

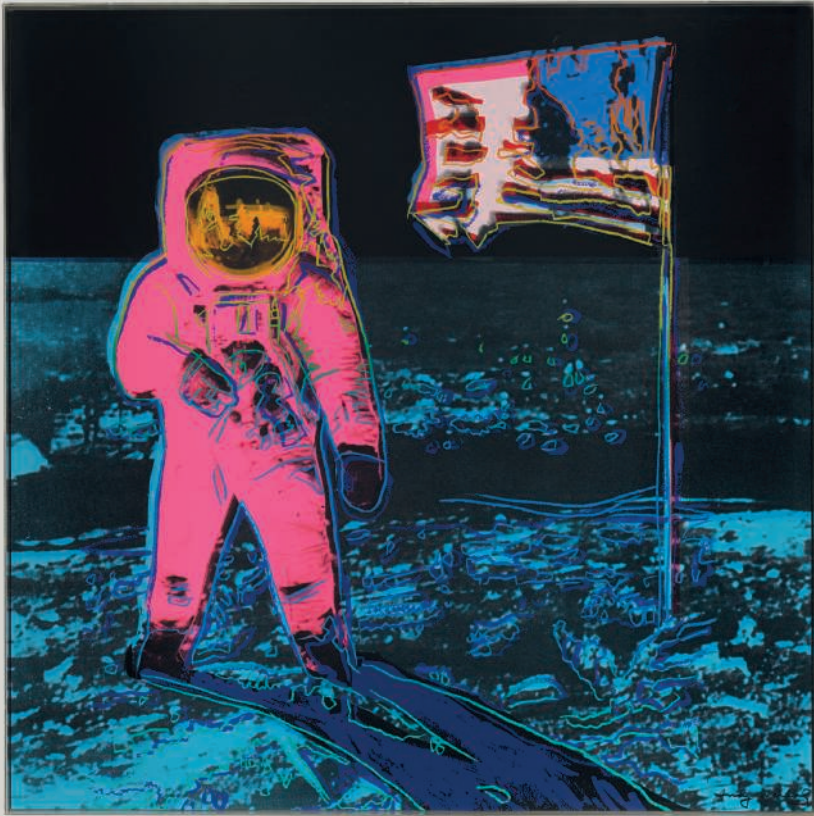


PRINTS & MULTIPLES

King Street · 21 September 2016

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20-29 SEPTEMBER

FIRST OPEN EDITIONS
ONLINE

27 SEPTEMBER

FIRST OPEN HOME
NEW YORK

29 SEPTEMBER

THIEBAUD FROM THIEBAUD
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27 OCTOBER

FIRST OPEN EDITIONS
LONDON, SOUTH KENSINGTON

25 OCTOBER-2 NOVEMBER

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COLLECTION OF GIANCARLO BELTRAME
ONLINE

2 NOVEMBER

PRINTS AND MULTIPLES
NEW YORK

6-14 DECEMBER

PRINTS AND MULTIPLES
ONLINE

25 JANUARY 2017

OLD MASTER PRINTS
NEW YORK

PRINTS & MULTIPLES

WEDNESDAY 21 SEPTEMBER 2016

PROPERTIES FROM

The Collection of the Late Enrico Pedrini, Genoa
The Collection of Guy and Marie-Hélène Weil
The Thyssen-Bornemisza Collection
and various sources

AUCTION

Wednesday 21 September 2016
at 2.00pm
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **RIOJA-11966**

VIEWING

Friday	16 September	9.00 am – 4.30 pm
Saturday	17 September	12 noon – 5.00 pm
Sunday	18 September	12 noon – 5.00 pm
Monday	19 September	9.00 am – 4.30 pm
Tuesday	20 September	9.00 am – 8.00 pm

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Front cover: Lot 112
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CHRISTIE'S



1
GEORGES BRAQUE (1882-1963)

Oiseau verni (Oiseau VII)

lithograph with varnish, 1954, on Arches wove paper, signed in pencil, inscribed *Epreuve d'artiste*, an artist's proof aside from the edition of 75, published by Maeght, Paris, probably the full sheet, a deckle edge below, mount and backboard staining, some moisture stains at the sheet edges
Image 220 x 320 mm., Sheet 392 x 601 mm.

£3,000-5,000

\$4,000-6,500
€3,600-5,800

REFERENCE:
Vallier 93



2
GEORGES BRAQUE

Etude de nu (Nu)

etching with drypoint, 1907-08, on cream Arches wove paper, signed in pencil, inscribed H.C, an *hors commerce* impression aside from the total edition of 55, published by Maeght, Paris, 1953 (there were only a few impressions printed in 1907-08), the full sheet, deckle edges above and below, generally in good condition
Plate 275 x 197 mm., Sheet 564 x 385 mm.

£6,000-8,000

\$7,900-10,000
€7,100-9,300

REFERENCE:
Vallier 1



3
ALBERTO GIACOMETTI (1901-1966)

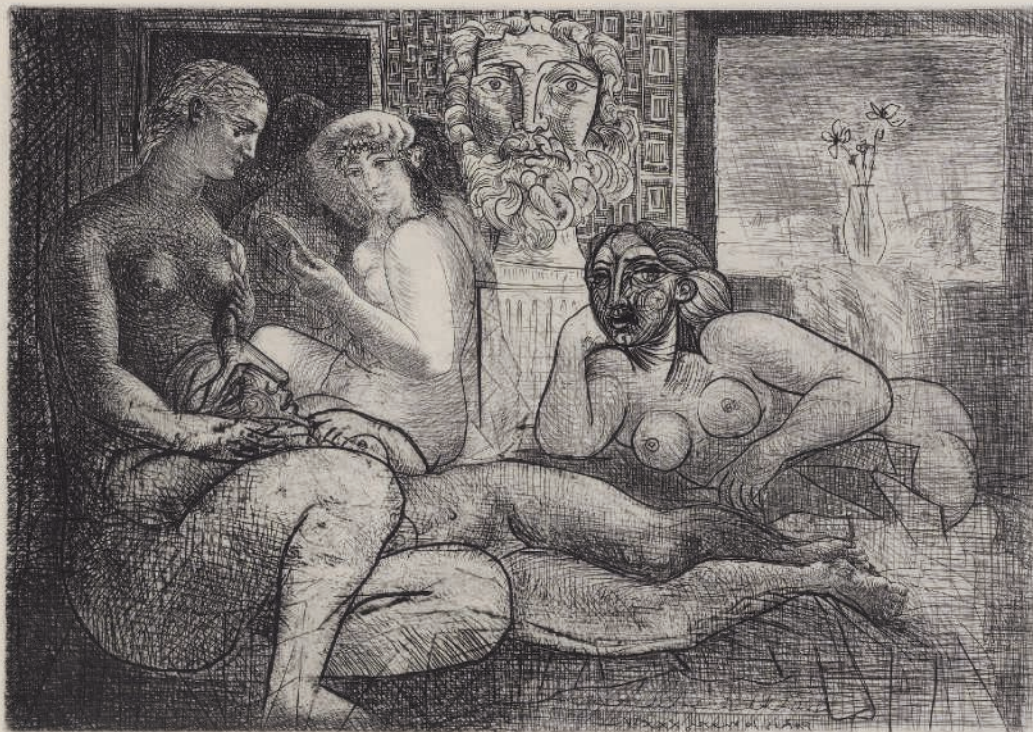
Annette de face

etching, 1955, on wove paper, signed in pencil, numbered 38/50, published by Maeght, Paris, presumably the full sheet, a deckle edge at right, pinholes at the extreme sheet edges at left and right, generally in good condition
Plate 208 x 590 mm., Sheet 432 x 220 mm.

£3,000-5,000

\$4,000-6,500
€3,600-5,800

REFERENCE:
Lust 62



Picasso

λ*4

PABLO PICASSO (1881-1973)

Quatre femmes nues et tête sculptée, from: *La Suite Vollard*

etching, 1934, on Montval laid paper, watermark Vollard, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, pale mount- and backboard staining, otherwise in good condition, framed

Plate 223 x 314 mm., Sheet 344 x 450 mm.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

REFERENCE:

Bloch 219; Baer 424



λ*5

PABLO PICASSO

Trois acteurs, from: La Suite Vollard

drypoint, 1933, on Montval laid paper, watermark Vollard, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, with light-staining and foxing, the sheet taped onto the front mount along the sheet edges verso
Plate 280 x 182 mm., Sheet 445 x 340 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

Bloch 145; Baer 296



50 YEARS OF CONNOISSEURSHIP: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ6

PABLO PICASSO

Sculpteur, modèle accroupi et tête sculptée, from: La Suite Vollard

etching, 1933, on Montval laid paper, watermark Picasso, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, the paper toned, otherwise in good condition, framed
Plate 268 x 194 mm., Sheet 447 x 339 mm.

£5,000-7,000

\$6,600-9,100

€5,900-8,200

PROVENANCE:

Presumably with Henri Petiet, Paris (his stocknumber 3(?) recto partially erased)

REFERENCE:

Bloch 155; Baer 308



VARIOUS PROPERTIES

λ*7

PABLO PICASSO

Le repos du sculpteur II, from: La Suite Vollard

etching, 1933, on Montval laid paper, watermark Picasso, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, some pale foxing, taped onto the front mount along the sheet edges *verso*, otherwise in good condition

Plate 195 x 268 mm., Sheet 340 x 446 mm.

£6,000-8,000

\$7,900-10,000
€7,100-9,300

REFERENCE:

Bloch 172; Baer 325

λ*8

PABLO PICASSO

Modèle nu et sculptures, from: La Suite Vollard

etching, 1933, on Montval laid paper, watermark Vollard, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, with light-, mount- and backboard staining, framed

Plate 378 x 296 mm., Sheet 445 x 342 mm.

£6,000-8,000

\$7,900-10,000
€7,100-9,300

REFERENCE:

Bloch 185; Baer 344





λ*9

PABLO PICASSO

Sculpteur et son modèle devant une fenêtre, from: La Suite Vollard

etching, 1933, on Montval laid paper, watermark Picasso, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, with light-mount- and backboard staining, framed

Plate 195 x 270 mm.

Sheet 334 x 443 mm.

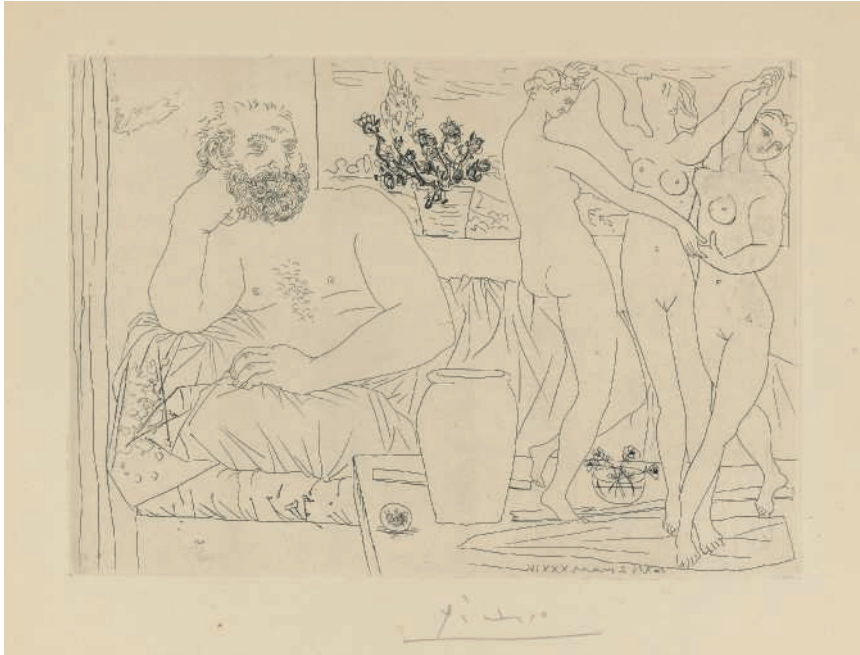
£5,000-7,000

\$6,600-9,100

€5,900-8,200

REFERENCE:

Bloch 168; Baer 321



50 YEARS OF CONNOISSEURSHIP: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ10

PABLO PICASSO

Sculpteur et trois danseuses sculptées, from: La Suite Vollard

etching, 1934, on Montval laid paper, watermark Vollard, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, the paper toned, otherwise in good condition, framed

Plate 222 x 313 mm.

Sheet 341 x 446 mm.

£6,000-8,000

\$7,900-10,000

€7,100-9,300

PROVENANCE:

With Henri Petiet, Paris (with his number 346 in pencil *recto*).

REFERENCE:

Bloch 217; Baer 421





VARIOUS PROPERTIES

λ11

PABLO PICASSO

Eaux-fortes originales pour les textes de Buffon (Histoire Naturelle)

the complete book with 31 etchings with sugar-lift aquatint and drypoint, 1942, on Montval laid paper, watermark Ambroise Vollard, with title, the text in French by Georges-Louis Leclerc, Comte de Buffon, and justification, copy number 78 from the total edition of 226 copies, published by M. Fabiani, Paris, 1942, the etchings printed by R. Lacourière, Paris, the etchings *hors-texte*, slightly trimmed, all bound within a cream pigskin binding by Morf, with the name of the artist and the author in gilt on the front and back and on the spine, with grey upper edges, in a grey cardboard slipcase, generally in good condition (book)
378 x 290 x 55 mm. (overall)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

REFERENCE:

Bloch 328-358; Baer 575 -605; Cramer Books 37

λ12

PABLO PICASSO

*Femme à la mantille avec une fleur, from:
Le Carmen des Carmen*

aquatint with extensive handcolouring in green crayon, 1949, on *Japon nacré* paper, signed in green crayon, numbered IX/XXX in pencil, published by Editeurs Français Réunis, Paris, 1964, with wide margins, some unobtrusive soft creases in the margins and very pale time staining, otherwise in very good condition
Plate 410 x 310 mm., Sheet 494 x 380 mm.

£25,000-35,000

\$33,000-46,000

€30,000-41,000

PROVENANCE:

Louis Aragon (1897-1982), Paris; presumably a gift from the artist.

A gift from the above in 1978, then by descent to the present owner.

REFERENCE:

Bloch 1004B; Baer 875; see Cramer Books 126

Prosper Mérimée's novella *Carmen*, the story of a fated romance between a gypsy girl and a young soldier, was a continuing source of inspiration for Picasso. Made famous by Georges Bizet's opera, its picturesque Andalusian setting and cast of bullfighters and mantilla-bedecked damsels evoked vivid associations for the artist of his home country. In 1949, at the suggestion of his friend, the writer Louis Aragon, Picasso had produced eight aquatints to accompany the text, only four of which were finally issued at the time. Fifteen years later, again at Aragon's instigation, the artist issued the four unpublished plates to accompany *Le Carmen des Carmen*, a facsimile edition of the book which he had adorned with drawings in 1958. Thirty impressions of *Femme à la mantille avec une fleur* were published in the deluxe edition. As far as we know, this example, presumably intended as gift to Aragon, is the only one that we are aware of to have been hand-coloured by the artist.

Maya Widmaier-Picasso and Claude Picasso have confirmed the authenticity of this work.

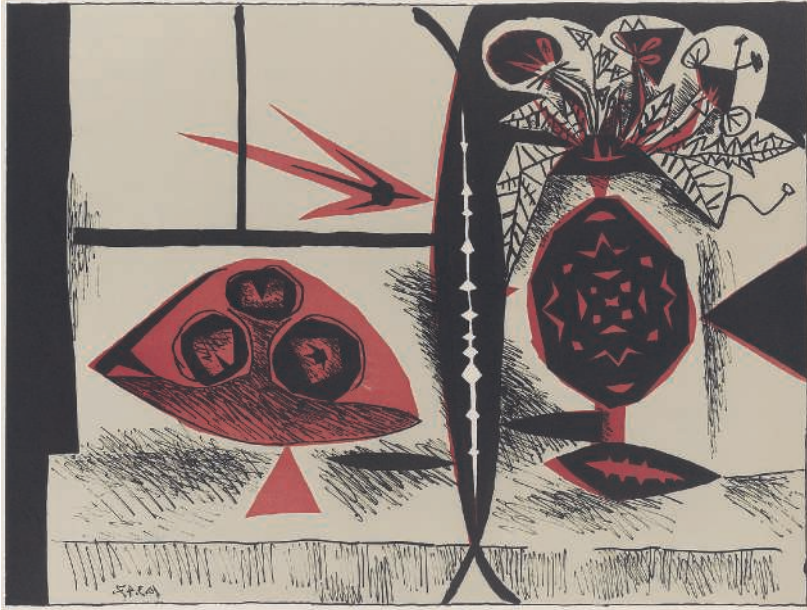
This work is sold with a photo-certificate from Claude Picasso.



VI . 1910 . 06

IX/XXX

Picasso



λ13

PABLO PICASSO

Composition au vase de fleurs

lithograph in colours, 1947, on Arches wove paper, one of five or six unsigned proofs reserved for the artist and printer aside from the signed and numbered edition of fifty, the full sheet, with deckle edges at left and right, some time staining, remains of adhesive tape in three places at the upper and lower sheet edges *recto*, otherwise in good condition, framed

Image 452 x 605 mm., Sheet 502 x 658 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Bloch 426; Mourlot 74

λ14

PABLO PICASSO

Deux clowns

lithograph in colours, 1954, on wove paper, one of five or six unsigned proofs reserved for the artist and printer, aside from the signed and numbered edition of fifty, the full sheet, pale time staining, the colours slightly attenuated, a flattened crease in the subject, a few other surface defects, framed Image & Sheet 751 x 542 mm.

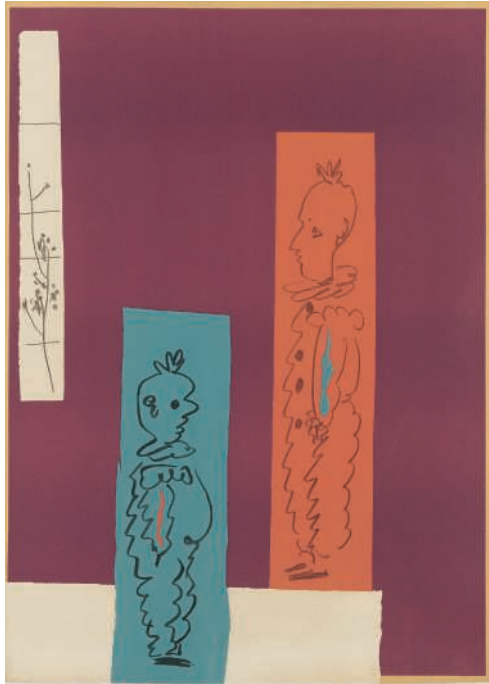
£1,500-2,500

\$2,000-3,300

€1,800-2,900

REFERENCE:

Bloch 766; Mourlot 264



λ15

PABLO PICASSO

Jeu de la corrida

lithograph, 1957, on Arches wove paper, one of five artist unsigned proofs reserved for the artist and printer, aside from the numbered edition of fifty, inscribed and initialled 'M-293 / *Jeu de la corrida* / FM' by the printer Fernand Mourlot at lower right *verso*, the full sheet, a deckle edge above and below, with some pale light- and moisture stains, some pale pinpoint foxing, framed Image 530 x 710 mm., Sheet 567 x 766 mm.

£1,500-2,500

\$2,000-3,300

€1,800-2,900

REFERENCE:

Bloch 832; Mourlot 293





λ16

PABLO PICASSO

Femme au fauteuil no. 1 (d'après le rouge)

lithograph, 1949, on Arches wove paper, a proof impression of the eleventh, final state, inscribed in pencil by the printer Fernand Mourlot with his reference *M 134, 3eme état du report verso*, one of five or six proofs reserved for the artist and printer, the full sheet, with deckle edges at left and right, some pale time- and light-staining, otherwise in good condition, framed

Image 697 x 549 mm., Sheet 762 x 567 mm.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

REFERENCE:

Bloch 586, Mourlot 134



117

PABLO PICASSO

Tête de jeune fille

lithograph, 1947, on Arches wove paper, an impression of the fourth, final state, signed in pencil, numbered 23/50 (there were also six proofs reserved for the artist and printer), the full sheet, with deckle edges above and below, generally in very good condition, framed
Image 497 x 399 mm., Sheet 654 x 501 mm.

£30,000-50,000

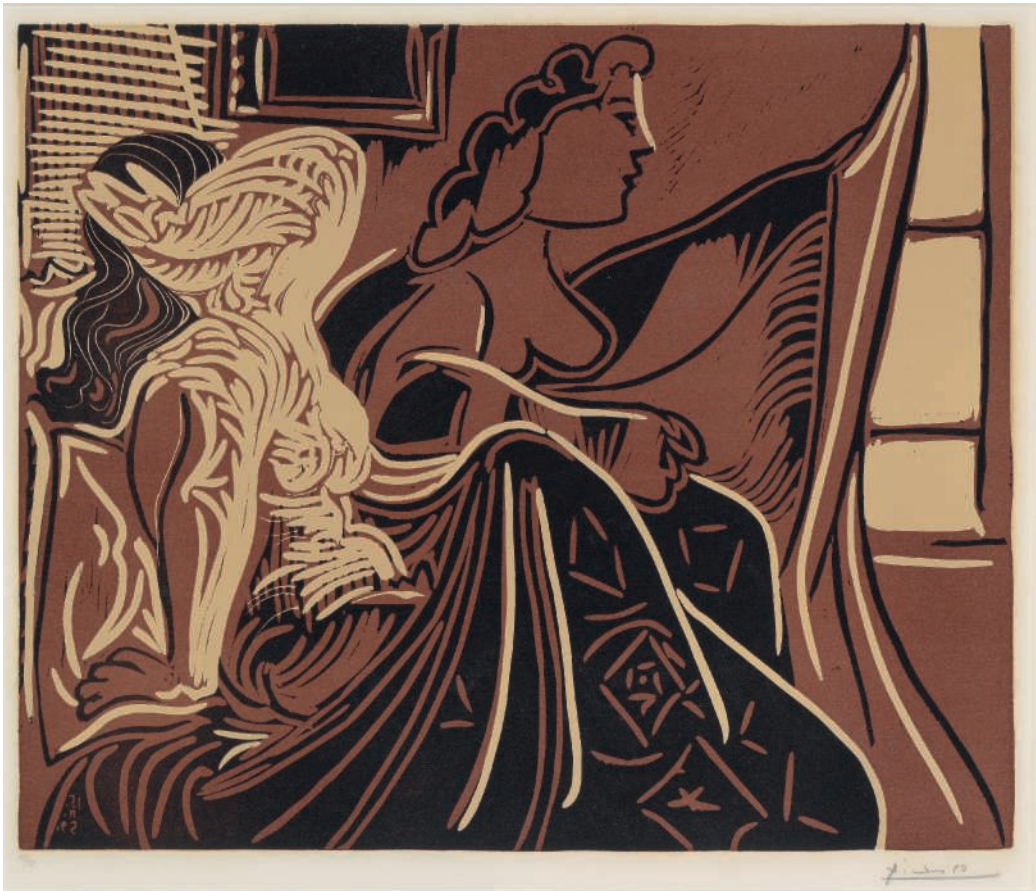
\$40,000-65,000
€36,000-58,000

PROVENANCE:

Gary Bruder, New York, with his stamp *verso* (not in Lugt).

REFERENCE:

Bloch 423; Mourlot 68



λ*18

PABLO PICASSO

Deux femmes près de la fenêtre

linocut in colours, 1959, on Arches wove paper, signed in pencil, numbered 18/50 (there were also approximately twenty artist's proofs), published by Galerie L. Leiris, Paris, 1960, the full sheet, with pale mount staining, otherwise in good condition, framed
Image 532 x 645 mm., Sheet 620 x 751 mm.

£12,000-18,000

\$16,000-23,000

€15,000-21,000

REFERENCE:

Bloch 924; Baer 1252

λ*19

PABLO PICASSO

Femme nue débout

linocut in colours, 1963, on Arches wove paper, Baer's second state B (of four), signed in pencil, numbered 40/50 (there were also approximately twenty artist's proofs), published by Galerie L. Leiris, the full sheet, with light-, mount- and backboard staining, otherwise in good condition, framed Image 638 x 525 mm., Sheet 750 x 619 mm.

£10,000-15,000

\$14,000-20,000
€12,000-18,000

REFERENCE:

Bloch 1107; Baer 1338

λ*20

PABLO PICASSO

Les danseurs au hibou

linocut in colours, on Arches wove paper, 1959, signed in pencil, numbered 34/50 (there were also approximately twenty artist's proofs), published by Galerie L. Leiris, Paris, 1960, the full sheet, with pale light- staining, some surface variation in the matt black background at upper left, generally in good condition, framed Image 533 x 640 mm., Sheet 621 x 751 mm.

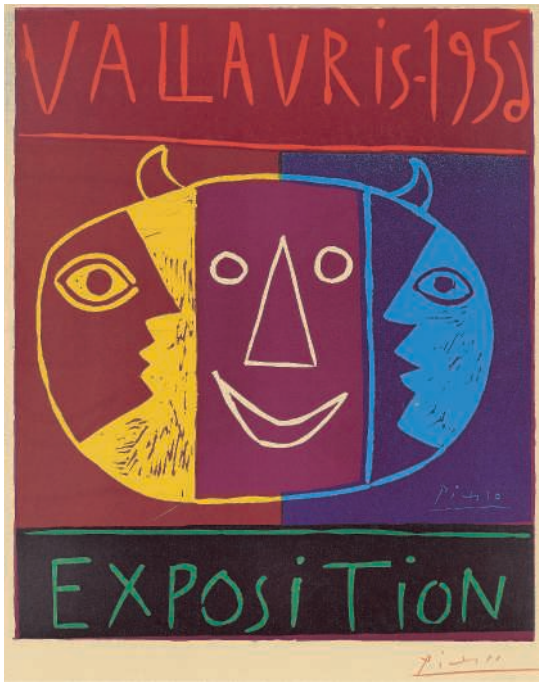
£8,000-12,000

\$11,000-16,000
€9,400-14,000

REFERENCE:

Bloch 936; Baer 1256





λ*21

PABLO PICASSO

Vallauris 1956 Exposition

linocut in colours, 1956, on wove paper, signed in red crayon, from the unnumbered edition of two hundred (there were also approximately fifty artist's proofs), published by the Association des Potiers de Vallauris, with margins, pale light-staining, a few small abrasions in the subject, framed

Image 660 x 540 mm., Sheet 934 x 626 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Bloch 1271; Baer 1042



λ22

PABLO PICASSO

Le vieux bouffon

linocut in colours, 1963, on Arches wove paper, signed, dedicated *Pour Yvonne Zervos* and inscribed (*preuve d'artiste*) in brown felt-tip pen, one of approximately twenty artist's proofs aside from the edition of fifty, published by Galerie L. Leiris, Paris, with wide margins, presumably the full sheet, in very good condition

Image 640 x 530 mm., Sheet 755 x 624 mm.

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

Yvonne Zervos (1905-1970), Paris; a gift from the artist (according to the dedication)

Bernard Moustrou

Acquired from the above by the present owner

REFERENCE:

Bloch 1104; Baer 1338 Bb



λ*23

PABLO PICASSO

Nature morte à la pastèque

linocut in colours, 1962, on Arches wove paper, signed in pencil, numbered 142/160 (there were also approximately twenty artist's proofs), the full sheet, the colours fresh, pale light-staining, otherwise in good condition
Image 593 x 710 mm., Sheet 618 x 750 mm.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

REFERENCE:

Bloch 1098; Baer 1301



λ*24

PABLO PICASSO

Spectacle, l'amour s'aventurant chez les femmes, from: Series 156

etching with drypoint, 1970, on wove paper, with the artist's stamp signature (as published), numbered 30/50 (there were also 18 artist's proofs), published by Galerie L. Leiris, Paris, 1978, the full sheet, in very good condition

Plate 505 x 630 mm., Sheet 635 x 766 cm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

PROVENANCE:

Bloch 1868; Baer 1873



λ25

PABLO PICASSO

Groupe avec vieillard à la torche sur un âne amoureux, femme et arlequin, from: Séries 347

etching, 1968, on BFK Rives wove paper, signed in pencil, numbered 33/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, 1969, the full sheet, a deckle edge below, pale mount staining, otherwise in good condition, framed

Plate 295 x 515 mm., Sheet 454 x 632 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Bloch 1484; Baer 1499



λ*26

PABLO PICASSO

Dans l'atelier

aquatint and etching, 1965, on Auvergne wove paper, signed in pencil, numbered 19/50 (there were also 15 artist's proofs), published by Galerie L. Leiris, Paris, the full sheet, some light-staining, the sheet taped to the front mount along the sheet edges *verso*

Plate 248 x 383 mm., Sheet 394 x 521 mm.

£2,500-3,500

\$3,300-4,600

€3,000-4,100

REFERENCE:

Bloch 1228; Baer 1208

λ27

AFTER PABLO PICASSO

Bacchanal

aquatint in colours, circa 1955, on BFK Rives wove paper, inscribed *Epreuve d'essai* in pencil, an unsigned proof aside from the edition of three hundred, printed by Atelier Crommelynck, Paris, with wide margins, pale mount-staining, generally in good condition
Plate 475 x 565 mm.

£5,000-7,000

\$6,600-9,100

€5,900-8,200



λ28

AFTER PABLO PICASSO

Bacchanal

aquatint, circa 1955, on Auvergne wove paper, signed in pencil, numbered 80/250, printed and published by Atelier Crommelynck, Paris, with their blindstamp, the full sheet, deckle edges above and below, in very good condition
Plate 470 x 558 mm.
Sheet 568 x 777 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000





λ29

HENRI MATISSE (1869-1954)

Catherinette

lithograph, 1946, on *Chine collé* on Arches wove paper, signed in pencil, numbered 19/100, published by the Société des Peintres-Graveurs Français, with their blindstamp the full sheet, with a deckle edge below, pale mount- and light staining, generally in good condition, framed
Image 267 x 205 mm., Sheet 500 x 384 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

Duthuit-Matisse 620



λ30

HENRI MATISSE

Femme assise

lithograph, 1942-43, on *Chine collé* on wove paper, signed in pencil, numbered 14/25, published by Tériade, Paris, probably the full sheet, a deckle edge below, a small stain in the left margin, pale time-staining, otherwise in good condition
Image 360 x 207 mm., Sheet 504 x 360 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Duthuit-Matisse 560



λ31

AFTER HENRI MATISSE

Odalisque au coffret rouge

aquatint in colours, 1926, on Arches wove paper, signed in pencil, numbered 163/200, the full sheet, the paper toned and irregularly discoloured, pale foxing, other minor blemishes, framed

Plate 420 x 558 mm., Sheet 566 x 765 mm.

£12,000-18,000

\$16,000-23,000

€15,000-21,000

REFERENCE:

Duthuit-Matisse Appendix III

λ32

PIERRE BONNARD (1867-1947)

*Coin de rue vue d'en haut, from:
Quelques aspects de la vie de Paris*

lithograph in colours, circa 1897/98, on fine wove paper, from the edition of one hundred, published by A. Volland, Paris, 1899, the full sheet, a deckle edge at left, in very good condition

Image 360 x 210 mm., Sheet 525 x 408 mm.

£2,000-3,000

\$2,700-3,900

€2,400-3,500

REFERENCE:

Roger-Marx 68; Bouvet 70





33

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Jane Avril

lithograph in colours, 1893, on wove paper, Wittrock's state B (of C), with text, the full sheet, printed by Chaix, Paris, the sheet toned, the colours slightly attenuated, small paper losses and tears along the sheet edges, some creases and scuffs, laid down on linen, the subject in good condition, framed

Image 1210 x 860 mm., Sheet 1288 x 948 mm.

£10,000-15,000

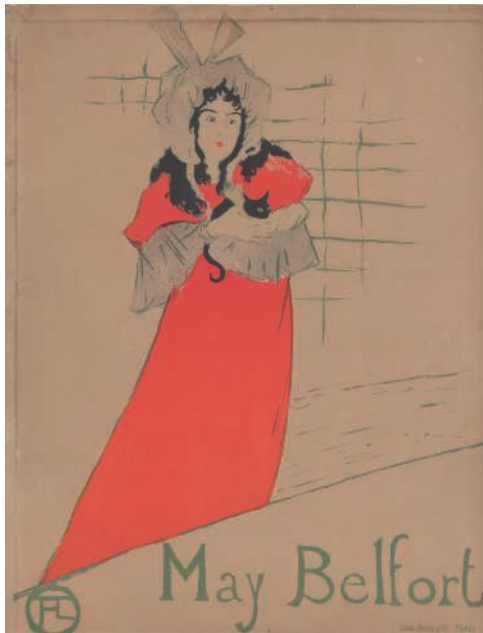
\$14,000-20,000

€12,000-18,000

REFERENCE:

Delteil 345; Adhémar 12; Adriani 11; Wittrock P6

A central character in the nightlife of Montmartre, Jane Avril was known for an unique and graceful style of dancing which inspired Charles Zidler to describe her as a rapturous orchid. She was a principal dancer at the Moulin Rouge and at the Jardin de Paris.



34

HENRI DE TOULOUSE-LAUTREC

May Belfort

lithograph in colours, 1895, on wove paper, a rare impression of Wittrock's state Biii (of C), with the printer's address *Edw. Ancourt. Paris*, the full sheet, the yellow slightly attenuated, the colours otherwise fresh, time-staining, repairs at the upper and left sheet, framed

Image 795 x 610 mm., Sheet 803 x 620 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

Delteil 354; Adhémar 116; Wittrock P14; Adriani 126

Commissioned by the Irish-born singer May Belfort, Lautrec designed this poster as a pendant to the poster of Belfort's lover and fellow performer, May Milton (see lot 35).

Wittrock records only one other impression of this state, with the address of the printer Edward Ancourt and before additional spatter work in the background, in the collection of the Bibliothèque Nationale, Paris.



35

HENRI DE TOULOUSE-LAUTREC

May Milton

lithograph in colours, 1895, on wove paper, Wittrock's state B, (of C), printed by Ancourt, Paris, presumably the full sheet, the colours very bright and fresh, a small made-up area at the lower right corner, otherwise in good condition
Image 795 x 610 mm., Sheet 805 x 618 mm.

£7,000-10,000

\$9,200-13,000

€8,200-12,000

REFERENCE:

Delteil 356; Adhémar 149; Wittrock P17; Adriani 134

May Milton was an English vaudeville performer who briefly appeared on stage in Paris before embarking on a tour of America, for which this poster was commissioned. Lautrec captures the essence of his subject with great economy, describing her flowing garment with a few fluid strokes. Using the tone of the paper to describe her white dress, he offsets Milton's coquettish figure against a background of vivid blue. Lautrec made this poster as a pendant for his equally famous depiction of Milton's lover, the singer May Belfort (see lot 34). Although nothing is known of Milton after her departure for America, this poster, regarded as a masterpiece of its kind, has ensured her lasting fame. As a young artist, Pablo Picasso kept a copy in his Montmartre studio: May Milton's flowing dress, her bombshell blonde hair and deft sideways kick can easily be recognised on the back wall in his painting *The room* of 1901 (Phillips Collection, Washington).



36
HENRI DE TOULOUSE-LAUTREC

Reine de Joie

lithograph printed in violet-black, 1892, on wove paper, a rare preparatory working proof of the upper half of the image, some time-staining, small cut-out areas in the margins at left and right and at the lower corners, laid on a linen support
Image 700 x 950 mm., Sheet 715 x 968 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

See Delteil 342; Adhémar 5; Wittrock P3; Adriani 5

This unrecorded working proof is very likely a *faux décalques*, one of a number of impressions pulled from the key stone for the purposes of transferring the design to any additional stones required for colour. A non-greasy ink was used for the transfer so that the design itself didn't print. Using a separate stone for each colour, the outline was then used as a guide for the addition of areas of colour, whether contour or *en-bloc*. A comparison between the final state of the poster and this present proof shows that Lautrec transferred part of this design onto the red stone, which he used to delineate the contour of the woman's face and her draped arm.

37

HENRI DE TOULOUSE-LAUTREC

Mademoiselle Marcelle Lender, en buste

lithograph in colours, 1895, on smooth wove paper, Wittrock's fourth, final state, presumably a proof without text before the edition of 1,211 published in PAN, Vol. I, no. 3 (there was also a French edition of one hundred without text on strong textured wove paper), the full sheet, the colours slightly attenuated, otherwise in good condition

Image 325 x 245 mm., Sheet 382 x 280 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

Delteil 102; Adhémar 131; Wittrock 99; Adriani 115



38

HENRI DE TOULOUSE-LAUTREC

Procès Arton

the set of three lithographs, 1896, on wove paper, W. 151 with the artist's red signature stamp, from the edition of one hundred, published by Kleinmann, Paris, with his blindstamp on two plates, the full sheets, light- and time-staining, the upper left corner of W. 151 made-up; with **Etude de Femme** (W. 11), lithograph, 1893, from the First song sheet edition, with text, folded (as published); and **Carnot malade!** (W. 12), lithograph in olive-green, 1893, one of four hundred impressions from the posthumous Floury edition, 1927

Image and Sheet 458 x 630 mm. (and smaller) (5)

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Delteil 191-193, 24, 25; Adhémar 192-194, 26, 24; Wittrock 149-151, 11, 12; Adriani 168-170, 33, 34





39
HENRI DE TOULOUSE-LAUTREC

La Loge - Faust

lithograph printed in violet-black, 1896, on wove paper, a very good impression of this rare print, from the edition of 25, the full sheet, a short tear at lower right, otherwise in very good condition
Image 372 x 268 mm., Sheet 560 x 382 mm.

£5,000-7,000

\$6,600-9,100
€5,900-8,200

REFERENCE:

Delteil 166; Adhémar 217; Wittrock 148; Adriani 194

Wittrock records eight impressions in public collections.

40

HENRI DE TOULOUSE-LAUTREC

Guy et Mealy, dans Paris qui Marche

lithograph in dark violet, 1898, on *simili*-Japan paper, signed in pencil, with the artist's red signature stamp, stamp numbered 1, from the edition of one hundred, the full sheet, staining in the upper subject and margin; with **La modiste**, **Renée Vert** (W. 4), lithograph in olive-green and grey-beige, 1893, on cream wove paper, Wittrock's second, final state, with the artist's red signature stamp, from the edition of 25 on this paper; and **Judic** (W. 54), lithograph, 1894, on laid Japan paper, a fine impression, with the artist's red monogram stamp, from the edition of 110

Image 277 x 232 mm., Sheet 400 x 287 mm. (and similar)

(3)

£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

Delteil 270, 13, 56; Adhémar 304, 17, 39; Wittrock 295, 4, 54; Adriani 13, 43, 305



41

HENRI DE TOULOUSE-LAUTREC

Sept pointes sèches

the set of seven drypoints, 1898, on Japan paper, fine impressions of the rare first edition, each with the artist's red signature stamp, from the edition of approximately 25 impressions, published posthumously by Manzi, Joyant & Cie, Paris, 1911 (there was also a second edition of 350 published in 1926), the full sheets, with deckle edges on one or two sides, generally in very good condition, lacking the original grey cover

Sheets 370 x 330 mm. (and similar)

(7)

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Delteil 2-8; Adhémar 275-281; Wittrock 241-247; Adriani 242-248

Wittrock records nine complete sets in public collections.



42

HENRI DE TOULOUSE-LAUTREC*La clownesse assise (Mademoiselle CHA-U-KA-O)*

crayon, brush and spatter lithograph printed in colours, 1896, on wove paper, watermark G. PELLET/ T. LAUTREC, a very good impression, with the artist's red monogram stamp at lower left, not numbered, presumably a proof aside from the edition of one hundred published by Gustave Pellet, Paris, 1896, in the *Elles* portfolio, with Pellet's stamp at lower right (Lugt 1190), the colours fresh and strong, printed to the edges of the full sheet, with deckle edges above and at right, in very good condition, framed
Image and Sheet 523 x 403 mm.

£150,000-250,000

\$200,000-330,000

€180,000-290,000

PROVENANCE:

Collection Clarence and Jane Franklin, New York.
Kornfeld & Klipstein, Bern, 22 June 1973, lot 107
(CHF 146,000).

Baron Heinrich Thyssen-Bornemisza, acquired at the above sale; then by descent to the present owner.

REFERENCE:

Delteil 180; Adhémar 201; Wittrock 156; Adriani 172

LITERATURE:

Toulouse-Lautrec, Hayward Gallery, London & Musée d'Orsay, Paris (exh. cat.), 1991.

Mademoiselle CHA-U-KA-O was a popular performer at the Nouveau Cirque and the Moulin Rouge. She claimed to be of Japanese origin, yet her exotic name was in fact a phonetic transcription of the French word *chahut*, an acrobatic dance related to the cancan, and the word *chaos* – referring to the mayhem she used to cause in the audience when she took to the stage. CHA-U-KA-O began her performing life as a lithe and supple gymnast, as evident in a photograph taken by Toulouse-Lautrec's close companion Maurice Guibert, for whom she would pose (see Hayward 1991, p. 340). By 1895 however, the agile, slender dancer had metamorphosed into an ageing, slightly overweight clownesse, as can be seen in the preparatory oil sketch of that year (Dortu P.580).

La Clownesse assise was published in 1896 in Toulouse-Lautrec's celebrated portfolio of ten lithographs, *Elles*, dedicated mostly to the depiction of prostitutes in the maisons closes or brothels of Paris. A regular visitor and at times long-term guest of these establishments, the artist was well-acquainted with the women who lived and worked there. He was particularly interested in depicting them in their daily routines, at the wash table, getting dressed or dozing in bed. These are quiet, domestic scenes, mostly printed with only one or very few colours. *La Clownesse* is clearly an exception amongst them and it remains unclear why Toulouse-Lautrec decided to include her, a stage performer and not a prostitute, in this series.

Unlike most of Toulouse-Lautrec's depictions of dancers, actresses and actors, which so brilliantly capture the style, attitude and movements of their subjects, this portrait of CHA-U-KA-O is not about her public persona. Although she is shown in her costume in a cabaret, this is a private moment, as she sits resting on a bench at a corner, visibly tired and a bit despondent. Without forsaking his compositional flair and formal rigour, Toulouse-Lautrec in this lithograph explores his sitter's character and mood perhaps more sensitively than he does in any other of his famous prints. We feel her aching feet and heavy limbs and see her inward glance, her slightly twisted face and crooked little smile, and understand: this is a woman who hasn't given up, but knows her best days have passed. Her expression is one of self-confidence and resignation at the same time. Toulouse-Lautrec confronts us very directly with her, and it is this immediacy which makes *La Clownesse assise* one of the most touching and profound portraits of its time.





PROPERTY OF A GENTLEMAN

λ43

**CHRISTOPHER RICHARD WYNNE NEVINSON
(1889-1946)**

The Roof Garden

mezzotint, 1919, on laid paper with partial F. J. Head & Co. watermark, a fine, velvety and atmospheric impression, signed in pencil, from the edition of fifty, the full sheet, pale light- and mount-staining, generally in good condition, framed

Plate 212 x 118 mm., Sheet 294 x 229 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

Black 57



λ44

CHRISTOPHER RICHARD WYNNE NEVINSON

(From) A Paris Window

etching and drypoint, 1922, on cream laid paper with a watermark fragment, a fine impression, signed in pencil, the full sheet, a small hole in the margin at lower right, very occasional pinpoint foxmarks, otherwise in good condition, framed

Plate 201 x 150 mm., Sheet 319 x 230 mm.

£6,000-8,000

\$7,900-10,000

€7,100-9,300

PROVENANCE:

With the Leicester Galleries, London (their label on the backboard).

REFERENCE:

Black 96



λ45

CHRISTOPHER RICHARD WYNNE NEVINSON

Swooping down on a Taube

lithograph, 1917, on wove paper, signed and dated in pencil, numbered 32, from the edition of two hundred, published in the series *Britain's Efforts and Ideals: Making Aircraft*, with margins, presumably the full sheet, pale mount-staining, the upper sheet edge at right folded over slightly, generally in good condition, framed
Image 400 x 300 mm., Sheet 503 x 380 mm.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

REFERENCE:

Black 21



VARIOUS PROPERTIES

λ.46

PERCY JOHN DELF SMITH (1882-1948)

The Dance of Death 1914-1918

the complete set of seven etchings with drypoint, 1914-19, on wove paper, fine, rich impressions with varied platetone, each signed in pencil, inscribed with the plate numbers 2, 4, 9, 10, 12, 13, 14 respectively, with the original manuscript title and justification page, set no.1 from the total edition of thirty, presumably published by the artist, with wide margins, probably the full sheets, each within the original cardboard mount, each inscribed with the plate's title in black ink (presumably by the artist), each taped to the mount *recto*, with associated adhesive stains in the margins, some scattered foxing, the subjects in good condition, all within the original cloth-covered folder with a manuscript label with the name of the artist and the title on the front, the folder stained and worn (portfolio)

Plate 202 x 252 mm., Sheet 256 x 342 mm. (and similar)

£2,000-3,000

\$2,700-3,900

€2,400-3,500

Having made two failed attempts to volunteer, Percy Smith finally joined the Royal Marine Artillery and arrived at the Somme in October 1916. While serving on the Western Front, he made countless drawings and etchings of what he saw and was arrested as a spy on more than one occasion for smuggling his work between book sheets.

The present, extremely rare set of seven etchings is the greatest achievement of this almost forgotten artist. Based on his sketches made at Thiepval on the Somme, Smith combines realistic depictions of the trenches, the slaughter, the dying and the dead, with the traditional, allegorical figure of Death as a skeleton wrapped in a cloak, looming over these dismal scenes. In *Death Ponders*, the skeleton chillingly waits for the soldier to take his final breath, while in *Death Refuses*, the cloaked figure turning his back on the trapped soldier is almost taunting him. Unsparring and determined in

its anti-war sentiment, Smith's *Dance of Death* is perhaps the most devastating depiction of World War I in British Art, comparable only to Otto Dix's famous portfolio *Der Krieg*.

While Dix created his much larger series of prints in hindsight in 1924, it appears that Percy began work on the prints during the war and printed and published them shortly after.

As well as printmaker, Smith was a painter and typographer, and although following the war he received a number of high-profile commissions, including the lettering of the Canadian War Memorial at Vimy Ridge, France, little of his work appears to have survived. In the last twenty years, only a couple of watercolours, some individual etchings and two complete sets of *The Dance of Death* have been offered at auction.

λ47

MAX BECKMANN (1884-1950)

Familienzene

drypoint, 1918, on laid paper, signed in pencil, from the edition of sixty, after the steel-facing of the plate, published by Marées-Gesellschaft, R. Piper & Co., Munich, 1919, with their blindstamp, the full sheet, with mount- and time-staining, generally in good condition Plate 305 x 260 mm., Sheet 447 x 368 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

PROVENANCE:

Heinrich Fromm (d. 1959), Munich and London; then by descent to the present owner.

REFERENCE:

Hofmaier 127



λ48

MAX BECKMANN

Schöne Aussicht (Winterlandschaft)

drypoint, 1920, on Zanders laid paper, a fine, strong impression, signed in pencil and inscribed *Handdruck*, from the edition of presumably fifty impressions, published by I. B. Neumann, Berlin, with wide margins, probably the full sheet, in good condition Plate 245 x 320 mm., Sheet 333 x 384 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

PROVENANCE:

Heinrich Fromm (d. 1959), Munich and London; then by descent to the present owner.

REFERENCE:

Hofmaier 177





λ49

MAX BECKMANN

Stadtansicht mit Eisernem Steg

drypoint, 1923, on laid paper, watermark BSB, a fine, strong impression, signed in pencil, numbered 21/60, published by Paul Cassirer, 1924, with wide margins, the sheet slightly reduced, otherwise in good condition

Plate 215 x 280 mm., Sheet 355 x 460 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

PROVENANCE:

Heinrich Fromm (d. 1959), Munich and London; then by descent to the present owner.

REFERENCE:

Hofmaier 287



λ50

MAX BECKMANN

Schlafendes Mädchen im Kornfeld

drypoint, 1922, on laid paper, watermark BSB, signed in pencil, a fine, strong impression, one of approximately fifty impressions, published by I. B. Neumann, Berlin, with margins, the sheet trimmed, pale scattered foxing, otherwise in good condition

Plate 180 x 240 mm., Sheet 252 x 341 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

PROVENANCE:

Heinrich Fromm (d. 1959), Munich & London; then by descent to the present owner.

REFERENCE:

Hofmaier 246

51

WALTER RICHARD SICKERT
(1860-1942)

Venice, The Horses of Saint Mark's
(Third Version)

etching, 1902, on laid paper, watermark A.
Porcabeuf, a fine impression of this rare print,
signed in pencil, dedicated *To Osman (?)*
Dickinson/Walter Sickert/"bis dat te" in brown
ink, with wide margins, pale light-staining,
scattered foxing, backboard staining *verso*, the
subject in good condition
Plate 345 x 245 mm., Sheet 440 x 300 mm.

£2,500-3,500

\$3,300-4,600
€3,000-4,100

PROVENANCE:

With Browse & Darby, London (their label
on the backboard).
Acquired from the above, then by descent to the
present owners.

REFERENCE:

Bromberg 121



52

JAMES ABBOTT McNEILL WHISTLER
(1834-1903)

Billingsgate

etching, 1859, on laid paper, ninth, final state,
with margins, light-staining, back-board staining
verso, some scattered foxing, framed
Plate 150 x 224 mm., Sheet 228 x 305 mm.

£1,000-1,500

\$1,400-2,000
€1,200-1,800

REFERENCE:

Kennedy 47; Glasgow 51



VARIOUS PROPERTIES

λ53

BEN NICHOLSON (1894-1982)

Profile

linocut, 1933, on thin wove paper laid onto a card support, a unique trial proof of this very rare print, signed, dated and dedicated for *Dr. Honeyman* in black ink, trimmed to the image at left and right, a narrow margin above and a wider margin below, a repair at the lower left corner, some other, minor defects elsewhere, the subject generally in good condition

Image 434 x 450 mm., Sheet 468 mm. x 450 mm.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

REFERENCE:

Cristea 9

LITERATURE:

Jeremy Lewison, *The Early Prints of Ben Nicholson*, in: *Print Quarterly*, June 1985, Vol. II, No. 2, p. 105-124 (the present impression cited as no. 9 c).

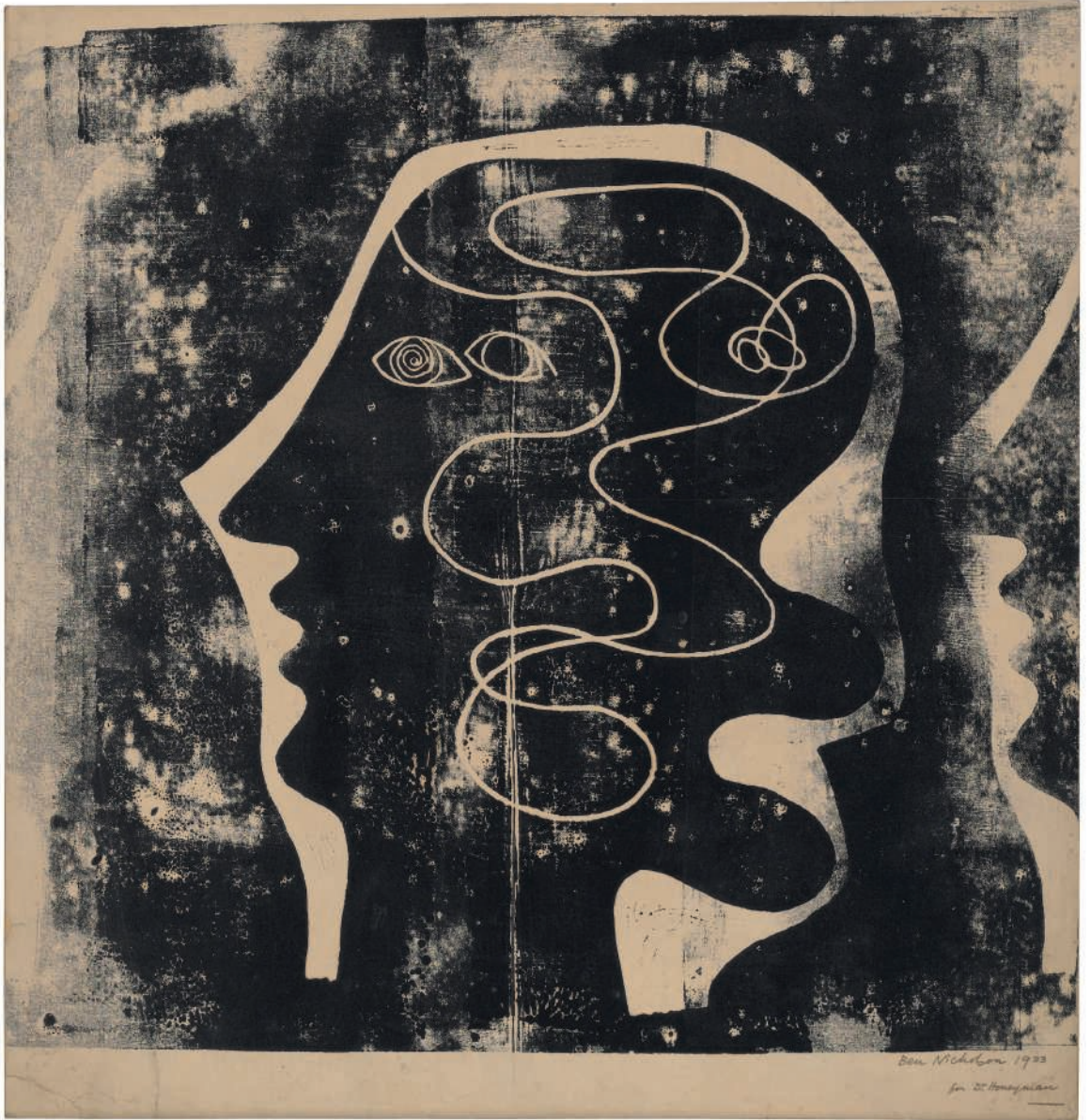
Lewison records 12 impressions of this subject, three of which can be seen in a photograph of Nicholson's studio taken by Barbara Hepworth in 1933 (Lewison, p. 107, ill. 57).

This unique trial proof shows a sequence of profiles, cut from a frieze, whereby the central image is flanked by overlapping parts of the same profile on either side. Jeremy Lewison cites the present impression, dedicated to Dr. Honeyman, in his article and catalogue of Nicholson's early prints and suggests that it was probably created as an experiment for a fabric design.

Thomas J. Honeyman (1891-1971), who was later appointed director of the Glasgow Art Gallery, was an enthusiast of both Nicholson and Picasso. He organised his first exhibition, *Thirty Years of Picasso*, in 1930 in London, before becoming a director of Reid & Lefevre in 1932. The year this linocut was made, in 1933, Nicholson and Barbara Hepworth had their first joint exhibition at this gallery, showing, among other works, six fabric designs between them.

Nicholson was very critical of his own creative output, destroying many of his prints and correspondence in an attempt to retrospectively edit his life's work. As a result, we know very little about his early linocuts and his thoughts around them.

The variations in density and texture, which can be achieved in linocut, appealed to Nicholson, who inked his own plates in order to create essentially unique impressions. The technique of linocut is a method of block printing first used by the German Expressionists in the early years of the 20th century. It is however more likely that Nicholson was introduced to the technique by Claude Flight, the founder of the Grosvenor School of Art. Flight, Nicholson and Hepworth were all members of the Seven and Five Society, a group of seven artists and five sculptors. Hepworth had a significant influence on Nicholson's style, technique and subject matter, and the present linocut is, as Lewison believes, based on Hepworth's profile - one of only three known portrait prints by Nicholson.



Ben Nicholson 1933

for St. Mary's



PROPERTY OF A GENTLEMAN

λ54

CYRIL POWER (1872-1951)

Lifts

linocut in colours, *circa* 1930, on tissue-thin laid Japan paper, signed and titled in pencil, numbered 2/50 (there were also a few experimental proofs), with margins, the colours fresh and bright, some soft creasing in the margins, otherwise in good condition, framed
Image 370 x 240 mm., Sheet 420 x 310 mm.

£8,000-12,000

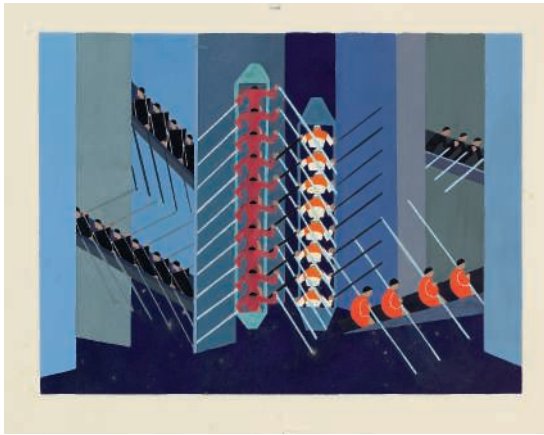
\$11,000-16,000

€9,400-14,000

REFERENCE:

Coppel CEP 13

The present work was developed out of an advertisement for the London elevator firm Hammond Bros & Champness Ltd. which appeared in the trade magazine *The Builder* (10 January 1930). Harold Champness, who commissioned the work was a partner in the firm and also the artist's brother-in-law. Impressions of this rare work have only been recorded at auction seven times in the last thirty years.



VARIOUS PROPERTIES

λ55

ALEXANDRA EKSTER (1882-1949)

Décor de Théâtre

the complete set of 15 pochoirs in colours with extensive handcolouring in gouache, 1930, on Arches wove paper, from the unnumbered edition of 150, published by Edition des Quatre Chemins, Paris, the full sheets, deckle edges on all sides, lacking the text and portfolio, some sheets with pale foxing and staining, otherwise in good condition
Image 247 x 340 mm. (and smaller), Sheet 329 x 508 mm. (each)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

LITERATURE:

Chauvelin et al., *Alexandra Ekster*, Chevilly-Larue, 2003, pp. 304-327.

Ekster's designs were very warmly received when she showed them in 1927 at the Galerie aux Quatre Chemins, Paris. 'Alexandra Ekster's exhibition demonstrates her very great talent', wrote André Boll in a contemporary review; 'her conceptions reflect that thirst for originality which presides over the renewal of stage design in the USSR' (quoted in: Chauvelin, p. 305). Many of her remarkable designs consider the role and essence of light and create what Chauvelin terms 'Light Sculptures' - ethereal constructions which at once define and elude space; objects on the edge of Materiality, 'almost mythical objects, at least as close to Suprematism than to Constructivism, which had been their starting point. Ekster had thus solved the fundamental contradiction of the Russian avant-garde' (Chauvelin, p. 307).



λ56

JOHN BANTING (1902-1972)

For Social Service

the complete set of 26 cyanotype prints, *circa* 1933, on laid paper, a set of extremely rare proofs, each tipped at upper and lower edges *verso* onto a buff album sheet, all but two initialed JB in the plate, some plates accompanied a separate sheet with type-written text, the full sheets loose, in very good original condition; together with **A Blue Book of Conversation**, the complete book including reproductions of the 26 blueprints, 1946, *hors-texte*, in good condition
Image and Sheet 205 x 130 mm. (each), Backing sheets 460 x 310 mm.; Book 255 x 190 x 10 mm.

(27)

£30,000-50,000

\$40,000-65,000

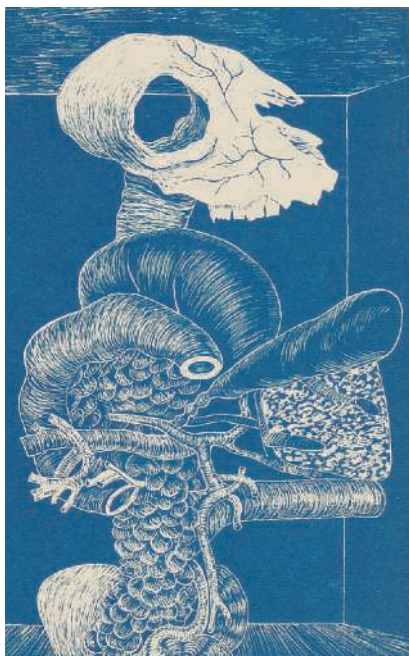
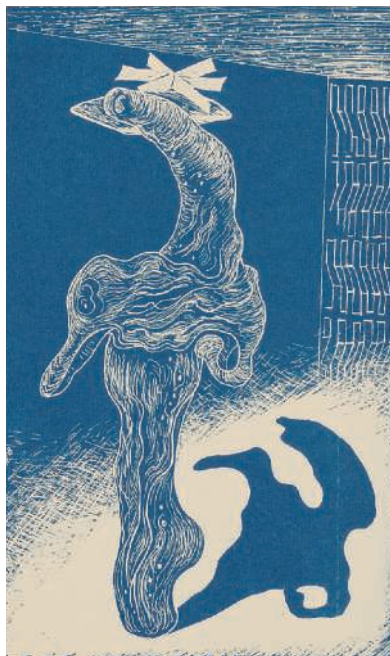
€36,000-58,000

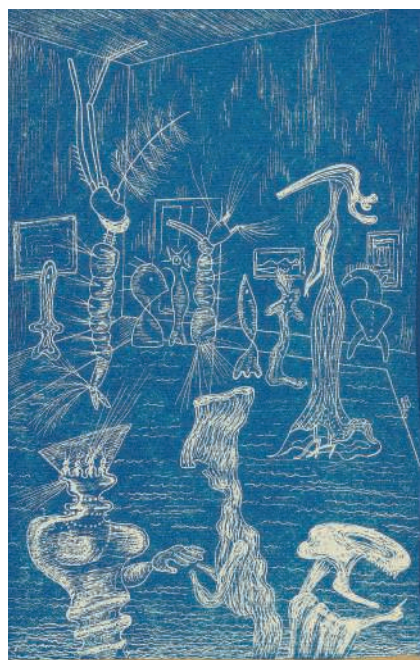
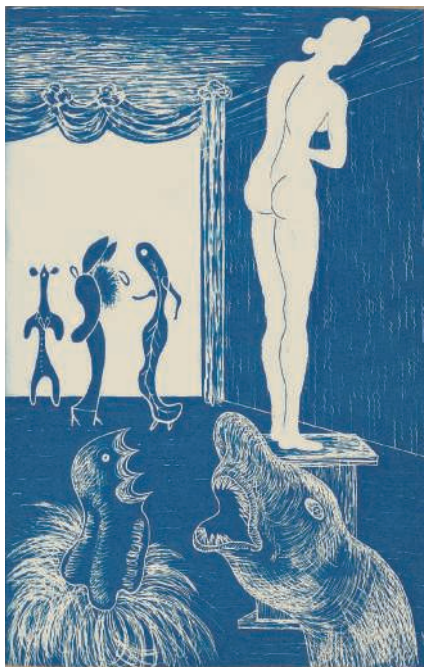
PROVENANCE:

From the estate of Sir Patrick Leigh Fermor O.B.E., D.S.O. (1915-2011) (the original set).

André Breton (1896-1966), Paris (the book).

Let us enjoy the spectacle of the dead burying themselves saying with laughter our needed help as an arm pushes up the earth more earth to collect upon itself. Falls and cannot draw to that dusty cloak. Some are still pre-arranging with fear, or amusing and amused within small airings, or somatic, or infected, or self-murdering, or other-reflecting, or avoiding or clinging. But on they go, socialising and jesting as an archipelago of magnets... these dead continually trying to bury themselves in the time they are continually trying to shorten. At last, tuck in my left-out twisted arm, or it will rot and stink at you with love and kisses for ever.





John Banting's portfolio *For Social Service* combines the artist's biting, surrealist text with his cyanotype illustrations, depicting a nightmarish party with its grotesque cast of aristocrats and socialites, called Lady Pounce, Mrs Fuchsia Stingwing, Sir Giles Mundens-Furnace, Colonel Molars and the like. A political radical, Banting in this series savagely satirises the upper classes with these characters, created as monstrous, near-human forms out of various found objects such as animal skulls, shells and sponges.

Banting, the son of a bookbinder and a teacher, studied in London and Paris and was initially influenced by Vorticism. He established a studio in Fitzroy Street, where he designed dust jackets for Leonard and Virginia Woolf's Hogarth Press and worked on set designs for ballets at Sadler's Wells. After meeting Breton, Duchamp, Giacometti and Crevel in 1930 he became increasingly drawn to Surrealism and exhibited at the 1936 International Exhibition of Surrealism in London and two years later, at the invitation of Marcel Duchamp, at the Exposition Internationale du Surréalisme in Paris.

The cyanotype technique was first invented by the British astronomer William Herschel in the 1840's, and was commonly used as a low-cost method of reproducing architectural or technical drawings. The original is placed onto a sheet of paper prepared with photo-sensitive metallic solutions. When exposed to light, the blank areas react to the light and turn blue, while the areas shielded from the light by the design of the original drawing remain white. It seems likely that Banting got the idea of working with cyanotypes

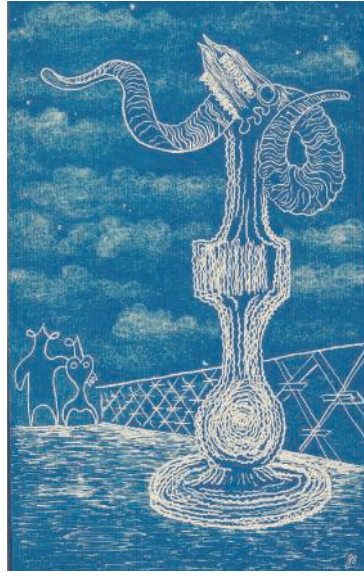
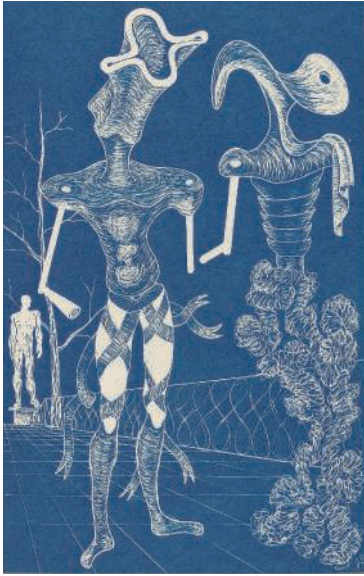
from Max Ernst, who first began to experiment with related techniques such as photograms around 1918. He would later, in collaboration with Man Ray, produce a series of 19 cyanotypes to illustrate the English edition of René Crevel's *Mr. Knife Miss Fork*, published in Paris in 1931.

Banting himself adopted and modified the cyanotype technique for his needs and, between 1931 and the 1950s, made a large number of cyanotypes, of which the present series is the most important body of work. Produced in an edition of ten copies only, complete sets of *For Social Service* with the type-written text sheets are extremely rare. Only two other examples are recorded, one at the Tate, London, and one at the Whitworth Art Gallery, Manchester.

In 1946, a book edition with facsimiles of the original cyanotype prints was published under the title *A Blue Book of Conversation*, a copy of which is included in this lot.

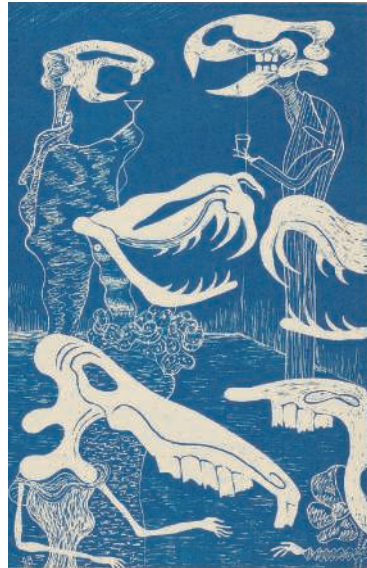
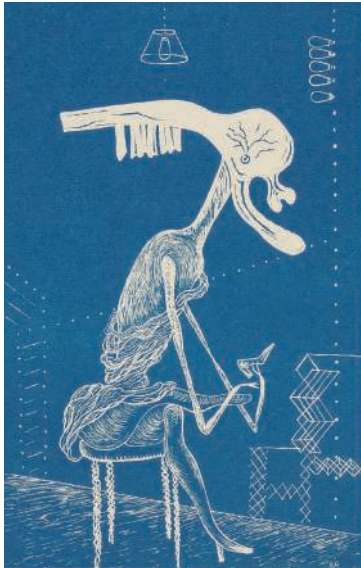
It is worth noting that the typewritten text and the arrangement of the plates and text of the present set differ from the other two complete examples and from *A Blue Book of Conversation*. This suggests that when it was collated, Banting had either not yet finalised the text and the order of illustrations, or that he had perhaps intended them to be interchangeable.

This set comes from the estate of the writer Patrick Leigh Fermor (1915-2011), who Banting knew and for whom he had designed a dust-jacket. It may well have been given by the artist to the author.



John Banting was the first, and perhaps the only true Surrealist that this country produced. The blueprints that he made from 1931 onwards are extraordinary, both in their imagery and in their technique, which had nothing whatever to do with any tradition of printmaking in this country but was instead derived from Man Ray's photograms and Max Ernst's drawings.'

(Avant-Garde British Printmaking 1914 - 1960, pg. 90).







λ57

JOAN MIRÓ (1893-1983)

Makemono

lithograph in colours, 1950-55, on natural Chanton silk, signed in red oil paint, numbered 44/50, the colours very bright and fresh, published by Maeght, Paris, fixed at each end to wooden batons and rolled as a scroll (as issued), in the original wooden box, with a carved and coloured lid, lock and key, and a painted and lacquered design on the inner lid, in very good condition

Image & Sheet 415 x 9847 mm.

Box 580 x 920 x 145 mm.

£30,000-50,000

\$40,000-65,000

€36,000-58,000

REFERENCE:

Paul Wember, *Joan Miro - The Graphic Work*, exh. cat., Kaiser Wilhelm Museum, Krefeld, 1957, no. 183 (another impression illustrated).



λ58

JOAN MIRÓ

Femme et volcan

etching, drypoint and sandpaper aquatint, 1938, on Arches wove paper, signed in pencil, numbered 11/30, co-published by P. Loeb, Paris and P. Matisse, New York, presumably the full sheet, a deckle edge at right, generally in good condition
Plate 225 x 170 mm., Sheet 419 x 326 mm.

£6,000-8,000

\$7,900-10,000

€7,100-9,300

REFERENCE:

Dupin 28

λ59

JOAN MIRÓ

Invitation Exhibition Galerie Matarasso, Nice, 1957:

Preparatory drawing

brown ink, crayon and watercolour, on wove paper, signed in green ball-point pen, the sheet with a vertical central fold; with **Exhibition at the Galerie Matarasso, 1957**, lithograph in colours, on wove paper, signed in pencil, with letterpress text *verso*, a central fold (as issued), the colours slightly attenuated, two tape stains at the upper sheet edge; and **another impression**, unsigned, the colours fresh
Drawing: Sheet 116 x 292 mm. (unfolded)
Prints: Image & Sheet 115 x 293 mm. (unfolded)

£6,000-8,000

\$7,900-10,000

€7,100-9,300

(3)

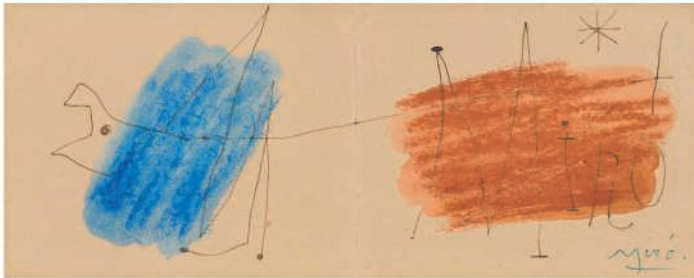
PROVENANCE:

Unidentified collector's stamp *Meauzé* (not in Lugt).

REFERENCE:

see Mourlot 246

ADOM (Association pour la défense de l'oeuvre de Joan Miró) has confirmed the authenticity of this work.



λ60

JOAN MIRÓ

Emballage

etching and aquatint in colours on a lithographic base, 1975, on wove paper, signed and inscribed in pencil *pour Lydie, affectueusement Miró*, a proof aside from the edition of thirty, published by Maeght, Paris, authenticated in pencil verso by Rosa Maria Malet, Fundació Miró, Barcelona (27/V/2015), the full sheet, in good condition

Image & Sheet 729 x 1145 mm.

£8,000-12,000

\$11,000-16,000

€9,400-14,000

REFERENCE:

Dupin 763



λ61

JOAN MIRÓ

Les armes du sommeil

etching and aquatint with carborundum in colours, 1970, on Mandeure wove paper, signed in pencil, numbered 60/75, published by Maeght, Paris, the full sheet, a deckle edge below, in good condition Plate 515 x 625 mm., Sheet 630 x 779 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

Dupin 533



λ62

JOAN MIRÓ

Joan Miró Lithographe IV

the book, 1981, on BFK Rives wove paper, including two lithographs in colours (including the cover), unsigned, from the set of eight, title, text in French and justification, inscribed HC in pencil, a *hors commerce* copy aside from the edition of 150, published by Maeght, Paris, the full sheets, in very good condition, loose as published, in the original beige cloth-covered portfolio; with **four lithographs** in colours, from *Joan Miró Lithographe I* (M. 857, duplicate impressions), 1972, unsigned; and **one lithograph** in colours, from *Joan Miró Lithographe II* (M. 1037), 1975, unsigned (book)

360 x 270 x 60 mm. (overall)

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Mourlot 1255, 1256, 857 (x4) & 1037; see Cramer Books 249, 160, 198,





λ63

MARC CHAGALL (1887-1985)

Le Baie des Anges

lithograph in colours, 1961, on Arches wove paper, signed in pencil, inscribed H.C., an *hors commerce* impression aside from the edition of fifty (there were also 25 artist's proofs), the full sheet, a deckle edge above, the colours very bright and fresh, pale toning in the left margin, otherwise in good condition
Image 781 x 572 mm., Sheet 950 x 658 mm.

£8,000-12,000

\$11,000-16,000

€9,400-14,000

PROVENANCE:

Bernard Moustrou

Acquired from the above by the present owner

REFERENCE:

Mourlot 350



λ*64

MARC CHAGALL

Les amoureux de la Tour Eiffel

lithograph in colours, 1960, on Arches wove paper, signed in pencil, numbered 22/50, the full sheet, a deckle edge at right, generally in good condition, framed
Image 552 x 433 mm., Sheet 660 x 504 mm.

£6,000-8,000

\$7,900-10,000

€7,100-9,300

REFERENCE:

Mourlot 187.2



λ65

MARC CHAGALL

L'écuyère au cheval rouge

lithograph in colours, 1957, on wove paper, signed in pencil, inscribed *épreuve d'artiste*, an artist's proof aside from the edition of 75, the full sheet, the colours exceptionally fresh and bright, in very good condition
Image 372 x 252 mm., Sheet 460 x 364 mm.

£7,000-10,000

\$9,200-13,000

€8,200-12,000

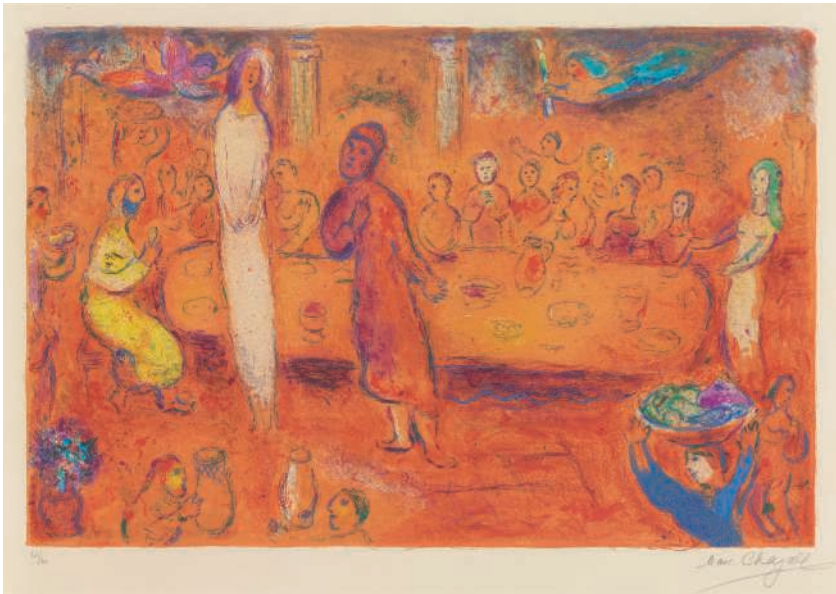
PROVENANCE:

Bernard Moustrou

Acquired from the above by the present owner

REFERENCE:

Mourlot 191



λ*66

MARC CHAGALL

Mégaclys reconnaît sa fille pendant le festin, from: Daphnis and Chloé

lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 20/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade, Paris, the full sheet, a deckle edge below, in good condition, framed
Image 422 x 643 mm., Sheet 540 x 763 mm.

£20,000-30,000	\$27,000-39,000
	€24,000-35,000

REFERENCE:

Mourlot 347; see Cramer Books 46

λ*67

MARC CHAGALL

Daphnis et Lycénion, from: Daphnis and Chloé

lithograph in colours, 1961, on Arches wove paper, signed in pencil and numbered 59/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade, Paris, the full sheet, with a deckle edge below, the colours strong and fresh, in good condition, framed
Image 425 x 325 mm., Sheet 540 x 383 mm.

£10,000-15,000	\$14,000-20,000
	€12,000-18,000

REFERENCE:

Mourlot 336; see Cramer Books 46





λ68

MARC CHAGALL

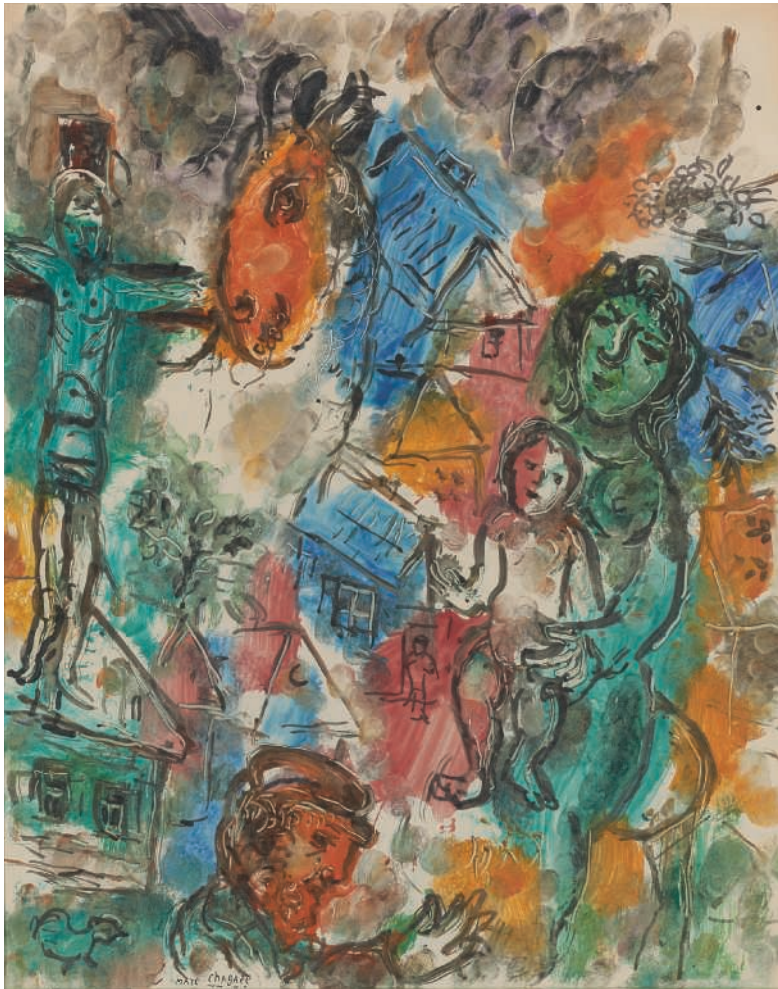
Le Guéridon Bleu

monotype in colours, 1963, on Japan paper, signed in black ink, the full sheet, the colours very fresh and bright
Image 252 x 320 mm.

£30,000-50,000

\$40,000-65,000
€36,000-58,000

REFERENCE:
Cramer 101



λ69

MARC CHAGALL

Le Christ au village

monotype in colours, 1966, on Japan paper, signed in black ink, probably the full sheet, the colours strong

Image 500 x 400 mm., Sheet 770 x 585 mm.

£20,000-30,000

\$27,000-39,000

€24,000-35,000

REFERENCE:

Cramer 197



λ*70

MARC CHAGALL

One plate, from: Le Cirque

lithograph in colours, 1967, on wove paper, signed and inscribed *Epreuve H C* in pencil, an *hors commerce* impression aside from the edition of 24 with wide margins (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade, Paris, the full sheet, a deckle edge below, the colours strong and bright, in very good condition, framed
Image 425 x 324 mm., Sheet 520 x 380 mm.

£20,000-25,000

\$27,000-33,000

€24,000-29,000

REFERENCE:

Mourlot 492; see Cramer Books 68



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*71

MARC CHAGALL

One plate, from: Le Cirque

lithograph in colours, 1967, on wove paper, signed in pencil, numbered 10/24, from the edition with wide margins (there was also an unsigned, unnumbered edition of 250 without margins), the full sheet, a deckle edge below, the colours slightly attenuated but still good, light and mount staining, framed
Image 420 x 324 mm., Sheet 520 x 380 mm.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

REFERENCE:

Mourlot 498; see Cramer Books 68

VARIOUS PROPERTIES

λ*72

MARC CHAGALL

One plate, from: Le Cirque

lithograph in colours, 1967, on Arches wove paper, signed and inscribed *Epreuves HC* in pencil, an *hors commerce* impression aside from the edition of 24 with wide margins (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade, Paris, the full sheet, a deckle edge below, the colours strong, in very good condition, framed

Image 420 x 320 mm., Sheet 519 x 376 mm.

£20,000-25,000

\$27,000-33,000

€24,000-29,000

REFERENCE:

Mourlot 505; see Cramer Books 68



λ*73

MARC CHAGALL

One plate, from: Le Cirque

lithograph in colours, 1967, on Arches wove paper, signed and numbered 14/24 in pencil (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade, Paris, the full sheet, a deckle edge below, the colours strong and vibrant, generally in very good condition, framed
Image 400 x 315 mm., Sheet 517 x 380 mm.

£20,000-25,000

\$27,000-33,000

€24,000-29,000

REFERENCE:

Mourlot 527; see Cramer Books 68





λ*74

MARC CHAGALL

One plate, from: Le Cirque

lithograph in colours, 1967, on wove paper, signed in pencil, numbered 14/24 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, the colours still reasonably fresh, pale light and mount staining, a few pale foxmarks in the lower margin, framed
Image 422 x 654 mm., Sheet 517 x 754 mm.

£20,000-25,000

\$27,000-33,000
€24,000-29,000

REFERENCE:

Mourlot 510; see Cramer Books 68

FROM THE COLLECTION OF MR. AND MRS. GATTI

λ.75

MARC CHAGALL

La vache bleu

lithograph in colours, 1967, on wove paper, signed and inscribed *épreuve d'artiste* in pencil, an artist's proof aside from the edition of 75, the full sheet, the lower margin folded, the colours slightly attenuated, light- and mount-staining, framed
Image 330 x 250 mm., Sheet 551 x 365 mm.

£4,000-6,000

\$5,300-7,800
€4,700-7,000

REFERENCE:

Mourlot 488





VARIOUS PROPERTIES

λ*76

MARC CHAGALL

Nous habitons parmi les fleurs..., from: *Dans le pays de Dieu*

lithograph in colours, 1967, on Arches wove paper, signed and numbered 58/75 in pencil (there were also twenty artist's proofs and an unsigned, unnumbered edition of 120 without margins), published by A.C. Mazo, Paris, the full sheet, a deckle edge at right, the colours fresh, generally in very good condition, framed
Image 450 x 360 mm., Sheet 646 x 500 mm.

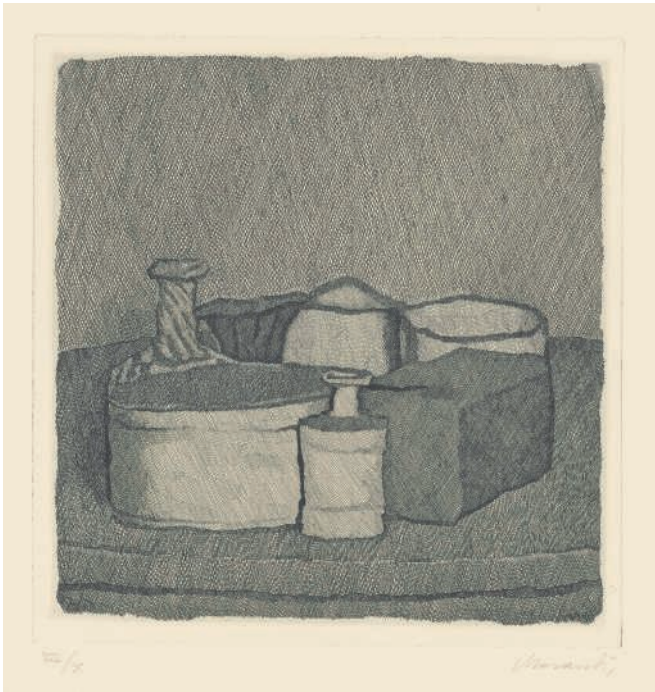
£10,000-15,000

\$14,000-20,000

€12,000-18,000

REFERENCE:

Mourlot 531; see Cramer Books 72



λ*77

**GIORGIO MORANDI
(1890-1964)**

Natura morta con quattro oggetti e tre bottiglie

etching, 1956, on cream wove paper, second, final state, signed in pencil, numbered VII/X, one of ten artist's proofs (there were also one hundred copies published in the deluxe edition of Lamberto Vitali: *Giorgio Morandi - Opera Grafica*), published by G. Einaudi, Turin, 1957, the full sheet, in very good condition, framed Plate 203 x 197 mm.

Sheet 400 x 298 mm.

£8,000-12,000

\$11,000-16,000

€9,400-14,000

REFERENCE:

Vitali 117; Cordaro 1956.2



λ78

GIORGIO MORANDI

Natura morta

etching, 1933, on wove paper, a good impression of the fourth state (of five), signed in pencil, numbered 16/21 (there were also a few proofs), with wide margins, possibly the full sheet, remains of adhesive along the sheet edge *verso*, showing slightly through *recto*, otherwise in good condition Plate 237 x 243 mm.

Sheet 311 x 382 mm.

£10,000-15,000

\$14,000-20,000

€12,000-18,000

REFERENCE:

Vitali 100



λ79

MAURITS CORNELIS ESCHER (1898-1972)

Scilla, Calabria, January 1931

lithograph, 1931, on cream *simili*-Japan paper, signed in pencil, inscribed and numbered *no.* 40/40, with margins, presumably the full sheet, pale time-staining, otherwise in very good condition

Image 297 x 226 mm., Sheet 385 x 320

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Bool 142

PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

Enrico Pedrini (1940-2012) was an Italian visionary, theorist and collector of Conceptual Art. With a career spanning half a century, the lecturer of epistemology continually sought out top-tier work that challenged, moved and surprised the art world. He ultimately championed Anthropological and Conceptual Art with such books and articles including *John Cage, Happenings and Fluxus* (1986), *The Quantic Machine* and *Second Avant-Garde* (1991), in which he discusses the relation between quantum theory and the visual arts movements of the 1960's. Pedrini possessed a lifelong passion for creativity, an attribute which not only served him well in his career as a lecturer and curator, but also influenced his collecting and enabled him to assemble an extraordinary collection of artworks distinguished by their quality and breadth.

As a collector, he was deeply engaged with bold and innovative philosophies of the future, leaving a lasting legacy on the history of art as a whole. He placed particular emphasis on the work of Bernar Venet and Victor Burgin. Pedrini's collection is focused on Dada, Fluxus, Minimal Art, Arte Povera, Vienna Aktionism, and Graffiti Art. Steering the trajectory of Conceptual Art in Europe, Pedrini studied the interaction of dissipating systems, chaos theory, and new potentials of art. He curated a number of major international exhibitions, in venues such as Studio Oggetto in Milan, the Persano Gallery in Turin, the Musée d'art Moderne et d'art Contemporain in Nice and the Williamsburg Art & Historical Center in New York City. Upon curating the Taiwanese Pavilion at the 46th Venice Biennale, along with Wolfgang Becker in 1995, Pedrini proved himself as an important influential figure within the 20th century art world.

Christie's is proud to present this group of important works from Pedrini's distinguished collection of works by artists associated with the DADA movement. This comprises iconic multiples by Marcel Duchamp such as *The Clock in Profile* and Man Ray's famous *Ce qui manque à nous tous* as well as the collaborative multiple *Frames from an Uncompleted Stereoscopic Film*.

λ80

MARCEL DUCHAMP (1887-1968)

A l'infinif

the complete set comprising a screenprint in black and olive on vinyl mounted under plexiglass and 79 facsimile notes, 1967, signed and dated 1966 in black ink and numbered 53/150 on the screenprint, published by Cordier & Ekstrom, New York, the screenprint and plexiglass cover serving as the lid for the portfolio box, containing the facsimile notes, on wove paper, in seven black paper folders, and a booklet of English translations, the booklet signed on the frontispiece in black ink, all within the original box with black linen-covered backboard with the name of the artist and the title in yellow, all in very good condition
333 x 287 mm. (overall)

£12,000-18,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

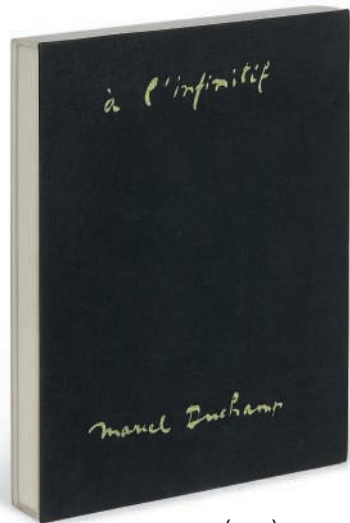
Schwarz (1970) 226; Schwarz (1997) 637

The screenprinted image is *Glider containing a Water Mill in neighbouring Metals*, 1913-15, from the *Large Glass*. The notes reproduced as facsimiles in this portfolio relate to the *Large Glass* and were previously unpublished.

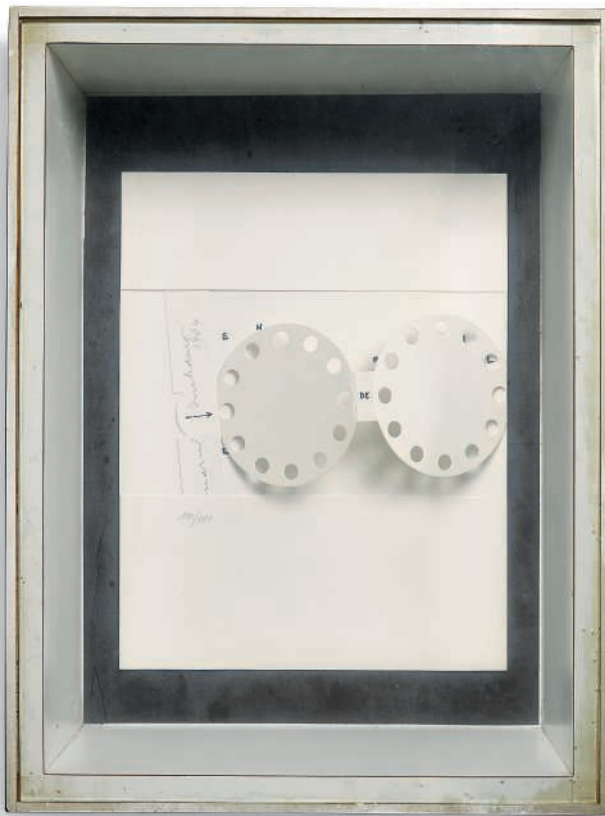
The authenticity of this work has been confirmed by the Association Marcel Duchamp.



(recto)



(verso)



λ81

MARCEL DUCHAMP

The Clock in Profile

cardboard multiple with black ink, 1964, signed and dated in pencil, numbered 100/111, in good condition, mounted inside a white wood glass-fronted box (now loose inside)
Sheet 280 x 220 mm., Box 400 x 300 x 119 mm.

£2,000-3,000

\$2,700-3,900

€2,400-3,500

PROVENANCE:

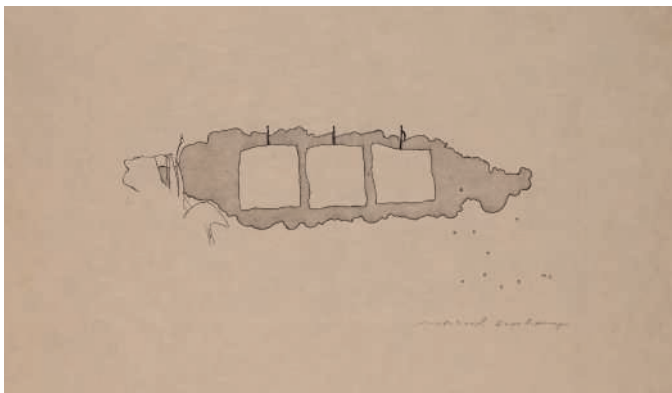
Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

Schwarz (1970) 373; Schwarz (1997) 612

This multiple was issued as part of the numbered edition of Robert Lebel's publication *La Double Vue, suivi de L'Inventeur du temps gratuit* of 1964, an imaginary literary portrait of the artist.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.



λ82

MARCEL DUCHAMP

The Top Inscription

etching with aquatint, 1965, on cream *Japon nacré* paper, signed in pencil, numbered 6/30, an impression of the second, final state, published by Arturo Schwarz, Milan, 1967, with wide margins, probably the full sheet, with deckle edges below and at left, a few pinpoint foxmarks, minor tape-stains at the extreme sheet edges, generally in good condition, framed

Plate 157 x 348 mm., Sheet 323 x 505 mm.

£2,000-3,000

\$2,700-3,900

€2,400-3,500

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

Schwarz (1970) 383; Schwarz (1997) 624

This etching represents a detail of the *Large Glass*, 1915-23. It was published as part of the additional suite of etchings for the deluxe edition of Arturo Schwarz' book *The Large Glass and Related Works*, vol. 1, Milan, 1967.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.

λ83

MARCEL DUCHAMP

The Oculist Witnesses

etching with aquatint, 1965, on cream *Japon nacré* paper, signed in pencil, numbered 6/30, an impression of the second, final state, published by Arturo Schwarz, Milan, 1967, the full sheet, with deckle edges above, below and at left, a few scattered pinpoint foxmarks, otherwise in good condition, framed

Plate 142 x 94 mm., Sheet 328 x 253 mm.

£2,000-3,000

\$2,700-3,900

€2,400-3,500

PROVENANCE:

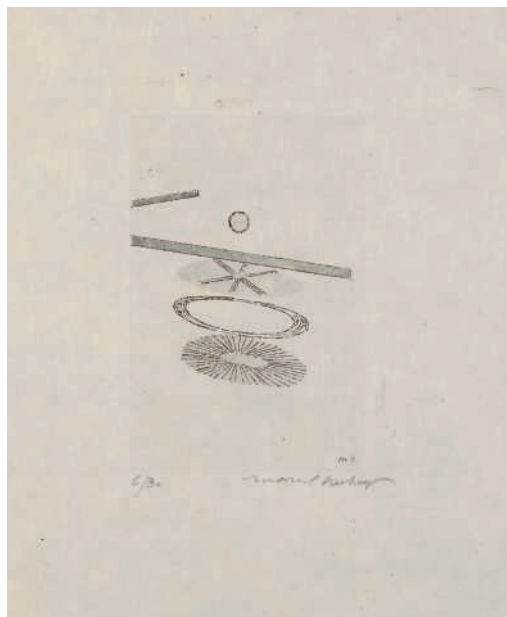
Enrico Pedrini Collection, Genoa; then by descent to the present owner.

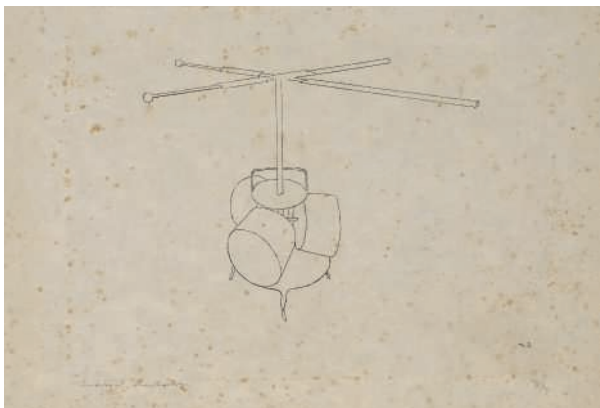
REFERENCE:

Schwarz (1970) 386; Schwarz (1997) 627 c

This etching represents a detail of the *Large Glass*, 1915-23. It was published as part of the additional suite of etchings for the deluxe edition of Arturo Schwarz' book *The Large Glass and Related Works*, vol. 1, Milan, 1967.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.





λ84

MARCEL DUCHAMP

The Chocolate Grinder

etching, 1965, on cream *Japon nacré* paper, signed in pencil, numbered 10/30, an impression of the first state (of two), published by Arturo Schwarz, Milan, 1967, the full sheet, with deckle edges at the sides and below, with much foxing, framed
Plate 257 x 330 mm., Sheet 328 x 503 mm.

£1,000-1,500

\$1,400-2,000

€1,200-1,800

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

Schwarz (1970) 388; Schwarz (1997) 629 a

This etching represents a detail of the *Large Glass*, 1915-23. It was published as part of the additional suite of etchings for the deluxe edition of Arturo Schwarz' book *The Large Glass and Related Works*, vol. 1, Milan, 1967.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.



λ85

MARCEL DUCHAMP

Morceaux choisis d'après Ingres II

etching with aquatint, 1968, on cream *Japon nacré* paper, signed in pencil, numbered 17/30, an impression of the second, final state, published by Arturo Schwarz, Milan, 1968, the full sheet, with deckle edges above, below and at right, small tape stains in the sheet corners, otherwise in good condition, framed
Plate 345 x 236 mm., Sheet 505 x 325 mm.

£2,000-3,000

\$2,700-3,900

€2,400-3,500

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

Schwarz (1970) 404; Schwarz (1997) 651 c

This etching is based on figures from two paintings by Ingres: the woman from *The Turkish Bath*, the man from *Oedipus and the Sphinx*. It was published as part of the additional suite of nine etchings on the theme of lovers for the deluxe edition of Arturo Schwarz' book *The Large Glass and Related Works*, vol. 2, Milan, 1968.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.

λ.86

MARCEL DUCHAMP

Morceaux choisis d'après Cranach et 'Relâche'

etching with aquatint, 1967, on cream *Japon nacré* paper, signed in pencil, numbered 4/30, an impression of the second, final state, published by Arturo Schwarz, Milan, 1968, the full sheet, with deckle edges above, below and at left, some scattered foxing, framed
Plate 349 x 238 mm., Sheet 505 x 326 mm.

£2,000-3,000

\$2,700-3,900
€2,400-3,500

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

Schwarz (1970) 398; Schwarz (1997) 645 d

This etching relates to a photo taken by Man Ray of Marcel Duchamp and Bronia Perlmutter performing as Cranach's *Adam and Eve* in the ballet *Relâche* by Francis Picabia with music by Eric Satie. It was published as part of the additional suite of nine etchings on the theme of lovers for the deluxe edition of Arturo Schwarz' book *The Large Glass and Related Works*, vol. 2, Milan, 1968.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.



λ.87

MARCEL DUCHAMP

Arturo Schwarz: The Large Glass and Related Works

the book including nine etchings with aquatint and 144 facsimile reproductions, 1965-67, the etchings on wove paper watermarked THE LARGE GLASS, each sheet folded (as issued), with title, text and justification, signed in pencil by the artist and author, copy number 29, from the total edition of 150 copies, published by Galleria Schwarz, Milan, 1967, lacking the additional suite of etchings, loose (as issued), in the original white card folder and white cloth-covered chemise, all within the original perspex box with a colour reproduction of the *Large Glass* on the front, in very good condition (book)

435 x 270 x 75 mm. (overall)

£4,000-6,000

\$5,300-7,800
€4,700-7,000

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

Schwarz (1970) 395; Schwarz (1997) 643

The nine etchings represent various elements of the *Large Glass*, 1915-23.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.





λ.88

MARCEL DUCHAMP AND MAN RAY (1890-1976)

Arturo Schwarz: *il reale assoluto*

the complete book including two lithographs by Duchamp and ten by Man Ray, 1964, on Magnani wove paper, with title, poems by Arturo Schwarz, and justification, signed in pencil on the justification by the author and both artists, copy number 64 from the edition of one hundred, published by Galleria Schwarz, Milan, 1964, the lithograph *Certificat de lecture* (S. 592) by Duchamp rolled (as issued), his lithograph *Four Readymades* (S. 591) together with one lithograph by Man Ray on a folded sheet in a separate paper folder, the other lithographs by Man Ray *en-texte*, the book with the original white paper folder, all within the original black cloth-covered box with the title on the spine and front, generally in good condition (book)

350 x 308 x 65 mm. (overall)

€1,000-1,500

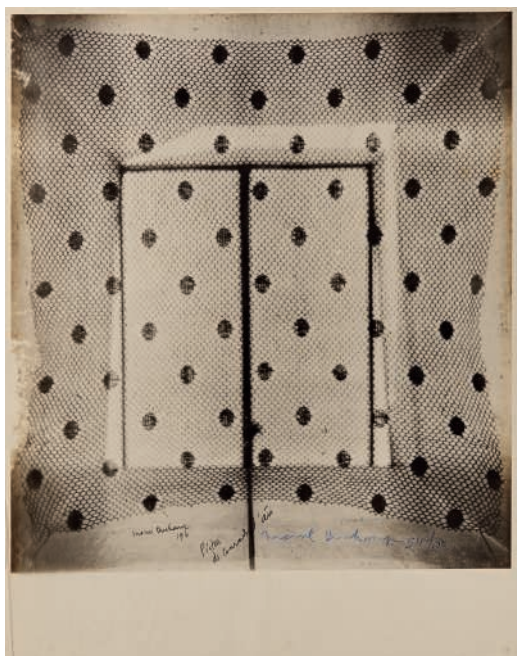
\$1,400-2,000

€1,200-1,800

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.



λ.89

MARCEL DUCHAMP

Walter Hopps, Ulf Linde, Arturo Schwarz: *Marcel Duchamp - Ready-Mades, etc. (1913-1964)*

the complete book including a photo printed on celluloid, 1964-65, the photo signed in blue ink and numbered 54/100, with title, justification, text and various illustrations, signed in black ink on the justification, copy number 54, published by Galleria Schwarz, Milan, and Le Terrain Vague, Paris, 1964-65, the photo within the original cloth-covered boards with the book title and the copy number 54 on the front, the book in the original black calf binding, all within the original card slipcase (book)

Photo 299 x 237 mm., Book 354 x 255 x 27 mm. (overall)

€5,000-7,000

\$6,600-9,100

€5,900-8,200

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

Schwarz (1970) 366 & 379; Schwarz (1994) 594 & 619

The photo *Piston courant d'air* (*Draft Piston*) included in this volume is a print of one of three original photographs taken in 1914 as preparatory works for the *Large Glass*, 1915-23.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.

λ90

MARCEL DUCHAMP AND MAN RAY

Frames from an Uncompleted Stereoscopic Film

stereoscope containing two pieces of photographic film in a wooden box, 1925-1973, signed by Man Ray in blue ballpoint pen on a label under glass on the box lid, stamped with Duchamp's signature and signed by his wife Teeny Duchamp on a label under glass inside the lid, copy no. 1 from the edition of ten, published in 1973, generally in good condition Box 183 x 160 x 114 mm.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

Schwarz (1997) 410

The two frames of film contained in the stereoscope are the scarce remnants of a film shot by Duchamp and Man Ray, presumably in 1925 (although both artists recall this to have occurred earlier). The idea was to shoot Duchamp's kinetic object *Rotary Demisphere (Precision Optics)* (Schwarz 409) of 1925, a rotating half-sphere painted with eccentric circles, with two cameras from two viewpoints through a red and green lense, in order to create a 3-D film projection. Unfortunately, the majority of the footage was destroyed in the developing process and only a few frames survived, which ultimately found a place inside this whimsically nostalgic multiple, published in a tiny edition in 1973.



λ91

MAN RAY

Person to Person - Préavis

shoe-trees, wood and metal chain assemblage, 1962/ 1973, initialled and numbered 1/9 in black ink (there were also some artist's proofs), made and issued in 1973, generally in good condition
455 x 530 x 120 mm. (overall)

£2,500-3,500

\$3,300-4,600

€3,000-4,100

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

Man Ray first created this sculptural object in 1962, before Luciano Anselmino commissioned the tiny edition of nine multiples in 1973. The original of 1962 is in a private Belgian collection (Collection S.P., Antwerp).





92

MAN RAY

Ce qui manque à nous tous

clay pipe and glass bubble, 1935/ 1972, initialled, titled, dated 1935/1972 and numbered 9/9 (there were also three artist's proofs), made and issued in 1972, in very good condition 210 x 140 mm. (overall)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

LITERATURE:

Roland Penrose, *Man Ray*, London, 1975, p. 189, ill. no 125 (another example illustrated).

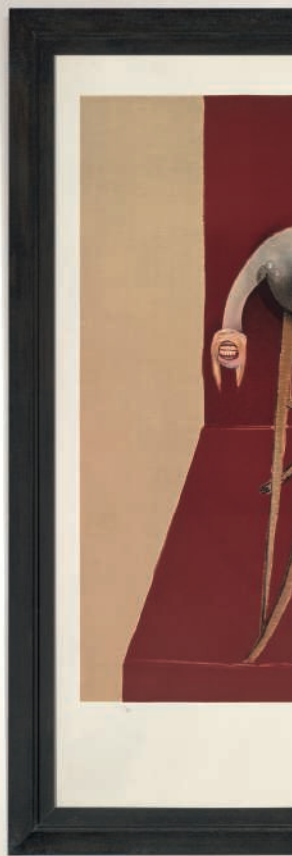
Man Ray, Jean-Hubert Martin, Rosalind Krauss, *Man Ray - Objets de mon affection*, Paris, 1983, p. 42 (ill.), no. 39 (an example of the 1962 edition illustrated; the catalogue raisonné by Rosalind Krauss in this volume does not record the 1973 edition).

Arturo Schwarz, *Man Ray - The Rigour of Imagination*, London, 1977, p. 216, ill. 341 (the replica of 1935 illustrated).

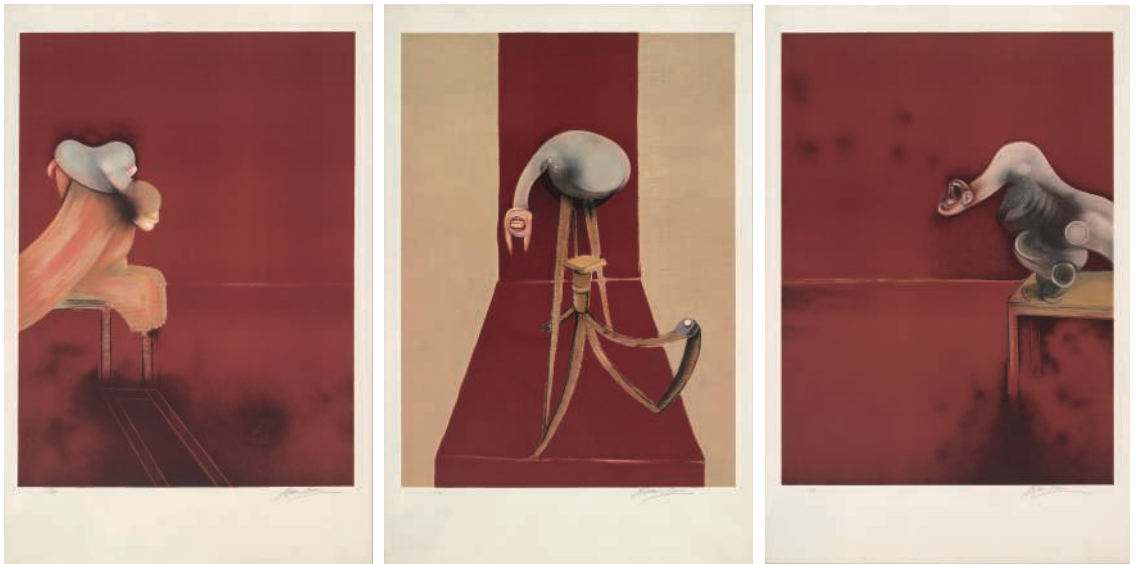
The title of this poetic object is, as Man Ray explained, an appropriation of a quote from Friedrich Engel, which the artist read on the cover of the magazine *La Révolution Surréaliste* in 1926: '*Ce qui manque à tous ces messieurs, c'est la dialectique*' ('What all these gentlemen lack is dialectics'). Man Ray however felt that what we are all lacking is imagination - of which the pipe with the bubble is a perfect symbol.

First conceived in 1927, the original object was lost and in 1935 Man Ray had a replica made for the 1936 show *Exposition Surréaliste* at Galerie Charles Rattou. A first impression of six examples was made in 1963 and another in 1973. The present example is from this second edition of nine examples (and three proofs), produced by the Galerie Il Fauno, Turin, in collaboration with Lucien Treillard.

According to his notes, Man Ray had envisaged to produce an edition from early, a project which apparently was not realised at the time.







VARIOUS PROPERTIES

λ93

FRANCIS BACON (1909-1992)

Second Version, Triptych 1944 (Large Version)

the complete set of three lithographs in colours, 1989, on Arches wove paper, each signed in pencil, numbered 1/30 (there were also 13 *hors commerce* impressions and eight artist's proofs), published by Edition Frédéric Birr and Michel Archimbaud for Librairie Séguier, Paris, with their blindstamp, the full sheets, apparently in very good condition, not examined out of the frames
Image 1435 x 1055 mm. (each)

(3)

£30,000-50,000

\$40,000-65,000

€36,000-58,000

REFERENCE:

Tacou 26; Sabatier 24

Francis Bacon's famous first iteration of this subject, *Three Studies for Figures at the Base of a Crucifixion, circa 1944* (Tate, London) was first exhibited at the end of the Second World War II. Referencing an altarpiece, Bacon has replaced Christ's grieving disciples with three screaming beasts identified as the Eumenides, the vengeful furies of Greek mythology. In the aftermath of war, the painting reflected the horror and depravity of a world seemingly beyond redemption. In 1988 Bacon revisited the subject in paint in *Second Version of Triptych 1944* (Tate, London), this time with a backdrop of blood red. He also authorized two lithographic editions, this almost life-size version created as a homage to the French composer and conductor Pierre Boulez (1925-2016), in a limited edition of thirty, and another version, much reduced in scale, in an edition of sixty. Due to its monumental size, the large version is truly evocative of the power and presence of the painted original. Complete sets are rare to the present market.



λ94

FRANCIS BACON

Three Studies of the Male Back

the complete set of three lithographs in colours, 1987, on Arches wove paper, each signed in pencil, inscribed H.C., an *hors commerce* set aside from the edition of 99, published by Michael Peppiatt for Art International, Paris, the wide margins, with deckle edges above, some soft creasing in the left margins, otherwise in good condition, each framed Image 605 x 450 mm. (each), Sheet 810 x 593 mm. (each)

£20,000-30,000

\$27,000-39,000

€24,000-35,000

PROVENANCE:

With Plus Galleries, Antwerp.

Acquired from the above by the present owner in 1999.

REFERENCE:

Tacou 21; Sabatier 21

λ95

FRANCIS BACON

Study for a Portrait of John Edwards

lithograph in colours, 1987, on Arches wove paper, signed in pencil, inscribed H.C., an *hors commerce* impression aside from the numbered edition of 180, published by Galerie Lelong, Paris, the full sheet, a diagonal surface scratch at the lower right, a few other minor scuffs in the printed area, otherwise in good condition Image 680 x 505 mm., Sheet 945 x 679 mm.

£5,000-7,000

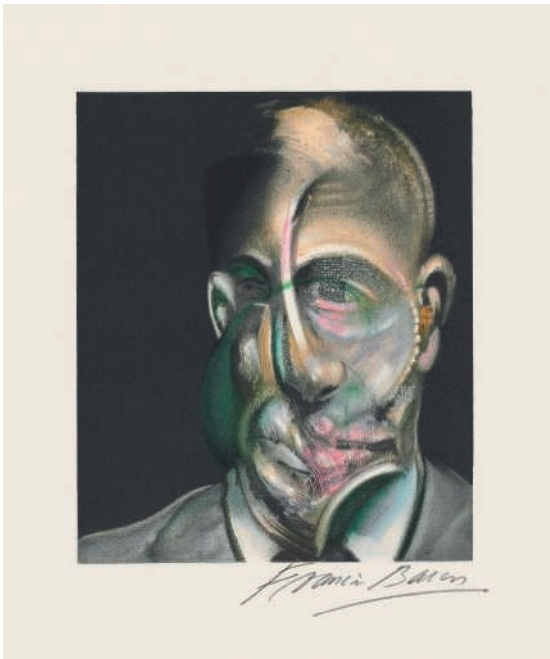
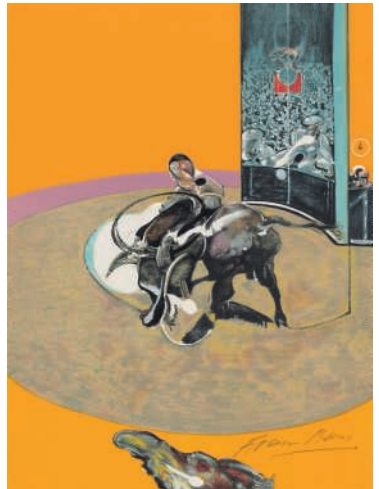
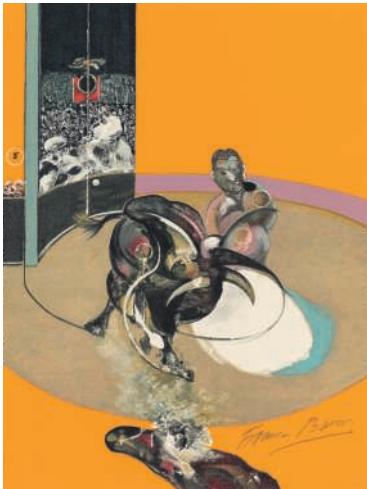
\$6,600-9,100

€5,900-8,200

REFERENCE:

Tacou 23; Sabatier 22





196

FRANCIS BACON

Miroir de la Tauromachie

the complete set of four lithographs in colours, 1990, on Arches wove paper, with title, text in French by Michel Leiris and justification, each lithograph signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 69 from the edition of 150 (there were also five *hors commerce* copies), published by Galerie Lelong, Paris, the full sheets, in excellent condition, loose (as issued), in the original paper wrappers with title, within the canvas-covered box with title

510 x 385 mm. (overall)

£40,000-60,000

\$53,000-78,000

€47,000-70,000

REFERENCE:

Tacou 37; Sabatier 29-30

λ*97

AFTER FRANCIS BACON

Portrait of George Dyer riding a Bicycle

diasec-mounted giclée print in colours, on Alu Dibond support, 1966/2015, with printed signature on the label on the reverse, numbered 122/150, published by The Estate of Francis Bacon and Heni Productions, 2015, the full sheet, in excellent condition, framed
Image & Sheet 1977 x 1475 mm.

£8,000-12,000

\$11,000-16,000
€9,400-14,000

REFERENCE:

Heni Productions Catalogue Number: Q1A



λ*98

AFTER FRANCIS BACON

Lying Figure

diasec-mounted giclée print in colours, on Alu Dibond support, 1969/2015, with printed signature on the label on the reverse, numbered 100/150, published by The Estate of Francis Bacon and Heni Productions, 2015, the full sheet, in excellent condition, framed
Image & Sheet 1977 x 1475 mm.

£8,000-12,000

\$11,000-16,000
€9,400-14,000

REFERENCE:

Heni Productions Catalogue Number: Q2A





λ*99

AFTER FRANCIS BACON

Study for Head of Lucian Freud

diasec-mounted giclée print in colours, on Alu Dibond support, 1967/2015, with printed signature on the label on the reverse, numbered 404/500, published by The Estate of Francis Bacon and Heni Productions, 2015, the full sheet, in excellent condition, framed
Image & Sheet 355 x 305 mm.

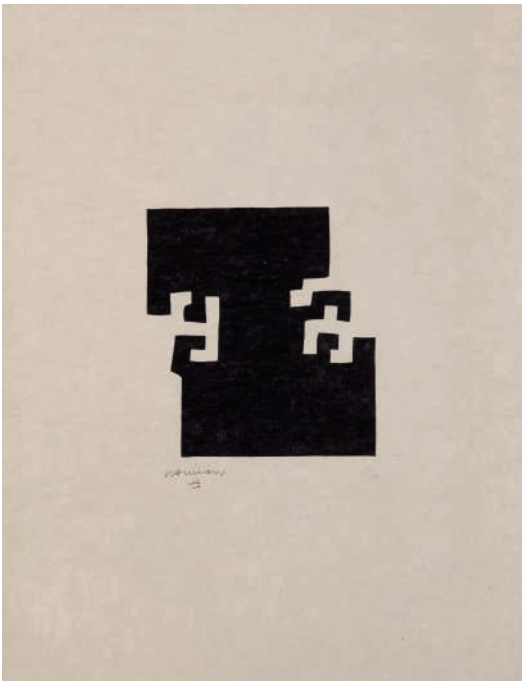
£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

Heni Productions Catalogue Number: Q3



λ100

EDUARDO CHILLIDA (1924-2002)

L'émerveillé merveilleux

woodcut, 1973, on *Japon nacré* paper, signed in pencil, numbered 1/10 (there was also an edition of seventy impressions on Arches paper), published by Le Vent d'Arles, Paris, the full sheet, deckle edges below and at right, in very good condition
Image 230 x 213 mm., Sheet 500 x 405 mm.

£2,000-3,000

\$2,700-3,900

€2,400-3,500

REFERENCE:

Koelen 73040



PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEIL

λ*101

LUCIAN FREUD (1922-2011)

Large Head

etching, 1993, on Somerset Satin textured wove paper, signed in pencil, numbered 22/40 (there were also 12 artist's proofs), the second, final state (there are also one or two working proofs of an unpublished trial state) published by Matthew Marks Gallery, New York, the full sheet, in very good condition

Plate 695 x 546 mm., Sheet 794 x 635 mm.

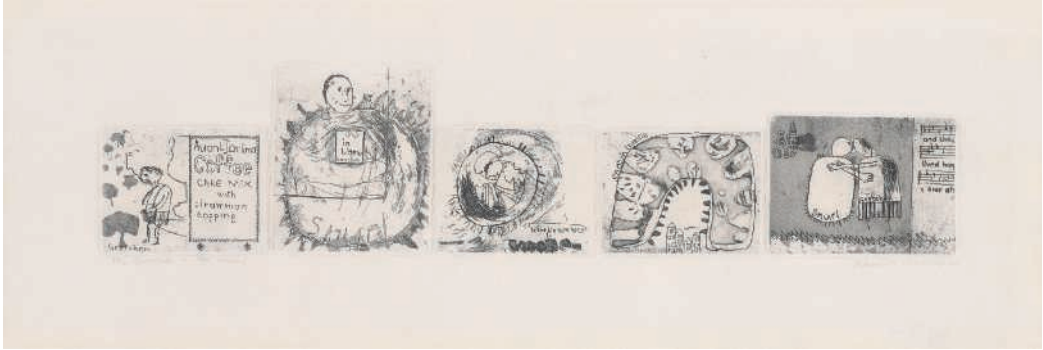
£20,000-30,000

\$27,000-39,000

€24,000-35,000

REFERENCE:

Hartley 47; Figura 72



VARIOUS PROPERTIES

λ102

DAVID HOCKNEY (B. 1937)

Gretchen and the Snurl

five etchings with aquatint printed in a row on one sheet, 1961, on wove paper, signed, dated and titled in pencil, numbered 19/50 (there were also 16 artist's proofs), published by Editions Alecto, London, 1963, with their blindstamp, the full sheet, with pale mount staining, areas of skinning on the reverse, otherwise in good condition

Image 119 x 530 mm. (overall), Sheet 283 x 790 mm.

£2,000-3,000

\$2,700-3,900

€2,400-3,500

REFERENCE:

Scottish Arts Council 9; Tokyo 9

'*Gretchen and the Snurl*[...] illustrates a story written by a fellow student, Mark Berger, concerning a boy named Gretchen who ventures into the 'big wide world' and is befriended by Boorp the Snurl, an amorphous creature. Despite warnings to avoid nasty Snatch (a colloquialism for vagina), Gretchen is almost devoured by the giant-toothed vagina on his arrival in the city. Saved by Snurl, the couple return to the countryside where they 'live happily ever after'. (Paul Melia, 'David Hockney, We Two Boys Together Clinging', in: *Spotlight*, Arts Council Collection, 1991)

The S.A.C. and Tokyo catalogues erroneously record an edition of 75.



50 YEARS OF CONNOISSEURSHIP: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ103

DAVID HOCKNEY

Panama Hat

etching with aquatint, 1972, on wove paper, signed and dated in pencil, numbered 98/125 (there were also 15 proofs and sixty in Roman numerals), co-published by Brooke Alexander, New York, and Petersburg Press, London, the full sheet, in good condition, framed Plate & Sheet 418 x 337 mm.

£8,000-12,000

\$11,000-16,000

€9,400-14,000

REFERENCE:

Scottish Arts Council 127; Tokyo 119

This *tableau* depicts the hat, coat and pipe of Henry Geldzahler (1935-1994); the curator, art historian and critic.



λ104

DAVID HOCKNEY

Pretty Tulips

lithograph in colours, 1969, on wove paper, signed, dated and titled in pencil, numbered 78/200, published by Petersburg Press, London, 1970, the full sheet, with time- and backboard staining, otherwise in good condition, framed Image & Sheet 726 x 506 mm.

£6,000-8,000

\$7,900-10,000

€7,100-9,300

REFERENCE:

Scottish Arts Council 115



1105

DAVID HOCKNEY

Amaryllis in Vase, from: Moving Focus

lithograph in colours, 1985, on TGL handmade paper, signed and dated in pencil, numbered 34/80 (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York, with their blindstamp, the full sheet, in very good condition, framed
Image 1170 x 825 mm., Sheet 1265 x 965 mm.

£25,000-35,000

\$33,000-46,000

€30,000-41,000

REFERENCE:

Tokyo 266; Tyler 272



λ107

HENRY MOORE (1898-1986)*Girl seated at Desk IX*

lithograph in colours, 1974, on wove paper, signed in pencil, numbered 15/50 (there were also ten artist's proofs), dedicated *From Henry Moore/ with best wishes to the Hebrew University of Jerusalem* in blue ballpoint pen verso, published by The Henry Moore Foundation, Much Hadham, presumably the full sheet, time-staining at the sheet edges, otherwise in very good condition, framed
Image 277 x 181mm., Sheet 520 x 350 mm.

£1,500-2,000

\$2,000-2,600

€1,800-2,300

REFERENCE:

Cramer 386



λ108

ELISABETH FRINK (1930-1993)*Canterbury Tales*

the complete set of 19 etchings with aquatint, 1972, on J. Barcham Green wove paper, with title, text and justification signed and numbered B. 53 in black ink on the back fly-leaf, from the edition of fifty (there was also a deluxe edition of fifty, bound in vellum, and a further 175 unbound), published by Leslie Waddington Prints, London, the full sheets, bound (as issued), in the original olive-green cardboards, with title and motif in gilt on the spine and front, with cloth-covered slipcase, in good condition (book)
670 x 470 x 85 mm. (overall)

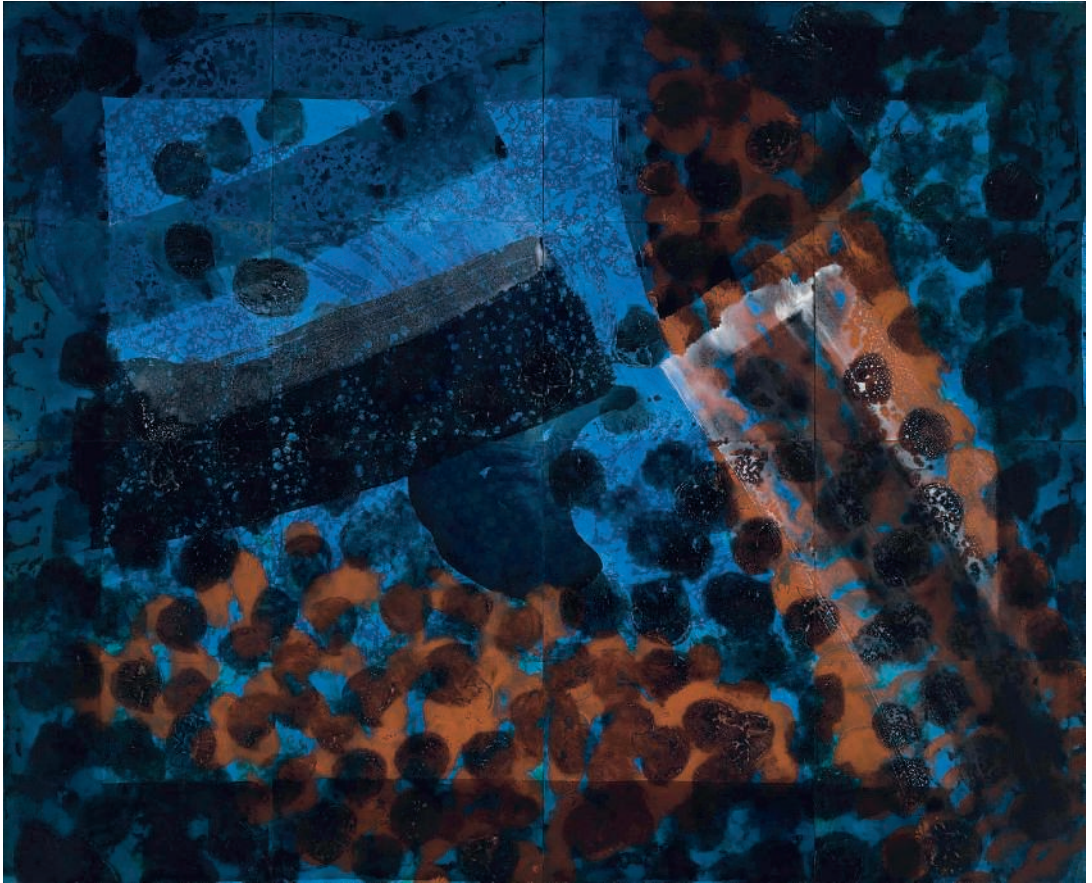
£1,500-2,000

\$2,000-2,600

€1,800-2,300

REFERENCE:

Wiseman 58-76



VARIOUS PROPERTIES

λ109

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 27/60 (there were also 14 artist's proofs), published by Alan Cristea, London, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the full sheets, apparently in very good condition, framed together, unexamined out of the frame
Sheets: 400 x 495 mm., Overall: 1590 x 1960 mm.

£6,000-8,000

\$7,900-10,000
€7,100-9,300

REFERENCE:

Heenk 95



110
ROY LICHTENSTEIN
(1923-1997)

Haystack

screenprint in colours, 1969, on
 Fabriano wove paper, signed and
 dated in pencil, numbered 79/250,
 published by Gabriele Mazzotta Milan,
 with his blindstamp, the full sheet,
 some pale staining at the sheet edges
 and occasional pinpoint foxmarks,
 otherwise in good condition
 Image 365 x 436 mm.
 Sheet 483 x 660 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:
 Corlett 84



111
ROY LICHTENSTEIN

Haystack #3

lithograph and screenprint in colours,
 1969, on wove paper, signed and dated
 in pencil, numbered 89/100 (there
 were also ten artist's proofs), published
 by Gemini G.E.L., with their blindstamp
recto and their inkstamp *verso*, with
 wide margins, possibly slightly reduced
 at left and right, with scuffing, ink loss
 and other defects at the sheet edges on
 the printed white surface, framed
 Image 342 x 599 mm.
 Sheet 525 x 776 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:
 Corlett 67



***112**
ROY LICHTENSTEIN
I Love Liberty

screenprint in colours, on wove paper, 1982, signed and dated in pencil, numbered 217/250 (there were also 73 artist's proofs), co-published by the artist and People for the American Way, Washington, D.C., the full sheet, in very good condition, framed
Image 823 x 536 mm., Sheet 976 x 688 mm.

£20,000-30,000

\$27,000-39,000
€24,000-35,000

REFERENCE:
Corlett 192



113

ROY LICHTENSTEIN

Vertical Apple, from: Seven Apple Woodcuts Series

woodcut in colours, 1983, on handmade Iwano Kizuki Hoshio paper, signed and dated in pencil, numbered 16/60 (there were also 14 artist's proofs), published by Petersburg Press, New York and London, the full sheet, in good condition, framed
Image 743 x 673 mm., Sheet 948 x 832 mm.

£5,000-7,000

\$6,600-9,100

€5,900-8,200

REFERENCE:
Corlett 199



114

ROY LICHTENSTEIN

Grandpa, from: Brushstroke Figures Series

lithograph, waxtype, woodcut and screenprint in colours, 1989, on Saunders Waterford wove paper, signed and dated in pencil, numbered 48/60 (there were also eight artist's proofs), co-published by Waddington Graphics, London, and Graphicstudio, University of South Florida, Tampa, the full sheet, apparently in very good condition, unexamined out of the frame
Image 1346 x 940 mm., Sheet 1448 x 1041 mm.

£18,000-22,000

\$24,000-29,000
€22,000-26,000

REFERENCE:
Corlett 231



115
ANDY WARHOL (1928-1987)

In the Bottom of my Garden

the complete set of twenty offset lithographs, including six with hand-colouring, circa 1956, on thin wove paper, from the edition of unknown size, the front cover page with the Andy Warhol Art Authentication Board stamp verso, numbered A186.0610, the full sheets, the hand-colouring fresh and vibrant, a few of the plates with offsetting from the hand-coloured plates, the cover page toned and trimmed, otherwise in good condition, each framed
 Sheets 216 x 280 mm. (each)

£30,000-50,000

\$40,000-65,000
 €36,000-58,000

PROVENANCE:

The Estate of Ann Brown
 Private collection, New York.
 Phillips, London, 30 June 2008, lot 605.

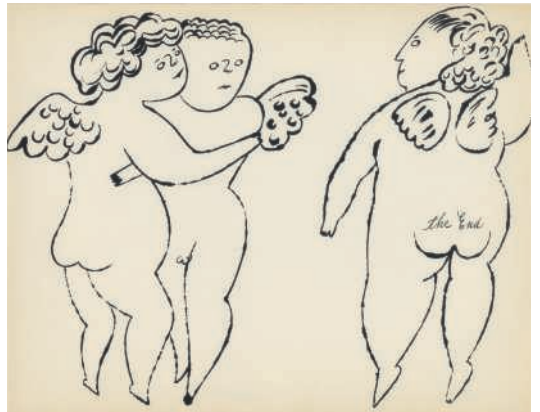
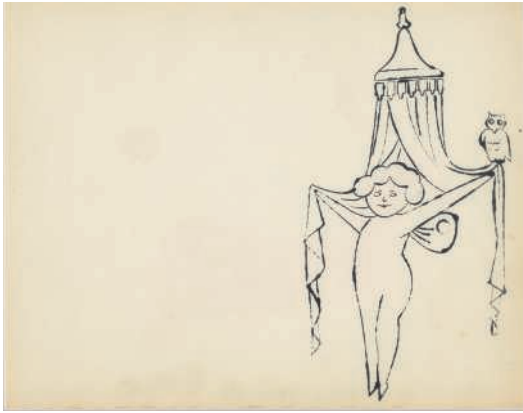
REFERENCE:

Feldman & Schellmann IV.86A-105A











116
ANDY WARHOL
Mao

screenprint in colours, 1972, on wove paper, signed in blue ballpoint pen, stamp-numbered 203/250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples Inc., New York, printed by Styria Studio Inc., New York, with the artist's copyright stamp and the printer's stamp *verso*, the full sheet, the colours very fresh and vibrant, in very good condition, framed
Image & Sheet 916 x 915 mm.

£20,000-30,000

\$27,000-39,000
€24,000-35,000

REFERENCE:
Feldman & Schellmann II.90



117
ANDY WARHOL
Mao

screenprint in colours, 1972, on wove paper, signed in blue ballpoint pen, stamp-numbered 86/250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples Inc., New York, printed by Styria Studio Inc., New York, with the artist's copyright stamp and the printer's stamp *verso*, the full sheet, the colours very fresh and vibrant, generally in very good condition
Image & Sheet 916 x 915 mm.

£20,000-30,000

\$27,000-39,000
€24,000-35,000

REFERENCE:
Feldman & Schellmann II. 91



118
ANDY WARHOL
Mao

screenprint in colours, 1972, on wove paper, signed in blue ballpoint pen, stamp-numbered 86/250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples Inc., New York, printed by Styria Studio Inc., New York, with the artist's copyright stamp and the printer's stamp *verso*, the full sheet, the colours very fresh and vibrant, generally in very good condition

Image & Sheet 916 x 916 mm.

£20,000-30,000

\$27,000-39,000

€24,000-35,000

REFERENCE:
Feldman & Schellmann II.93



119

ANDY WARHOL

Cantaloupes II, from Space Fruit: Still Lifes

screenprint in colours, 1979, on Lenox Museum Board, signed in ink, numbered 28/150, published by Grippi Zivian, Inc., New York, with their blindstamp, with the artist's copyright stamp verso, the full sheet, the lilac slightly attenuated, otherwise in very good condition Image & Sheet 762 x 1016 mm.

£8,000-12,000

\$11,000-16,000

€9,400-14,000

REFERENCE:

Feldman & Schellmann II.198

120

ANDY WARHOL

Wayne Gretzky #99

screenprint in colours, 1984, on Lenox Museum Board, signed in pencil by the artist and Wayne Gretzky, numbered 177/300 (there were also fifty artist's proofs), published by Frans Wynans, Vancouver, printed by Rupert Jasen Smith, New York, the full sheet, with occasional unobtrusive scuffs in the blue background, otherwise in very good condition, framed Image & Sheet 1015 x 814 mm.

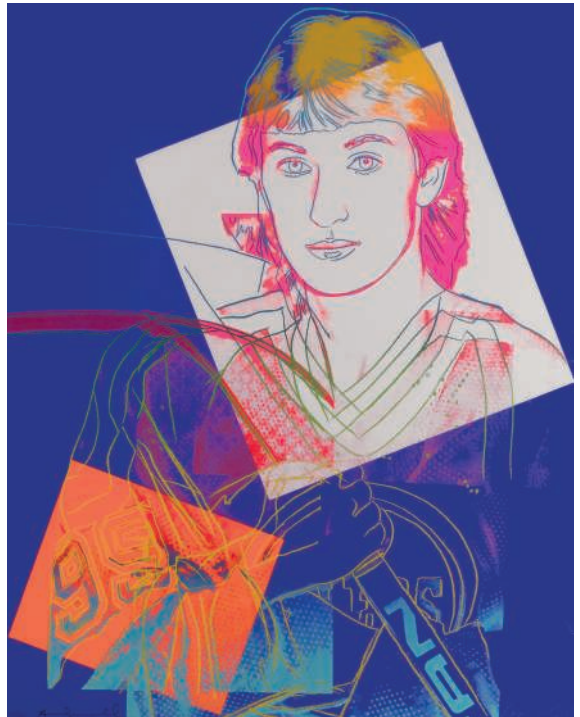
£4,000-6,000

\$5,300-7,800

€4,700-7,000

REFERENCE:

Feldman & Schellmann II.306





121
ANDY WARHOL
Ladies and Gentlemen

screenprint in colours, 1975, on wove paper, signed and dated in pencil on the reverse, numbered 78/125 (there were also 25 artist's proofs), published by L. Anselmino, Milan, the full sheet, with pale brown staining at the extreme sheet edges, otherwise in good condition, framed

Image 975 x 682 mm.
 Sheet 11108 x 732 mm.

£3,000-5,000 \$4,000-6,500
 €3,600-5,800

REFERENCE:
 Feldman & Schellmann II.128



122
ANDY WARHOL
Ladies and Gentlemen

screenprint in colours, 1975, on wove paper, signed and dated in pencil on the reverse, numbered 78/125 (there were also 25 artist's proofs), published by L. Anselmino, Milan, the full sheet, with pale brown staining at the extreme sheet edges, otherwise in good condition, framed

Image 870 x 665 mm.
 Sheet 1110 x 735 mm.

£3,000-5,000 \$4,000-6,500
 €3,600-5,800

REFERENCE:
 Feldman & Schellmann II.133



123
ANDY WARHOL
Ladies and Gentlemen

screenprint in colours, 1975, on wove paper, signed and dated in pencil on the reverse, numbered 72/125 (there were also 25 artist's proofs), published by L. Anselmino, Milan, the full sheet, the colours strong, traces of old adhesive *verso* showing slightly through in the upper and lower margins *recto*, otherwise in good condition

Image 898 x 664 mm.
 Sheet 1110 x 735 mm.

£2,000-3,000 \$2,700-3,900
 €2,400-3,500

REFERENCE:
 Feldman & Schellmann II.136



124

ANDY WARHOL

Ladies and Gentlemen

screenprint in colours, 1975, on wove paper, signed and dated in pencil on the reverse, numbered 78/125 (there were also 25 artist's proofs), published by L. Anselmino, Milan, the full sheet, pale brown staining at the extreme sheet edges, a diagonal abrasion to the printed surface and two paper splits at lower right, framed
Image 870 x 698 mm.
Sheet 1108 x 731 mm.

£2,000-3,000

\$2,700-3,900

€2,400-3,500

REFERENCE:

Feldman & Schellmann II.132



125

ANDY WARHOL

Ladies and Gentlemen

screenprint in colours, 1975, on wove paper, signed and dated in pencil on the reverse, numbered 63/125 (there were also 25 artist's proofs), published by L. Anselmino, Milan, the full sheet, in very good condition, framed
Image 845 x 650 mm.
Sheet 1108 x 736 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Feldman & Schellmann II.131



126

ANDY WARHOL

Ladies and Gentlemen

screenprint in colours, 1975, on wove paper, signed and dated in pencil on the reverse, numbered 78/125 (there were also 25 artist's proofs), published by L. Anselmino, Milan, the full sheet, pale brown staining at the extreme sheet edges, otherwise in good condition, framed
Image 835 x 705 mm.
Sheet 1109 x 734 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Feldman & Schellmann II.134



127

ANDY WARHOL

Mick Jagger

screenprint in silver and black, 1975, on wove paper, signed in pencil by the artist and in black felt-tip pen by the sitter, numbered 47/250 (there were also fifty artist's proofs), published by Seabird Editions, London, with their copyright stamp *verso*, the full sheet, in very good condition, framed
Image 1080 x 705 mm., Sheet 1115 x 737 mm.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

REFERENCE:

Feldman & Schellmann II.144



128

ANDY WARHOL

Camouflage: one plate

screenprint in colours, 1987, on Lenox Museum Board, signed in pencil by the executor of the artist's estate, Frederick W. Hughes, on the reverse, numbered 76/80 on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed
Image & Sheet 960 x 960 mm.

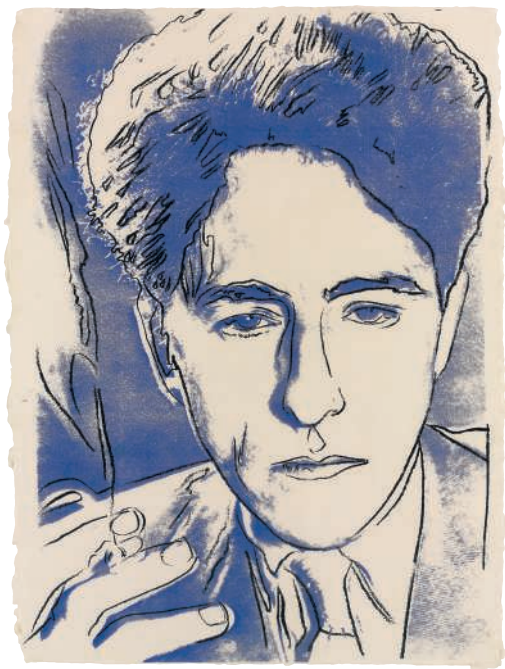
£12,000-18,000

\$16,000-23,000

€15,000-21,000

REFERENCE:

Feldman & Schellmann II.408



129

ANDY WARHOL

Jean Cocteau

screenprint in blue and black, 1983, on wove paper, a unique colour variant of this rare screenprint (there was no published edition), with the artist's copyright stamp and the Andy Warhol Authentication Board stamp *verso* (numbered in pencil UP41.34), printed by Rupert Jasen Smith, New York, the full sheet, in very good condition, framed
Image & Sheet 800 x 600 mm.

£12,000-18,000

\$16,000-23,000

€15,000-21,000

REFERENCE:

Feldman & Schellmann IIIB.15



130

ANDY WARHOL

*Queen Margarethe II of Denmark,
from: Reigning Queens (Royal Edition)*

screenprint in colours with diamond dust, 1985, on Lenox Museum Board, signed in pencil, numbered *R 3/30* (there were also five artist's proofs), published by George C. P. Mulder, Amsterdam, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed
Image & Sheet 998 x 790 mm.

£12,000-18,000

\$16,000-23,000

€15,000-21,000

REFERENCE:

Feldman & Schellmann II.345A



131

ANDY WARHOL

War Bonnet Indian, from: Cowboys and Indians

screenprint in colours, 1986, on Lenox Museum Board, a unique colour variant, signed in pencil, numbered TP 17/36, one of 36 trial proofs, each printed in a different colour combination, published by Gaultney, Klineman Art, Inc., New York, with the artist's copyright stamp and publisher's stamp verso, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed Image & Sheet 915 x 915 mm.

£40,000-60,000

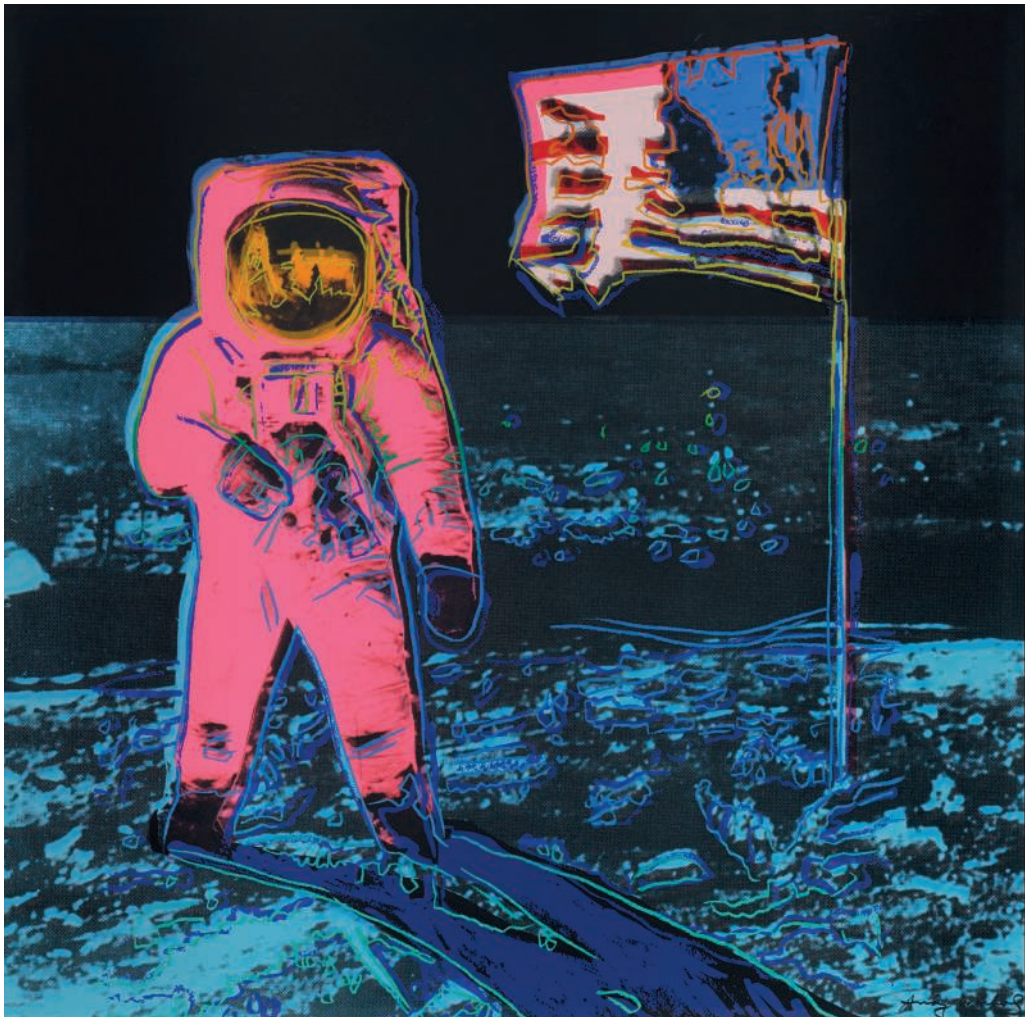
\$53,000-78,000

€47,000-70,000

REFERENCE:

Feldman & Schellmann II.373

The present work is from the earlier set of *Cowboys and Indians*, 1986 (F. & S. II.373-376), comprising four subjects, each published in an edition of 36 trial proofs printed in unique colour variants. There was a subsequent set comprising ten new subjects, also published in 1986, in a regular edition of 250 with fifty artist's proofs.



***132**

ANDY WARHOL

Moonwalk

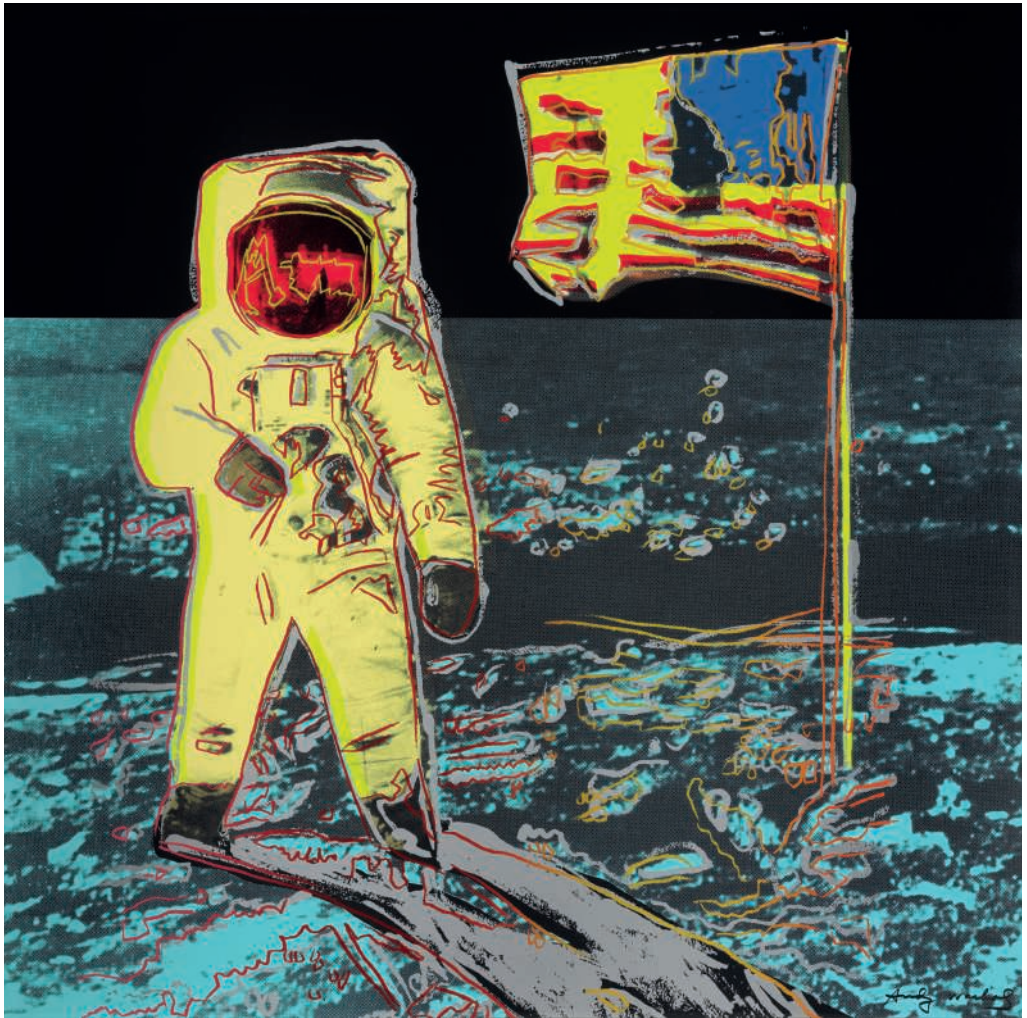
the complete set of two screenprints in colours, 1987, on Lenox Museum Board, each with the artist's printed signature, numbered 153/160 in pencil (there were also 31 artist's proofs), signed and numbered in pencil *verso* by the executor of the Andy Warhol Estate, the publisher Ronald Feldman and the printer Rupert Jasen Smith, New York, the full sheets, the colours fresh, in very good condition, framed
Image & Sheet 965 x 965 mm. (each)

£150,000-200,000

(2)
\$200,000-260,000
€180,000-230,000

REFERENCE:

Feldman & Schellmann II.404-405



Based on a composite of two photographs taken by Neil Armstrong of Edwin ("Buzz") Aldrin Jr. walking on the moon for the first time on the Apollo 11 mission, the *Moonwalk* screenprints were originally intended to be included in a portfolio entitled *TV* that Warhol had begun to undertake before his death on February 22 1987. The portfolio was to depict well-known images from the history of television with other subjects being Martin Luther King Jr. giving his "I Have a Dream" Speech at the Lincoln Memorial in Washington D.C. and Ed Sullivan introducing the Beatles on his television show in February 1964 amongst others. *Moonwalk* was the only subject from the portfolio to be printed before Warhol's death and as such, with their bright colour schemes and iconic subject matter are among the most sought after works in his graphic oeuvre.



133

ANDY WARHOL

Cheddar Cheese, from: Campbell's Soup II

screenprint in colours, 1969, on wove paper, signed in black ball-point pen on the reverse, stamp numbered 100/250 verso (there were also 26 artist's proofs), published by Factory Additions, New York, the full sheet, the colours very bright, in very good condition, framed

Image 810 x 475 mm., Sheet 888 x 585 mm.

£10,000-15,000

\$14,000-20,000

€12,000-18,000

REFERENCE:

Feldman & Schellmann II.63



134

ANDY WARHOL

Chicken 'N Dumplings, from: Campbell's Soup II

screenprint in colours, 1969, on wove paper, signed in black ball-point pen on the reverse, stamp numbered 155/250 verso (there were also 26 artist's proofs), published by Factory Additions, New York, the full sheet, the colours very bright, some minor rubbing, otherwise in very good condition, framed
Image 810 x 475 mm., Sheet 887 x 585 mm.

£10,000-15,000

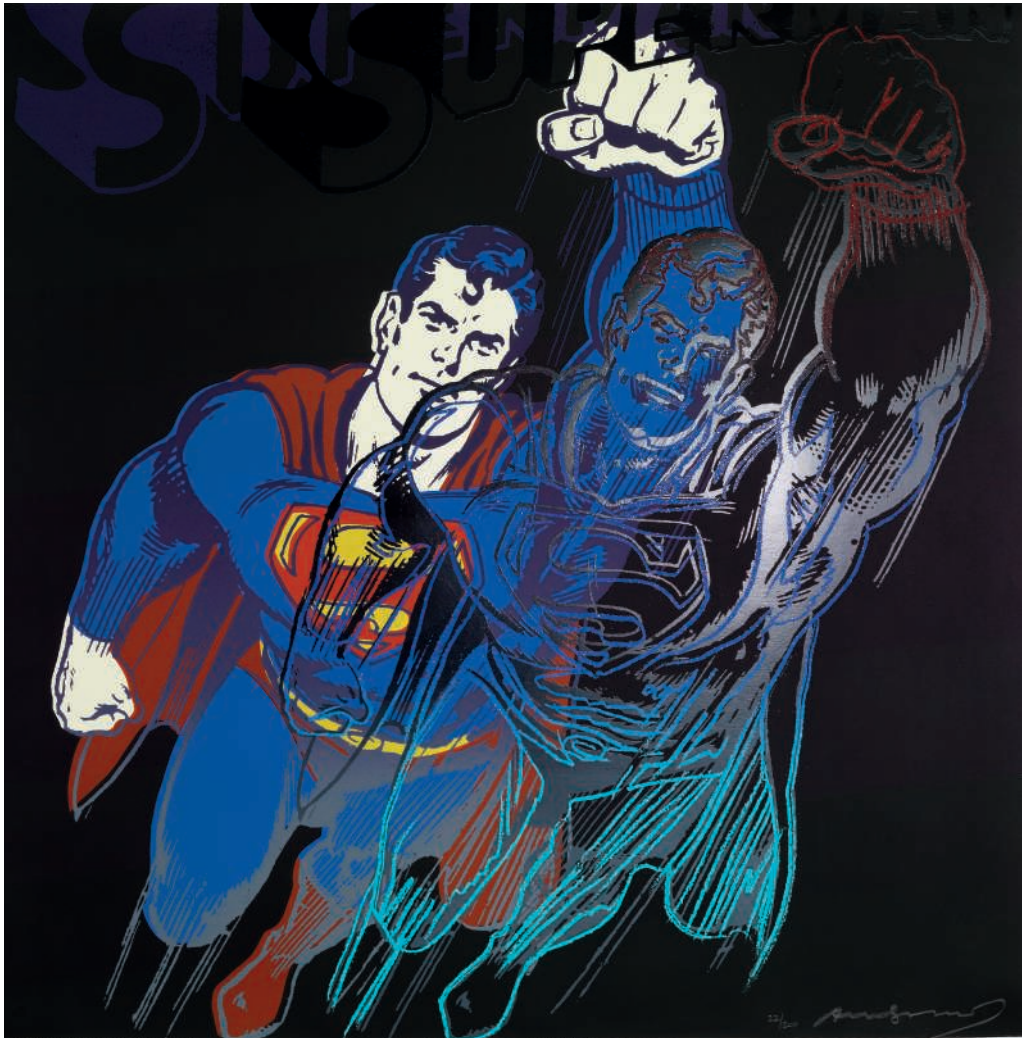
\$14,000-20,000

€12,000-18,000

REFERENCE:

Feldman & Schellmann II.58





135

ANDY WARHOL

Superman, from: Myths

screenprint in colours with diamond dust, 1981, on Lennox Museum Board, signed in pencil, numbered 20/200 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, printed by Rupert Jasen Smith, with his blindstamp, the full sheet, in very good condition, framed
Image & Sheet 965 x 963 mm.

£100,000-150,000

\$140,000-200,000

€120,000-180,000

REFERENCE:

Feldman & Schellmann II.260



136

AFTER ANDY WARHOL

Muhammad Ali

offset lithographic poster in colours, 1978, on cartridge paper, signed, dedicated and dated by the artist in black felt-tip pen *To Peter/ Andy Warhol/ 79* and by the sitter *To Peter/ love/ Muhammad Ali/ 6-1-92*, published by ICA, London, the full sheet, apparently in very good condition, unexamined out of the frame

Image & Sheet 765 x 612 mm.

£4,000-6,000

\$5,300-7,800

€4,700-7,000

PROVENANCE:

From the collection of Peter Gidal.

This scarce poster was published for the opening of the Andy Warhol exhibition at the Institute of Contemporary Arts (ICA) in London, and was signed and dedicated by the artist to Peter Gidal. The print was subsequently signed and dedicated by Muhammad Ali in a hand-drawn flower cartouche during the only London promotion of his biography *Muhammad Ali: His Life and Times* in 1992.



137

ANDY WARHOL

Speed Skater

screenprint in colours, 1983, on wove paper, a unique variant, signed in pencil, numbered *TP 14/15*, one of 15 trial proofs, each printed with different positions of the colour screens, from the deluxe edition of fifty (there was also an edition of 150 plus ten artist's proofs), published by Visconti Art Spectrum, Vienna, the full sheet, a deckle edge above, in very good condition, framed

Image & Sheet 875 x 625 mm.

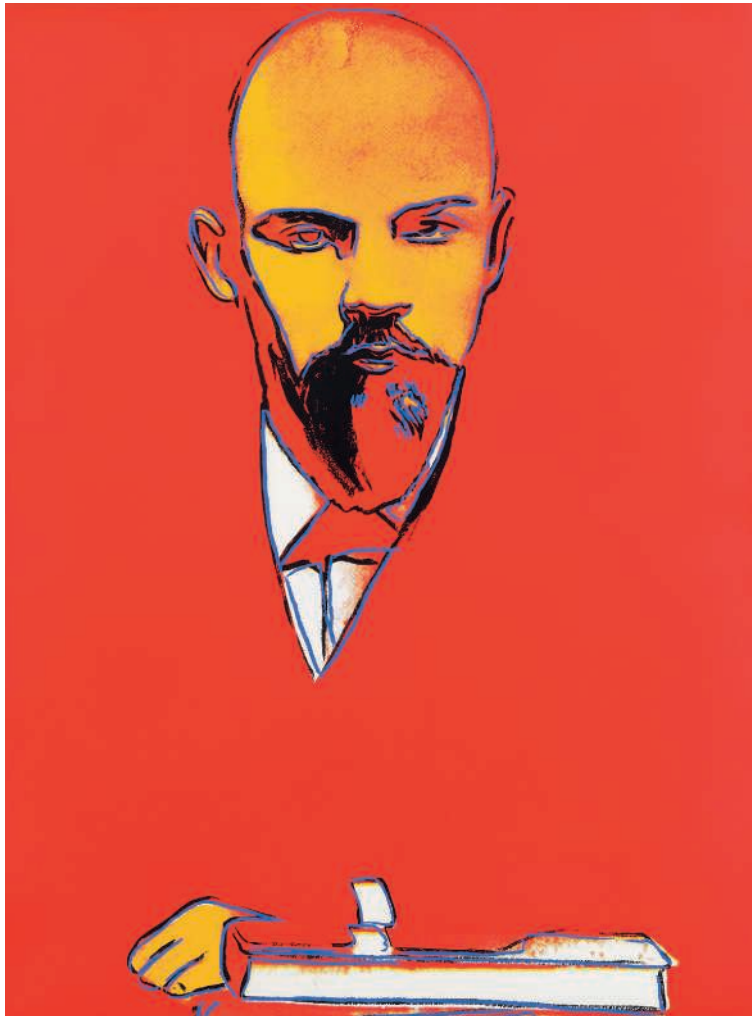
£5,000-7,000

\$6,600-9,100

€5,900-8,200

REFERENCE:

Feldman & Schellmann IIB.303



138

ANDY WARHOL

Red Lenin

screenprint in colours, 1987, on Arches wove paper, signed on the reverse by the executor of the Andy Warhol Estate, with their stamped authentication certificate, numbered 60/120 (there were also 24 artist's proofs) published by the artist's estate, New York, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in good condition, framed
Image & Sheet 998 x 750 mm.

£60,000-80,000

\$79,000-100,000

€71,000-93,000

REFERENCE:

Feldman & Schellmann II.403



139
JASPER JOHNS (B. 1930)
Painting with two Balls

screenprint in colours, 1971, on wove paper, signed and dated in pencil, numbered 10/59 (there were also ten artist's proofs), published by the artist, the full sheet, in very good condition, framed
 Image 750 x 625 mm., Sheet 944 x 784 mm.

£10,000-15,000

\$14,000-20,000

€12,000-18,000

REFERENCE:

Universal Limited Art Editions 87

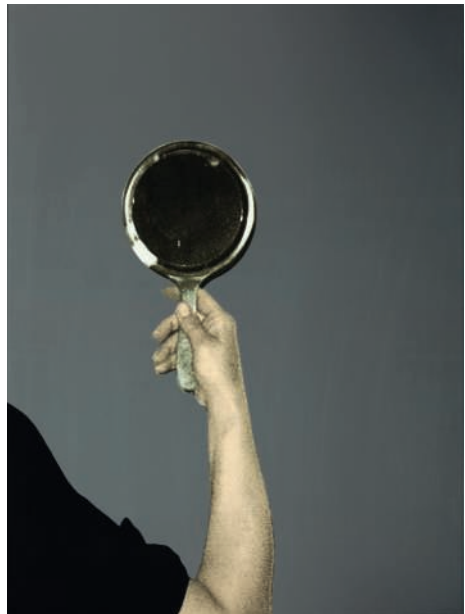
λ140
MICHELANGELO PISTOLETTO (B. 1933)
Mirror

screenprint in colours, 1992, on Plexiglass mirror, signed in white ink *verso*, numbered 139/150, the full sheet, with some unobtrusive wiping marks in places, otherwise in good condition, framed
 Image & Sheet 600 x 450 mm.

£6,000-8,000

\$7,900-10,000

€7,100-9,300





λ141

GERHARD RICHTER (B. 1932)

Uran (Uranium)

silver gelatin print, 1989, on photo paper, scratch-signed and dated, numbered 33/50 (there were also six prints numbered in Roman numerals), published by Museum Boijmans Van Beuningen, Rotterdam, the full sheet, in good condition, framed
Image & Sheet 999 x 700 mm.

£10,000-15,000

\$14,000-20,000

€12,000-18,000

REFERENCE:

Butin 68

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ142

JOSEPH BEUYS (1921-1986)

Mönchengladbach Museum Catalogue

the complete set with felt multiple stamped with brown oil paint, 1967, the felt stamped with the artist's name and cross, with two leporello folders with text in German and numerous photo-reproductions, with the catalogue of works exhibited, the catalogue with justification on the back, copy no. 304, from the edition of 330, published by the Städtisches Museum, Mönchengladbach, all contained within the original cardboard box with the artist's name stamped in red on the front and side, in very good condition 200 x 160 x 30 mm. (overall)

£2,500-3,500

\$3,300-4,600

€3,000-4,100

REFERENCE:

Schellmann 5



λ*143

JOSEPH BEUYS

Objekt zum Schmierern und Drehen
(*Object to Smear and Turn*)

tin can, lubrication grease, screwdriver and oil paint, 1972, the tin can painted with a small cross in rust-brown, the handle of the screwdriver painted in the same colour, with the accompanying card with the title in German, signed and numbered 71/100 in blue ink (there were also a few unnumbered artist's proofs), published by the Museumsverein Mönchengladbach, with their name and the date printed on the card *verso*, in very good condition 130 x 38 x 56 mm. (overall)

£7,000-10,000

\$9,200-13,000

€8,200-12,000

REFERENCE:

Schellmann 53



λ*144

JOSEPH BEUYS

Hare Sugar

the complete set of one screenprint in colours with a wrapped sugar cube, 1972, the print on cardboard, signed and titled in pencil, numbered 26/40 (there were also fifteen artist's proofs), the two pieces of sugar cube in a paper wrapper printed with hare design, signed in blue ink and stamped with a cross and other symbols in brown ink, in the original cardboard box filled with cotton wool, the box signed and numbered 26/40 on the bottom, published by Edition Staeck, Heidelberg, with their stamp underneath, the box inscribed *Prof. Vogel* on the lid, all in very good condition
 Screenprint: Image 460 x 850 mm., Sheet 510 x 890 mm.
 Box: 70 x 105 x 60 mm.
 Sugar cube: 15 x 33 x 10 mm.

(2)

£3,000-5,000

\$4,000-6,500

€3,600-5,800

PROVENANCE:

Professor Carl Vogel (1923-2006), Hamburg; his posthumous sale, Kunsthaus Lempertz, Cologne, 1 June 2010, lot 1044.

REFERENCE:

Schellmann 54 a & b

PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

λ145

JOSEPH BEUYS

Genova

screenprint in rust-brown, 1976, on picture postcard, signed and numbered 51/100 in pencil *recto* (there were also 15 artist's proofs), published by Samangallery, Genoa, the full sheet, in very good condition
 Image & Sheet 103 x 148 mm.

£1,200-1,800

\$1,600-2,300

€1,500-2,100

PROVENANCE:

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

REFERENCE:

Schellmann 188

The edition is printed on a variety of different postcards of the city of Genoa as selected by the artist.





VARIOUS PROPERTIES

146

KEITH HARING (1958-1990)

One plate, from: The Fertility Suite

screenprint in colours, 1983, on wove paper, signed and dated in pencil, numbered 21/100 (there were also 15 artist's proofs), published by T. Shafrazi Gallery, New York, the full sheet, the colours fresh, in good condition, framed
Image 1043 x 1202 mm., Sheet 1070 x 1271 mm.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

REFERENCE:

See Littmann pp.30-33



147

KEITH HARING

One Plate, from: The Fertility Suite

screenprint in colours, 1983, on wove paper, signed and dated in pencil, numbered 92/100, published by T. Shafrazi Gallery, New York, with margins, presumably the whole sheet, two short repaired tears in the lower right margin, pale staining and unobtrusive foxing at the sheet edges, otherwise in good condition
Image 1025 x 1206 mm., Sheet 1066 x 1260 mm.

£15,000-25,000

\$20,000-33,000

€18,000-29,000

REFERENCE:

See Littmann pp. 30-33



148

KEITH HARING

One plate, from: Apocalypse

screenprint in colours, 1988, on museum board, signed and dated in pencil, numbered 74/90 (there were also twenty artist's proofs), published by George Mulder Fine Arts, New York, with the artist's and publisher's copyright stamp *verso*, printed by Rupert Jasen Smith, with his blindstamp, the full sheet, in very good condition, framed
Image & Sheet 965 x 964 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Littmann p.109



149

KEITH HARING

One plate, from: Apocalypse

screenprint in colours, 1988, on museum board, signed and dated in pencil, numbered 74/90 (there were also twenty artist's proofs), published by George Mulder Fine Arts, New York, with the artist's and publisher's copyright stamp *verso*, printed by Rupert Jasen Smith, with his blindstamp, the full sheet, in very good condition, framed
Image & Sheet 964 x 966 mm.

£3,000-5,000

\$4,000-6,500

€3,600-5,800

REFERENCE:

Littmann p.109



λ*150

DAMIEN HIRST (B. 1965)

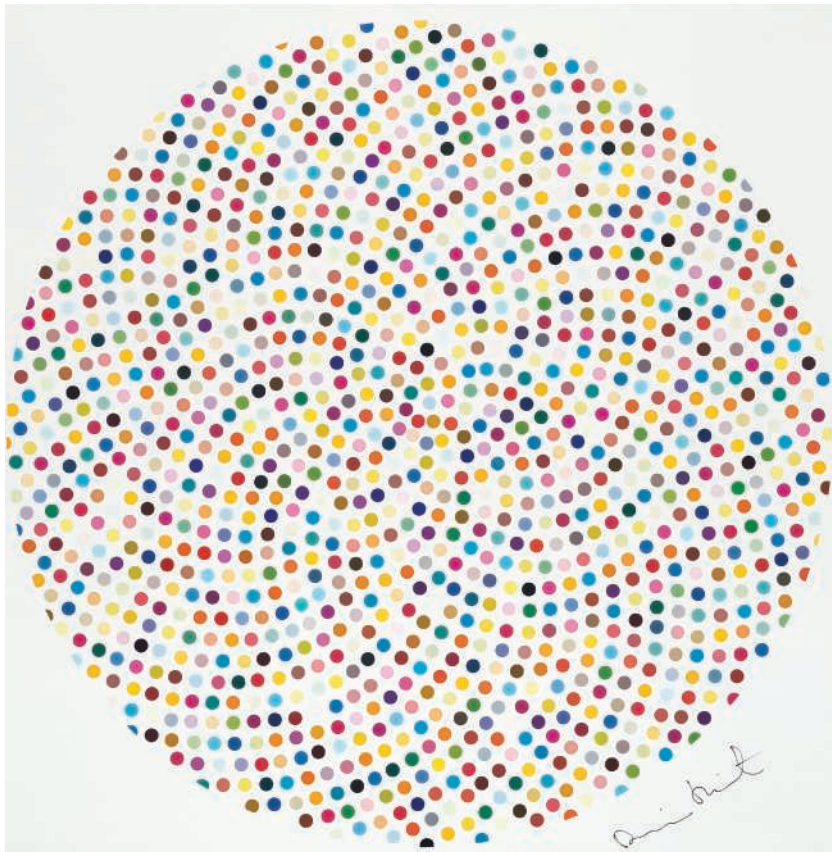
For the Love of God, Laugh

screenprint with glazes and diamond dust, 2007, on wove paper, signed in black felt-tip pen on the image, numbered 25/250 in pencil verso, the full sheet, published by Other Criteria, London, in very good condition, framed
Image & Sheet 1000 x 747 mm.

£8,000-12,000

\$11,000-16,000

€9,400-14,000



λ151

DAMIEN HIRST

Valium

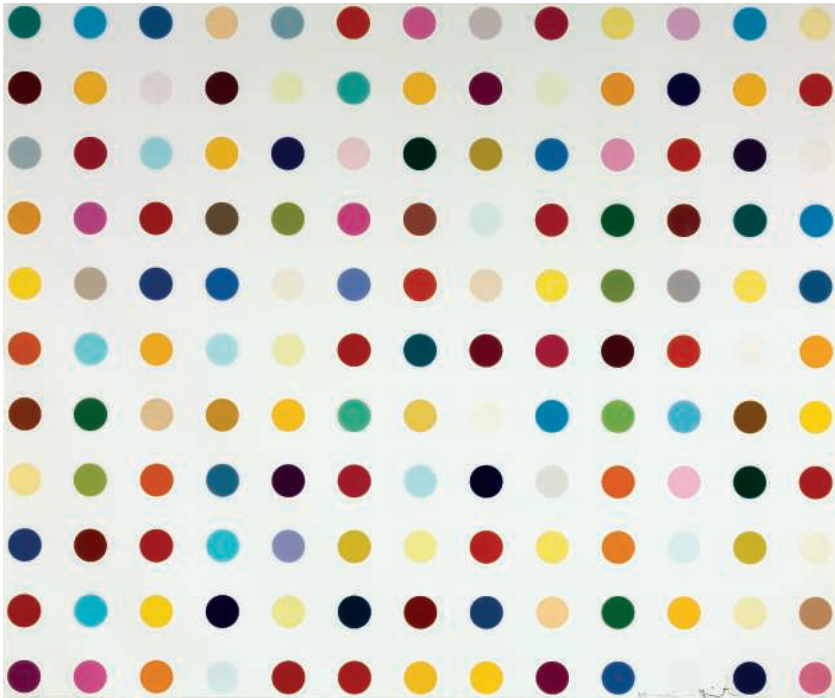
lambda inkjet print in colours, 2000, on glossy Fujicolor Professional Paper, signed in black felt-tip pen, numbered 369/500 on the reverse (there were also 25 artist's proofs), published by Eystorm, London, presumably the full sheet, in very good condition, framed

Image & Sheet 1270 x 1270 mm.

£5,000-7,000

\$6,600-9,100

€5,900-8,200



λ152

DAMIEN HIRST

Lysergic Acid Diethylamide (LSD)

lambda inkjet print in colours, 2000, on glossy paper, signed in black felt-tip pen, numbered 288/300 in black ballpoint pen *verso*, published by Eyestorm, London, the full sheet, in very good condition, framed
Image & Sheet 1060 x 1265 mm.

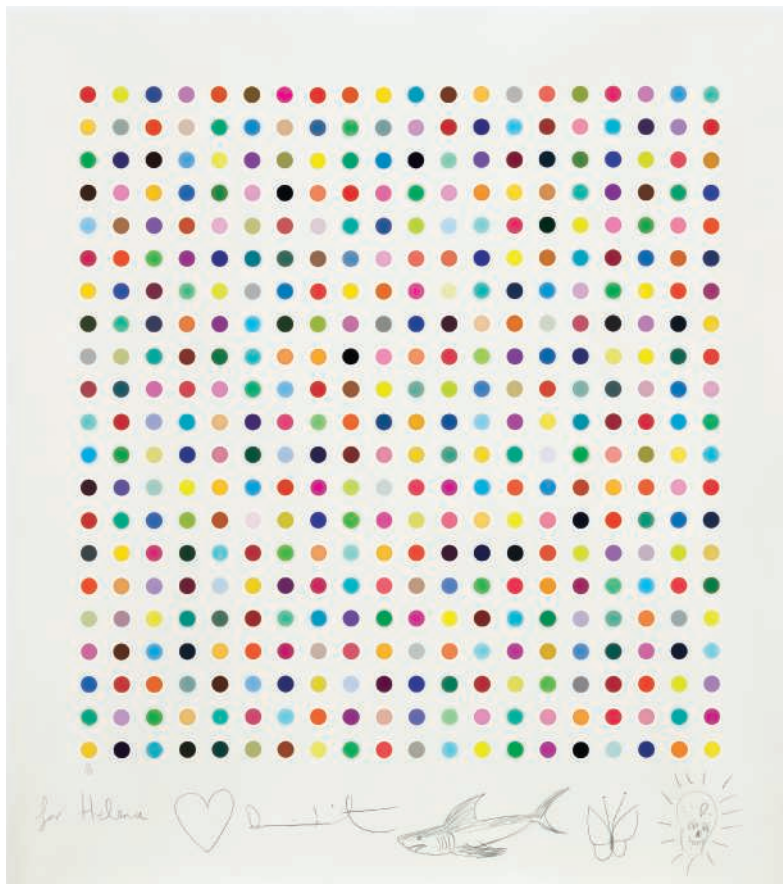
£5,000-7,000

\$6,600-9,100

€5,900-8,200

PROVENANCE:

With Andipa Gallery, London (their label *verso*).
Acquired from the above by the present owner.



λ153

DAMIEN HIRST

Hypothalamus Acetone Powder

screenprint in colours, 2012, on wove paper, signed and dedicated *for Helena* in pencil, with drawings in pencil by the artist in the lower margin, numbered 57/128, published by the artist, with his blindstamp, the full sheet, apparently in good condition, unexamined out of the frame

Image 1145 x 1095 mm.

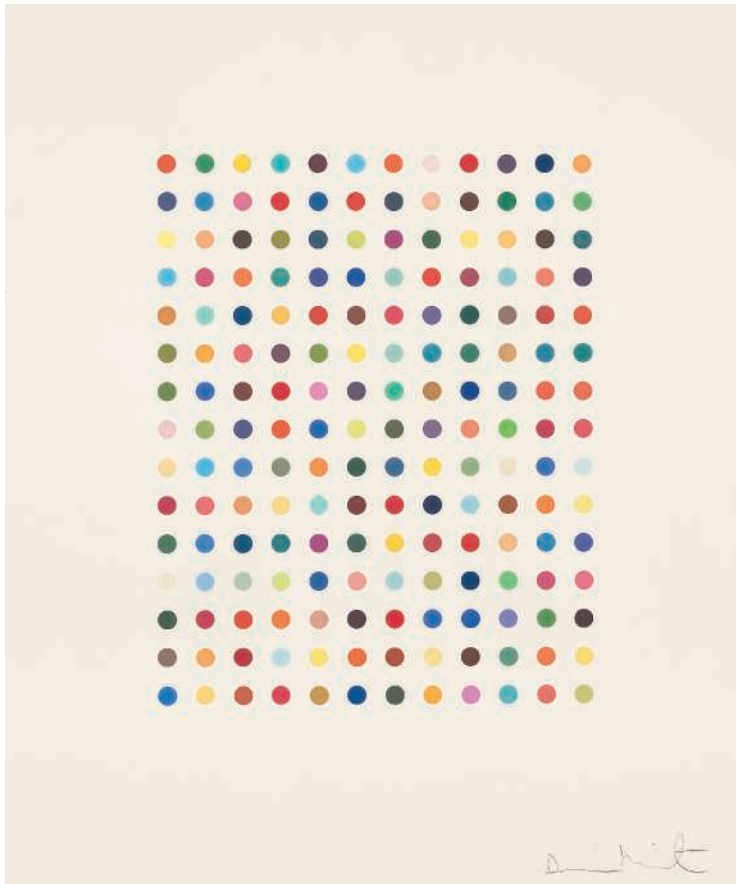
Sheet 1500 x 1345 mm.

£12,000-15,000

\$16,000-20,000

€15,000-18,000

This impression was acquired on completion of *The Complete Spot Challenge*, in which the participant visited all eleven Gagosian Galleries, in eight cities (London, Paris, Rome, Geneva, Athens, Hong Kong, Los Angeles and New York) within twelve days



λ154

DAMIEN HIRST

Ethidium Bromide Aqueous Solution

aquatint in colours, 2005, on wove paper, signed in pencil, numbered 20/65 on the reverse (there were also twenty artist's proofs), published by Paragon Press, London, the full sheet, generally in very good condition, framed Plate 737 x 584 mm., Sheet 1185 x 994 mm.

£8,000-12,000

\$11,000-16,000

€9,400-14,000

REFERENCE:

Paragon catalogue p. 258-261

Please note that the example illustrated is for reference purposes only. To view the work being offered at this auction please visit www.christies.com



155

ROBERT LONGO (B. 1953)

Joanna and Larry, from: Men in the Cities

the set of two lithographs, 1983, on rag paper, each signed and dated in pencil, Joanna inscribed *WP #5*, Larry inscribed *WP* and *For Larry - Thank You*, both working proofs aside from the numbered edition of 48 impressions (there were also ten artist's proofs), published by Editions Schellmann, Munich, the full sheets, in very good condition, each framed Image and Sheet 1820 x 910 mm.

(2)

£30,000-50,000

\$40,000-65,000

€36,000-58,000

λ156

JULIAN OPIE (B. 1958)

Suzanne walking

lenticular acrylic panel, 2005-2007, signed and numbered 3/50 in black felt-tip *verso* (there were also 11 artist's proofs), printed by Matthew Andrews, London and BIG3D, California, published by Alan Cristea Gallery, London, in the artist's designated brushed aluminium frame, in very good condition 1145 x 745 mm. (overall)

£8,500-10,000

\$12,000-13,000

€10,000-12,000

PROVENANCE:

With Alan Cristea Gallery, London.

REFERENCE:

Cristea 64



λ157

BANKSY (B. 1974)

Choose your Weapon - Queue Jumping Grey

screenprint in colours, 2010, on wove paper, signed in pencil, numbered 28/58, published by Pictures on Walls, London, the full sheet, in very good condition, framed Image 600 x 600 mm., Sheet 700 x 700 mm.

£10,000-15,000

\$14,000-20,000

€12,000-18,000

This special edition of 58 impressions in warm grey was produced by Banksy and sold to those who had queued to purchase *Choose Your Weapon* in 2010 but had missed out due to others jumping the queue, hence the naming of the colourway as Queue Jumping Grey.

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



158
WILLIAM KENTRIDGE (B. 1955)

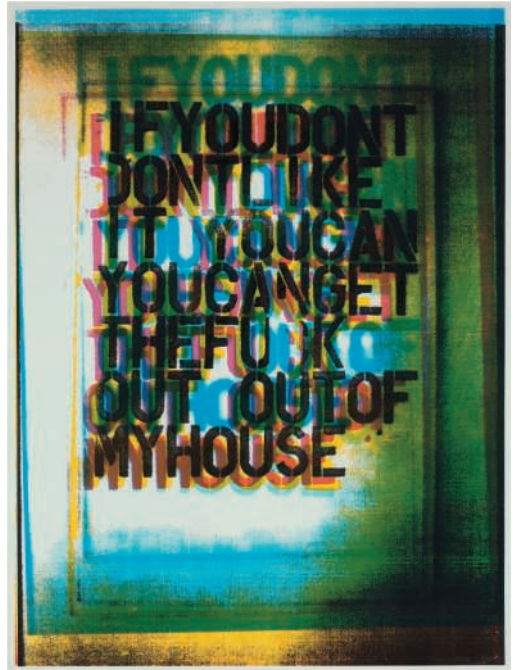
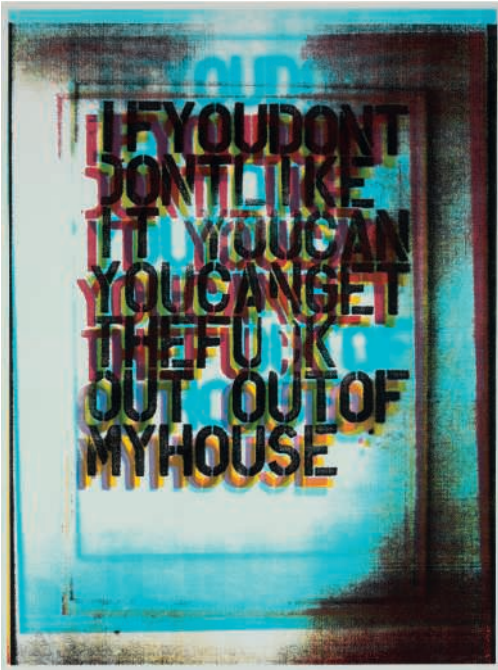
Music Box Tondo

archival pigment print in colours, 2006, on Hahnemühle wove paper, signed in pencil, numbered AP 2/12, an artist's proof aside from the edition of sixty, the full sheet, generally in very good condition, framed
Image 1073 x 1073 mm., Sheet 1110 x 1110 mm.

£10,000-15,000

\$14,000-20,000

€12,000-18,000



159

CHRISTOPHER WOOL (B. 1955)

My House I, II, and III

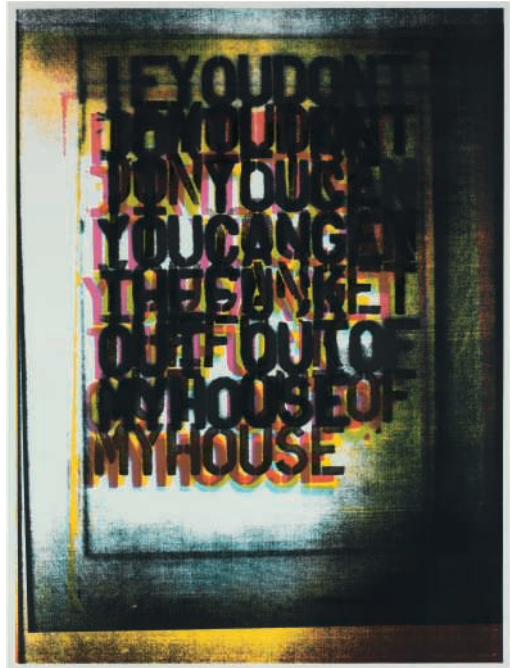
the complete series of three screenprints in colours, 2000, on matt custom art paper, each signed and dated in pencil, numbered respectively 34/100, 100/100 and 86/100, published by Counter Editions, London, the full sheets, apparently in very good condition, not examined out of the frames

Image 990 x 737 mm., Sheet 1014 x 760 mm. (each)

£30,000-40,000

\$40,000-52,000

€36,000-47,000



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(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 the **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 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 with heat, surface treatments and other 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 gem. 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 agree together 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.

B 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 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 process and adjust the 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 H(2).

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 the auction to give us 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 documents) 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 B(1a) 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

(a) **As authorised bidder.** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

(v) the 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 * 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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) 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 to 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 on all lots 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 sale 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 reclaim 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 'R' 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 Catalogue In 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, leaf titles, tissue guards or advertisements, damage in respect of bindings, stains, spottings, 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.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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 to another country.

(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

(ii) You must make payments to:

Christie's Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB22CTCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(iii) 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 7389 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 7389 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 6ET.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 9060 or fax on +44 (0)20 7389 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 30th 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 in writing.

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 may 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(v) shall apply.

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 amount in excess of the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7389 9060.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

- (iv) the storage terms which can be found at [christies.com/storage](#) shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 for your 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 a 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 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 that the material is 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 ▼ 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: 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.

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) We are not responsible to you for any reason (omission or breach) 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

(c) We 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 will 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, except 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 if that 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 listings and other notices 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.CHRISTIES.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

authenticity: 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 our 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 reinvoicing 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.	λ	Artist's Resale Right. See Section D3 of the Conditions of Sale.	ψ	Lot containing jadeite and rubies from Burma of indeterminate origin. See Section H2(d) of the Conditions of Sale.
△	Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.	•	Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.	?, *, Ω, α, #, †	See VAT Symbols and Explanation.
◆	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.	~	Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.	■	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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◊ **Minimum Price Guarantee**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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 in the front of the catalogue.

POST 1950 FURNITURE

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

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

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-LITHOGRAPHY

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

Lots may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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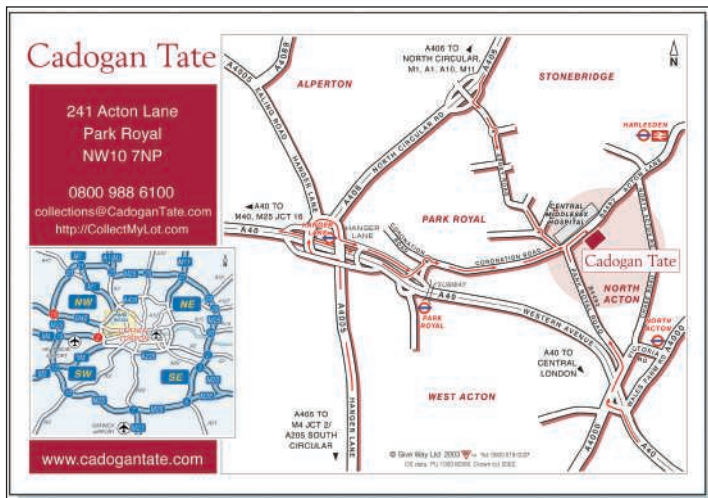
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ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.



COLLECTION FROM CADOGAN TATE LTD

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

Cadogan Tate Ltd's Warehouse
241 Acton Lane,
Park Royal,
London NW10 7NP

PRINTS & MULTIPLES

WEDNESDAY 21 SEPTEMBER 2016
AT 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: RIOJA
SALE NUMBER: 11966

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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 £1000	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)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

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CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

11966

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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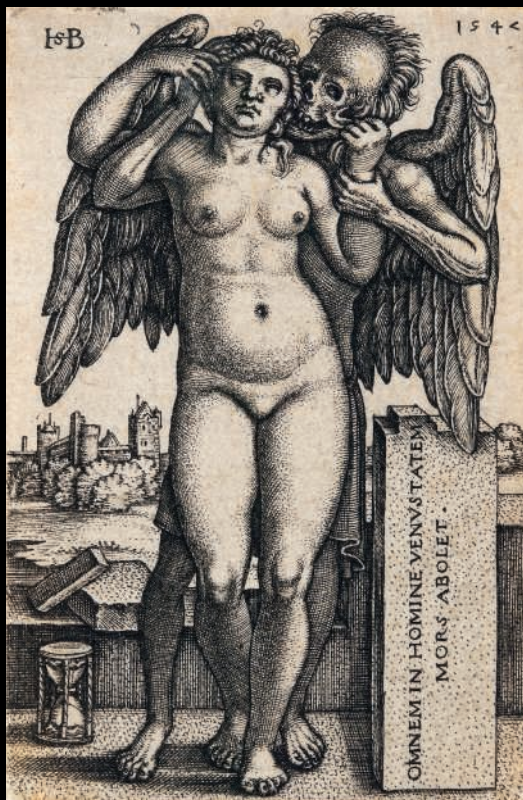
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Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:



HANS SEBALD BEHAM (1500-1550)
Death and a standing nude woman (Holl. 151)
engraving, 1547
\$4,000-6,000

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Online Auction, 25 October – 2 November 2016

VIEWING

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London SW1Y 6QT

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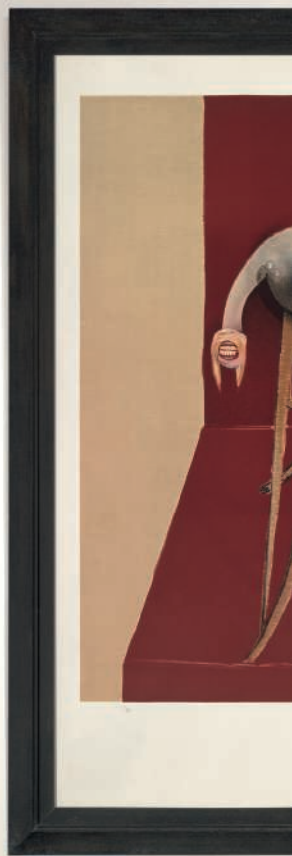
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