered 184/200, published by Mourlot, Paris, the full sheet, pale time-staining along the lower and right margin, otherwise in good condition
Image, Sheet: 560 x 765 mm.

£4,000-6,000

\$6,200-9,300
€5,500-8,200

LITERATURE:

Bloch 1019
Mourlot 356



36

PROPERTY FROM A EUROPEAN COLLECTOR

λ36

OSKAR KOKOSCHKA (1886-1980)

Delphinium

lithograph in colours, 1964, on watermarked BFK Rives paper, signed in pencil, numbered V/XX an artist's proof aside from the standard edition of 150, the full sheet, with pale mount staining, otherwise in good condition, framed
Sheet: 760 x 556 mm.

£800-1,200

\$1,300-1,900

€1,100-1,600

LITERATURE:
Wingler & Welz 513



37

VARIOUS PROPERTIES

λ37

AFTER PABLO PICASSO

(1881-1973)

Bathsheba

aquatint in colours, circa 1960, on partially watermarked BFK Rives paper, signed in pencil, numbered 276/300, published by Atelier Crommelynck, Paris with their blindstamp, the full sheet, in good condition
Image: 262 x 370 mm., Sheet: 452 x 565 mm.

£3,000-5,000

\$4,700-7,700

€4,100-6,800

PROPERTY FROM A EUROPEAN COLLECTOR

λ38

MAX OPPENHEIMER (1885-1954)

Quartett

lithograph in colours, 1948, on thick laid paper, signed and titled in pencil, inscribed *épreuve corrigé*, a proof aside from the standard edition of 50, the full sheet, pale time-staining across the sheet, otherwise in good condition, framed
Image: 215 x 318 mm., Sheet: 305 x 432 mm.

£1,200-1,800

\$1,900-2,800

€1,700-2,400

LITERATURE:
Pabst L. 26



38



39

VARIOUS PROPERTIES

λ*39

PABLO PICASSO (1881-1973)

Vieux Peintre avec une Adolescente, from: *Séries 347*

etching, 1968, on wove paper, signed in pencil, numbered 26/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, the full sheet, in good condition, framed
Image: 118 x 90 mm., Sheet: 326 x 251 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Bloch 1747
Baer 1766 B.b.I



40

λ40

PABLO PICASSO (1881-1973)

Sueño y Mentira de Franco

etchings with aquatint, 1937, on Montval laid paper, text sheet in Spanish and French, justification, and the set of eighteen individually cut and mounted prints, two of the prints with the stamped signature and two numbered 699/850, with the stamped signature on the justification and numbered 699 from the edition of 850 (there was also a signed edition of 150 on *chine collé* on Japan), foxing across all sheets, otherwise in good, fresh condition, loose (as issued), with the faux vellum boards and slipcase, some scuffing
300 x 400 x 35 mm. (overall)

£4,000-6,000

\$6,200-9,300
€5,500-8,200

LITERATURE:
see Cramer Books 28

*41

ZAO WOU-KI (1920-2013)

L'aurore

lithograph in colours, 1956, on watermarked Rives paper, signed and dated in pencil, numbered 95/125 (there were also ten artist's proofs), published by l'OEuvre Gravée, Zurich, with their blindstamp, with margins, in good condition
Image: 560 x 760 mm.

£1,200-1,800

\$1,900-2,800

€1,700-2,400

PROVENANCE:

From the Collection of Gilles A. Abrioux.

LITERATURE:

Ågerup 98



41

42

ZAO WOU-KI (1920-2013)

Untitled

etching and aquatint in colours, 1968, on wove paper, signed in pencil, numbered 22/450 (Ågerup records the edition of 450 as unsigned), published by Juliette et Raymond Haas Éditeur, Paris, the full sheet, in good condition, framed
Image and Sheet: 153 x 194 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,100

LITERATURE:

Ågerup 199



42

*43

ZAO WOU-KI (1920-2013)

Voiles à la mer

lithograph in colours, 1953, on BFK Rives paper, signed and dated in pencil, inscribed *épreuve d'artiste IV*, one of five artist's proofs printed in two colours (Ågerup records two artist's proofs in two colours), aside from that standard edition on 120 in five colours, published by La Hune, Paris, the full sheet, in good condition
Image: 365 x 490 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,100

PROVENANCE:

From the Collection of Gilles A. Abrioux.

LITERATURE:

Ågerup 81



43



44



45



46

λ44

AFTER PABLO PICASSO
(1881-1973)

One plate, from: Imaginary Portraits

lithograph in colours, 1969, on Arches paper, unsigned (as issued), numbered F 18/250 in pencil (the total edition was 500), published by Harry N. Abrams, New York, printed to the edges of the full sheet, in good condition
Image and Sheet: 660 x 500 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

λ45

AFTER PABLO PICASSO
(1881-1973)

One plate, from: Imaginary Portraits

lithograph in colours, 1969, on Arches paper, unsigned (as issued), numbered F 18/250 in pencil (the total edition was 500), published by Harry N. Abrams, New York, printed to the edges of the full sheet, a nick at the upper right sheet edge, otherwise in good condition
Image and Sheet: 660 x 500 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

λ46

AFTER PABLO PICASSO
(1881-1973)

One plate, from: Imaginary Portraits

lithograph in colours, 1969, on Arches paper, unsigned (as issued), numbered F 18/250 in pencil (the total edition was 500), published by Harry N. Abrams, New York, printed to the edges of the full sheet, in good condition
Image and Sheet: 660 x 500 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000



47

λ47

AFTER PABLO PICASSO
(1881-1973)

One plate, from: Imaginary Portraits

lithograph in colours, 1969, on Arches paper, unsigned (as issued), numbered F 18/250 in pencil (the total edition was 500), published by Harry N. Abrams, New York, printed to the edges of the full sheet, in good condition
Image and Sheet: 660 x 500 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000



48

λ48

AFTER PABLO PICASSO
(1881-1973)

One plate, from: Imaginary Portraits

lithograph in colours, 1969, on Arches paper, unsigned (as issued), numbered F 18/250 in pencil (the total edition was 500), published by Harry N. Abrams, New York, printed to the edges of the full sheet, in good condition
Image and Sheet: 660 x 500 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000



49

λ49

AFTER PABLO PICASSO
(1881-1973)

One plate, from: Imaginary Portraits

lithograph in colours, 1969, on Arches paper, unsigned (as issued), numbered F 18/250 in pencil (the total edition was 500), published by Harry N. Abrams, New York, printed to the edges of the full sheet, in good condition
Image and Sheet: 660 x 500 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000



50

λ50

ALBERTO MAGNELLI (1888-1971)

Plate IV, from: L'album de la Ferrage

linocut printed in colours, 1970, on wove paper, signed in pencil, inscribed *E/A* one of three artist's proof aside from the standard edition of 75, dedicated *pour l'ami Arnéra l'ami/A.M.*, published by A. Villers, Paris, printed by Imprimerie Arnéra, Vallauris, with their inkstamp *verso*, the full sheet, time-staining predominantly in the lower and right margins, otherwise in good condition
Image: 325 x 257 mm., Sheet: 655 x 490 mm.

£600-800

\$930-1,200

€820-1,100

LITERATURE:

Bibliothèque Nationale 54
Abadie 51-4



51

λ51

ALBERTO MAGNELLI (1888-1971)

Sans Titre

linocut in colours, circa 1965, on grey Auvergne paper, an unsigned impression of the final state, aside from the standard edition of 75, printed by Imprimerie Arnéra, Vallauris with their inkstamp *verso*, the full sheet, in good condition
Image: 325 x 257 mm., Sheet: 655 x 490 mm.

£400-600

\$620-930

€550-820

LITERATURE:

Bibliothèque Nationale 36
Abadie 48



52

λ52

ANTONI TÀPIES (1923-2012)

One plate, from: L'lambrec Material

lithograph in colours, 1975, on BFK Rives paper, signed in pencil, numbered *V/XXV* from the suite aside from the edition of 75 on Guarro paper, published by Polígrafa, Barcelona, together with: *One plate from: Suite 63 x 90*, lithograph in colours, 1980, on watermarked BFK Rives paper, signed in pencil, inscribed *II/X Probe*, a proof aside from the standard edition of 90, published by Erker-Presse, St. Gallen, with their blindstamp, the full sheets, in good condition, framed
Image and Sheet: 730 x 560 mm. (and similar) (2)

£1,000-1,500

\$1,600-2,300

€1,400-2,000

LITERATURE:

Galfetti 551 & 775



53

λ53

ANTONI TÀPIES (1923-2012)

Untitled

etching and aquatint with carborundum in colours, 1972, on watermarked Arches paper, signed in pencil, numbered 13/100, published by Gustavo Gili, Barcelona, the full sheet, in good condition
Sheet: 900 x 642 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Galfetti 334



54

λ*54

SERGE POLIAKOFF (1900-1969)

Composition in Red and Green, from: Parménide

etching, aquatint and burin in colours, 1964, on watermarked Rives paper, signed in pencil, an unnumbered impression aside from the edition of 130, published by La Rose des Vents, Paris, the full sheet, foxing across the sheet, mount staining, framed
Image: 290 x 195 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Schneider & Poliakoff XXIII



55

λ*55

SERGE POLIAKOFF (1900-1969)

Composition in Red, Yellow and Blue

etching in colours, 1959-60, on watermarked BFK Rives paper, signed in pencil, numbered 64/100, published by Berggruen, Paris, the full sheet, in good condition, framed
Image: 250 x 185 mm, Sheet: 500 x 400 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Schneider & Poliakoff VI



56

λ56

JOAN MIRÓ (1893-1983)

Horse-ride (Blue Brown)

lithograph in colours, 1969, on partially watermarked Rives paper, signed in white crayon, numbered 5/75, published by Maeght Éditeur, printed to the edges of the full sheet, in good condition
Image and Sheet: 850 x 610 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Mourlot 605



57

λ57

JOAN MIRÓ (1893-1983)

Horse-ride (Orange)

lithograph in colours, 1969, on partially watermarked Rives paper, signed in pencil, numbered 15/75, published by Maeght Éditeur, Paris, the full sheet, in good condition
Image and Sheet: 852 x 604 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Mourlot 606



58

58

ZAO WOU-KI (1920-2013)

One Plate, from: Canto Pisan

etching with aquatint in colours, 1972, on Japan nacré paper, signed in pencil, an unnumbered impression aside from the suite edition of 80 (there were also 180 copies on Arches paper), published by Pierre Belfond, Paris, with margins, trimmed, a few scattered pale foxing marks in the margins, otherwise in good condition
Image: 406 x 255 mm., Sheet: 495 x 325 mm.

£1,200-1,800

\$1,900-2,800
€1,700-2,400

LITERATURE:
Ågerup 218



λ*59

FRIEDENSREICH STOWASSER HUNDERTWASSER (1928-2000)

Look at it on a rainy Day

the complete set of ten screenprints in colours, with metallic embossing and mixed media, 1971-72, on various papers, from the deluxe edition of three hundred (the total edition was three thousand), the list of plates printed inside the portfolio box and signed in yellow chalk, numbered 2643 in red chalk, the plates each stamp-signed in silver or gold, stamp-numbered 2643/3000, each plate with margins, otherwise generally in good condition, loose (as issued), in original black wooden box with artist's name, title and coloured design embossed on cover, the box with minor defects
545 x 725 x 45 mm. (overall)

£7,000-10,000

\$11,000-15,000
€9,600-14,000

LITERATURE:
Koschatzky 44-53



60

λ60

PABLO PICASSO (1881-1973)

Carnaval 1967

linocut in colours, 1967, on watermarked Arches paper, signed in pencil, numbered 123/160, published by Le Patriote, Nice, the full sheet, soft creasing at the upper and lower right sheet edge, otherwise in good condition
Image: 640 x 530 mm., Sheet: 750 x 620 mm.

£3,500-5,000

\$5,400-7,700

€4,800-6,800

LITERATURE:

Bloch 1242

Baer 1852



61

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ61

PABLO PICASSO

Rembrandt à la palette, from: La Suite Vollard

etching, 1934, on Picasso watermarked Montval laid paper, signed in pencil, from the edition of 260 (there was also an edition of 50 impressions with wider margins), published by Ambroise Vollard, Paris, 1939, the full sheet, a diagonal crease across the sheet, some pinpoint foxing, otherwise in good condition
Image: 280 x 200 mm., Sheet: 445 x 335 mm.

£2,500-3,000

\$3,900-4,600

€3,400-4,100

LITERATURE:

Bloch 208

Baer 406



62

VARIOUS PROPERTIES

λ62

JOAN MIRÓ (1893-1983)

Astrology I, from: Derrière le Miroir, no. 57-58-59

lithograph in colour, 1953, on partially watermarked Arches paper, signed in pencil, numbered 92/100, published by Maeght Éditeur, Paris, the full sheet, pale time-staining across the mount, otherwise in good condition
Image: 371 x 272 mm., Sheet: 398 x 290 mm.

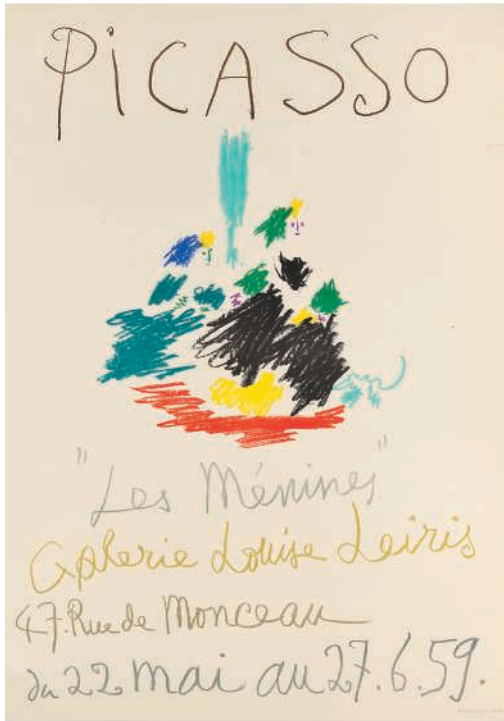
£1,000-1,500

\$1,600-2,300

€1,400-2,000

LITERATURE:

Mourlot 201



63

λ63

AFTER PABLO PICASSO
(1881-1973)

Les Ménéines

lithograph in colours, 1959, on thin wove paper, unsigned (as issued) from the edition of 1,500 (there was also a signed and numbered edition of 125 on Arches paper), printed by Imprimerie Mourlot, Paris, from the archives of Imprimerie Arnéra, with their inkstamp *verso*, the full sheet, in good condition
Image: 620 x 440 mm., Sheet: 655 x 465 mm.

£600-800

\$930-1,200
€820-1,100

PROVENANCE:

From the Archives of Imprimerie Arnéra.



64

λ64

PABLO PICASSO (1881-1973)

Jeune Femme et Mousquetaire, from:
Séries 347

aquatint and drypoint, 1968, on wove paper, signed in pencil, numbered 22/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, some pale mount-staining, otherwise in good condition, framed
Image: 87 x 115 mm., Sheet: 248 x 325 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:

Bloch 1752
Baer 1769

65



λ*65

PABLO PICASSO (1881-1973)

Amoureux, Flûtiste et Mangeurs de Pastèques, from:
Séries 347

etching, 1968, on wove paper, signed in pencil, numbered 18/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, the full sheet, pale staining in the upper margin, soft handling creases, otherwise as stated, framed
Image: 77 x 224 mm., Sheet: 313 x 364 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:

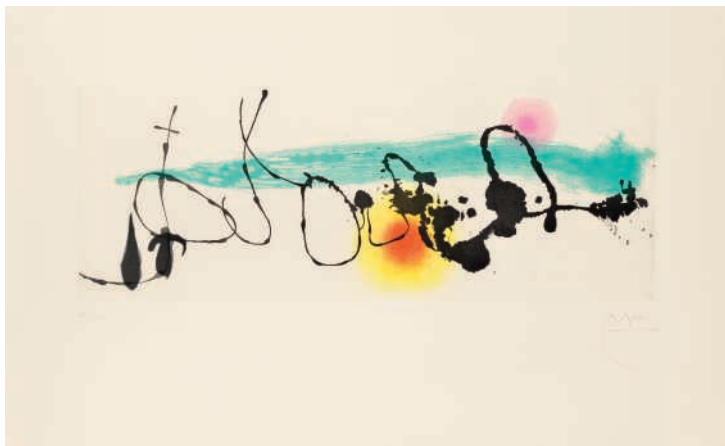
Bloch 1709
Baer 1725 B.b.1



66



67



68

λ66

JOAN MIRÓ (1893-1983)

Lune et Vent

aquatint in colours, 1963, on watermarked Rives paper, signed in pencil, numbered 55/75, published by Maeght Éditeur, Paris, pale time-staining in the margins, scattered unobtrusive fox marks, otherwise in good condition
Sheet: 520 x 808 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Dupin 346

λ67

JOAN MIRÓ (1893-1983)

Gravé sur le givre I

etching and aquatint in colours, 1972, on watermarked Arches paper, signed in pencil, numbered 39/50, the full sheet, in good condition
Image: 576 x 480 mm., Sheet: 905 x 634 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Dupin 551

λ68

JOAN MIRÓ (1893-1983)

Soleil Noyé

aquatint in colours, 1962, on watermarked Rives paper, signed in pencil, numbered 65/75, published by Maeght Éditeur, Paris, very pale time-staining at the sheet edges, otherwise in good condition
Sheet: 220 x 588 mm., 520 x 800 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Dupin 348



69

λ69

JOAN MIRÓ (1893-1983)

Plate III, from: Quelques Fleurs pour des Amis

lithograph in colours, 1964, on Japan paper, signed in pencil, inscribed *H.C. VII* one of ten *hors commerce* impressions aside from the standard edition of 75, published by XXe Siècle Éditeur, Paris, printed to the edges of the full sheet, in good condition
Image and Sheet: 410 x 324 mm.

£1,200-1,800

\$1,900-2,800
€1,700-2,400

LITERATURE:
Maeght 341



70

λ70

JOAN MIRÓ (1893-1983)

La Commedia dell'arte IV

etching and aquatint in colours, 1979, on watermarked Arches paper, signed in pencil, numbered 14/30 (there were also 15 *hors commerce* impressions), published by Maeght Éditeur, Paris, printed to the edges of the full sheet, in good condition
Image and Sheet: 568 x 764 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Dupin 1109

71



λ71

JOAN MIRÓ (1893-1983)

Plate X, from: Le Léopard Aux plumes d'Or

lithograph in colours, 1967, on Arches paper with Miro watermark, signed in pencil, inscribed *épreuve d'artiste*, an artist's proof aside from the total edition of 80 (50 were printed on Japan paper), published by Louis Broder, Paris, the full sheet, soft creasing at the sheet edges, otherwise in good condition, framed
Sheet: 405 x 560 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Maeght 454



λθ72

SALVADOR DALÍ (1904-1989)

Biblia Sacra, Milan, Rizzoli, 1967

the complete set of 105 offset lithographs in colours, on laid paper watermarked Dalí, in five volumes, with title page, text in Latin and justification, copy 48, from the deluxe edition of 1499 in Arabic numerals, the full sheets, the top sheet edges gilt, the others uncut, pale foxing to the sheet edges and to the tissue Japan paper guards, otherwise in very good condition, bound (as issued), within the original brown leather bindings with gilt embossing and leather slipcases, soiling and minor wear to the slipcases (5 books)
485 x 365 mm. (overall)

(5)

£4,000-6,000

\$6,200-9,300

€5,500-8,200

LITERATURE:

Michler and Löpsinger 1600



73



74



75

λ73

GEORGES ROUAULT (1871-1958)

Three plates, from: Saltimbanques

three lithographs, 1925-27, on wove paper, each signed in pencil, two numbered 35/50 and 49/50 respectively, the full sheets, each with time staining, otherwise in good condition, framed
Image: 320 x 260 mm., Sheet: 505 x 330 mm. (and similar)

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:

Chapon & Rouault 319, 320 & 323

λ74

GEORGES ROUAULT (1871-1958)

Nu de Profil, from Les Fleurs du Mal

aquatint in colours, 1936, on Montval paper, from the edition of 250, published by Ambroise Vollard, Paris, with full margins, pale mount-staining, occasional scattered foxing verso, otherwise in good condition, framed
Image: 308 x 207 mm., Sheet: 450 x 340 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:

Chapon & Rouault 274b

75

FERNAND LÉGER (1881-1955)

Les Constructeurs

lithograph in colours, 1955, on watermarked Johannot paper, signed in ballpoint pen, numbered 90/260, published by the Folkorelsernas Konstframjande, Stockholm, the full sheet, a 22 mm. tear in the upper margin, colours slightly attenuated, otherwise in good condition, framed
Image: 422 x 593 mm., Sheet: 500 x 632 mm.

£2,500-3,500

\$3,900-5,400
€3,400-4,800

LITERATURE:

Saphire 141



76



78

λ76

MAX ERNST (1891-1976)

Deux Oiseaux (Ochre) & Deux Oiseaux (Blue)

two lithographs in colours, 1975, each on Japan nacré paper, signed in pencil, one numbered 11/99 and one inscribed *H.C.* an *hors commerce* aside from the edition of 99, published by Polígrafa, Barcelona, the full sheets, each in good condition
Image: 345 x 625 mm., Sheet: 565 x 770 mm. (each) (2)

£1,200-1,800

\$1,900-2,800
€1,700-2,400

PROPERTY OF A SWISS FOUNDATION

λ*77

MAX ERNST (1891-1976)

Rythmes

lithograph printed in colours, 1950, on Arches paper, signed in pencil, inscribed *épreuve d'artiste V/VII* an artist's proof aside from the total edition of 298, published by Guilde de la Gravure, Geneva, Paris, the sheet toned, handling creases in the margins, other minor defects, framed
Sheet: 565 x 380 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Spies & Leppien 48



77

VARIOUS PROPERTIES

λ78

GIORGIO DE CHIRICO (1888-1978)

Il Fiume Misterioso

lithograph in colours, on wove paper, signed and titled in pencil, inscribed *P.d.A* an artist's proof aside from the standard edition of 90, the full sheet, handling creases in the left and right margins, otherwise in good condition
Image: 460 x 590 mm., Sheet: 505 x 700 mm.

£600-800

\$930-1,200
€820-1,100

LITERATURE:
Brandani 79



79

79

GEORGES BRAQUE (1882-1963)

Vase

etching, 1950, on Japan paper, signed and numbered 9/10 in pencil, (the total edition was 30), published by Maeght Éditeur, Paris, with margins, minor surface dirt in the margins, signature slightly rubbed, otherwise in good condition, framed
Image: 245 x 105 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Vallier 59



80

*80

GEORGES BRAQUE

Char noir (Char V)

etching and aquatint in colours, 1958, on BFK Rives wove paper, signed in pencil, numbered 55/75 (there were also some *hors commerce* impressions), published by Maeght Éditeur, Paris, the sheet trimmed on all sides, with light and backboard staining, framed
Image: 285 x 370 mm., Sheet: 375 x 435 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Vallier 116



81

*81

GEORGES BRAQUE

Pommes et feuilles

lithograph in colours, 1958, on Arches paper, signed in pencil, numbered XIII/XV, aside from the standard edition of 75, published by Mourlot Éditeur, Paris, the full sheet, pale light and mount staining, a band of foxing running up the left sheet edge, some pale foxing within the image at right, framed
Image: 304 x 450 mm., Sheet: 502 x 657 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Vallier 114



82

λ*82

EDVARD MUNCH (1863-1944)

Tigeren, from: Alfa og Omega

lithograph, 1908-09, on wove paper, signed in pencil, from the edition of unknown size, (Woll records between 50-80 impressions of each subject), with margins, foxing across the sheet, otherwise in good condition, framed
Image: 312 x 380 mm.

£6,000-8,000

\$9,300-12,000

€8,200-11,000

LITERATURE:

Wolf 346



83

THE PROPERTY OF THE MAXWELL-MACDONALD FAMILY

λ83

NORBERTINE BRESSLERN-ROTH (1891-1978)

Windhunde

woodcut in colours, circa 1925, on thin laid paper, signed in pencil, inscribed *handdruck*, with margins, in good condition
Image: 207 x 234 mm., Sheet: 252 x 264 mm.

£700-1,000

\$1,100-1,500

€960-1,400



84

λ84

NORBERTINE BRESSLERN-ROTH (1891-1978)

A small collection

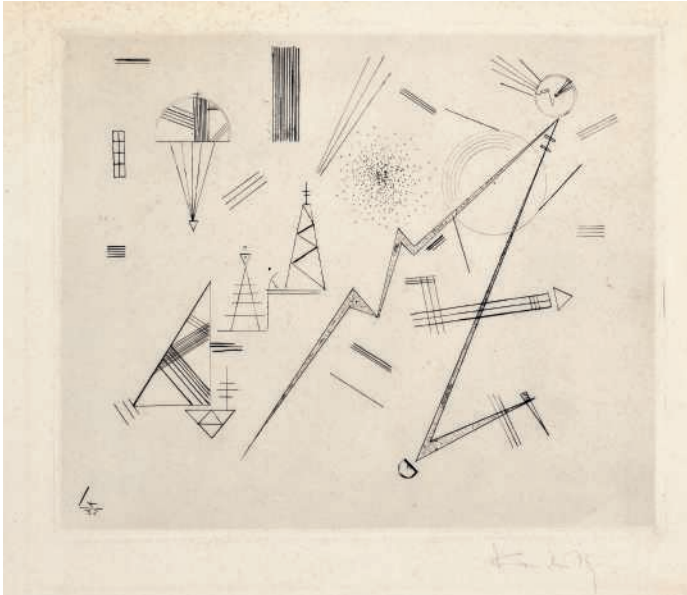
four woodcuts in colours, circa 1920s, on thin laid Japan paper, each signed in pencil, inscribed *handdruck*, comprised of *Wolves, Panther and Antelope, The Song of the Night* and *Romance*, each with margins, in good condition
Image: 220 x 205 mm., Sheet: 275 x 248 mm. (and similar)

£1,000-1,500

(4)

\$1,600-2,300

€1,400-2,000



85

VARIOUS PROPERTIES

85

WASSILY KANDINSKY (1866-1944)

Radierung für den Kreis der Freunde des Bauhauses

drypoint, 1932, on sturdy wove paper, signed in pencil, from the unnumbered (as issued) edition of 100, published by the Kreis der Freunde des Bauhauses, with margins, pale time-staining across the sheet, pinpoint foxing in the upper margin, soft handling creases, otherwise in good condition, framed
Image: 200 x 240 mm., Sheet: 329 x 360 mm.

£4,000-6,000

\$6,200-9,300

€5,500-8,200

LITERATURE:
Roethel 197



86

86

ALBERTO GIACOMETTI (1901-1966)

Tête de jeune Homme

lithograph, 1964, on BFK Rives paper, signed in pencil, numbered 14/75, published by Maeght Éditeur, Paris, the full sheet, mount staining in all margins, otherwise in good condition, framed
Image: 585 x 382 mm., Sheet: 655 x 490 mm.

£2,500-3,500

\$3,900-5,400

€3,400-4,800

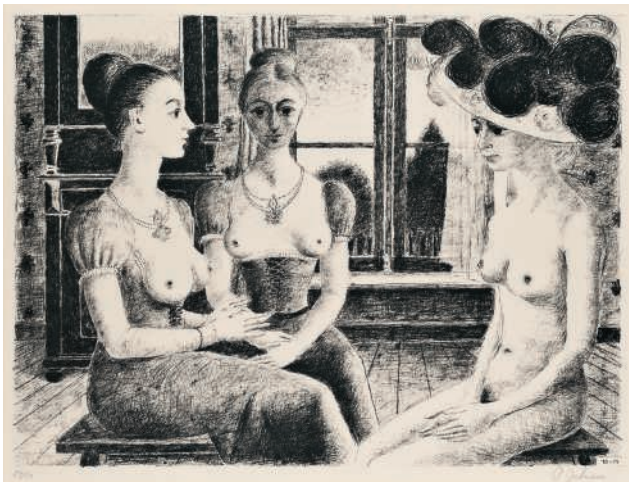
LITERATURE:
Lust 48



87



88



89

λ87

PAUL DELVAUX (1897-1994)

The Captives

lithograph, 1973, on wove paper, signed in pencil, numbered 50/75, the full sheet, pale time-staining around the image, otherwise in good condition, framed

Image: 800 x 590 mm., Sheet: 910 x 643 mm.

£1,200-1,800

\$1,900-2,800

€1,700-2,400

LITERATURE:

Jacob 66

λ88

PAUL DELVAUX (1897-1994)

Woman with Ball

lithograph, 1971, on Arches paper, signed in pencil, numbered 25/75 (there was also an edition of 25 printed in Sanguine and numbered in Roman numerals), with margins, mount staining in all margins, otherwise in good condition, framed

Image: 495 x 320 mm., Sheet: 696 x 515 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,100

LITERATURE:

Jacob 54

λ89

PAUL DELVAUX (1897-1994)

La Fenêtre

lithograph, 1971, on wove paper, signed in pencil, numbered 27/50 (there was also an edition of 75 printed in colours), with margins, two short tears at the right sheet edge, handling crease at the sheet edges, otherwise in good condition, framed

Image: 580 x 780 mm., Sheet: 680 x 925 mm.

£2,500-3,500

\$3,900-5,400

€3,400-4,800

LITERATURE:

Jacob 52



90

λ90

PAUL DELVAUX (1897-1994)

Phryné

lithograph, 1969, on watermarked Arches paper, signed in pencil, numbered 11/75 (there was also an edition of 75 in colour), the full sheet, very pale mount staining, otherwise in good condition, framed

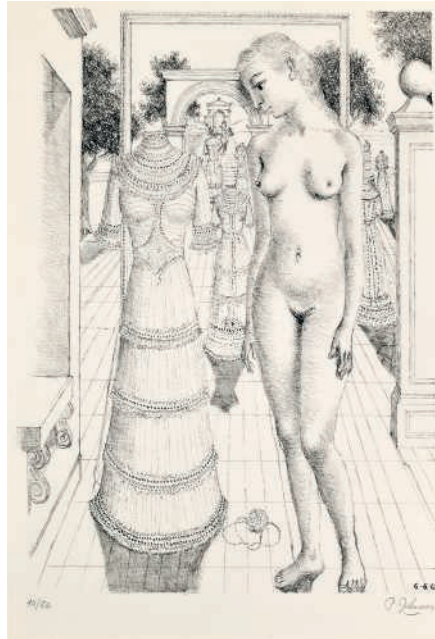
Image: 310 x 239 mm., Sheet: 460 x 360 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,000

LITERATURE:
Jacob 39



91

λ91

PAUL DELVAUX (1897-1994)

Sunday Dress

lithograph, 1967, on BFK Rives paper, signed in pencil, numbered 10/50 (there was also an edition of 75 printed in colours), the full sheet, in good condition, framed

Image: 630 x 553 mm., Sheet: 760 x 555 mm.

£2,500-3,500

\$3,900-5,400

€3,400-4,800

LITERATURE:
Jacob 17



92

λ92

PAUL DELVAUX (1897-1994)

Chapeau 1900

lithograph, 1972, on watermarked Arches paper, signed in pencil, numbered 19/50 (there was also an edition of 75 printed in colours), the full sheet, mount staining around the image, otherwise in good condition, framed

Image: 595 x 395 mm., Sheet: 720 x 505 mm.

£2,500-3,500

\$3,900-5,400

€3,400-4,800

LITERATURE:
Jacob 62



93



94

*93

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Lender et Auguez dans 'La Chanson de Fortunio'

lithograph printed in olive-green, 1895, on fine, thin wove paper, from the unnumbered edition of 25 (Wittrock mentions that more than half the edition were numbered), with an erroneous pencil inscription at the lower left *épreuve d'essai*, published by E. Kleinmann, Paris, with full margins, pale residual mount-staining, slight cockling to the sheet, otherwise in good condition, framed
Image: 369 x 215 mm., Sheet: 512 x 398 mm.

£3,000-5,000

\$4,700-7,700

€4,100-6,800

LITERATURE:
Deteil 108
Wittrock 108
Adriani 120

94

PIERRE-AUGUSTE RENOIR (1841-1919)

La Danse à la Campagne, 2eme Planche

etching, circa 1880, on wove paper, with the artist's stamp signature (as issued), from the edition of unknown size, the full sheet, with mount staining, otherwise in good condition, framed
Image: 220 x 136 mm., Sheet: 327 x 254 mm.

£4,000-6,000

\$6,200-9,300

€5,500-8,200

LITERATURE:
Deteil 2



95

95

JACQUES JOSEPH TISSOT
(1836-1902)

Le Journal

etching with drypoint, 1883, on laid paper, a good impression, with the artist's red monogram stamp (L. 1545), from the edition of unknown size, inscribed in pencil at lower left *D... état définitif*, with wide margins, presumably the full sheet, pale time-staining at the sheet edges, a couple of minor nicks and tears at the left sheet edge, otherwise in good condition

Image: 380 x 295 mm., Sheet: 560 x 375 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,100

LITERATURE:
Wentworth 73



96

96

PAUL CÉSAR HELLEU
(1859-1927)

Le Chapeau Vert

drypoint in colours, on heavy wove paper, signed in pencil, a good impression of this rare print, with wide margins, a repaired tear in the lower margin, repaired tears at the sheet edges, a paper loss at the lower left sheet corner, other defects, framed

£1,200-1,800

\$1,900-2,800

€1,700-2,400



97

97

JACQUES JOSEPH TISSOT
(1836-1902)

Promenade dans la Neige

etching and drypoint, 1880, on Van Gelder laid paper, a good impression of the second state (of three), with the artist's red monogram stamp (L. 1545), from the edition of about one hundred (presumably of the first and second states), with margins, time-staining, the sheet slightly toned, other minor defects

Image: 565 x 265 mm., Sheet: 613 x 360 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,100

LITERATURE:
Wentworth 48



98



99

*98

JAMES GILLRAY (1756-1815)

A calm. and A squall.

two etchings with hand-colouring, 1810, on wove paper, each published on May 16th 1810, by H. Humphreys, London, (BM S11615) with a tear into the image with repaired paper loss in the left sheet edge. (BM S11614) with staining, other minor defects; together with, *Delicious Weather.*- (BM S11094) and *Dreadful-Hot-Weather.* (BM S11095), etchings with hand-colouring, 1808, on wove paper, various conditions

Sheet: 268 x 375 mm. (and similar)

(4)

£500-700

\$780-1,100

€680-950

LITERATURE:

BM Satires 11615 & 11614

38

*99

JAMES GILLRAY (1756-1815)

Harmony before matrimony and Matrimonial-harmonics

two etchings with hand-colouring, 1805, on wove paper, both published on October 25th 1805, by H. Humphreys, London, various condition; together with, *"A little Music"-or- The Delights of Harmony.* (BM S11611), etching with hand-colouring, 1810, on wove paper, published on May 20th 1810, by H. Humphreys, London, in good condition

Sheet: 292 x 402 mm. (and similar)

(3)

£600-800

\$930-1,200

€820-1,100

LITERATURE:

BM Satires 10472 & 10473

*100

JAMES GILLRAY (1756-1815)

Political-Candour; i.e.-Coalition-“Resolutions” of June 14th 1805.

etching with hand-colouring, 1805, on wove paper with wide margins, published on June 21st 1805 by H. Humphreys, London, with cockling to the sheet, minor surface dirt, otherwise in good condition
Image: 358 x 280 mm., Sheet: 460 x 341 mm.

£800-1,200

\$1,300-1,900

€1,100-1,600

LITERATURE:
BM Satires 10414



100

*101

JAMES GILLRAY (1756-1815)

Election-Candidates; or- The Republican-Goose at the Top of the Pole.

etching with hand-colouring, 1807, on wove paper, published on May 20th 1807 by H. Humphreys, London; together with, *Triumphal Procession of Little-Paul-The Taylor upon his new-Goose.* (BM S.10608) etching with hand-colouring, 1806, on wove paper, each trimmed within the platemark, otherwise in good condition

Image and Sheet: 352 x 262 mm. (and similar)

(2)

£600-800

\$930-1,200

€820-1,100

LITERATURE:
BM Satire 10732



101

*102

JAMES GILLRAY (1756-1815)

“Crumbs of comfort”, or-old-orthodox, restoring consolation to his fallen children.

etching with hand-colouring, 1782, on wove paper with wide margins, in good condition; together with, *The Cole-heavers.* (BM S6213), etching with hand-colouring, 1783, on wove paper with wide margins, published on April 16th 1783, by W. Humphrey, London, numerous repaired tears, other defects

(2)

£800-1,200

\$1,300-1,900

€1,100-1,600

LITERATURE:
BM Satires 6027



102



103

*103

JAMES GILLRAY (1756-1815)

Uncorking Old Sherry-

etching with hand-colouring, 1805, on wove paper, published on March 10th 1805 by H. Humphreys, London, trimmed to or just into the platemark, two repaired tears, other minor defects
Image and Sheet: 357 x 255 mm.

£800-1,200

\$1,300-1,900

€1,100-1,600

LITERATURE:
BM Satires 10375



104

*104

JAMES GILLRAY (1756-1815)

La belle Espagnole, ou-la doublure de Madame Tallien.

etching with hand-colouring, 1796, on wove paper, published 25th February 1796 by H. Humphreys, London; together with; A lady putting on her cap.- June 1795 (BM S.8755); A Bouquet Of the last Century. (BM S.9907); A spencer & a thread-paper. (BM S.8192); [The Prince of Wales] (BM S.9846), etchings with hand colouring, on various papers, with foxing and surface dirt, other minor defects
Image and Sheet: 305 x 204 mm. (and similar) (5)

£1,000-1,500

\$1,600-2,300

€1,400-2,000

LITERATURE:
BM Satire 8898



105

*105

JAMES GILLRAY (1756-1815)

Hounds throwing-off.

etching with hand-colouring, 1800, on wove paper, published on April 8th 1800 by H. Humphreys, London; together with: *Clearing a Five-Bar Gate.* (BM S.10481), etching with hand-colouring, 1805, on wove paper, published on August 20th 1805 by H. Humphreys, various defects
Image: 250 x 350 mm., Sheet: 375 x 568 mm. (2)

£400-600

\$620-930

€550-820

LITERATURE:
BM Satire 9589



106



108

*106

JAMES GILLRAY (1756-1815)

Mæcenas, in pursuit of the fine arts. - 'Scene, Pall Mall; a Frosty-Morning.'

etching with hand-colouring, 1808, on wove paper, published on May 9th 1808 by H. Humphreys, London, trimmed to the platemark on three sides, previously glued in all corners verso, otherwise in good condition
Image and Sheet: 268 x 200 mm.

£600-800

\$930-1,200
€820-1,100

LITERATURE:
BM Satires 11076

*107

JAMES GILLRAY (1756-1815)

Design for the Naval Pillar.

etching, 1800, on wove paper, published on February 1st 1800 by H. Humphreys, London, trimmed to the platemark on all sides, a repaired paper loss in the upper margin into the image, a paper loss in the left margin, other defects; together with, *British Tars, towing the Danish fleet into harbour.* (BM S10762), etching with hand-colouring, 1807, on wove paper, published on October 1st 1800 by H. Humphreys, London, trimmed into the margin, remnants of blue album paper verso, otherwise in good condition
Image and Sheet: 563 x 310 mm. (and smaller) (2)

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
BM Satires 9513



107

*108

JAMES GILLRAY (1756-1815)

Bank-notes, paper-money; French alarmists; o, the devil, the devil! Ah! poor John-Bull!!!

etching with hand-colouring, 1797, on watermarked laid paper, published on March 1st 1797 by H. Humphreys, London; together with: *Begging no Robbery; i.e. Voluntary Contribution; or John Bull escaping a Forced Loan* (BM S.8842), *Election-troops, bringing in their accounts, to the pay-table* (BM S.7369) and *John Bull ground down* (BM S.8654), etchings with hand-colouring, on various papers, in generally good condition
Image: 256 x 356 mm., Sheet: 271 x 370 mm. (4)

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
BM Satires 8990



λ*109

CYRIL POWER (1872-1951)

The Giant Racer

linocut in colours, circa 1930, on tissue-thin Japan paper, signed, titled and numbered 21/50 in pencil, with margins, in good condition, framed
Image: 276 x 192 mm., Sheet: 325 x 253 mm.

£15,000-20,000

\$24,000-31,000

€21,000-27,000

LITERATURE:
Coppel CEP 15



110

λ*110

SYBIL ANDREWS (1898-1992)

Bathers

linocut in colours, 1930, on tissue-thin Japan paper, signed in pencil, inscribed *E.P. 8*, one of ten experimental proofs aside from the standard edition of 50, with margins, framed
Image: 195 x 185 mm., Sheet: 270 x 258 mm.

£5,000-7,000

\$7,800-11,000
€6,800-9,500

LITERATURE:
Coppel SA 7



111

*111

LILL TSCHUDI (1911-2004)

Ice Hockey

linocut in colours, 1933, on tissue-thin laid paper, signed, titled and inscribed *handgedruckt* in pencil, numbered 46/50 (there was also an edition of 50 printed for the USA market in 1950), in good condition, framed
Image: 260 x 280 mm., Sheet: 332 x 340 mm.

£10,000-15,000

\$16,000-23,000
€14,000-20,000

LITERATURE:
Coppel LT 31



112

*112

LILL TSCHUDI (1911-2004)

In the Circus

linocut in colours, 1932, on tissue-thin Japan paper, signed, titled and numbered 12/50 in pencil (there was also an edition of 50 for the USA market), with margins, tipped to the backboard in all corners, otherwise in good condition, framed
Image: 240 x 260 mm., Sheet: 267 x 293 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800

LITERATURE:
Coppel LT 23



113



114

λ*113

CYRIL POWER (1872-1951)

The Tube Station

linocut in colours, circa 1932, on tissue-thin Japan paper, signed, titled and numbered 39/60 USA edition (there was also edition of 60 for the British market), with margins, in good condition, framed
Image: 258 x 295 mm, Sheet: 303 x 337 mm.

£15,000-20,000

\$24,000-31,000
€21,000-27,000

LITERATURE:
Coppel CEP 32

λ*114

CLAUDE FLIGHT (1881-1955)

Swing-Boats

linocut in colours, on thin tracing paper mounted to brown board (as issued), signed and numbered 42/50 in pencil (there was also an edition of 50 for the USA market), with margins, pale time-staining in the centre of the image, otherwise in good condition, framed
Image: 216 x 282 mm, Sheet:

£7,000-10,000

\$11,000-15,000
€9,600-14,000

LITERATURE:
Coppel CF 5



115



116

λ*115

CYRIL POWER (1872-1951)

The Vestibule

linocut in colours, circa 1930, on laid paper, signed, titled and inscribed *E.P. No. 2*, one of two recorded experimental proofs aside from the standard edition of 50, with margins, in good condition, framed
Image: 174 x 176 mm., Sheet: 240 x 252 mm.

£1,500-2,000

\$2,400-3,100
€2,100-2,700

LITERATURE:
Coppel CEP 17

λ*116

CYRIL POWER (1872-1951)

Matriarchy

linocut in colour, circa 1931, on tissue-thin Japan paper, signed, titled and numbered 9/50 in pencil, with margins, pale staining across the sheet, otherwise in good condition, framed
Image: 255 x 364 mm., Sheet: 296 x 390 mm.

£1,200-1,800

\$1,900-2,800
€1,700-2,400

LITERATURE:
Coppel CEP 21



λ*117

SYBIL ANDREWS (1898-1992)

Sails

linocut in colours, 1960, on two sheets of tissue-thin laid Japan paper, one sheet signed, titled and inscribed T.P. twice in pencil, a trial proof aside from the standard edition of 60, the other sheet inscribed *sample printing*, each in good condition
Image: 200 x 228 mm., Sheet: 270 x 278 mm.

£15,000-20,000

\$24,000-31,000

€21,000-27,000

LITERATURE:
White 55



118



119

λ*118

SYBIL ANDREWS (1898-1992)

Racing

linocut in colours, 1934, on thickish laid Japan paper, signed, titled and numbered 22/60 in pencil, with margins, pale brown foxing in the lower and upper right image, the sheet cockled, framed
Image: 260 x 343 mm, Sheet: 283 x 354 mm.

£20,000-30,000

\$31,000-46,000
€28,000-41,000

LITERATURE:
Coppel SA 32

λ*119

SYBIL ANDREWS (1898-1992)

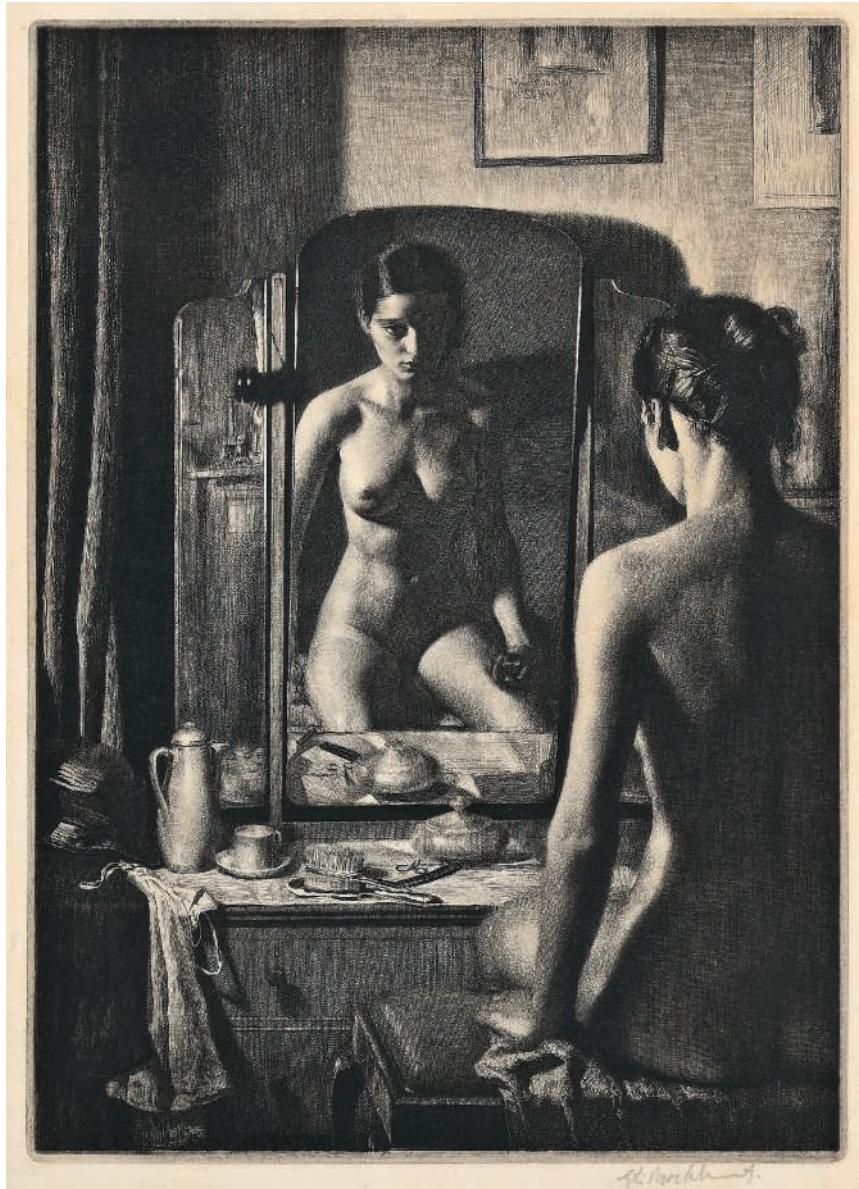
Steeplechasing

linocut in colours, 1930, on tissue-thin Japan paper, signed and numbered 49/50 in pencil, with margins, paper loss at upper right sheet corner, otherwise in good condition, framed
Image: 175 x 272 mm, Sheet: 237 x 306 mm.

£7,000-10,000

\$11,000-15,000
€9,600-14,000

LITERATURE:
Coppel SA 10



λ*120

GERALD LESLIE BROCKHURST (1890-1978)

Adolescence (Kathleen Nancy Woodward)

etching, 1932, on watermarked J Whatman wove paper, signed in pencil, from the unnumbered (as issued) edition of 90, with margins, time-staining around the image, otherwise in good condition, framed
Image: 368 x 267 mm., Sheet: 465 x 350 mm.

£10,000-15,000

\$16,000-23,000

€14,000-20,000

LITERATURE:
Fletcher 75



121



122



123

λ•121

HENRY MOORE (1898-1986)

Glenkiln Cross Plate II

etching with drypoint and aquatint, 1972, on Japan paper, signed in pencil, inscribed *H.C. 9/15 an hors commerce* impression aside from the standard edition of 100, published by Gérald Cramer, Geneva, the full sheet, in good condition, framed
Image: 216 x 158 mm., Sheet: 417 x 310 mm.

£500-700

\$780-1,100
€680-950

LITERATURE:
Cramer 188

λ*122

HENRY MOORE (1898-1986)

Mother and Child

the complete set of eight etchings in colour, 1983, on wove paper, each signed and inscribed with the plate number in pencil, numbered 23/50 (there were also 15 artist's proofs and ten *hors commerce*), with title page, also numbered on the justification, published by Raymond Spencer Company Ltd., Much Hadham, 1987, printed by James Collyer and John Crossley, London, with their blindstamps, the full sheets, in good condition, loose (as issued) within the brown silk covered portfolio case, in good condition
399 x 342 mm. (overall)

£3,000-5,000

\$4,700-7,700
€4,100-6,800

LITERATURE:
Cramer 701-708

λ123

HENRY MOORE (1898-1986)

Sheep in Field

lithograph in colours, 1974, on T. H. Saunders wove paper, signed in pencil, numbered 22/50, (there were also 15 artist proofs), published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, 1979, with margins, in good condition, framed
Image: 190 x 277 mm.

£800-1,200

\$1,300-1,900
€1,100-1,600

LITERATURE:
Cramer 392



124

λ124

LAURENCE STEPHEN LOWRY (1887-1976)

Street Full of People

lithograph, 1966, on wove paper, signed and dated in red crayon (faded), numbered 8/75 in pencil, published by Ganymed Original Editions Ltd., with their labels verso, the full sheet, faint time-staining across the sheet, otherwise in good condition, framed
Image and Sheet: 626 x 980 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000



125

λ*125

GRAHAM SUTHERLAND (1903-1980)

Articulated Forms. Forms on a Terrace.

lithograph in colours, 1950, on laid paper, signed in pencil, numbered 60/60, published by the Redfern Gallery, London, with margins, colours attenuated, other defects, framed
Image: 300 x 580 mm, Sheet: 383 x 632 mm.

£500-700

\$780-1,100
€680-950

LITERATURE:
Tassi 54



126

λ126

JOHN PIPER (1903-1992)

Foliage Head

lithograph in colours, 1953, on watermarked Arches paper, signed in pencil, numbered 62/70, published by Mourlot Frères, Paris, the left and right margins trimmed, time-staining around the image, other minor defects
Image: 640 x 480 mm, Sheet: 570 x 735 mm.

£700-1,000

\$1,100-1,500
€960-1,400

LITERATURE:
Levinson 83



127

λ127

ELISABETH FRINK (1930-1993)

Canterbury Tales, London, Leslie Waddington Prints, 1972

the complete set of 19 unsigned etchings, on J. Barcham Green paper, signed in black ink on the justification, numbered in ink 'C.251' from the unbound edition of 275 (of which 175 are lettered and numbered plus 25 *hors commerce*), the full sheets, loose, pale time-staining at the sheet edges, otherwise in good condition, in the original olive green cloth bound solander box with title and motif embossed in gold
670 x 470 x 85 mm. (overall)

£700-1,000

\$1,100-1,500

€960-1,400

LITERATURE:
Wiseman 58-76



128

λ*128

HENRY MOORE (1898-1986)

Reclining Woman on Sea Shore

lithograph in colours, 1980-81, on wove paper, signed in pencil, numbered 4/50 (there were also 15 artist's proofs), published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, with margins, pale pinpoint foxing across the sheet, otherwise in apparently good condition, unexamined out of the frame
Image: 445 x 610 mm.

£1,500-2,000

\$2,400-3,100

€2,100-2,700

LITERATURE:
Cramer 596



129

λ129

HENRY MOORE (1898-1986)

Head of a Woman

soft-ground etching, 1981, on wove paper with Henry Moore watermark, signed in pencil, inscribed *HC 4/10* an *hors commerce* impression aside from the standard edition of 50, published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, the full sheet, in good condition, framed
Image: 336 x 285 mm., Sheet: 565 x 462 mm.

£800-1,200

\$1,300-1,900

€1,100-1,600

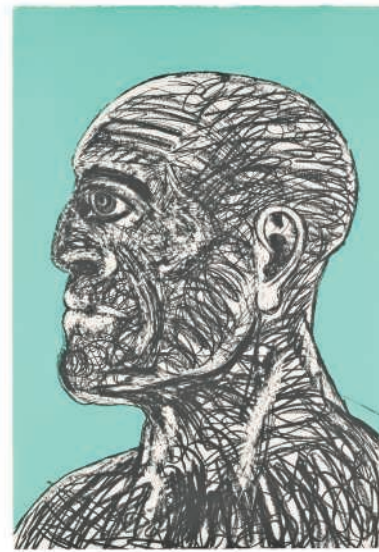
LITERATURE:
Cramer 603



130



131



132

λ130

ELISABETH FRINK (1930-1993)

Horse

etching and aquatint, 1986, on Arches paper, signed in pencil, numbered 7/100; together with *Bull* (W. 136) and *Man* (W. 137), two etchings and aquatints, 1986, on Arches paper, signed in pencil, each numbered 15/100 (there were also ten artist's proofs), each printed by Kelpra Studios with their blindstamp, the full sheets, in good condition, framed
Image: 210 x 200 mm, Sheet: 296 x 277 mm. (each)

(3)

£1,500-2,000

\$2,400-3,100
€2,100-2,700

LITERATURE:
Wiseman 135

■λ131

ELISABETH FRINK (1930-1993)

Grey Horse Head

screenprint in colour, 1990, on BFK Rives paper, signed in pencil, numbered 44/70 (there were also ten artist's proofs), co-published by the artist and Curwen Chilford Press, printed to the edges of the full sheet, in good condition, framed
Image and Sheet: 985 x 705 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Wiseman 156

■λ132

ELISABETH FRINK (1930-1993)

Head II

screenprint in colours, 1988, on watermarked BFK Rives paper, signed in pencil, numbered 54/70 (there were also seven artist's proofs), co-published by the artist and Chilford Hall Press, printed to the edges of the full sheet, in good condition, framed
Image and Sheet: 1080 x 740 mm.

£1,500-2,000

\$2,400-3,100
€2,100-2,700

LITERATURE:
Wiseman 144



133

λ133

ELISABETH FRINK (1930-1993)

Man and Horse

screenprint in colours, 1990, on BFK Rives paper, signed in white pencil, inscribed III/X AP, an artist's proof aside from the standard edition of 70, co-published by the artist and Curwen Chilford Press, printed to the edges of the full sheet, in good condition, framed
Image and Sheet: 1000 x 688 mm.

£1,500-2,000

\$2,400-3,100

€2,100-2,700

LITERATURE:
Wiseman 157



134

λ134

ELISABETH FRINK (1930-1993)

Baboon

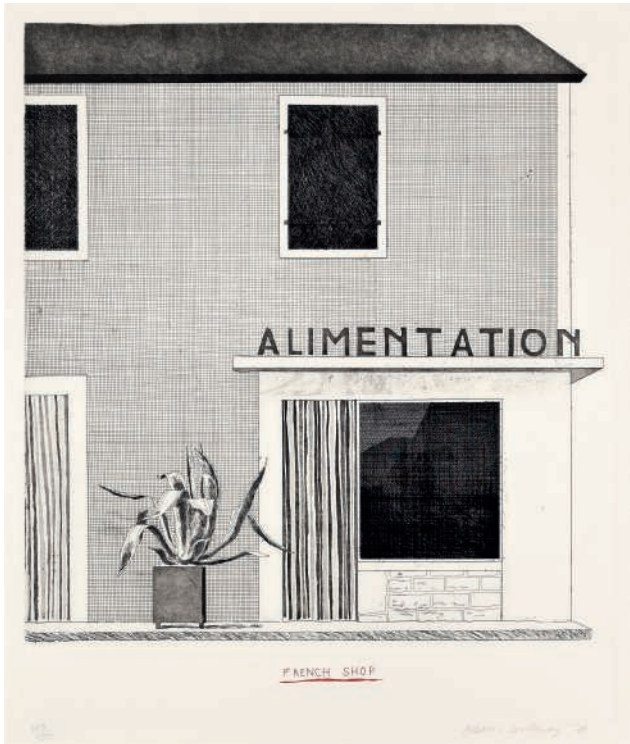
screenprint in colours, 1990, on watermarked BFK Rives paper, signed in pencil, numbered 65/70 (there were also ten artist's proofs), co-published by the artist and Curwen Chilford Prints, with their blindstamp, printed to the edges of the full sheet, in good condition, framed
Image and Sheet: 765 x 552 mm.

£800-1,200

\$1,300-1,900

€1,100-1,600

LITERATURE:
Wiseman 155



135

λ135

DAVID HOCKNEY (B. 1937)

French Shop

etching with aquatint in black and red, 1971, on wove paper, signed and dated 71 in pencil, numbered 388/500 (there were also 60 proofs numbered in Roman numerals), published by the Observer, London, with margins, in apparently good condition, unexamined out of the frame
Image: 540 x 460 mm.

£3,500-4,500

\$5,400-6,900
€4,800-6,100

LITERATURE:
Scottish Arts Council 122
Tokyo 112



136

λ136

RICHARD HAMILTON (1922-2011)

Whitley Bay

ten hand-coloured photographs, with screenprint in red, 1966, on card, one of the photographs signed in ink verso, with text, from an unrecorded edition size (the edition was never published, approximately 150 were made), produced by Robert Fraser Gallery, London, all in good condition
Image and Sheet: 105 x 155 mm. (each)

£2,500-3,500

LITERATURE:
Lullin 61



137

λ137

ELISABETH FRINK (1930-1993)

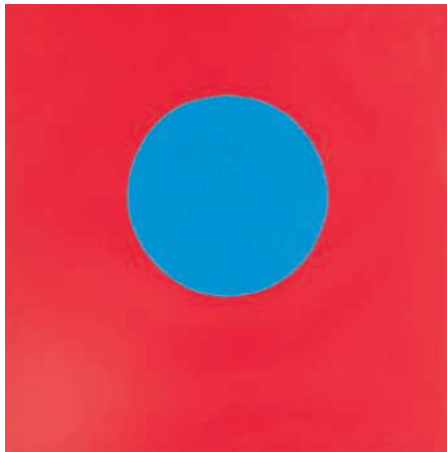
Horse

lithograph in colour, 1972, on watermarked Arches paper, signed in pencil, numbered 19/70 in pencil, published by Danièle Crégut, Nimes, the full sheet, in good condition
Sheet: 505 x 665 mm.

£600-800

\$930-1,200
€820-1,100

LITERATURE:
Not in Wiseman



138



140



139

λ138

TERRY FROST (1915-2003)

One plate, from: Trewellard Suns

linocut in colours, 1989, on wove paper, signed and dated in pencil, numbered 10/40 (there were also five artist's proofs), published by The Paragon Press, London, printed to the edges of the full sheet, in good condition, framed
Image and Sheet: 640 x 640 mm.

£800-1,200

\$1,300-1,900

€1,100-1,600

LITERATURE:
Kemp 110

*139

R.B. KITAJ (1932-2007)

Die Gute Alte Zeit, from: Struggle in the West: The Bombing of London

screenprint in colours with collage, 1969, on wove paper, signed in pencil, a proof aside from the numbered edition of 70, published by Marlborough AG Schellenberg, Florida, the full sheet, nicks and handling creases at the sheet edges, otherwise in good condition
Image: 984 x 634 mm., Sheet: 1044 x 682 mm.

£600-800

\$930-1,200

€820-1,100

LITERATURE:
Kinsmann 35. II

λ•140

PATRICK CAULFIELD (1936-2005)

Cigar

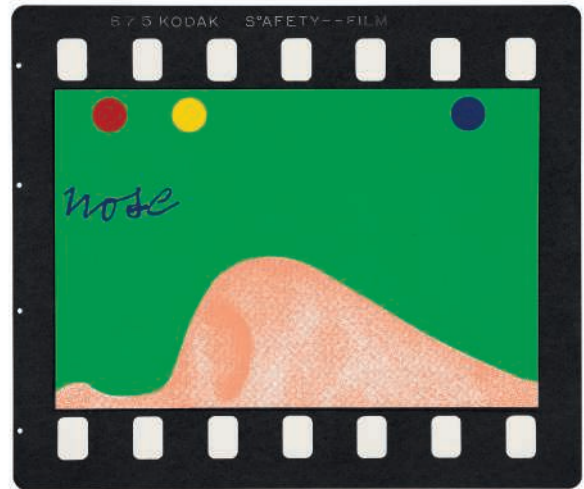
screenprint in colours, 1978, on wove paper, signed in pencil, numbered 21/75, published by Waddington Graphics, London, printed by Kelpra Studio, London, with their inkstamp verso, the full sheet, in good condition
Image: 448 x 480 mm., Sheet: 575 x 609 mm.

£700-1,000

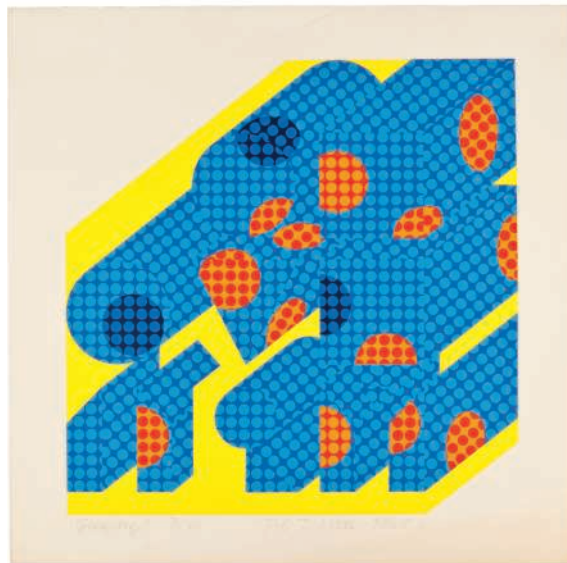
\$1,100-1,500

€960-1,400

LITERATURE:
Cristea 57



141



142

λ141

JOE TILSON (B. 1928)

The Software Chart Questionnaire

the complete portfolio, 1968, comprising six screenprints in colours, of which five are on wove paper, bound with title, text and justification, signed and dedicated on the justification and numbered 78/150, in a ring binder with aluminium covers, the title printed in green on the front, the sixth screenprint on silver foil loose in a large wove paper envelope, scratch signed and numbered 54/150, all housed in a wooden slipcase, with a screenprint design on the front and a zigzag shaped left edge with brass embellishments, published by Sergio Tosi, Milan, a few abrasions to the slipcase, other minor blemishes, otherwise in good, original condition
430 x 507 mm. (folio)

£1,000-1,500

\$1,600-2,300
€1,400-2,000

PROVENANCE:

A gift from the artist to the present owner.

λ*142

JOE TILSON (B. 1928)

Geometry?

screenprint in colours, 1965, on wove paper, signed, dated and titled in pencil, numbered 7/70, the full sheet, handling creases in the upper margin, otherwise in good condition
Image: 553 x 548 mm, Sheet: 679 x 688 mm.

£600-800

\$930-1,200
€820-1,100

λ•143

HENRY MOORE (1898-1986)

Two Reclining Mother and Child Studies

lithograph in colours, 1979, on wove paper, signed in pencil, inscribed *H.C. 9/15* an *hors commerce* impression aside from the standard edition of 100, published by Galerie Patrick Cramer, Geneva, in good condition, framed
Sheet: 500 x 383 mm.

£700-1,000

\$1,100-1,500

€960-1,400

LITERATURE:

Cramer 546



143

λ*144

DAVID HOCKNEY (B. 1937)

Parade, from: The Blue Guitar

etching and aquatint in colours, 1976-77, on Inveresk mould-made paper, signed in pencil and numbered 67/200 (there were also 35 artist's proofs), published by Petersburg Press, London and New York, 1977, the full sheet, in good condition, framed
Image: 430 x 350 mm.

£800-1,200

\$1,300-1,900

€1,100-1,600

LITERATURE:

Scottish Arts Council 204

Tokyo 183



144

λ145

HENRY MOORE (1898-1986)

Mother with Child on Lap

lithograph in colours, 1982, on wove paper, signed in pencil, inscribed *HC 4/10* an *hors commerce* impression aside from the standard edition of 50, published by Raymond Spencer Company Ltd. for the Henry Moore Foundation, Much Hadham, the full sheet, in good condition, framed
Image: 355 x 255 mm., Sheet: 567 x 476 mm.

£800-1,200

\$1,300-1,900

€1,100-1,600

LITERATURE:

Cramer 651



145



■λ*146

DAVID HOCKNEY (B. 1937)

Amaryllis in Vase, from: Moving Focus

lithograph in colours, 1985, on TGL handmade paper, signed and dated in pencil, numbered 57/0 (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York, with their blindstamp, with full margins, in good condition, framed
Image: 1162 x 826 mm., Sheet: 1270 x 924 mm.

£25,000-35,000

\$39,000-54,000

€34,000-48,000

LITERATURE:

Tokyo 266

Tyler 272

λ147

LUCIAN FREUD (1922-2011)

After Chardin (Small Plate)

etching, 2000, on watermarked Somerset paper, initialed in pencil, numbered 8/80 (there were also 24 artist's proofs), published by Los Angeles County Museum of Art, the full sheet, in good condition, framed
Image: 154 x 200 mm., Sheet: 388 x 506 mm.

£7,000-10,000

\$11,000-15,000

€9,600-14,000



147

λ*148

LUCIAN FREUD (1922-2011)

Lawrence Gowing (second version)

etching, on wove paper, 1982, initialed and dedicated *John from* in pencil, an artist's proof aside from the standard edition of 10, co-published by James Kirkman and Anthony d'Offay, London, with full margins, in good condition, framed
Image: 178 x 152 mm., Sheet: 333 x 283 mm.

£7,000-10,000

\$11,000-15,000

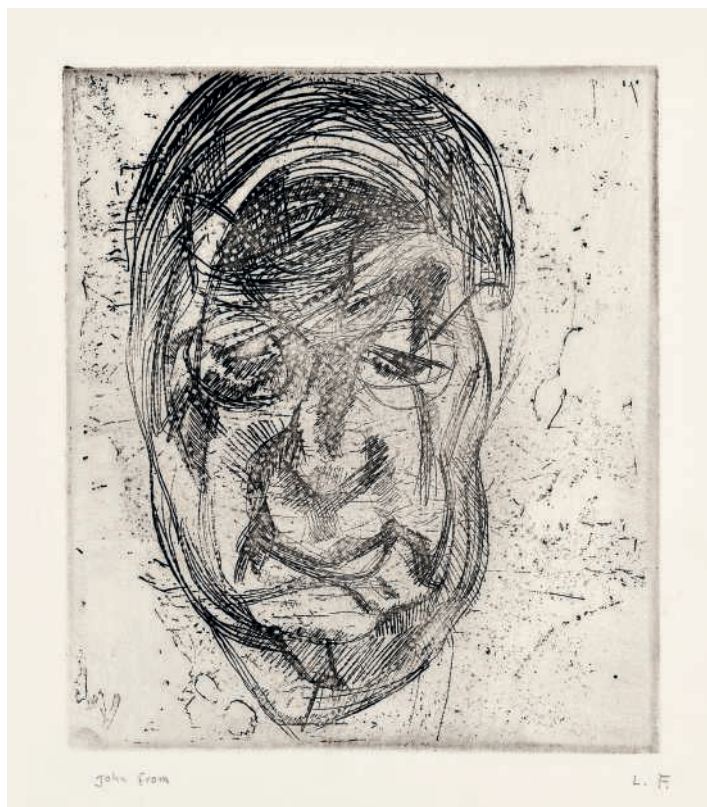
€9,600-14,000

PROVENANCE:

With Marlborough Fine Art, London.
With Everard Read Gallery, Johannesburg; where acquired by the present owner

LITERATURE:

Figure 12
Hartley 9



148



149

λ149

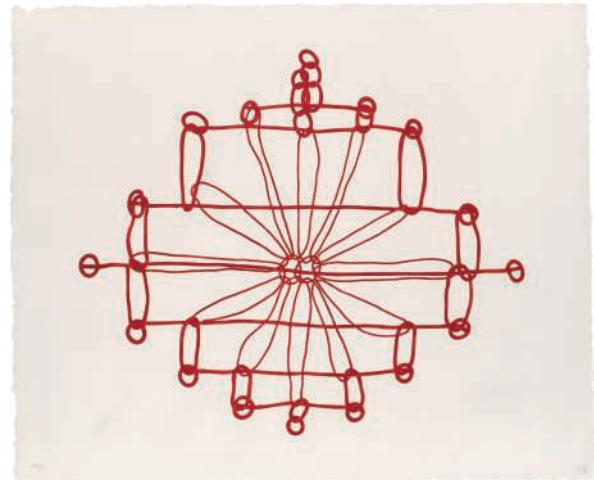
DAMIEN HIRST (B. 1965)

Cinchonidine

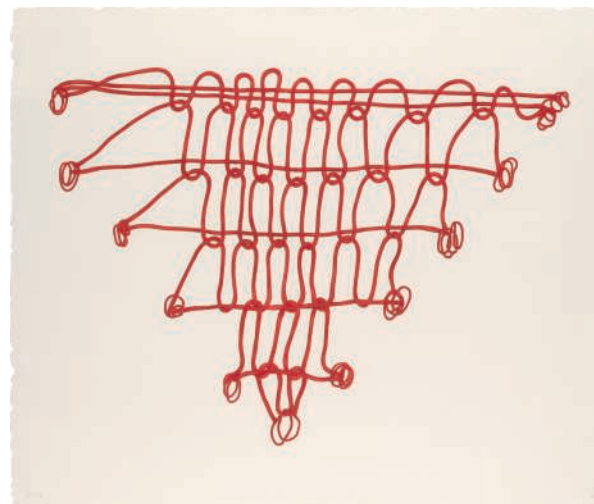
aquatint in colour, 2004, on Hahnemühle etching paper, signed in pencil, numbered 89/145 verso (there were also 35 artist's proofs), published by The Paragon Press, London, the full sheet, in good condition
Sheet: 1155 x 1125 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800



150



151

λ*150

LOUISE BOURGEOIS (1911-2010)

One plate, from: Crochet Series

mixografia in colour, 1997, on wove paper, initialed in pencil, numbered 34/50, co-published by Mixografia Workshop, Los Angeles, SOLO Impression, New York, the full sheet, in good condition, framed
Sheet: 695 x 835 mm.

£4,000-6,000

\$6,200-9,300
€5,500-8,200

λ*151

LOUISE BOURGEOIS (1911-2010)

One plate, from: Crochet Series

mixografia in colour, 1997, on wove paper, initialed in pencil, numbered 37/50, co-published by Mixografia Workshop, Los Angeles, SOLO Impression, New York, the full sheet, in good condition, framed
Sheet: 700 x 835 mm.

£4,000-6,000

\$6,200-9,300
€5,500-8,200

LITERATURE:

see The Paragon Press Contemporary Editions Ltd, London, Vol. III, p. 159



■λ152

HOWARD HODGKIN (B. 1932)

Venice Evening, from: Venetian Views

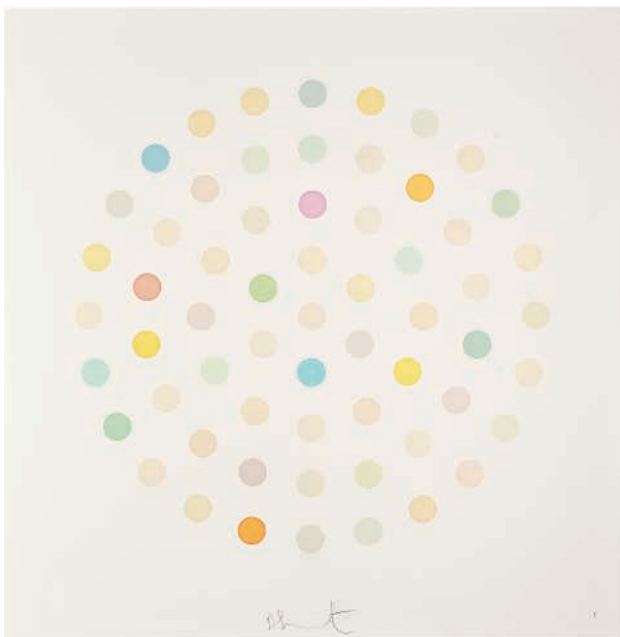
etching, aquatint, and carborundum in colours with hand-colouring, 1995, on 16 sheets of torn Arches Blanc paper (as issued), one sheet initialled and dated in pencil, numbered 52/60 (there were also 14 artist's proofs), published by Alan Cristea, London, printed and hand-coloured by Jack Shirreff at 107 Workshop, the full sheets, in apparently good condition, framed together, unexamined out of the frame
Sheets: 400 x 490 mm, Overall: 1600 x 1965 mm.

£10,000-15,000

\$16,000-23,000

€14,000-20,000

LITERATURE:
Heenk 95



153

■λ153

DAMIEN HIRST (B. 1965)

Ciclopirox Olamine

aquatint in colours, 2004, on Hahnemühle etching paper, signed in pencil, numbered 89/145 verso (there were also 35 artist's proofs), published by The Paragon Press, London, the full sheet, in good condition
Sheet: 1155 x 1125 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800



154

λ*154

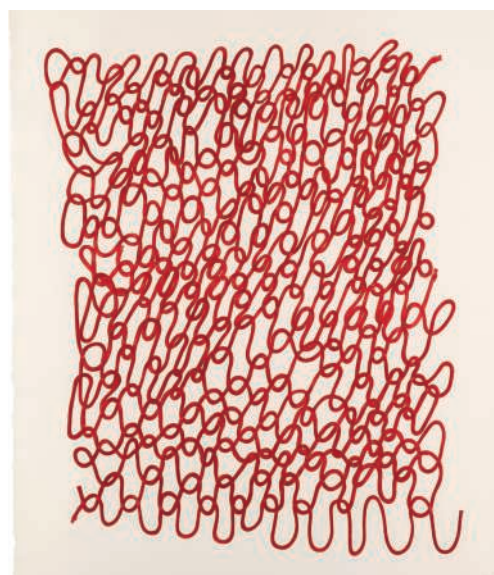
LOUISE BOURGEOIS (1911-2010)

One plate, from: Crochet Series

mixografia in colour, 1997, on wove paper, initialed in pencil, numbered 35/50, co-published by Mixografia Workshop, Los Angeles, SOLO Impression, New York, the full sheet, in good condition, framed
Sheet: 690 x 840 mm.

£4,000-6,000

\$6,200-9,300
€5,500-8,200



155

λ*155

LOUISE BOURGEOIS (1911-2010)

One plate, from: Crochet Series

mixografia in colour, 1997, on wove paper, initialed in pencil, numbered 38/50, co-published by Mixografia Workshop, Los Angeles, SOLO Impression, New York, the full sheet, in good condition, framed
Sheet: 840 x 690 mm.

£4,000-6,000

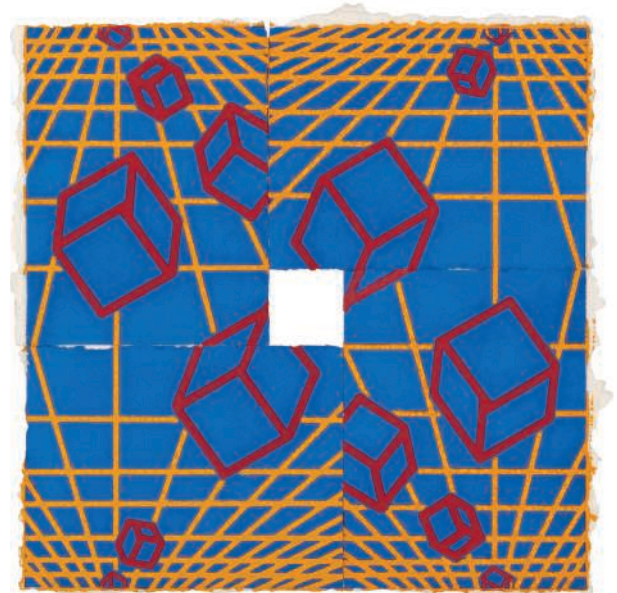
\$6,200-9,300
€5,500-8,200

LITERATURE:

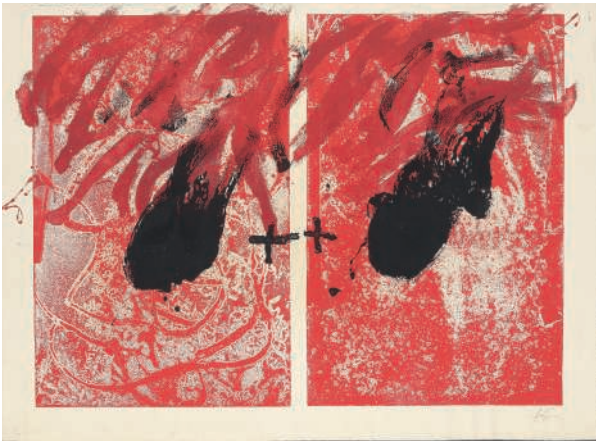
see The Paragon Press Contemporary Editions Ltd, London, Vol. III, p. 160



156



157



158

λ156

ANTONI TÀPIES (1923-2012)

La Taca Vermella

aquatint in colours, 1972, on watermarked La Cometa Guarro paper, signed in pencil, numbered 4/100, published by Gustavo Gili, Barcelona, printed to the edges of the full sheet, in good condition
Sheet: 770 x 1015 mm.

£2,500-3,500

\$3,900-5,400
€3,400-4,800

LITERATURE:
Galfetti 309

*157

MEL BOCHNER (B. 1940)

Untitled (R.Y.B.)

monotype with embossing and hand-colouring printed on four sheets (as issued), 1995-96, on handmade paper, signed, dated and numbered 1 on the verso, in good condition, framed 470 x 470 mm.(overall)

£1,000-1,500

\$1,600-2,300
€1,400-2,000

PROVENANCE:
With the Barbara Krakow Gallery, Boston (with their label on the back of the frame).

λ158

ANTONI TÀPIES (1923-2012)

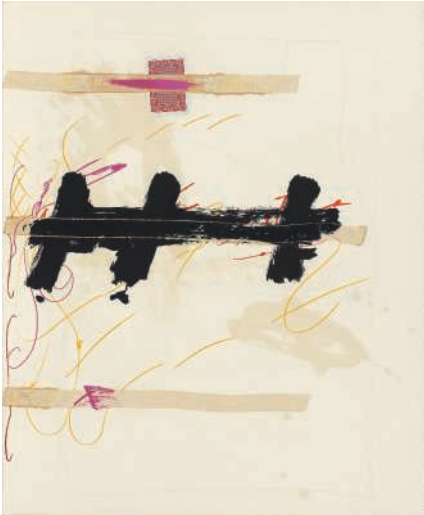
Feu II

etching in red with carborundum, 1981, on Guarro paper, signed in pencil, numbered 9/50 (there were also 15 *hors commerce* impressions), published by Galerie Lelong, Paris, the full sheet, handling creases in all margins, otherwise in good condition
Image: 700 x 460 mm. (each plate), Sheet: 785 x 1070 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Galfetti 786



159

λ159

ANTONI TÀPIES (B. 1923)

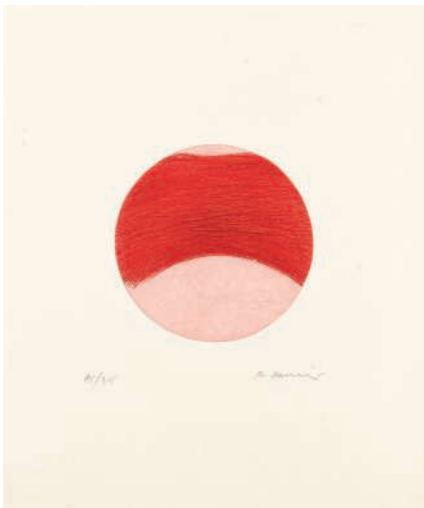
Cartes per a la Teresa

the complete portfolio comprising 64 lithographs in colours, many with collage and hand-colouring, 1974, on Arches paper, with title and justification, signed in pencil and numbered 38 on the justification, from the total edition of 150 (there were also 25 *hors commerce* sets), published by Maeght Éditeur, Paris, the full sheets, some off-setting to some sheets, otherwise in good condition, loose and folded (as issued), in the original lithographic folder with *papier collé* 800 x 665 mm. (overall)

£4,000-6,000

\$6,200-9,300
€5,500-8,200

LITERATURE:
Galfetti 410-475



160

λ•*160

ARNULF RAINER (B. 1929)

Untitled

etching and aquatint in colours, on wove paper, signed in pencil, numbered 15/35, with margins, in apparently good condition, unexamined out of the frame
Image: 170 x 170 mm.

£800-1,200

\$1,300-1,900
€1,100-1,600



161

λ161

ANTONI TÀPIES (1923-2012)

Untitled

lithograph in colour, 1970, on Guarro paper, signed in pencil, numbered 76/100, published by Sala Gaspar, Barcelona, the full sheet, a blue stain in the lower left image, otherwise in good condition, framed
Image and Sheet: 756 x 556 mm.

£600-800

\$930-1,200
€820-1,100

LITERATURE:
Galfetti 246



*162

ROBERT MOTHERWELL (1915-1991)

Five Plates, from: The Basque Suite

screenprints in colours, 1970-71, on J.B. Green wove paper, initialed in pencil, three numbered 56/150, one numbered 57/150 and one numbered 59/105 respectively, published by Marlborough Graphics Inc., London, printed by Kelpra Studio, London, with their inkstamps verso, the full sheets, in good condition, framed Image: 571 x 442 mm, Sheet: 1041 x 717 mm. (5)

£4,000-6,000

\$6,200-9,300

€5,500-8,200

LITERATURE:

Belknap 50, 55, 56, 58 & 59



λ163

FRANCIS BACON (1909-1992)

Three Studies for a Self Portrait

three lithographs in colours printed on one sheet, 1981, on Arches wove paper, signed in pencil, an *hors commerce* impression numbered I/XXV aside from the standard edition of 150 (there were ten artist's proofs), published by Éditions de la Différence, Paris, printed by Arts Litho, Paris, with their blindstamp, the full sheet, repaired scratches in the image, otherwise in good condition, framed
Image: 325 x 280 mm. (each), Sheet: 473 x 1035 mm.

£8,000-12,000

\$13,000-19,000

€11,000-16,000

LITERATURE:
Sabatier 15



164



165



166

*164

BRICE MARDEN (B. 1938)

Richard's Muse

lithograph in colour, 2001, on Somerset Satin wove paper, signed and date 01 in pencil and numbered 40/45 (there were also eight artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet in good condition, framed
Image: 435 x 662 mm, Sheet: 565 x 765 mm.

£4,000-6,000

\$6,200-9,300
€5,500-8,200

LITERATURE:
Gemini 1878

*165

BRICE MARDEN (B. 1938)

Muses with Graphite

lithograph in colour, 2001, on Somerset Satin wove paper, signed and date 01 in pencil and numbered 24/45 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet in good condition, framed
Image: 434 x 660 mm, Sheet: 560 x 760 mm.

£4,000-6,000

\$6,200-9,300
€5,500-8,200

LITERATURE:
Gemini 1870

*166

SOL LEWITT (1928-2007)

Irregular Zigzag Bands

etching and aquatint in colours, 1996, on watermarked Arches 88 paper, signed in pencil, numbered 38/50 (there were also 15 artist's proofs), published by Leucadia National Corporation, New York, the full sheet, in good condition, framed
Image: 175 x 693 mm, Sheet: 330 x 785 mm.

£1,500-2,000

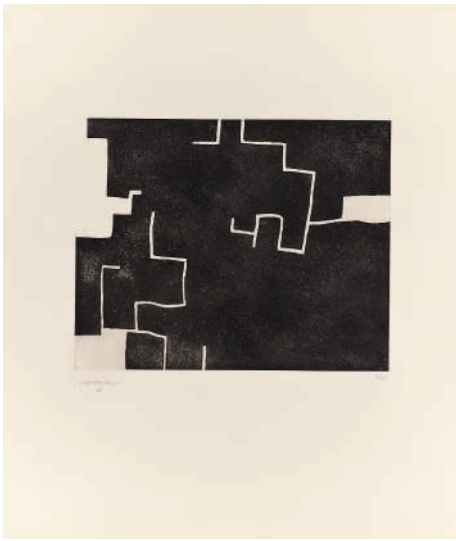
\$2,400-3,100
€2,100-2,700

LITERATURE:
Krakow 1996.06

From the archives of the publisher.



167



169



168

λ*167

DAVID HOCKNEY (B. 1937)

Peter

etching and aquatint, 1969, on J. Green wove paper, signed and dated in pencil, numbered 14/75 (there were also 16 proofs), published by Petersburg Press, London, 1970, the full sheet folded above and below, mount staining in the margins, otherwise in good condition, framed
Image: 690 x 545 mm., Sheet: 930 x 710 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Scottish Arts Council 110
Tokyo 107

168

KARA WALKER (B. 1969)

Boo Hoo

linocut, 2000, on Arches paper, signed, titled and dated in pencil, numbered 52/70 (there were also 30 artist's proofs in Roman numerals), published by Parkett, Zurich, the full sheet, in good condition, framed
Sheet: 1008 x 525 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800

LITERATURE:
Parkett 59

λ169

EDUARDO CHILLIDA (1924-2002)

Zeihartu II

etching, 1973, on wove paper, signed in pencil, numbered 6/50 (there were also seven artist's proofs), published by Maeght Éditeur, Paris, the full sheet, handling creases along the extreme sheet edges, otherwise in good condition
Image: 397 x 479 mm., Sheet: 915 x 715 mm.

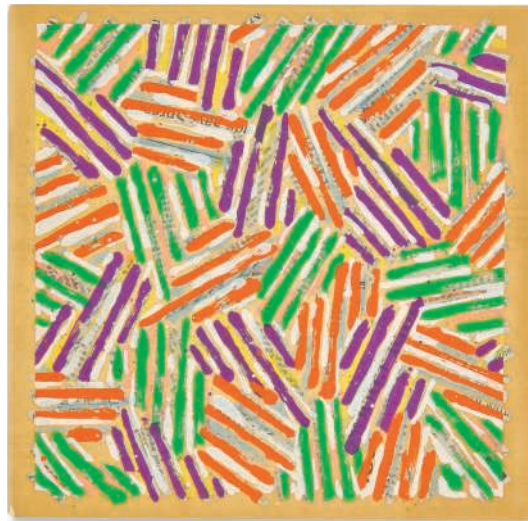
£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Koelen 73010



170



171

*170

JOHN CHAMBERLAIN (1927-2011)

Jeweled Pallet (The Estate of Dudes Series)

monotype in colours with collage, 1992, on five sheets of wove paper (as issued), signed in pencil, numbered 1/1, published by Pace Editions Inc., New York, printed to the edges of the full sheet, in good condition, framed
Image and Sheet: 780 x 1910 mm. (overall)

£4,000-6,000

\$6,200-9,300

€5,500-8,200

PROVENANCE:

With Pace Editions Inc., New York (with their label on the back of the frame).

171

JASPER JOHNS (B. 1930)

Untitled Universal Limited Art Editions

screenprint in colours, 1977, the catalogue cover on Patapar printing parchment, from the edition of 3,000 for Jasper Johns/Screenprints, published by Brooke Alexander Gallery, Inc., New York, the full sheet, together with the catalogue, time-staining across the sheet, otherwise in good condition
Image: 241 x 241 mm., Sheet: 250 x 260 mm.

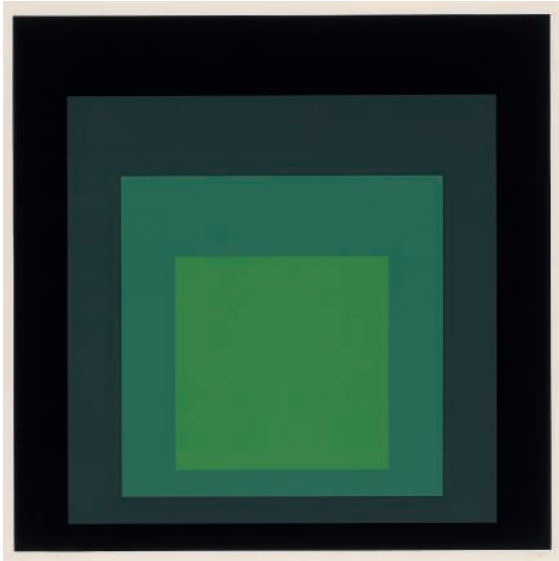
£1,000-1,500

\$1,600-2,300

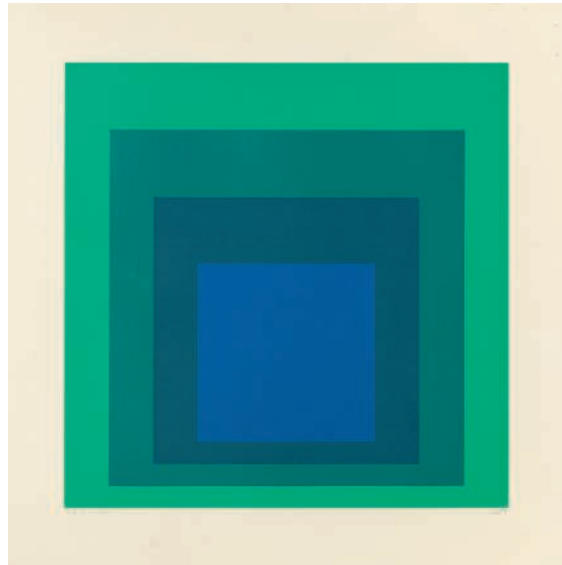
€1,400-2,000

LITERATURE:

Untitled Universal Limited Art Editions S.13



172



173



174

*172

JOSEF ALBERS (1888-1976)

I-Sj

screenprint in colours, 1973, on wove paper, initialed and dated in pencil, inscribed *hc an hors commerce* impression numbered 18/35 (there was a standard edition of 100), published by Ives-Sillman, Inc., New Haven, the full sheet, in good condition, framed
Image: 638 x 638 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Danilowitz 220

PROPERTY OF A SWISS FOUNDATION

*173

JOSEF ALBERS (1888-1976)

EK Ia, from: Hommage to the Square

screenprint in colours, 1970, on wove paper, initialed, titled and dated in pencil, numbered 110/125, the full sheet, moisture staining in the upper and right margins, otherwise in good condition, framed
Image: 350 x 350 mm., Sheet: 550 x 550 mm.

£2,500-3,500

\$3,900-5,400
€3,400-4,800

LITERATURE:
Danilowitz 203

VARIOUS PROPERTIES

174

FRANK STELLA (B. 1936)

Sidi Ifni, from: Hommage à Picasso

lithograph in colours, 1974, on wove paper, signed, dated 73 and inscribed *P.P. III*, a printer's proof aside from the unpublished edition of 42, the full sheet, two small holes in the upper right sheet, otherwise in good condition
Image: 482 x 482 mm., Sheet: 558 x 760 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Axsom 91a



175

■*175

ELLSWORTH KELLY (B. 1923)

Blue Yellow Red

lithograph in colours, 2000, on Rives BFK paper, signed in pencil, numbered 18/35, published by Gemini, G.E.L., Los Angeles, with their blindstamp, in good condition, framed
Image: 826 x 632 mm., Sheet: 1040 x 840 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800

LITERATURE:
Axsom 290



176

176

ROBERT MOTHERWELL
(1915-1991)

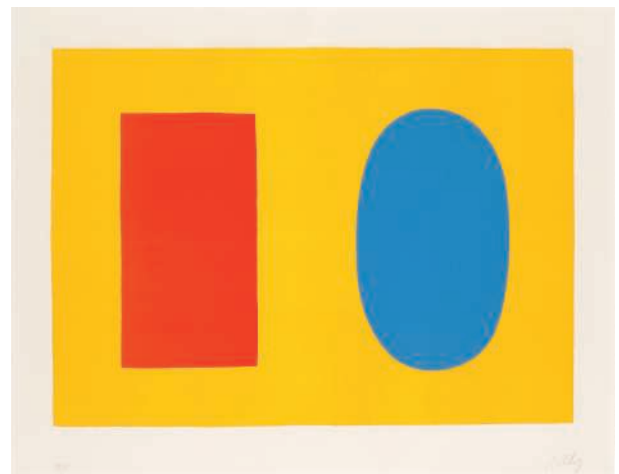
Plate I, from: Sirens

etching and aquatint in colours, 1988, on watermarked Arches paper, initialed in pencil, numbered 9/49 (there were also ten artist's proofs in Roman numerals), co-published by the artist and Waddington Graphics, Ltd., London, with their blindstamps, the full sheet, in good condition, framed
Image: 375 x 480 mm., Sheet: 565 x 660 mm.

£1,200-1,800

\$1,900-2,800
€1,700-2,400

LITERATURE:
Engberg & Banach 443



177

*177

ELLSWORTH KELLY (B. 1923)

Orange and Blue over Yellow

lithograph in colours, 1960-64, on BFK Rives paper, signed in pencil, numbered 71/75 (there were also ten artist's proofs), published by Maeght Éditeur, Paris, the full sheet, in good condition, framed
Image: 425 x 585 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Axsom 30



178



179

*178

ROBERT MANGOLD (B. 1937)

Double Curled Figure

etching and aquatint in colours, 2002, on wove paper, signed in pencil, numbered 35/40 (there were also 11 artist's proofs), published by Pace Editions, Inc., New York, in good condition, framed
Image: 521 x 1035 mm., Sheet: 635 x 1125 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

■λ179

ENZO CUCCHI (B. 1949)

Roma

aquatint with carborundum in colours, 1991, on wove paper, signed, dated and inscribed *buona per tirare*, the *bon à tirer* impression, aside from the standard edition of 60 (there were also nine artist's proofs), co-published by Polígrafa, Barcelona, and 2RC Edizioni d'Arte, Rome, the full sheet, in good condition, with the original frame
1458 x 2693 mm. (overall)

£1,000-2,000

\$1,600-3,100
€1,400-2,700



180

λ180

MARK WALLINGER (B. 1959)

Ghost

screenprint, 2001, on thin card, signed in pencil, titled and numbered 328/500 *verso*, published by the Whitechapel Gallery, London, with their inkstamp *verso*, the full sheet, taped to the mount along the upper sheet edge, otherwise in good condition, framed
Image: 510 x 440 mm., Sheet: 550 x 480 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400



181

λ•181

SIGMAR POLKE (1941-2010)

Kölner Dom, Skulptur eines unbekanntes Meisters

photograph in black and white, 1979-84, signed in blue ballpoint pen, numbered 14/50 in pencil *verso*, published by Kölnischer Kunstverein, Cologne, with their inkstamp *verso*, the full sheet, in good condition, framed
Image and Sheet: 304 x 404 mm.

£800-1,200

\$1,300-1,900
€1,100-1,600

LITERATURE:
Becker & von der Osten 64



182

λ182

SIGMAR POLKE (1941-2010)

Häuserfront

offset lithograph, 1973, on thin wove paper, signed in pencil from the unnumbered (as issued) edition of 854; together with *Hände*, offset lithograph, 1973, on thin wove paper, signed in pencil, from the unnumbered (as issued) edition of 610, each published by Griffelkunst-Vereinigung, Hamburg, with their inkstamp *verso*, the full sheets, in good condition
Image and Sheet: 455 x 625 mm. (and similar)

£500-700

\$780-1,100
€680-950

LITERATURE:
Becker & von der Osten 30 & 29

(2)



183

λ183

BANKSY (B. 1974)

CND Soldiers

screenprint in colour, 2005, on wove paper, signed and dated in pencil, numbered 227/350 (there was also an unsigned but numbered edition of 350), published by Pictures on Walls, London, with their blindstamp, the full sheet, in good condition, framed
Sheet: 700 x 500 mm.

£6,000-8,000

\$9,300-12,000

€8,200-11,000

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



184

λ184

BANKSY (B. 1974)

Monkey Queen

screenprint in colours, 2003, on wove paper, unsigned (as issued), numbered in pencil 179/750, published by Pictures on Wall, London, the full sheet, in apparently good condition, unexamined out of the frame
Sheet: 493 x 340 mm.

£3,000-5,000

\$4,700-7,700

€4,100-6,800

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



(part lot)



λ185

BAMBI (B. 1982)

Bambi

the complete set of six screenprints in colours, 2013, on Somerset Satin wove paper, each signed in pencil, numbered 29/50 (there were also 15 artist's proofs) also signed and numbered in pencil on the justification page, published by Hyde Image Ltd., each sheet with their blindstamp, the full sheets, in good condition, with the original blue presentation folder, in good condition
808 x 580 x 15 mm. (overall)

£5,000-7,000

\$7,800-11,000

€6,800-9,500



186



187



188

186

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 21/100, in the original linen covered presentation box, with minor staining, in good condition
282 x 235 mm. (overall)

£1,500-2,000

\$2,400-3,100
€2,100-2,700

* 0 187

CY TWOMBLY (1928-2011)

Octavio Paz, Eight Poems, Cy Twombly, Ten Drawings, Köln, Udo and Anette Brandhorst, 1993

the complete set of four unsigned etchings in colours by Cy Twombly and eight poems by Octavio Paz, *hors-texte*, title, justification, colophon, and reproductions of the artist's drawings, text in English and German, on smooth wove and laid papers, signed on the colophon by Octavio Paz and Cy Twombly, copy 18 of 100 of the Special Edition (the total edition was 1,000), bound in two volumes (as issued), with full margins, in good condition, original paper-covered portfolios, and original paper covered slipcase
340 x 260 x 24 mm. (overall)

£2,000-3,000

\$3,100-4,600
€2,800-4,100

λ188

DAMIEN HIRST (B. 1965)

The Magnificent Seven, Gagosian Gallery, 23.09.00

seven named table tennis balls contained in a red card box, 2000, signed in black felt-tip pen on the base, stamp numbered 426/1500, in good condition, in a perspex presentation box
335 x 55 x 55 mm. (overall)

£600-800

\$930-1,200
€820-1,100

189

Pax Britannica

the complete portfolio of 22 mixed media prints, 2004, on various papers, each signed in pencil, unnumbered (as issued) from the edition of 100, published by aquarium Gallery, London, in good condition, within the original black solander box, in good condition 235 x 328 x 45 (overall)

£7,000-10,000

\$11,000-15,000

€9,600-14,000



189

190

JIM DINE (B. 1935)

The Picture of Dorian Gray

the portfolio of 18 lithographs in colours, twelve lithographs bound (as issued), with the suite of six lithographs loose (was issued) lacking the four etchings, 1968, on watermarked Arches paper, twelve lithographs bound (as issued), with title, text and justification, signed in red crayon, inscribed *Edition A, A/P* (one of 25 artist's proofs aside from the standard edition of 200), published by Petersburg Press, London, bound in a red velvet cover with the title in silver and black slip case, in overall good condition 462 x 327 x 28 mm. (overall)

£1,000-1,500

\$1,600-2,300

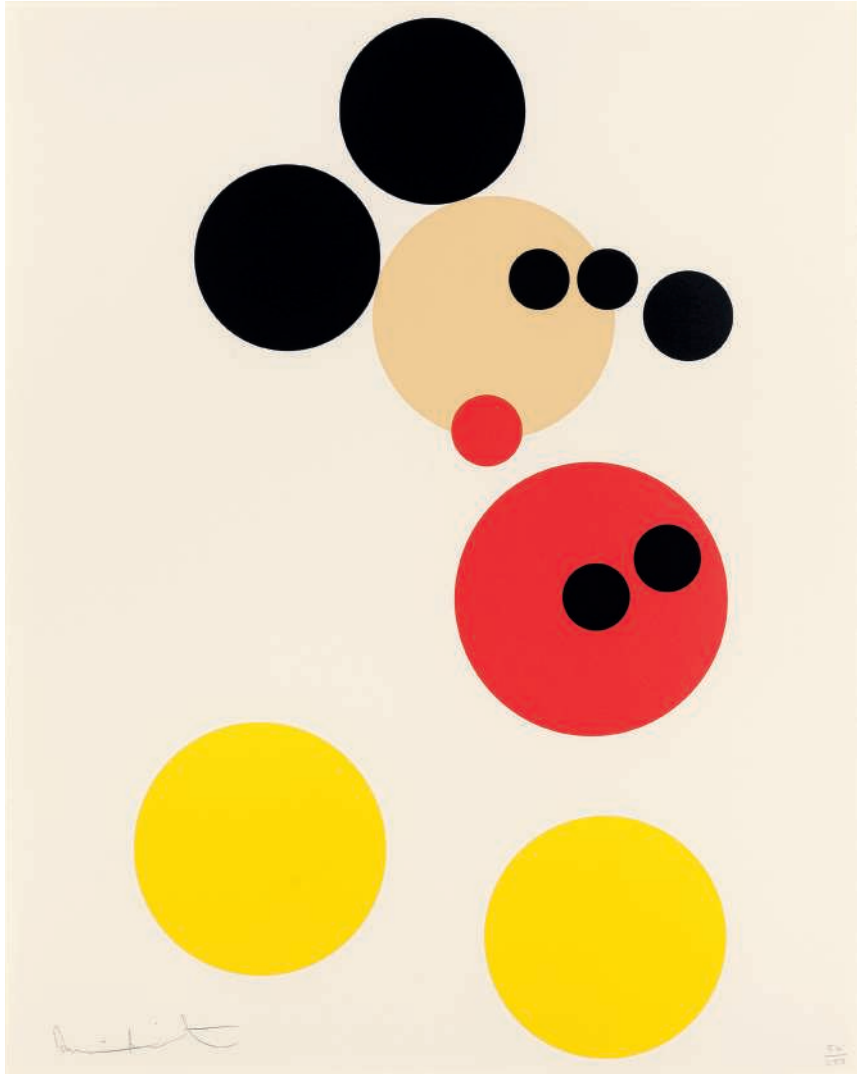
€1,400-2,000



190

LITERATURE:
Galerie Mikro, 47 A-J

(2)



λ191

DAMIEN HIRST (B. 1965)

Mickey

screenprint in colours, 2014, on wove paper, signed in pencil, numbered 54/250, published by Other Criteria, London, with their blindstamps, the full sheet, in good condition, framed
Sheet: 875 x 700 mm.

£18,000-25,000

\$28,000-39,000

€25,000-34,000



192



193



194

192

TAKASHI MURAKAMI (B. 1962)

Killer Pink

offset lithograph in colours, 2005, on wove paper, signed in silver ink, numbered 146/300, co-published by the artist and Kaikai Kiki Co., Ltd, Tokyo and New York, printed to the edges of the full sheet, apparently in good condition, unexamined out of the frame
Image, Sheet: 680 x 680 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

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λ193

AFTER LUCIO FONTANA
(1899-1968)

Concetto Spaziale (Red)

multiple in red plastic, 1968, from an edition of unknown size, co-published by Editions Gustavo Gili and Galeria René Métras, Barcelona, some unobtrusive scuffing, otherwise in good condition; together with the accompanying booklet Lucio Fontana, Fotografías, Ugo Mulas, published by Editorial Gustavo Gili, S.A. and Galeria René Métras, in good condition
330 x 300 x 20 mm. (overall)

£2,500-3,500

\$3,900-5,400
€3,400-4,800

194

JIM DINE (B. 1935)

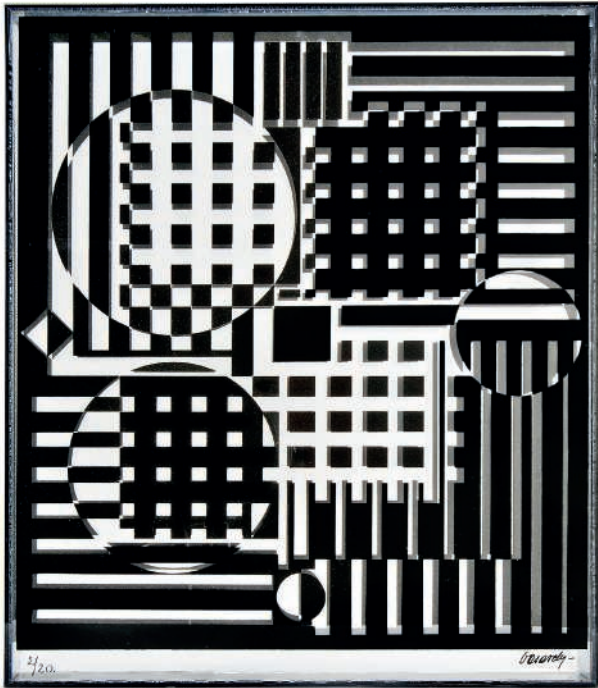
Louisiana Hearts

offset lithograph in colours with etching, 1982, on wove paper, signed, dated and inscribed *A/P* in pencil, an artist's proof aside from the standard edition of 100, dedicated *for Claire from Jim*.
London. October 1982 in pencil, published by Louisiana Museum, Humlebaek, the full sheet, in good condition, framed
Image: 215 x 356 mm, Sheet: 450 x 450 mm.

£1,200-1,800

\$1,900-2,800
€1,700-2,400

LITERATURE:
D'Oench and Feinberg 119



195



196



197

λ195

AFTER VICTOR VASARELY
(1906-1997)

Pleionne F

screenprint on perspex, 1954-55, signed in black felt-tip pen, numbered 2/20, with the accompanying certificate book signed, titled and numbered in black ballpoint pen, published by Pesti Műhely, Budapest, in good condition
470 x 410 60 mm. (overall)

£2,000-3,000

\$3,100-4,600
€2,800-4,100

196

AFTER JEFF KOONS (B. 1955)

Hecho a Mano - Flower Puppy

resin, plastic and dried flowers, 1992, base stamped with artist, title and date, from the edition of unknown size, with moulded copyright from the Guggenheim Bilbao Museum, in good condition, with the clear plastic display case.
184 x 184 x 130 mm. (overall)

£1,000-1,500

\$1,600-2,300
€1,400-2,000

197

CLAES OLDENBURG (B. 1929)

Knäckebröd

3D iron multiple, 1966, signed in black felt-tip pen on the reverse, numbered 24/250 (there were also 20 unnumbered artist's proofs), published by Moderna Museet, Stockholm, with occasional minor surface soiling, a few areas of rust staining
90 x 165 x 14 mm. (overall)

£1,500-2,500

\$2,400-3,900
€2,100-3,400

LITERATURE:
Platzker 7

λ198

GILLIAN WEARING (B. 1963)

My Hand

3D multiple made of casting wax, paint and nail varnish, 2012, signed and numbered 2/50 on the accompanying certificate (there were also eight artist's proofs), published by the Whitechapel Gallery, London, in good condition 260 x 150 x 115 mm. (overall)

£4,000-6,000

\$6,200-9,300

€5,500-8,200



198

199

JIM DINE (B. 1935)

One plate, from: Four Palettes

3D wooden multiple with paint, 1969, signed in pencil, inscribed A.P. an artist's proof aside from the standard edition of 75, published by Petersburg Press, New York and London, in good condition, framed in the original wooden backed perspex frame, with minor scuffs 711 x 508 mm. (overall)

£700-1,000

\$1,100-1,500

€960-1,400



199



200



201

200

ROY LICHTENSTEIN (1923-1997)

One plate, from: Ten Landscapes

screenprint in colours with photographic collage, 1967, on four-ply board mounted to composition board (as issued), signed and dated '67 in pencil verso, numbered 89/100 (there were also ten in Roman numerals), co-published by Original Editions and Leo Castelli Gallery, New York, the full image, the colours slightly attenuated, otherwise in good condition, framed
Image and Sheet: 305 x 420 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Corlett 53

■*201

HELEN FRANKENTHALER (1928-2011)

Flirt

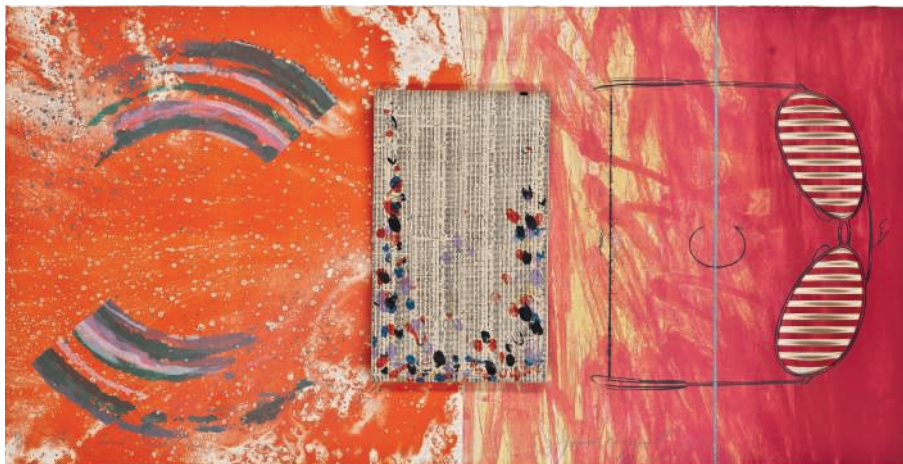
screenprint in colours, 1995, on wove paper, signed in pencil, inscribed *P.P. 6/9* a printer's proof aside from the standard edition of 126 (there were also ten artist's proofs), co-published by the Lincoln Centre and List Poster and Print Program, New York, with the artist's copyright inkstamp verso, printed to the edges of the full sheet, in good condition, framed
Image and Sheet: 686 x 1003 mm.

£3,000-5,000

\$4,700-7,700
€4,100-6,800



202



203

202

KEITH HARING (1958-1990)

Keith Haring at Robert Fraser Gallery 19th Oct-Nov 12 1981

lithograph and screenprint in colour, 1983, on wove paper, signed and dated in black felt-tip pen, from the edition of approximately 70 of which a small number were signed, handling creases having previously been rolled, minor areas of black inkloss in the right image, other minor defects, framed
Sheet: 670 x 1020 mm.

£1,500-2,000

\$2,400-3,100
€2,100-2,700

■*203

JAMES ROSENQUIST (B. 1933)

Star Towel Weather Vane

lithograph in colours, die-cut and with collage, 1977, on Arches paper, signed, titled and dated in pencil, numbered 16/42 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, the full sheet, in good condition, framed
Image and Sheet: 562 x 1121 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:
Gemini 778



*204

SOL LEWITT (1928-2007)

Arcs and Bands in Colour

the complete set of six linocuts in colours, 1999, on wove paper, signed in pencil on each sheet, numbered 48/50 (there were also ten artist's proofs), published by Edition Schellmann, New York, the full sheets, in good condition, framed
Image: 406 x 406 mm., Sheet: 508 x 508 mm.

(6)

£5,000-7,000

\$7,800-11,000

€6,800-9,500

LITERATURE:
Krakow 1999.11



205

JEFF KOONS (B. 1955)

Balloon dog (Blue)

metallic porcelain multiple, 2002, numbered 150/2300 on the printed label on the reverse, published by the Museum of Contemporary Art, Los Angeles, some minor surface crazing, generally in good condition, with the original white box with the artist's name printed in metallic blue and plastic stand
260 mm. (diameter)

£7,000-10,000

\$11,000-15,000

€9,600-14,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*206

EDWARD RUSCHA (B. 1937)

Cheese Mold Standard with Olive

screenprint in colours, on wove paper, 1969, signed and dated in pencil, numbered 87/150 (there were also ten artist's proofs), published by the artist, Los Angeles, with full margins, otherwise in good condition, framed
Image: 495 x 940 mm., Sheet: 652 x 1019 mm.

£20,000-30,000

\$31,000-46,000

€28,000-41,000

LITERATURE:

Engberg 31

PROPERTY OF A SWISS FOUNDATION

*207

ROBERT MANGOLD (B. 1937)

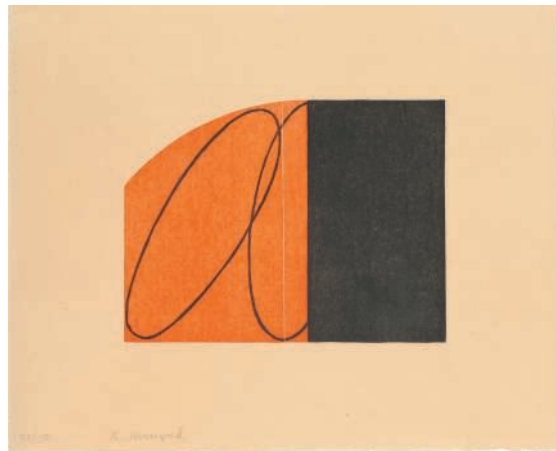
Orange/Black Zone

woodcut in colours, 1997, on Japan paper, signed in pencil, numbered 20/50 (there were also 12 artist's proofs), published by Pace Editions Inc., New York, the full sheet, in good condition, framed
Image: 230 x 305 mm., Sheet: 435 x 525 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,000



207

■*208

SOL LEWITT (1928-2007)

Eight Cubic Rectangles (Diptych)

etching and aquatint in colours on two sheets of Somerset paper (as issued), 1995, signed in pencil, numbered 15/50 (there were also eight artist's proofs), published by Pace Editions, Inc., New York, in apparently good condition, unexamined out of the frame
Image: 1543 x 381 mm.

£4,000-6,000

\$6,200-9,300

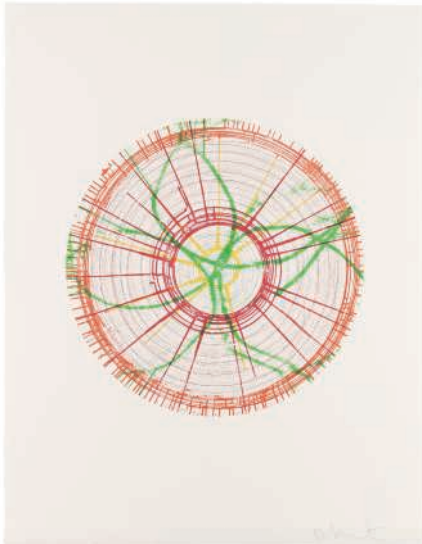
€5,500-8,200

LITERATURE:
Krakow: 1995.06



208

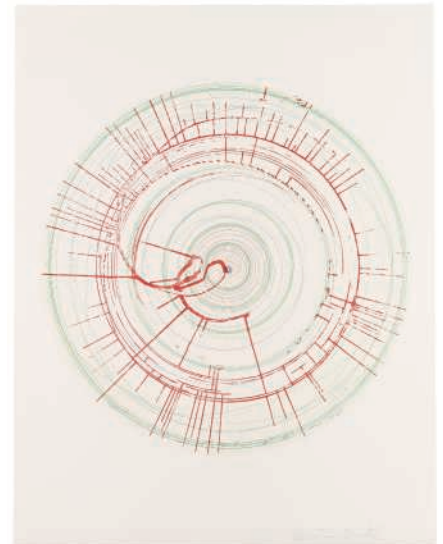
The plates for this series were drawn personally by Damien Hirst with a spinning machine at his Leyton studios.



209



210



211

VARIOUS PROPERTIES

Δλ209

DAMIEN HIRST (B. 1965)

Liberty, from: In a Spin, the Action of the World on Things, Volume I

etching in colours, 2002, on Hahnemühle paper, signed in pencil, unnumbered (as issued) from the edition of 68 (there were also 12 artist's proofs), published by The Paragon Press, London, the full sheet, in good condition, framed
Sheet: 915 x 710 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

PROVENANCE:

Haunch of Venison, London.

LITERATURE:

see The Paragon Press Contemporary Editions Ltd., London, Vol. III, p. 86

Δλ210

DAMIEN HIRST (B. 1965)

Wheel within a Wheel, from: In a Spin, the Action of the World on Things, Volume I

etching in colours, 2002, on Hahnemühle paper, signed in pencil, unnumbered (as issued) from the edition of 68 (there were also 12 artist's proofs), published by The Paragon Press, London, the full sheet, in good condition, framed
Image: 225 x 197 mm., Sheet: 915 x 710 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

PROVENANCE:

Haunch of Venison, London.

LITERATURE:

see The Paragon Press Contemporary Editions Ltd., London, Vol. III, p. 83

Δλ211

DAMIEN HIRST (B. 1965)

There's more to Life than making Jam and having Kids, from: In a Spin, the Action of the World on Things, Volume I

etching in colours, 2002, on Hahnemühle paper, signed in pencil, unnumbered (as issued) from the edition of 68 (there were also 12 artist's proofs), published by The Paragon Press, London, the full sheet, in good condition, framed
Sheet: 915 x 710 mm.

£1,000-1,500

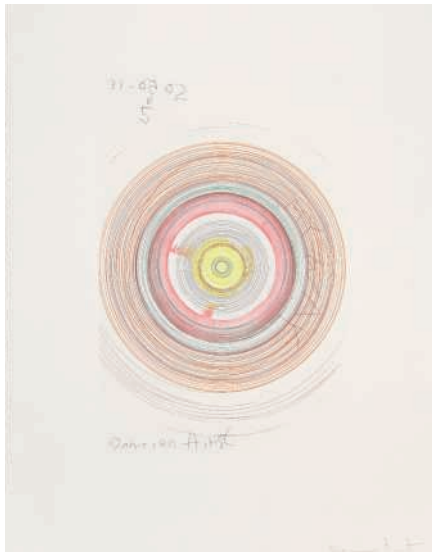
\$1,600-2,300
€1,400-2,000

PROVENANCE:

Haunch of Venison, London.

LITERATURE:

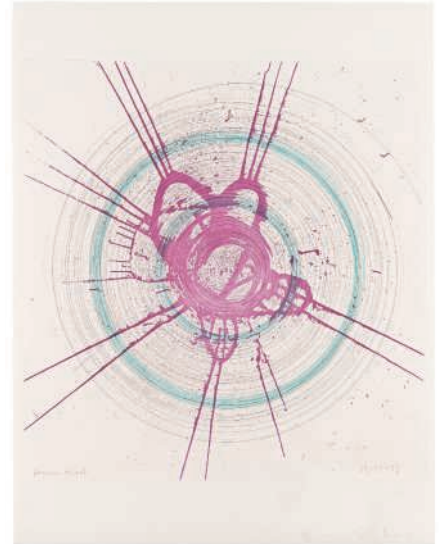
see The Paragon Press Contemporary Editions Ltd., London, Vol. III, p. 82



212



213



214

λ212

DAMIEN HIRST (B. 1965)

My Way, from: In a Spin, the Action of the World on Things, Volume I

etching and aquatint in colours, 2002, on Hahnemühle wove paper, signed in pencil, an artist's proof aside from the edition of 68, published by The Paragon Press, London, the full sheet, in mint condition
Image: 602 x 395 mm., Sheet: 910 x 705 mm.

£800-1,200

\$1,300-1,900
€1,100-1,600

PROVENANCE:

A gift from the publisher to the present owner.

LITERATURE:

see The Paragon Press Contemporary Editions Ltd., London, Vol. III, p. 84

Δλ213

DAMIEN HIRST (B. 1965)

Spinning Wheel, from: In a Spin, the Action of the World on Things, Volume I

etching in colours, 2002, on Hahnemühle paper, signed in pencil, unnumbered (as issued) from the edition of 68 (there were also 12 artist's proofs), published by The Paragon Press, London, the full sheet, in good condition, framed
Sheet: 915 x 710 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

PROVENANCE:

Haunch of Venison, London.

LITERATURE:

see The Paragon Press Contemporary Editions Ltd., London, Vol. III, p. 80

Δλ214

DAMIEN HIRST (B. 1965)

Global-a-go-go - for Joe, from: In a Spin, the Action of the World on Things, Volume I

etching in colours, 2002, on Hahnemühle paper, signed in pencil, unnumbered (as issued) from the edition of 68 (there were also 12 artist's proofs), published by The Paragon Press, London, the full sheet, in good condition, framed
Image: 705 x 675 mm., Sheet: 915 x 710 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,000

PROVENANCE:

Haunch of Venison, London.

LITERATURE:

see The Paragon Press Contemporary Editions Ltd., London, Vol. III, p. 77



215

215
ZAO WOU-KI (1920-2013)
Centennial Olympique Suite

lithograph in colours, 1992, on watermarked Arches paper, signed in pencil, numbered 229/250 (there were also 25 artist's proofs), published by Ediciones Catalanes, Barcelona, with the Olympic Rings blindstamp, the full sheet in good condition
Image: 752 x 535 mm., Sheet: 890 x 608 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,100

LITERATURE:
Ågerup 358



216

216
ZAO WOU-KI (1920-2013)
Empreintes

the complete set of six screenprints, 2003, on wove paper, one signed in pencil, numbered 40/55, affixed to the inside of the presentation case (as issued), title text and justification in French, signed in pencil by the artist and author on the justification page, published by Bernard Dumerchez Éditeur, Reims & Verderonne, the full sheets loose (as issued), in the original linen covered slipcase, one impression), in good condition
410 x 385 x 30 mm.(overall)

£2,000-3,000

\$3,100-4,600
€2,800-4,100



217



218



219

λ217

SIGMAR POLKE (1941-2010)

Blumentopf, Notenschlüssel and Spazierstock

three offset lithographs in colours, 1985, on thin wove paper, each signed and dated 85 in pencil, numbered 39/120, 41/120 and 90/120 respectively, published by Edition Staeck, Heidelberg, printed to the edges of the full sheets, each in good condition
Image and Sheet : 500 x 700 mm. (3)

£1,000-1,500

\$1,600-2,300
€1,400-2,000

LITERATURE:

Becker & von der Osten 68, 69 & 70

218

MARLENE DUMAS (B. 1953)

Alan Turing

piezographic print, 2015, on wove paper, signed, dated and numbered 64/100 in pencil, printed by Bernard Ruijgrok Piezografie, Amsterdam, with their blindstamp, the full sheet, in good condition, with the original black slipcase folder
Image and Sheet: 440 x 350 mm.

£1,500-2,500

\$2,400-3,900
€2,100-3,400

λ219

EDUARDO CHILLIDA (1924-2002)

La Indentible Quietude

the complete portfolio of six etchings with aquatint, 1998, on wove paper, each signed in pencil, numbered 72/100, signed in pencil by the artist and author on the justification page, published by Boza Editor, Barcelona, with text by Clara Janés, in good condition, with the original linen covered presentation slipcase, in good condition
490 x 395 x 75 mm. (overall)

£5,000-7,000

\$7,800-11,000
€6,800-9,500



220

ROBERT INDIANA (B. 1928)

The Garden of Love

the complete set of six screenprints in colours, 1982, on watermarked Fabriano paper, each signed, dated '82 and titled in pencil, numbered 77/100 (there were also 15 artist's proofs), co-published by Prestige Art Ltd., New York, and Edition Domberger, Stuttgart, with their blindstamp, the full sheets, in good condition
Image: 612 x 612 mm., Sheet: 682 x 682 mm.

(6)

£12,000-18,000

\$19,000-28,000

€17,000-24,000

LITERATURE:
Sheehan 126-131



221

ROBERT INDIANA (B. 1928)

American Dream No. 5 (The Golden Five)

the complete set of five screenprints in colours, 1980, on watermarked Fabriano paper, initialed and dated '80 in pencil, one plate titled, each inscribed *P.P. 1/17* a printer's proof aside from the standard edition of 100 (there were also 40 artist's proofs), co-published by Prestige Art, Ltd. New York, and Edition Domberger, Stuttgart, with their blindstamp, the full sheets, in good condition
Image: 612 x 612 mm, Sheet: 682 x 682 mm.

£3,000-5,000

(5)
\$4,700-7,700
€4,100-6,800

LITERATURE:
Sheehan 113



222

ROBERT INDIANA (B. 1928)

The American Dream No. II

the complete set of four screenprints in colours, 1982, on watermarked Fabriano paper, one plate signed, dated '82 and inscribed 1 A4 in pencil, numbered 92/100, the other three plates initialed and inscribed 1 A4 in pencil (there were also 40 artist's proofs), co-published by Prestige Art, Ltd. and Edition Domberger, Stuttgart, the full sheets, in good condition
Image: 610 x 610 mm., Sheet: mm. 682 x 682 mm.

(4)

£3,000-5,000

\$4,700-7,700

€4,100-6,800

LITERATURE:
Sheehan 125



223



224



225

223

CINDY SHERMAN (B. 1954)

Untitled (Self-Portrait with Sun Tan)

chromogenic print, 2003, on smooth wove paper, signed and dated in black felt-tip pen *verso*, numbered 135/300, published by the Serpentine Gallery, London, in good condition, framed Sheet: 762 x 505 mm.

£1,500-2,000

\$2,400-3,100
€2,100-2,700

*224

JOHN BALDESSARI (B. 1931)

Person with Guitar (Green)

screenprint in colours, 2005, laminated to Sintra and hand-cut (as issued), signed, dated '05 and numbered 2/45 in white ink, published by Gemini G.E.L., New York, in good condition, framed Image and Sheet: 1080 x 660 mm.

£5,000-7,000

\$7,800-11,000
€6,800-9,500

λ225

GILBERT & GEORGE
(B. 1943 & B. 1942)

London Plane

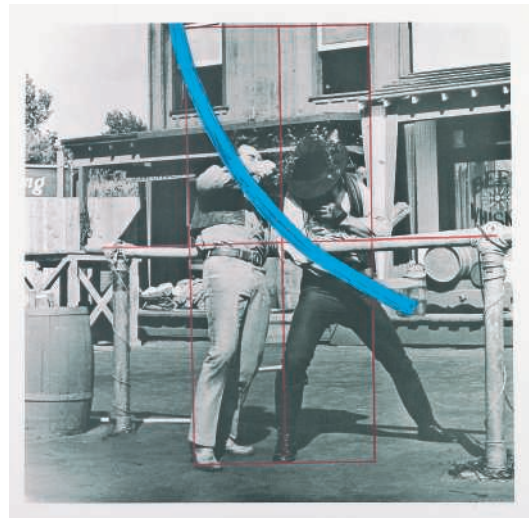
digital pigment print in colours, 2006, on smooth wove paper, signed in black felt-tip pen, numbered 48 of 100, the full sheet, in good condition, framed Sheet: 610 x 880 mm.

£800-1,200

\$1,300-1,900
€1,100-1,600



226



227

226

ROBERT LONGO (B. 1953)

Cindy and Eric, from: Men in the Cities

two archival pigment prints in colour, 2014, on Canson Platine fibre paper, each signed and dated 198½014 in pencil verso, numbered 17/75, published by The Kitchen, New York, each in good condition, framed
Image: 378 x 254 mm, Sheet: 457 x 356 mm.

£4,000-6,000

\$6,200-9,300
€5,500-8,200

227

JOHN BALDESSARI (B. 1931)

Blue Masterstroke over Red Diagram and Two Cowboys

lithograph and screenprint in colours, 1989, on Arches paper, signed in pencil, numbered 40/60 (there were also six artist's proofs), published by Printed Matter, Inc., New York, the full sheet, in good condition, framed
Image: 800 x 830 mm.

£1,200-1,800

\$1,900-2,800
€1,700-2,400

LITERATURE:
Coplan-Hurowitz 50

END OF SALE

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GLOSSARY OF CATALOGUING 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 watercolor wash.

ARTIST'S PROOF/EPREUVE 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 characterized 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 color 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 characterized by the existence of burr.

EDITION

The total number of impressions pulled off a single image or set of images from the same matrix. To this number the artist usually authorizes 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 characterized by a pointed end signaling 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.

Please note all lots are unframed unless stated.

Full condition reports can be found online at www.christies.com

GLOSSARY OF CATALOGUING TERMS

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 coloring, unique inking, or choices in paper color.

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-coloring.

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 color plate and each combination of them culminating in the final, complete version.

PUBLISHER

The person or entity who subsidizes 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.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The

terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the seventh day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can 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;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory** The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest at the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

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').

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

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Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

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To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. 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.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

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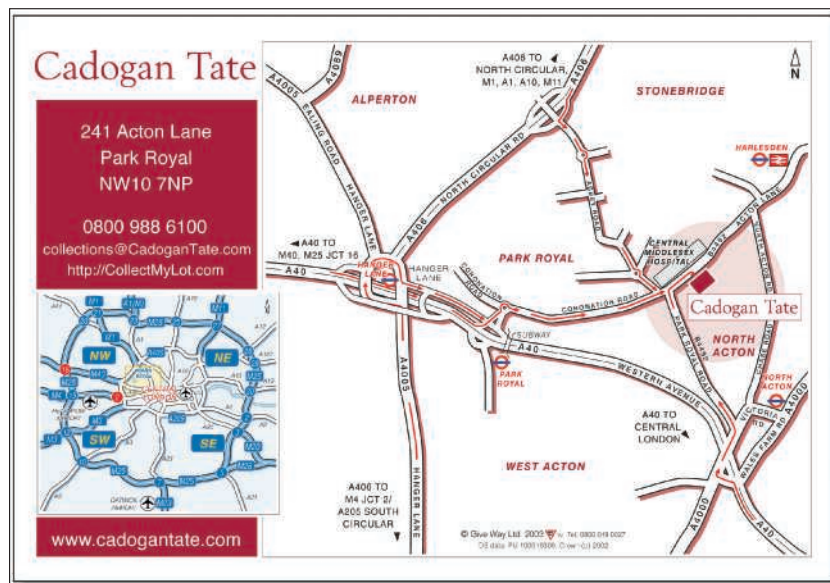
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KEY TO ABBREVIATIONS

KS:
London, King Street
NY:
New York, Rockefeller Plaza
PAR:
Paris
SK:
London, South Kensington

HENRI MATISSE (1869-1954)

Le Lagon, from Jazz (see Duthuit books 22)

pochoir in colors on Arches paper · Executed in 1947. Published by Tériade, Paris.

This work is from the edition of 250 · Sheet: 16 3/4 x 25 3/4 in. (422 x 654 mm.)

\$8,000–12,000



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Jazz: Prints by Henri Matisse

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JEAN-LOUIS DESPREZ (1743-1804)

La Chimère de Monsieur Desprez

etching, before 1771, a very good impression of this very rare print, before the second state (of five)

P. 280 x 358 mm., S. 319 x 385 mm..

£30,000–50,000



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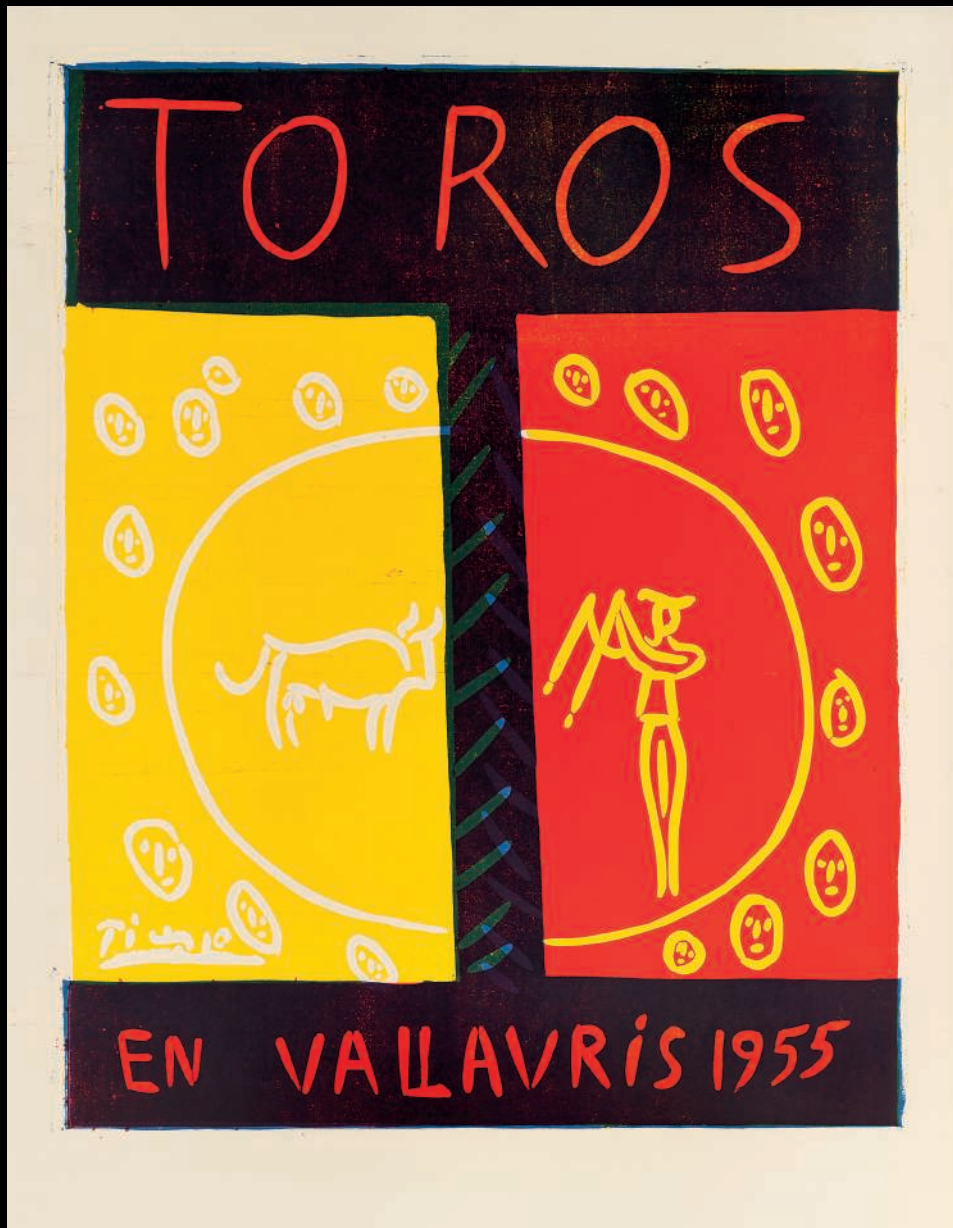
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PABLO PICASSO (1881-1973)

Toros en Vallauris 1955

linocut in colours, 1955, on wove paper, unsigned, an impression aside the standard edition of 100, published by Association des Potiers de Vallauris, printed by Imprimerie Arnéra, with their inkstamp *verso* · Sheet: 900 x 600 mm.

£5,000–7,000



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PRINTS AND MULTIPLES

THURSDAY 10 DECEMBER 2015

AT 10.30 AM AND 2.00 PM

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SALE NUMBER: 10556

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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UK£100,000 to UK£120,000	by UK£10,000s
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10556

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Lot number (in numerical order)	Maximum Bid UK£ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid UK£ (excluding buyer's premium)

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N11	Prints & Multiples	New York	3	71	114	108
P61	Photographs	Paris	2	38	61	57
K13	Old Master, 19th Century, Modern & Contemporary Prints	South Kensington	4	68	114	103
K72	Vintage Posters	South Kensington	3	43	71	66

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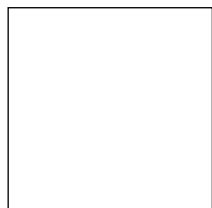
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