

THE MODERN AGE

SHAPERO

THE MODERN AGE
ARTISTS' IMPRESSIONS
OF THE 20TH CENTURY

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THE GREATEST AND THE RAREST OF ALL THE ART DECO FASHION PERIODICALS

I. VOGEL, LUCIEN (EDITOR). *Gazette du Bon Ton. Art, Modes, et Frivolities.* Paris, Lucien Vogel, 1912-25.

£27,500 [ref: 99678]

The early 20th century was a time of dramatic change in fashion. The heavy clothes and cumbersome morality of the Victorian era began to be picked apart and cast off with the dawn of a new century and the death of the Queen Empress herself in 1901. By 1913 fashionable silhouettes were more lithe, softer and more fluid than before. It was in this year that Lucien Vogel founded the *Gazette du Bon Ton*, recording the latest developments in fashion during this revolutionary period, with the aim of elevating it to an art form, to rank alongside painting, sculpture and music.

From the start, the *Gazette* strove to create an elitist image, distinguishing itself from larger and more mainstream periodicals like *Vogue* and *Harper's*. Even the title was derived from the French concept of bon ton, or timeless good taste. With that in mind, Vogel signed an exclusive contract with seven of Paris' top couture houses, to reproduce in strikingly vivid pochoir, the designer's latest creations. The magazine was also only available to subscribers with the yearly subscription rate equating to roughly \$400 in today's money.

The *Gazette* included some of the greatest artists and illustrators of its day, notably Barbier, Bakst, Dufy, Brunelleschi and many more. It is the illustrations of these great artists that truly bring the *Gazette* to life and have ensured its longevity in the public consciousness since its inception in 1912 and its last issue in 1925.

Provenance: J. Laloy (bookplates to front endpapers).

First editions, 15 vols, 67 of 69 issues (lacking issues 7 (1924) & 10 (1925)), 4to; 535 hand-coloured lithographed plates en pochoir, 290 sketches, 7 unnumbered plates, and numerous coloured wood-engravings, a few short closed tears to text; 67 parts bound in 15 volumes of quarter vellum with marbled boards, green sheep back strips, red morocco labels, lettered in gilt, some minor marks and abrasions to the backstrips of 2 vols.



VERY FRESH EXAMPLE OF THIS MAJOR LUXURY WORK ON BAKST'S ART

2. [BAKST]. ALEXANDRE, ARSENE; COCTEAU, JEAN. *The Decorative Art of Léon Bakst*. London, *The Fine Art Society*, 1913.

£4,500 [ref: 98969]

'Born in Russia in 1866, Léon Bakst belonged to that young generation of European artists who rebelled against 19th century stage realism, which had become pedantic and literal, without imagination or theatricality. There were no specialist trained theatre designers, so painters like Léon Bakst turned their painting skills to theatre design. Bakst's fame lay in the ballets he designed for the Diaghilev Ballets Russes, and huge pageant spectaculars for dancer and patron, Ida Rubinstein. He died in 1924 but after nearly 100 years his magic is as potent as ever; rediscovered by every generation. His influence was such that people who have never heard his name now see the world in a different way' (Victoria & Albert Museum).

First edition, folio (41.3 x 28.5 cm); photographic portrait frontispiece, & 77 plates tipped-in (including 50 colour); very occasional marginal spotting; original publisher's half vellum over marbled boards; small stains to vellum.



LIMITED EDITION WITH 12 FULL-PAGE ILLUSTRATIONS OF NIJINSKY BY BARBIER

3. BARBIER, GEORGE; MIOMANDRE, FRANCIS DE. Designs on the Dances of Vaslav Nijinsky. London, C.W. Beaumont, 1913.

£3,500 [ref: 101348]

BARBIER'S WONDERFUL ILLUSTRATIONS OF THE LEGENDARY DANCER IN SCHEHERAZADE, CARNAVAL AND L'APRÈS-MIDI D'UN FAUNE. 'The designs, although somewhat fantastic in treatment, do convey the impression produced by Nijinsky in his famous characters' (Beaumont).

'In his brief time, Nijinsky was the most famous male dancer in the world, a pre-eminence due in part to his extraordinary virtuosity. But it was not his virtuosity alone that made him such a powerful stage presence. As contemporary reports make clear, Nijinsky was a great and unusual actor. The ideal Fokine interpreter, he was able to expand a simple choreographic design into a rich dramatic portrait, using, in keeping with Fokine's dicta, the whole body as an expressive instrument. Nijinsky's influence as a dancer was immediate and huge. That ballet, nearly extinguished artistically in western Europe, was revived in this century is due to him and other great dancers of his generation, such as Anna Pavlova and Karsavina, as well as to Diaghilev. That male ballet, utterly extinguished, was also revived is due to him preeminently. Nijinsky was the first real ballet star of the male sex that Europe had seen since the retirement of Auguste Vestris nearly a century earlier. He initiated a renaissance.' (Cohen: *The International Encyclopedia of Dance* Vol. 4, pp. 646-648).

First English edition, NUMBER 131 FROM A LIMITED EDITION OF 400; 4to (33.5 x 28 cm); translated by C.W. Beaumont, title, 8pp., vignette, 12 full-page coloured illustrations by Barbier on vellum, printed on rectos only, printer's leaf at end; original pictorial wrappers, edges are slightly worn, repairs to spine, otherwise a good copy.



WITH TRIAL PROOF PRINTS & ORIGINAL PRINTING PLATES

4. **BARBIER, GEORGE; VAUDOYER, JEAN-LOUIS.** *Album dédié a Tamar Karsavina.* Paris, Corrad, 1914.

£12,500 [ref: 95414]

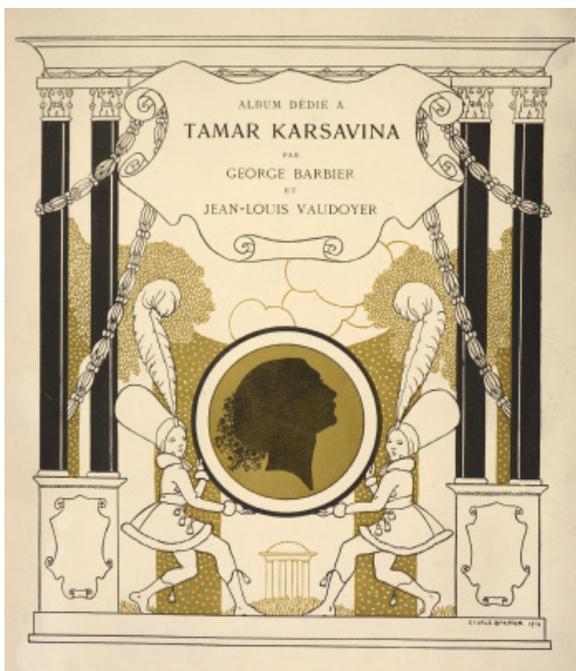
A UNIQUE ENSEMBLE COMPRISING A MINT COPY OF BARBIER'S EARLY MASTERPIECE, TRIAL PROOF PRINTS AND ORIGINAL ZINC PRINTING PLATES.

'The cover design pays homage to Beardsley [...] and its 12 pochoir plates depict Karsavina in her principal parts. That their purpose is again to stir the emotion and delight the eye of the viewer; not to document the performance, is demonstrated by "Le spectre de la rose," glimpsed at the moment when the phantom lover, of whom the young girl has dreamed after the ball, is about to disappear as the rose drops from her hand' (Ray).

Tamara Platonovna Karsavina (1885-1978) was a Russian prima ballerina with the Imperial Russian Ballet and subsequently Diaghilev's Ballets Russes. She settled in London after the Russian Revolution and went on to become one of the founders of modern British ballet, being instrumental in the founding of the Royal Ballet and the Royal Academy of Dance.

The present copy comes with four loose black and white trial proofs that correspond to plates 1, 7, 11 and 12 in the book. Very unusually, the proofs incorporate embossed elements, which do not appear in the final version of the plates. Having experimented with the idea, the publisher opted in the end for flat printing, either to avoid high costs or possibly because the technique did not work well with pochoir colouring. The three original printing plates offered here were used for illustrations 2, 7 and 10 in the book. Together with the trial proofs they give a clear picture of the full complexity of the process of conceiving and producing a high quality illustrated work.

First edition, NUMBER 276 OF 500 COPIES printed on papier Vélín d'Arches; folio (33.5 x 27.5 cm); title with pictorial vignette to head and verso, 18 pp., 12 full-page coloured illustrations on rectos only, printer's leaf at end; original pictorial wrappers, 4 proof plates in black and white (loose) and 3 original zinc printing plates. Ray, *Art Deco*, p.31; *Theatrical Costume, Masks, Make-Up and Wigs: A Bibliography and Iconography*, 2800.



NUMBER 22 OF A LIMITED EDITION

5. BRUNELLESCHI, UMBERTO (ARTIST); D'HOVILLE, GÉRARD. *Les Masques et les Personnages de la Comédie Italienne*. Paris, Aux Bureaux du Journal des Dames et des Modes, 1914.

£7,500 [ref: 94736]

A fine example complete with a full set of 12 engraved plates by Reidel after Brunelleschi, depicting theatrical characters including Harlequin, Scaramouche and Pierrot. The colourful costumed characters are shown on the foreground against imaginative stage sets with the outlines of luxurious Florentine palaces and gardens.

This is an early work by the Italian painter and stage designer Umberto Brunelleschi (1879–1949), who was also well known for his illustrations in the *Gazette du Bon Ton* and the *Journal des Dames et des Modes*.

First edition, NUMBER 22 OF 415 COPIES ON ARCHES PAPER; folio (39 x 52 cm); half-title, title, [4] pp. introduction, index, 12 colour pochoir plates; two small defects to blank margin of last plate; contemporary half vellum, title in black and red and vignette painted on spine, upper wrapper bound in; slightly rubbed, lower margin of wrapper slightly cut. Colas 1499; Hiler 740.



PRESENTATION COPY SIGNED BY THE PUBLISHER **LUCIEN VOGEL**

6. MARTIN, CHARLES (ILLUSTRATOR); SATIE, ERIK. Sports & Divertissements. Musique d'Erik Satie. Dessins de Ch. Martin. Paris, Lucien Vogel, [1914].

£8,000 [ref: 93900]

Sports & Divertissements is a striking collaboration combining Satie's masterly avant-garde compositions with Martin's playful designs. Gillmor characterised these piano pieces as Satie's 'finest creative achievement, a superb marriage of style and idea, a crystallization of virtually everything that had preceded it, the purest distillation of an aesthetic ideal toward which he had been groping for a quarter century.' Martin, one of the most distinctive Art Deco illustrators, contributed to *Gazette du Bon Ton*, *Harper's Bazaar* and many of the most luxurious publications of the age. A trade issue comprising just one plate was also published, with which this edition is sometimes confused.

First edition, NUMBER 71 OF 225 COPIES, landscape folio (40.5 x 44.5 cm); title with inscription signed by Lucien Vogel, one leaf with limitation and index, 20 manuscript scores in facsimile, 20 colour pochoir plates by Martin and Jules Sauté, 42 ff. in total. Original decorative card portfolio, large printed label to upper board, original pink silk ties to leading edge of lower board (missing from 5 other sides); corners and hinges rubbed and chipped, spine faded. Gillmor ('Musico-Poetic Form', in *Canadian Music University Review* 8), 30.



EXUBERANT CONTEMPORARY DECORATIVE SATIN BINDINGS

7. **BARBIER, GEORGE.** *La Guirlande des Mois.* Paris, Meynial, 1917-1921.

£3,750 [ref: 99717]

A fine, complete set of this celebrated periodical, which, although published in a small format due to wartime austerity, is nevertheless extremely luxurious. The early volumes of these beautiful little annual almanacs often include images of men in military uniform. In addition to the *pochoir* illustrations, Barbier contributed articles from 1918 to 1921 on such topics as the *Ballets Russes*, epigrams, opera, and the pleasures of love. The fashions depicted show a radical post-war shift in style with the adoption of shorter and fuller skirts, backless gowns, and fabrics that incorporated more risqué elements of the tango.

First editions, 5 vols, 12mo (12.3 x 8.4 cm); 31 colour *pochoir* lithograph plates, illustrations in the text; original pictorial satin over Bodoni boards with pictorial dust-wrappers, original decorated slipcases, some age-toning to dust wrappers but otherwise very attractive copies.



ART DECO STYLE PERSONIFIED

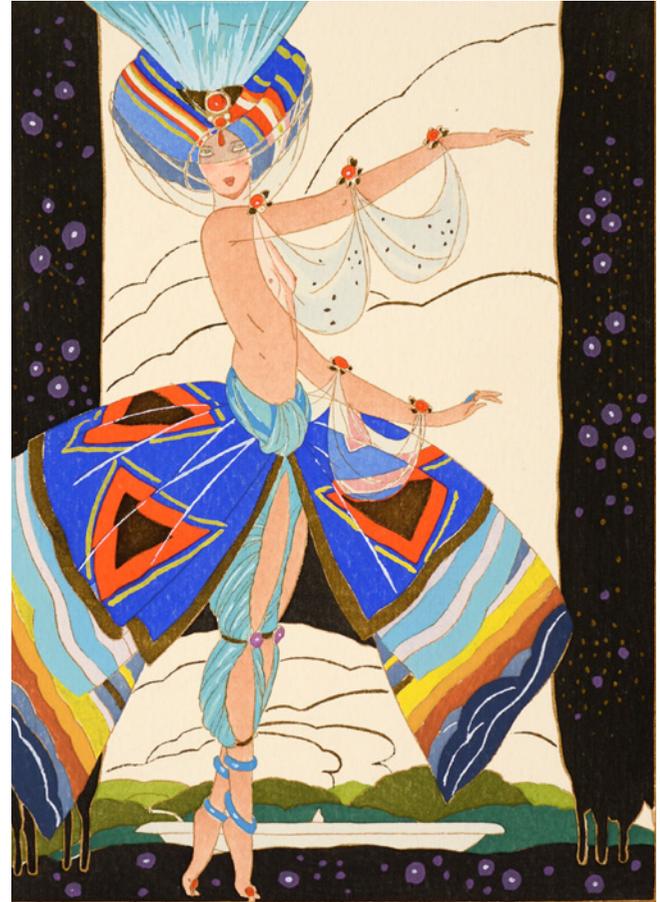
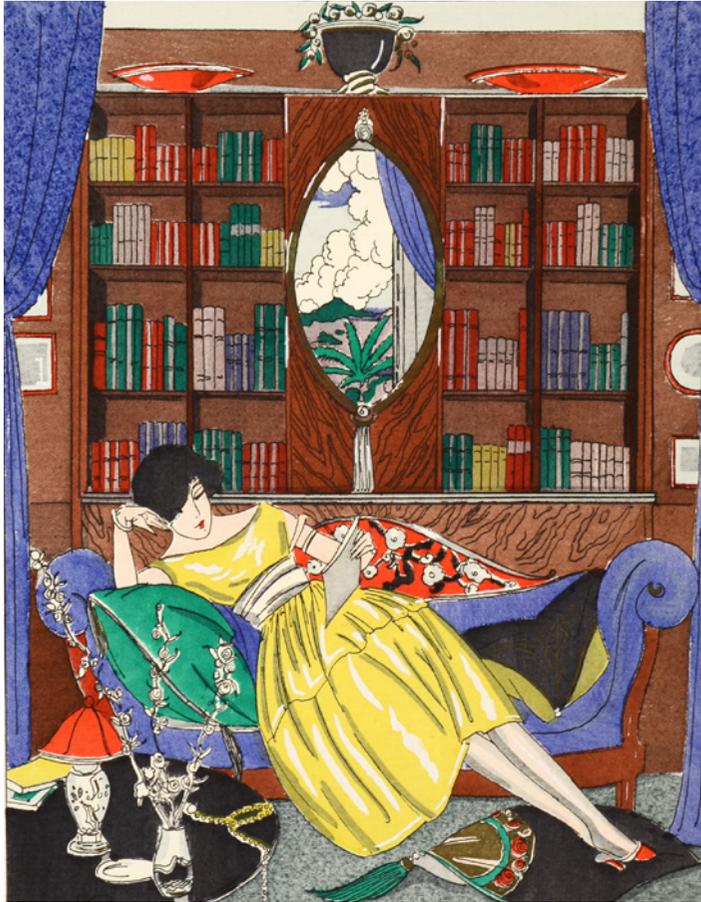
8. **LABOUREUR, JEAN-EMILE; BONFILS, ROBERT; BRISSAUD, PIERRE; ET AL.** **Le Goût du Jour.** Paris, Francois Bernouard, December 1918 & June - December 1920.

£7,500 [ref: 97300]

A FINE AND RARE COMPLETE SET OF ONE OF THE MOST BEAUTIFUL FASHION MAGAZINES TO APPEAR IN FRANCE AFTER THE GREAT WAR; WITH ADDITIONAL PROOFS.

First edition, NO. 20 OF 25 EXAMPLES ON PAPIER VERGÉ D'ARCHES WITH PROOFS (total edition 1432); 14 fascicles (as 1 and 1-13), small folio, I: [12] pp., with 4 hand-coloured wood-engraved plates and polychromatic woodcut ornaments in text, 1-13: [4 (half-title, limitation, title, blank)], [112] pp., with 40 NUMBERED, HAND-COLOURED, COPPER-ENGRAVED AND ETCHED POCHOIR PLATES, EACH WITH UNCOLOURED PROOF (PL 36 UNCOLOURED, WITH ADDITIONAL PROOF OF AN EARLIER STATE), AND A FINAL HAND-COLOURED PLATE WITH PROOF; fascicles 10, 12, & 13 unopened at top-edge, occasional spotting, slight toning at extremities; loose as issued in publisher's printed wrappers, first issue with hand-coloured wood-engraved title vignette, others printed in two colours with hand-coloured rose, fascicle 4 with an additional uncoloured outer wrapper, 7 issues with publisher's glassine, together in a modern cloth solander box, printed paper label to spine; a few light marks, marginal tear to wrapper of fascicle 3 and outer wrapper of fascicle 4 torn, an excellent set.





ART DECO RARITY

9. **BARBIER, GEORGE; BRUNELLESCHI, UMBERTO; ET AL.** *La Guirlande d'art et de la littérature.* Paris, Francois Bernouard, 1919-20.
£8,000 [ref: 96250]

A RARE COMPLETE SET OF THIS MONTHLY PERIODICAL, SIGNIFICANT BOTH FOR ITS TEXT AND ITS ART DECO IMAGERY.

George Barbier (1882-1932), was the supreme decorative designer of the Art Deco movement. His work centred on the human figure, displayed in a thousand different settings and costumes. He had the faculty, as Valéry wrote, of embodying myth through images in such a way that workers in mere words could only look on in awe. His drawings were rendered into print by Jean Sauté, the leading exponent of pochoir, whose prints have a vibrancy of colour that has rarely been matched.

First edition, royal 8vo, 11 issues (all published), 60 full-page hors text colour pochoir lithographs by Jean Sauté, colour illustrations in the text; original titled and illustrated wrappers. Colas 1362; Hiler 403.

ONE OF 40 COPIES ON JAPON IMPÉRIAL

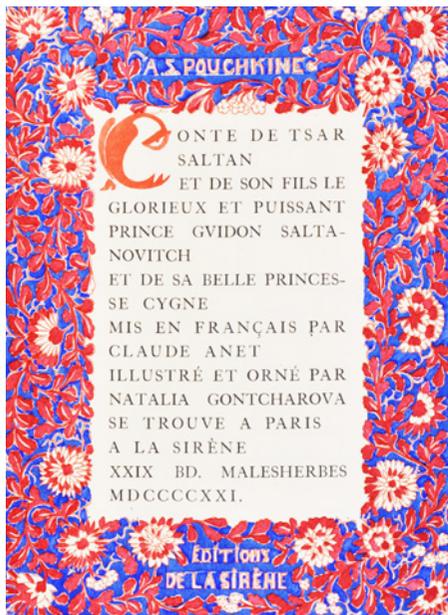
10. GONCHAROVA, NATALIA (ILLUSTRATOR); PUSHKIN, ALEXANDER. Conte de Tsar Saltan et de son fils le glorieux et puissant prince Guidon Saltanovitch et de sa belle princesse Cygne. Paris, Éditions de la Sirène, 1921.

£8,000 [ref: 101340]

Natalia Sergeevna Goncharova (1881-1962) was an avant-garde artist and illustrator, whose great-aunt Nataliya Nikolaevna Goncharova was married to the poet Alexander Pushkin, who originally wrote the poem (based on a traditional Russian folk tale) in 1831. This book brings together the charm of Pushkin's lyricism and the beauty of Goncharova's colourful and sympathetic designs.

Whilst living in Russia, Goncharova, along with Mikhail Larionov produced a number of radical artists' book, spearheading the creativity of Russian Futurism. After settling in France in 1919 she continued to experiment with book illustration, working with Russian medieval texts and poetry as seen here. In these works, Goncharova drew inspiration from her childhood and the colours and forms of traditional Russian arts and crafts. The present work was included in the large scale retrospective of the artist at Tate Modern in 2019.

Limited edition, NUMBER 32 OF 40 COPIES ON JAPON IMPÉRIAL from a total edition of 599; 4to (30 x 23 cm); lithographed borders throughout and ten full page illustrations after Natalia Goncharova, pages uncut, text in French; in the original lithographed folder with purple tie ribbon, purple slipcase, an excellent copy. The Russian Avant Garde Book 338.



WITH 45 COLOUR PLATES INCLUDING MOUNT ATHOS

11. SCHMIED, FRANCOIS-LOUIS; GOULDEN, JEAN. Salonique, La Macédonie, L'Athos. Préface de Gustave Schlumberger. Paris, Chez les auteurs, 1922.

£15,000 [ref: 98717]

The beautiful plates by Jean Goulden (an Army major who married Schmied's daughter) depict views and buildings in Salonica (nineteen plates), Macedonia (seven plates) and on Mount Athos (nineteen plates).

After being wounded in the Dardanelles campaign Goulden went to Salonica and Mount Athos to convalesce. There he was struck by the beauty of the landscape and the vibrancy of Byzantine art in the monasteries. Whilst convalescing he studied his surroundings, worked on his technique and returned to France with this series of oil paintings and his passion for art reignited. Schmied engraved Goulden's paintings, creating these wonderful plates which are a monument to the region and testament to the duo's popularity in the Art Deco movement.

NUMBER 20 OF AN EDITION OF 70 ON PAPIER JAPON; large folio; edition dedicated to Monsieur...(title rubbed out); 45 colour plates engraved on wood by Schmied after Goulden; each plate numbered and signed in pencil by Goulden and Schmied, pages cut and un-bound; original publisher's printed wrappers with gilt title and decoration to front wrapper; marbled board chemise, gilt title to spine and matching slipcase.



WITH STUNNING POCHOIR PLATES

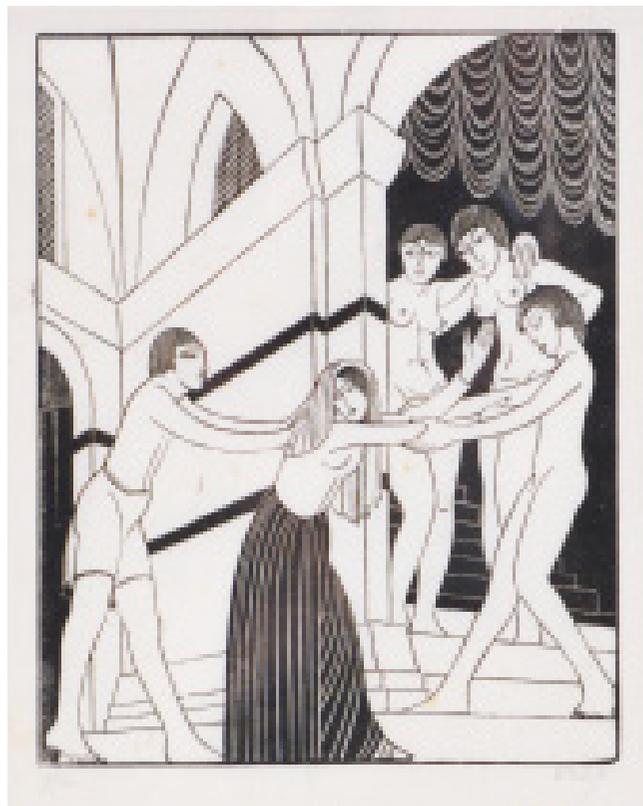
12. **BENEDICTUS, EDOUARD (AFTER); SAUDÉ, JEAN.**
Variations. Paris, Albert Lévy, [1924].

£5,000 [ref: 95137]

FINE COMPLETE EXAMPLE OF THIS FOLIO ALBUM WITH STUNNING POCHOIR PLATES COLOURED BY JEAN SAUDÉ.

These magnificent designs were created by Edouard Benedictus (1878–1930), one of the most popular artists in stencil printing. He was also a successful writer, composer and chemist and gained renown for an influential article published in *L'Art décoratif* in 1912. The collection includes a number of patterns suitable for woven or printed clothing as well as for upholstery.

Folio (49.5 x 38 cm); title, 20 pochoir lithographs by J. Saudé after Benedictus; original cloth-backed black boards, pochoir plate to upper cover, original ties; rebaked, neat repairs to extremities.



SIGNED BY THE ARTIST

13. **GILL, ERIC.** *The Harem.* 1925.

£1,250 [ref: 99690]

One of the original wood engravings designed by Eric Gill *The Harem* displays every aspect of the striking yet graceful individual style for which the artist is famed. Created for the Golden Cockerell Press edition of *The Song of Songs*, published in 1925, this overtly erotic engraving is one of the best known designs from this important artist.

Original wood engraving, 1925, on smooth cream wove paper, signed and numbered in pencil, sheet 32.2 x 25.4 cm. Physick 316.



ONE OF THE GREAT ART DECO PORTFOLIOS

14. SÉGUY, E[UGÈNE] A[LAIN]. *Suggestions pour étoffes et tapis.* Paris, Massin & Co Editeurs, 1925.

£5,000 [ref: 96243]

A FINE COPY OF ONE OF THE GREAT ART DECO PORTFOLIOS, REGARDED AS ONE OF SÉGUY'S MOST HANDSOME COMPENDIUMS. COMPLETE WITH THE FULL SET OF PLATES ILLUSTRATING DESIGNS FOR TEXTILES AND CARPETS.

Seguy (1889-1985) was active as an artist in Paris between 1900 and 1925. His mastery of decorative design and colour is evident in the series of 11 beautiful pochoir portfolios he created. Unusual in his capacity to span the Art Nouveau and Art Deco periods, Seguy's portfolios remain exquisite examples of ornamentation and composition, featuring motifs based on the natural world, including flowers, foliage, crystals and animals.

Folio (46 x 33.5 cm); half-title, title, 20 colour pochoir lithograph plates; loose as issued in publisher's blue cloth-backed portfolio with ties.

THE PUBLISHER'S OWN COPIES WITH BEAUTIFUL POCHOIR ILLUSTRATIONS

15. MAETERLINCK MAURICE; LEPAPE, GEORGES (ILLUSTRATOR). *L'Oiseau Bleu*. *L'Oiseau Bleu: Féerie de Maurice Maeterlinck avec des aquarelles de Georges Lepape* [WITH] *Décors et costumes pour L'Oiseau Bleu de Maurice Maeterlinck avec une préface de Gérard d'Houville*. Paris, Le Livre, 1925-1927.

£6,500 [ref: 97689]

ILLUSTRATED LIBRETTO WITH SEPARATE EDITION OF 61 COSTUME DESIGNS for *L'Oiseau Bleu* which was written in 1908 by the Belgian playwright Maurice Maeterlinck and premiered at Konstantin Stanislavski's Moscow Art Theatre. These illustrations are based on the 1923 production of the play, for which Lepape was the designer.

An Art Deco artist Georges Lepape (1887-1971) began his career as an illustrator for the fashion designer Paul Poiret, before becoming one of the world's most famous fashion illustrators in the world, working primarily for *Vogue*.

Provenance: Henri Barthlémy (bookplate).

Libretto: NUMBER 10 OF 25 EXAMPLES ON JAPON HORS COMMERCE, THIS FOR THE PUBLISHER HENRI BARTHLÉMY, 8vo, 14 ORIGINAL POCHOIRS BY SAUDE AFTER GEORGES LEPAPE, original wrappers.

Décors et costumes: ONE OF 10 COPIES PRINTED ON JAPON IMPERIAL, HORS COMMERCE, THIS FOR THE PUBLISHER HENRI BARTHLÉMY, 8vo, 61 colour plates (seven double page folding), original wrappers. Both volumes protected by a cloth and board slipcase (slight wear).



SIGNED BY THE ARTIST & WITH AN ORIGINAL WATERCOLOUR

16. WEGENER, GERDA (ILLUSTRATOR); ALLANTINI, ERIC. *Sur Talons Rouges*. [Paris, G. Briffaut, 1929].

£6,500 [ref: 97984]

LIMITED EDITION ON JAPON ANCIEN SIGNED BY THE ARTIST AND WITH AN ORIGINAL WATERCOLOUR.

Gerda Wegener (1886-1940) was a Danish illustrator and painter best known for her erotic works. After moving to Paris in 1912, she became highly successful both as a painter and as illustrator for *Vogue*, *La Vie Parisienne* and *Fantasio*. Her husband Einar, also a successful artist, posed as a model for many of her works dressed in women's clothing, and later underwent the world's first sex-change operation. His story was told in Tom Hooper's film *The Danish Girl*, for which Alicia Vikander won an Oscar for her portrait of Gerda.

Provenance: Arpad Plesch, renowned bibliophile (book label).

NUMBER 10 OF 12 COPIES ON JAPON ANCIEN FROM A TOTAL EDITION OF 449, SIGNED BY THE ARTIST; 4to; 25 engraved hors-texte plates by Wegener comprising two suites of 12 illustrations, one in black-and-white, the other coloured, with an original water-colour; half burgundy morocco with gilt-stamped spine with grey-green calf lettering piece containing decorative spiral design, by Durvand; book label of Arpad Plesch; original printed wrappers bound in; a fine copy. Carteret V, 11; Monod 181.



PRIVATELY PRINTED - PIERRE LOUÏS' MASTERPIECE

17. LOUÏS, PIERRE. Trois filles de leur mère. Illustrations de Vertés ou Berommè Saint- André. Aux dépens d'un amateur et pour ses amis. Paris, [privately printed by Rene Bonel], [1926].

£2,500 [ref: 97871]

THIS EDITION WAS PRINTED IN SMALL NUMBERS AND NOT FOR SALE: 'TIRÉE À PETIT NOMBRE ET NON MISE DANS LE COMMERCE.'

Pierre LouÏs was born in Ghent in 1870 to a Champagne family, who had taken refuge in Belgium during the Franco-Prussian War. A classmate of André Gide, LouÏs studied at the École Alsacienne, and went on to become a very well known French poet and writer; a close friend of Debussy and Oscar Wilde. He was made first a Chevalier and then an Officer of the Légion d'Honneur for his contributions to French literature.

This erotic work, originally written in about 1910, was inspired by the free relationship between the author and the wife of José Maria de Heredia and his three daughters. It is considered to be LouÏs' masterpiece: 'a true story down to the smallest detail' according to the author himself. He wrote inside the book: 'Ce petit livre n'est pas un roman. C'est une histoire vraie jusqu'aux moindres détails. Je n'ai rien changé, ni le portrait de la mère et des trois jeunes filles, ni leurs âges, ni les circonstances' [This books is not a novel. It is a true story down to the smallest detail. I have changed nothing, neither the portrait of the mother and the three young girls, nor their ages, nor their circumstances].

First edition; 4to (29 x 20 cm), 361 pp., text printed in purple reproducing the author's manuscript, 20 full page engraved illustrations including frontispiece (with slight spotting on two plates), original paper spine bound in at rear, bound by 'G.Mativet', binder's name stamped on front free endpaper, marbled endpapers, half brown morocco gilt, marbled boards, brown calf label gilt lettered; an excellent copy. Bibliography of Erotic Works by Pierre LouÏs - online. 28a (for the later issue).





LIMITED EDITION WITH 25 MAGNIFICENT POCHOIR PLATES

18. BARBIER, GEORGE. *Vingt-Cinq costumes pour le théâtre*. Paris, Bloch and Meynial, 1927.

£4,000 [ref: 95564]

MAGNIFICENT COLLECTION OF EXQUISITE THEATRICAL COSTUME DESIGNS. ONE OF ONLY 2675 COPIES.

With a portrait frontispiece of Barbier by his friend and rival Charles Martin.

First edition, NUMBER 69 OF 275 COPIES; 4to (32.2 x 24.4 cm); preface by Edmond Jaloux; etched frontispiece portrait of Barbier by Charles Martin, 25 tipped-in pochoir costume plates with lettered tissue guards; original pictorial wrappers, glassine dust wrapper. Colas 218.

RARE ALBUM WITH 33 CUBIST DESIGNS

19. GLADKY, SERGE; SALMON, ANDRÉ. *Synthèse du costume théâtral. Trente planches en couleurs.* Paris, *Le Théâtre national [mondial?]*, 1927.

£9,500 [ref: 93897]

BORN IN RUSSIA, THE CUBIST AND ART DECO ARTIST SERGE GLADKY (1880-1930s) WAS BASED IN PARIS WHERE HE WAS ACTIVE IN 1920s AND 1930s; HE WAS ONE OF THE PRECURSORS OF MODERN ABSTRACT ART.

Gladky worked as a graphic artist and architect, using ornamental and geometric patterns composed of sleek lines and sharp angles, inspired by nature and animals. He was also heavily involved in popularising pochoir printmaking in Paris in the early 1900s, a reaction against the mass printing techniques that often produced dull colours. The introduction to this album is by André Salmon, a French writer and art critic who, with Guillaume Apollinaire, was one of the early defenders of Cubism. In the text the poet expands on his love of Russian costumes and on his admiration for Gladky. Praising the artist's ability to convey the essence of Russian culture through geometric shapes, he calls the plates '*inventions merveilleuses, miraculeuses*'.

First edition, ONE OF 170 NUMBERED COPIES; 4to (33.5 x 25.5 cm); 33 pochoir plates (including frontispiece), some with gold or silver, on laid paper, pochoir illustration and signature by the artist to upper board; small marginal repairs and light stains to covers, text block clean; bound in contemporary wrappers with Gladky's designs.





PRESENTATION COPY SIGNED BY BARBIER

20. BARBIER, GEORGE (ILLUSTRATOR); GUÉRIN, MAURICE DE. *Poèmes en Prose précédés d'une Petite Lettre sur les Mythes par Paul Valéry.* Paris, A. Blazot, 1928.

£7,500 [ref: 94761]

A French Romantic poet, Maurice de Guérin (1810-39) achieved cult status in his lifetime as one of the first writers of 'prose poems'. The present work is illustrated by George Barbier (1882–1932) who provides beautiful illustrations of the mythological Centaur and the Bacchante, a follower of Bacchus (Dionysus).

The charming presentation inscription reads: 'À Mademoiselle Violette Gath / ces petites divinités d'autrefois, déjà touchées par la mélancolie d'aujourd'hui / avec les respectueux compliments de l'artiste / George Barbier / juin 1928.' [To Miss Violette Garth / These small deities of days past, already touched by the melancholy of today / With respectful compliments of the artist George Barbier / June 1928].

First edition, NUMBER 101 OF 150 COPIES; 4to (26 x 21 cm); 27 text illustrations wood-engraved by Pierre Bouchet and printed in colour after designs by Barbier; PRESENTATION COPY, SIGNED BY BARBIER on front blank; loose as issued in original pictorial wrappers after Barbier, publisher's burgundy cloth chemise and slipcase. Carteret IV, 195; Méhé, II, 309-310; Ritchie 25.

WITH AN EXTRA SUITE OF PLATES & ORIGINAL WATERCOLOURS

21. LORRAIN, JEAN; COURBOULEIX, LÉON; FARNETI, CARLO (ILLUSTRATORS). *La Maison Philibert.* Paris, Javal & Bourdeaux, 1928.

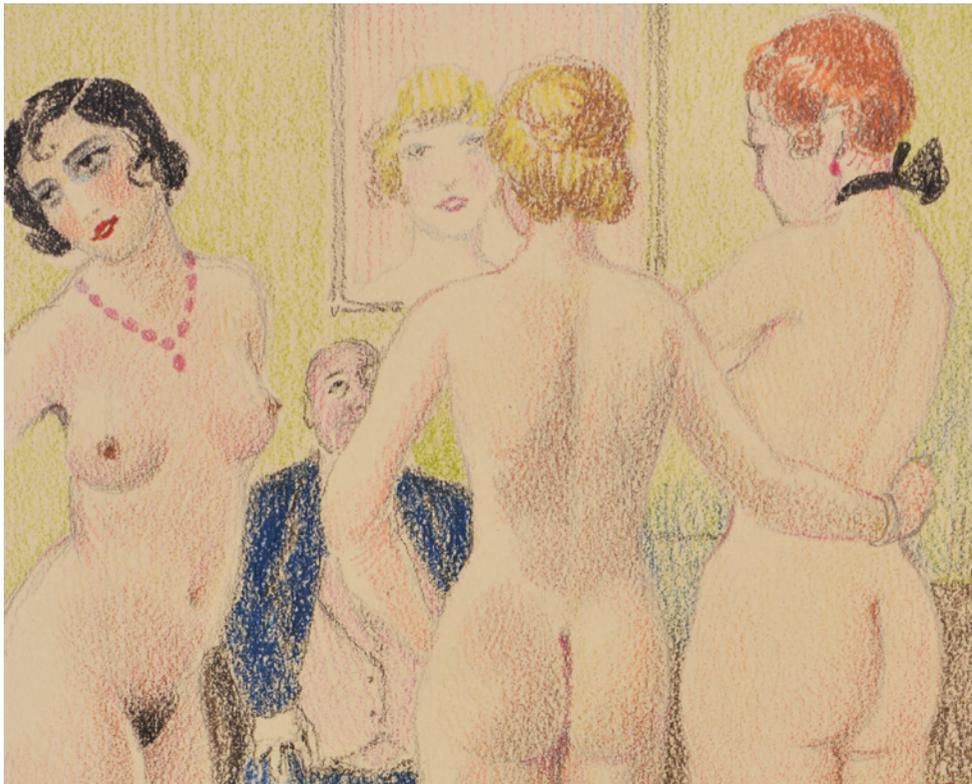
£12,500 [ref: 98399]

ONE OF 50 COPIES WITH AN EXTRA SUITE OF PLATES AND A COPPER PLATE. THIS COPY ALSO INCLUDES A COLLECTION OF ORIGINAL DRAWINGS FROM TWO OTHER ARTISTS.

Written by Jean Lorrain (born Paul Duval) and originally published in 1904, *La Maison Philibert* revolves around a Parisian brothel of the *belle époque*. Although prostitution and debauchery was not an uncommon theme in fin-de-siècle literature, Lorrain had his own reputation for being particularly outrageous in both his writings and his real life escapades. The erotic novel is here illustrated with 30 etchings with a suite of additional four states by Courbouleix.

The second volume contains a large collection of drawings to illustrate the same work by two other artists. Carlo Farnetti (1892-1961), Neapolitan by birth, moved to Paris where he illustrated works by Zola, Baudelaire and Poe. He was later commissioned by Javal & Bordeaux to illustrate *Les Cent Nouvelles* but his drawings for *La Maison Philibert* were never published - making this collection of original drawings extremely rare.

André Dignimont, a 'figure notable de Montmartre' was celebrated for perfectly capturing feminine beauty. The present volume contains a vast amount of proofs and signed drawings by Dignimont to illustrate an edition of *La Maison Philibert* that was published in 1925 by Collection des Arts.



Limited edition, ONE OF 50 COPIES on JAPON IMPÉRIAL, with with an extra suite and a copper plate by Courbouleix and extra volume of original drawings by Carlo Farnetti and Andre Dignimont; 4to (35 x 28 cm); text illustrated with 30 in-text colour etchings a la poupée and a suite with four additional states (first state, sans remarque, avec remarque en noir and avec remarque en sanguine) both with the original publisher's wrappers, vol. II with 90 signed colour drawings avec remarque by Carlo Farnetti to illustrate an unpublished edition of the work, 6 watercolours on thick paper signed by Dignimont, 27 drawings (mostly signed some hand-coloured) by the same, and over 100 proof sheets (in colour and black and white) after Dignimont also to illustrate a previously published edition of the work; both housed in modern maroon morocco boxes.

SIGNED BY THE ARTIST

22. EPSTEIN, JACOB. *Seventy-Five Drawings. With a foreword by Hubert Wellington.* London, J. Saville & Co. Ltd., 1929.

£550 [ref: 99347]

Born in New York to Polish Jewish refugees, the renowned sculptor Sir Jacob Epstein (1880-1959) came to Europe at the age of 21, studying at the Ecole des Beaux-Arts before settling in England, becoming a British subject in 1911. One of his first notable commissions came in 1908 when Robert Ross invited him to design Oscar Wilde's tomb in Père Lachaise cemetery in Paris, installed in 1914. By 1929 however Epstein's reputation was well established although his work continued to court controversy as debate raged as to whether his work was too explicit with the result that public commissions were few and far between until World War II.

Limited edition, NUMBER 175 OF 200 COPIES 'WHICH ARE FOR SALE', signed by Epstein under limitation; landscape 4to (330 x 26 cm); 75 collotype plates, numbered and titled, light offsetting and residue from removed bookplate to upper endpapers, else near fine; publisher's full vellum, titled in black to upper board and spine, top edge gilt, others untrimmed, slight splaying to boards (as usual) minor, light spotting to rear board, otherwise very good-plus.



SURREALIST WORK BEAUTIFULLY BOUND

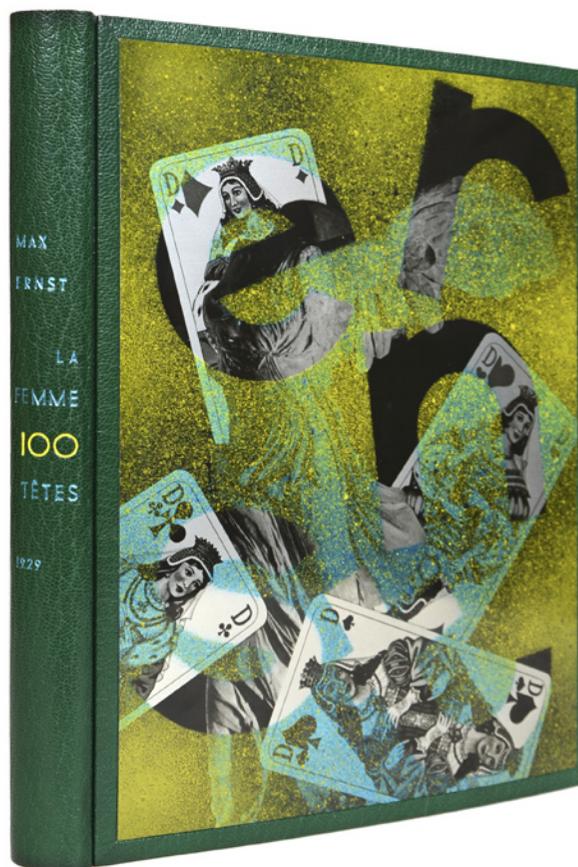
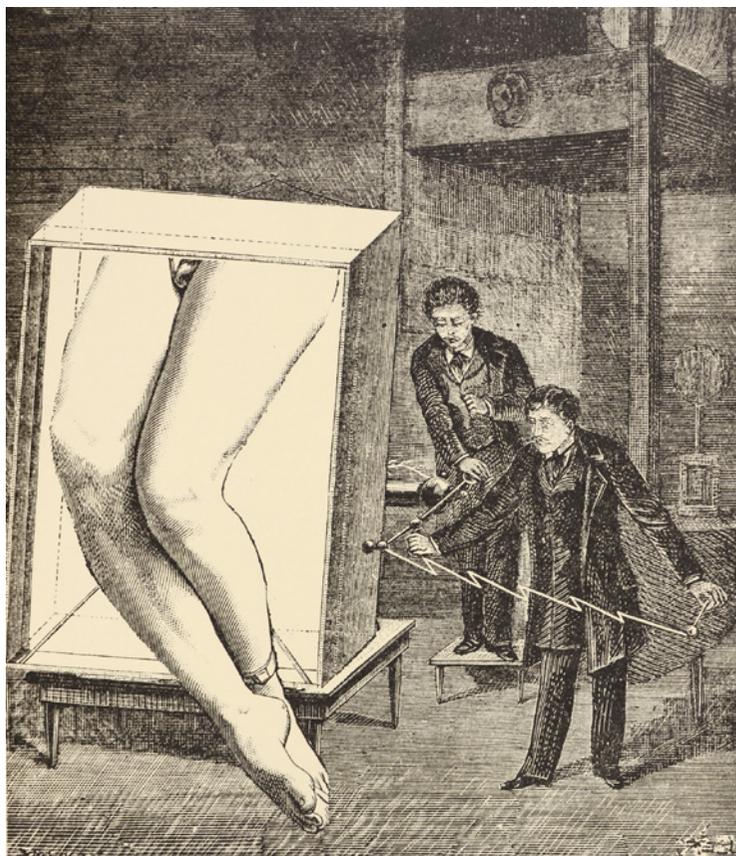
23. ERNST, MAX; BRETON, ANDRÉ. *La femme 100 têtes.* Avis au Lecteur par André Breton. Paris, Éditions de Carrefour, 1929.

£8,500 [ref: 96318]

La femme 100 têtes was the first of three collage-novels by Max Ernst. The artist forges a universe of mystery, full of all the possibilities of the surreal, by culling the bourgeois interiors that pepper XIX century engravings and instead assembling images from several different illustrated works. This is a seminal and quintessential XX-century work of art.

The book was originally sold unbound, and this particular copy has been bound by the talented Daniel Henri Mercher, whose father Henri (1912-76) was also an innovative and creative binder. Henri invented a method of mounting covers that allowed him to use any type of material that could be sanded, carved or polished. His particular favourite was plexiglass, as seen in this superb example.

Limited edition, NUMBER 371 OF 900 COPIES; 4to (25 x 20 cm); title, limitation, [4]pp. introduction by André Bréton, 147 plates after Max Ernst; original green wrappers, cream wove endpapers, green morocco by D. H. Mercher dated 1991 (binder's mark) with collage playing card design inlaid on covers in plexiglass, matching green morocco chemise with woven paper covers, spine gilt lettered, housed in cream coloured slipcase. Dictionary of French bookbinders.



A UNIQUE COPY IN A SUPERB BINDING BY JEAN DE GONET

24. MAN RAY; PERET, BENJAMIN; ARAGON, LOUIS. Premier semestre. Bruxelles, Editions de la revue Varietes. 1929.

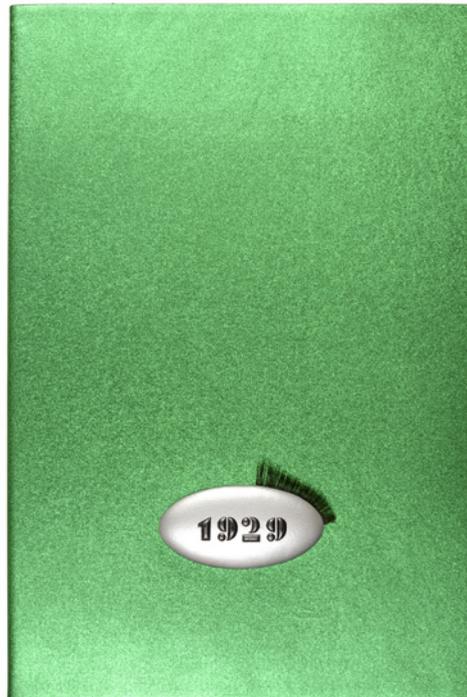
£20,000 [ref: 95020]

A year after its creation in 1928, the Belgian magazine *Variétés* began to experience financial difficulties. The director Paul-Gustave Van Hecke, who had done much to promote the work of Belgian avant-garde artists, decided that the best way to save the magazine would be to publish an erotic book featuring his own poetry. Thus the present work, which contains four original erotic photographs by Man Ray, each captioned with a season and accompanied by the poetry of Benjamin Peret and Louis Aragon, was born. In one of the scenes, the woman depicted is clearly Man Ray's lover, Kiki de Montparnasse.

THE 1929 EDITION IS EXTREMELY RARE, AS MANY COPIES WERE SEIZED AND DESTROYED BY FRENCH CUSTOMS OFFICERS ON THEIR DELIVERY TO PARIS. The present copy was displayed as part of the Tate Modern's exhibition *Surrealism: desire unbound* in 2001, then at The Metropolitan Museum of Art in 2002 (p. 336 in the exhibition catalogue), though it had yet to be bound at that time. This copy on green paper is probably unique, not part of the original print run, which was limited to 215 copies.

Provenance: D. Gransart, Galerie Obsis (catalogue Tate-MOMA); Artcurial (9 June 2004, lot 28).

UNIQUE COPY, hors-commerce from original print run of 215 copies; 4to (30 x 20 cm); 4 half tone relief prints with tissue guards, all captioned, text on green paper, limitation page; soft wrappers in green iridescent calf, ovoid eye in silver calf with '1929' in dark grey curved figures in relief bordered with large false eyelash, binders mark dated 2003 to upper board, navy blue suede endpapers, housed in black box with navy blue suede lining, silver lettered on calf spine. P. Pia, *Les Livres de l'enfer*, II, col. 868. -- M. Parr et G. Badger, *Le Livre de photographies : une Histoire*. Phaidon, 2007. -- *L'Enfer de la bibliothèque. Éros au secret*. B.n.F., 2007, n° 243, p. 421.



A MASTERPIECE OF 20TH-CENTURY EROTIC ILLUSTRATION

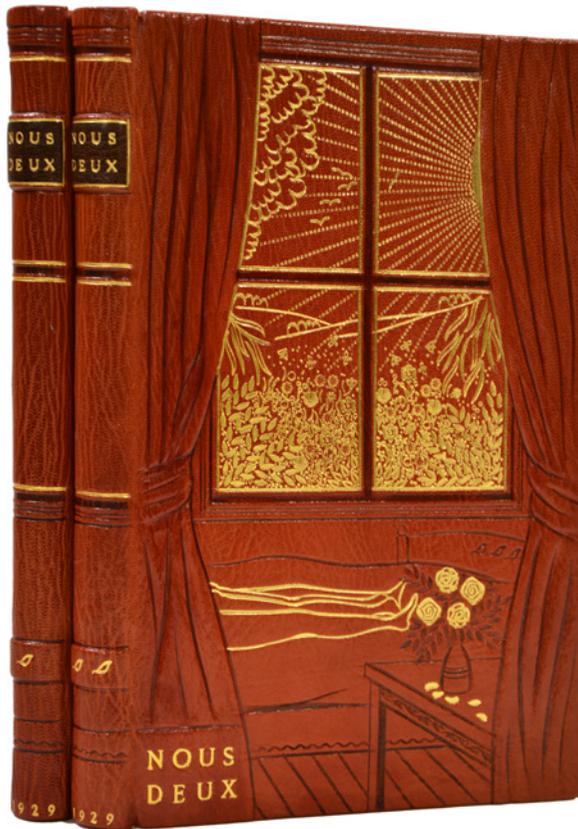
25. [VALOTAIRE] NELLY ET JEAN [& MARCEL]; [DULAC, JEAN (ILLUSTRATOR)]. *Nous Deux* Simples papiers du tiroir secret. Paris, privately published for the author and friends, 1929.

£3,950 [ref: 98233]

Privately printed for the author and friends, not for sale to the public: 'non mise dans la commerce'.

Considered to be one of the masterpieces of erotic illustration of the twentieth century, the book tells the story of the sexual initiation of Nelly, a young student, and Jean, her private Latin tutor. Written in the form of a private journal composed by Nelly, it also contains letters from Nelly addressed to her lover:

Limited edition, NUMBER 67 OF 250 ON ARCHES VELIN PAPER from a total edition of 295; 2 vols, 8vo (23 x 15 cm); title page in each volume, limitation page in vol. II, 46 erotic illustrations and vignettes, enhanced with watercolour, including two frontispieces, beautifully bound in ornately gilt decorated tan morocco gilt, signed G. Miller in gilt in both volumes, both vols housed in beige cloth slip case; a fine example. Dutel 2054.



SIGNED BY DALI - FIRST EDITION OF HIS FIRST SURREALIST WORK

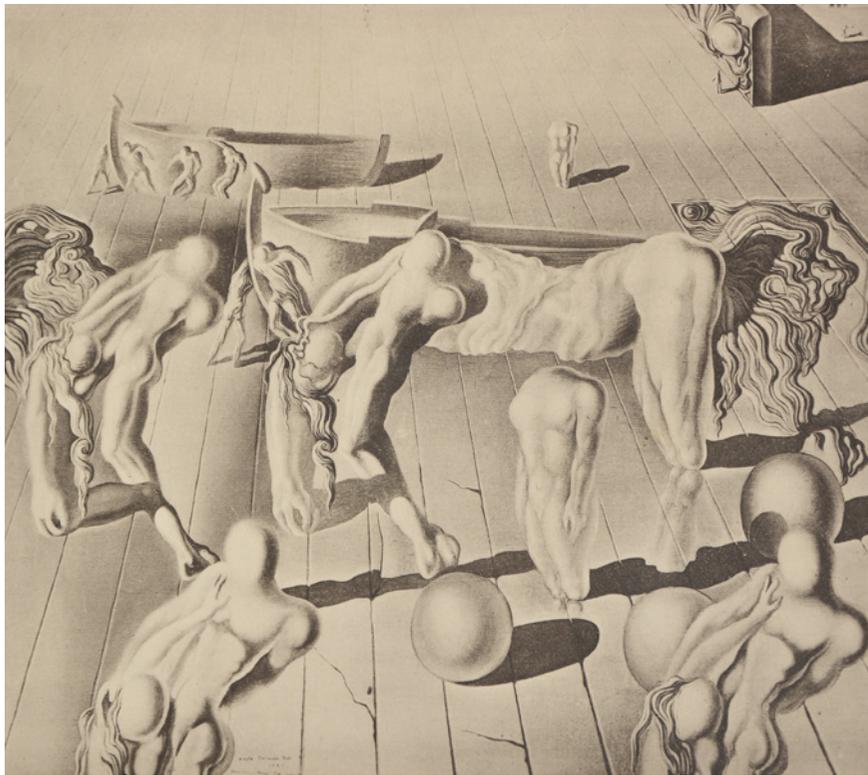
26. DALI, SALVADOR. *La Femme Visible*. Paris, Editions Surréalistes, 1930.

£5,000 [ref: 97804]

DALI'S FIRST SURREALIST WORK, WHICH MARKED BOTH HIS ENTRY INTO THE SURREALIST MOVEMENT AND THE BEGINNING OF HIS LITERARY CAREER.

The 'femme visible' refers to Dali's wife Gala, who inspired him to create the book and to whom the work is dedicated. Her portrait is placed opposite the metallic covers to provide a reflection of her. It is Dali's manifesto for the paranoiac-critical method, a surrealist technique which consists of the artist invoking a paranoid state, resulting in a deconstruction of the psychological concept of identity, subjectivity thereby becoming the primary aspect of the artwork.

First edition, ONE OF 135 COPIES ON ARCHES PAPER (THIS COPY WITHOUT NUMBER), 4to (19 x 22 cm); 68pp., [5], with photo-lithographed portrait, engraved frontispiece and 6 heliographic plates, SIGNED BY ARTIST ON HALF TITLE, some tissue, publisher's silver wrappers and printed red metallic dust-wrapper, with loss to the spine. preserved in a black solander box with title-window to lid. Michler-Lapsinger 4; Launay 288.



SIGNED BY THE ARTIST

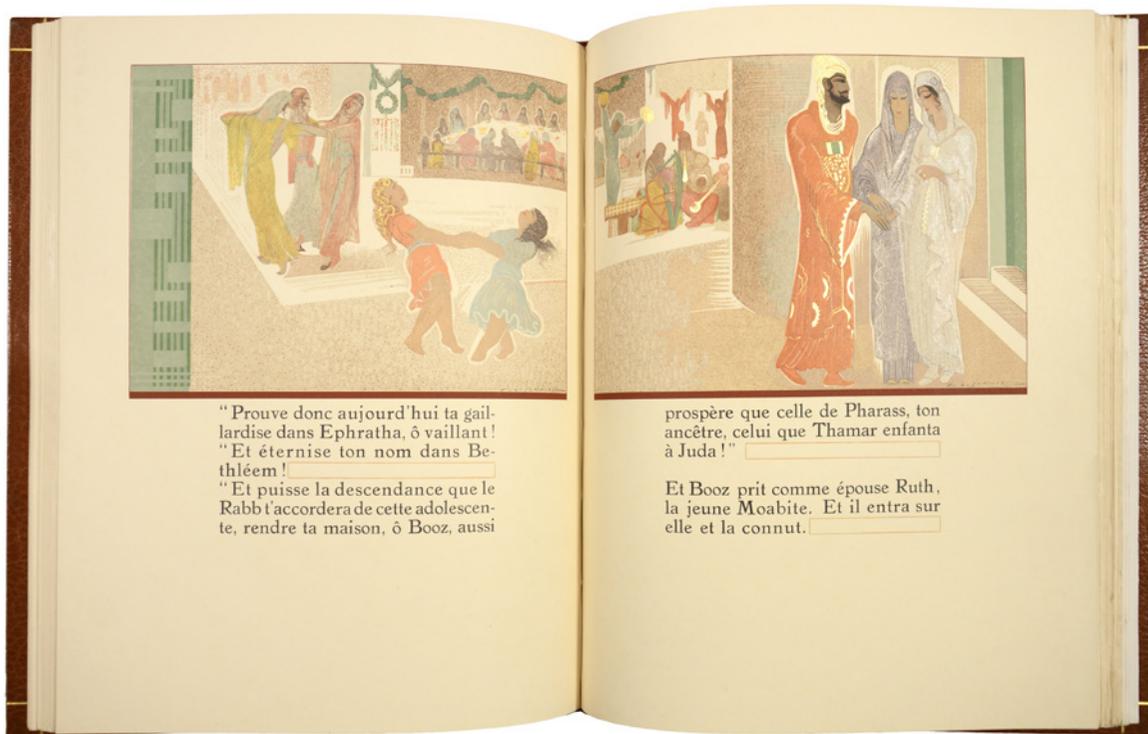
27. MARDRUS, JOSEPH-CHARLES; SCHMIED, FRANÇOIS-LOUIS. Ruth et Booz. Traduction littérale des textes sémitiques. Paris, F.L. Schmied, 1930.

£12,500 [ref: 95410]

A PRISTINE EXAMPLE OF THIS BEAUTIFUL EDITION, ENRICHED WITH TWO ADDITIONAL SUITES OF PLATES ON FINE PAPIER JAPON.

'In the introductory note...Théo Schmied points out the natural happiness of the interconnection between his father's cultural tendencies and art of the book and the world of the Near East as it is filtered by the 'inspired' Mardrus translations... throwing light on the the two fundamental aesthetic coordinates we need in order to understand how the details are made subordinate by the elegant decorative unity expressed by the plates, that is, the purity of the Egyptian graphic art and the will of the Italian primitives. The layout shows either a text harmoniously arranged in respect of double and single plates of various size, or a text framed by rules forming a variety of geometrical patterns and decorated by *bout de lignes* in sienna. The illustrations mainly show subdued and delicate pastel colours' (Nasti).

NUMBER 94 OF 155 COPIES ON MADAGASCAR PAPER (OF A TOTAL EDITION OF 172) SIGNED BY THE ARTIST BENEATH THE LIMITATION ; 4to (35.5 x 28.5 cm); 12 double-page and 4 single-page colour wood engravings, TWO FURTHER SUITES OF ILLUSTRATIONS ON JAPON PAPER, one in colour numbered 10, another in black and white numbered 9, SIGNED BY THE ARTIST; full brown crushed morocco with gilt ornament to covers and gilt lettering to spine, silk endpapers, contemporary card slipcase; front turn-in signed 'Trinckvel,' back turn-in - 'G. Camuset Doreur.'; contemporary card slipcase; upper panel detached. Carteret Illustrés IV, p. 264; Buysens, no 42; Nasti B15.





ONE OF 20 COPIES WITH 2 EXTRA SUITES OF ILLUSTRATIONS

28. SCHMIED, FRANÇOIS-LOUIS (ILLUSTRATOR); KIPLING, RUDYARD. *Kim*. Traduit par Louis Fabulet et Ch. Fontaine-Walker. Lausanne, Gonin et Cie, 1930.

£9,500 [ref: 95780]

No. XVII of XX *HORS COMMERCE* COPIES, CONTAINING TWO EXTRA SUITES OF ALL THE ILLUSTRATIONS, INCLUDING THE 15 SUPPLEMENTARY PLATES.

Set in the period between the second and third Afghan Wars (therefore 1893-1898), *Kim* was first published in 1900-1901, with this French translation first appearing in 1902. Unfolding against the backdrop of the political conflict between Russia and Great Britain in Central Asia, the novel popularised the term 'The Great Game'.

The charming illustrations were engraved and printed by the painter and printer François-Louis Schmied (1873–1941), who was of Swiss origin. After attracting fame with his engravings for a 1919 edition of *The Jungle Book*, Schmied turned his attention to producing expensive, luxurious works in limited editions.

LIMITED EDITION, NUMBER 17 OF 20 *HORS COMMERCE*, OUT OF TOTAL OF 160 COPIES, 4 vols; 4to (31.5 x 26.5 cm). 276 pp.; 272 pp. with 15 colour plates, including frontispiece, and 15 chapter heading vignette illustrations and initials, all cut in wood and printed in colour by F. L. Schmied with 15 supplementary plates not called for in index and two extra suites of all the illustrations, one in colour, one in monochrome; original wrappers protected by chemises and slipcase; slipcase slightly rubbed, with one joint starting to split. Buysse, no 43.

SUPERB DEPICTION OF CUBIST STILL LIVES

29. SEVERINI, GINO. *Fleurs et Masques.* London, Frederick Etchells & Hugh Macdonald, 1930.

£25,000 [ref: 94533]

ONE OF THE MOST REMARKABLE POCHOIR BOOKS. A SUPERB DEPICTION OF CUBIST STILL LIVES, HARLEQUIN MUSICIANS AND THE MASKS AND THEATRICS OF THE COMMEDIA DELL'ARTE.

'The *Fleurs et Masques* pochoirs are whimsical (almost resembling playing cards) but at the same time sacred and profane. Throughout, Christian iconography is evident: the mother and child reminiscent of Mary and Jesus; "Ichthus" fish and pigeons substituted for doves, perhaps, and grapes representative of an evangelical banquet' (Charlotte Hodgson of the Victor Batte-Lay Trust).

First edition, ONE OF ONLY 125 SETS; folio (47 x 33 cm); 16 colour pochoir plates by Jean Saudé under the supervision of Severini, some heightened with gold; original printed boards, original slipcase; spine darkened, slipcase stained.



'ONE OF THE MOST BEAUTIFUL SERIES OF ILLUSTRATIONS PRODUCED IN MODERN TIMES'

30. GILL, ERIC. Dilecti Mei Pulsantis from Canticum Canticorum. 1930-31.

£650 [ref: 99692]

First used as an illustration for *Canticum Canticorum* published by Count Harry Kessler's Cranach Press in Weimar in 1931. At the time this engraving was undertaken Gill was also working on the carvings for Broadcasting House in London. When the project was completed Kessler wrote to Gill that he thought 'IT IS ONE OF THE MOST BEAUTIFUL SERIES OF ILLUSTRATIONS PRODUCED IN MODERN TIMES and that the book will appeal to everybody and all interested in fine illustration and book making' (*Eric Gill The Engravings*, Christopher Skelton ed., The Herbert Press, London 1983).

Original wood engraving, 1930-31, plate 14.6 X 6.7 cm.



SIGNED BY THE ARTIST

31. GILL, ERIC. The Parson's Tale from The Canterbury Tales. 1930.

£1,250 [ref: 99691]

A distinctive woodcut engraving created by Eric Gill (1882-1940) for *The Parson's Tale*, the final tale in Geoffrey Chaucer's *Canterbury Tales*. The tale itself is the longest contribution by any of the pilgrims in Chaucer's narrative and focuses on the theme of penance, rather than being a tale in itself.

Wood engraving, 1930, signed and numbered in pencil, from the edition of 5, sheet 32.2 x 25.4cm, image 12 x 9.5cm. Physick 67.

LIMITED EDITION - ONE OF 200 COPIES

32. EISLER, MAX. Gustav Klimt. Eine Nachlese. Vienna, Druck und Verlag der Osterreichische Staatsdruckerei, 1931.

£25,000 [ref: 97976]

AN IMPORTANT EARLY MONOGRAPH ON KLIMT, THE FIRST PRESIDENT OF THE WIENER SECESSION [VIENNA SECESSION], FOUNDED IN APRIL 1897.

Printed by the Austrian State Printing Office, the present work was intended to complete the lifetime folio *Das Werk Gustav Klimts*. The folio contains thirty coloured collotypes (fourteen of which are multicolored) and follows a similar format found in *Das Werk Gustav Klimts*, replacing the unique Klimt-designed signets with gold-debossed plate numbers. The set contains detailed images from previously released works (*Hygeia* from the University Mural Medicine, 1901; a section of the third University Mural Jurisprudence, 1903), as well as the unfinished paintings (*Adam and Eve*, *Bridal Progress*).



Limited edition, NUMBER 97 OF 200 COPIES IN GERMAN, from a total edition of 500, square folio (48 x 45.5 cm); half-title, 30 mounted plates (15 printed in colour), pinholes to corners on most sheets, some minor mostly marginal soiling, a few soft marginal creases; loose as issued in original green decorated cloth portfolio, upper cover gold-stamped (some wear and browning to edges, spine perished).



WITH ORIGINAL ARTWORK

33. MALLASIS, EDMOND; ORAZI, MANUEL; FARNETTI, CARLO. *Les Cent Nouvelles. Nouvelles attribués au Roi Louis Onzième.* Paris, Javal & Bourdeaux, 1931.

£7,500 [ref: 98402]

FROM THE PUBLISHER'S COLLECTION - ORIGINAL DRAWINGS FOR THE WORK BY THREE ARTISTS. *Les Cent Nouvelles Nouvelles* is a collection of stories from the court of Phillippe le Bon in the mid fifteenth-century. The stories, as the title suggests were long attributed to Louis XI but their exact authorship is unknown. The stories were aimed to amuse the King whilst he was estranged from his father, King Charles VII of France and were presented to the Duke of Burgundy at Dijon in 1462. The licentious tales are centred around the scandals of society rather than the chivalrous acts of knights.

This is a wonderfully illustrated edition with original compositions from three different artists, Edmond Mallasis, Manuel Orazi and Carlo Farnetti. Edmond Mallasis (1874-1940) was a notable illustrator, painter and student of the painter Gustave Moreau.

Limited edition, NUMBER 31 OF 40 EXAMPLES ON JAPON IMPERIAL; 3 vols; 4to; illustrated with 16 colour plates in the text by Edmond Mallasis along with a suite of four states (colour, sanguine, bistre and blue) hors-texte, together with a second interpretation of the illustrations by Manuel Orazi (16 original lithographs in five states: sanguine, blue, monochrome, colour and colour with remarques), and also with 25 original etchings in three states by Carlo Farneti (monochrome with remarks, bistre with remarks and in sanguine with remarks); also included are 10 signed original watercolours and 11 original sketches by Mallasis, 3 original pen drawings by Carlo Farneti and 5 watercolours by Manuel Orazi (slightly foxed and water damaged); all housed in modern maroon morocco boxes.

ELECTRICITY AS ART

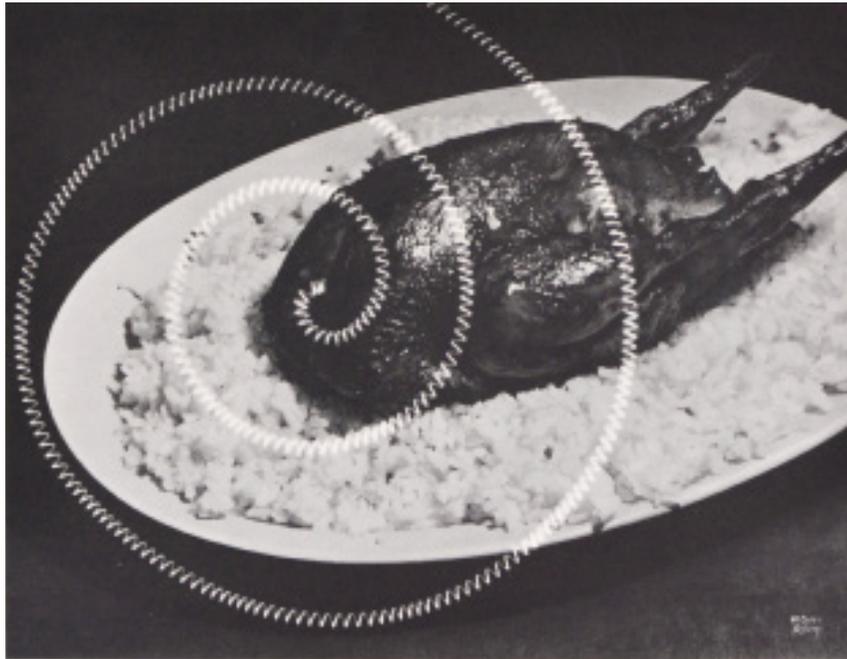
34. MAN RAY. *Électricité*. 1931.

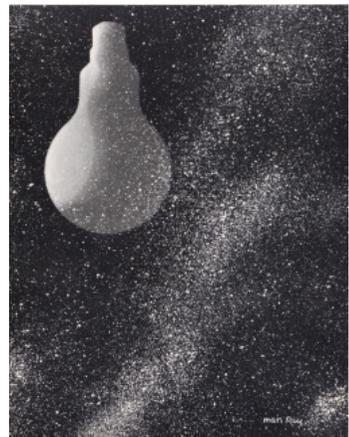
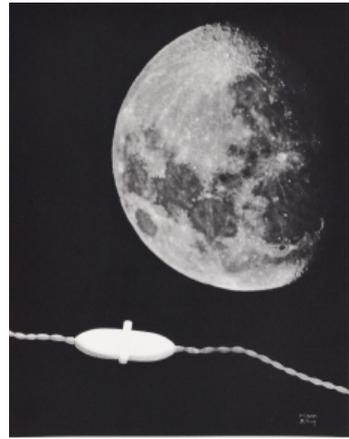
£40,000 [ref: 100315]

Électricité is among the most acclaimed works by Man Ray - a dynamic assemblage of ten rayographs that the artist made as a commission for a private power company that wanted to promote the domestic consumption of electricity. At the time, most homes in France relied on natural gas, wood, or coal for lighting, cooking, and heating. Man Ray used electrical appliances (light bulbs, a toaster, an iron, a fan) and electric light to cast the objects' shadows on photographic paper. Then he added wavy trails of power cords and heating coils - symbolic traces of the unseen effect of electric current. He also included five images of his own photographs (female nudes) and other pictures that he may have appropriated (a roasted chicken, night-time signage, the moon).

In *Électricité*, Man Ray demonstrated how electricity (essentially an invisible force) could be a subject and also a modern medium and how it might effectively make a tasty dinner meal, cool the kitchen, eroticize the body, and thus contribute to the quality of life for working-class Parisians.

10 photogravures, 1931, after Rayographs, each signed to paper, each signed (in the negative), Paris: Commissioned by La Compagnie Parisienne de Distribution d'Electricité, each image 26 x 20.6cm. or inverse, each paper mount 37.4 x 27.6cm.





DELUXE EDITION ONE OF 10 COPIES SIGNED BY THE ARTIST

35. MARCOUSSIS, LOUIS; TZARA, TRISTAN. *Planches de salut: dix gravures a l'eau-forte et au burin.* Paris, Jeanne Bucher, 1931.

£15,000 [ref: 96324]

One of the most delightful of all Cubist illustrated books with an introduction by Tristan Tzara. Marcoussis illustrates quotations by favourite authors including Shakespeare, Baudelaire, Dostoevsky, Hölderlin, Rimbaud and Apollinaire.

Louis Marcoussis (1883–1941) was born in Warsaw and educated at the University of Krakow. He emigrated to Paris in 1901 and exhibited with the *Section d'Or* in 1912.

Limited edition, NUMBER 6 OF 10 COPIES ON JAPON IMPÉRIAL FROM A TOTAL EDITION OF 77 COPIES; oblong 4to; title, limitation page signed by artist in black ink, [6] pp. preface, 13 black and white etchings including frontispiece and additional suite of 10 etchings at rear, each numbered 6/11 and signed by artist (25 plates in total); full black calf by Pierre Lucien Martin in 1975 (binder's mark) with geometric design inlaid on covers, suede endpapers, spine gilt lettered, black calf backed cream cloth chemise with spine gilt lettered, housed in matching slipcase. Solange Millet 66-78; Gertz (Fine Bindings).



A UNIQUE COPY WITH AN ADDITIONAL SUITE OF ENGRAVINGS

36. [GOLDEN COCKEREL PRESS]. HERMES, GERTRUDE (ILLUSTRATOR). *The Garden of Caresses*. Translated from the Arabic by Franz Touissant. London, Golden Cockerel Press, [1934].

£3,500 [ref: 100139]

This copy is one of the twenty-five specially-bound series, in full vellum, but does not have the additional six engravings in the pocket at the end as usual for the specially bound limitation. Instead it has six sheets with fourteen copper-engravings by Hermes, comprising the eight images used in the book AND the six additional, erotic plates. A probably unique copy thus of this important Golden Cockerel Press production, that showcases some of the finest elements of 20th century private press: fine printing, fine illustration and fine binding, combined with a desire to through off the shackles of British polite society.

Limited edition, NUMBER 21 OF 25 SPECIALLY BOUND COPIES, OF A TOTAL EDITION OF 275; small 4to; title printed in green & black, 8 engraved vignettes by Gertrude Hermes, with an additional suite of 14 engravings on 6 sheets loosely inserted; original vellum, gilt cockerel device blocked on upper cover, gilt lettered on spine, top edge gilt, preserved in contemporary slip-case.



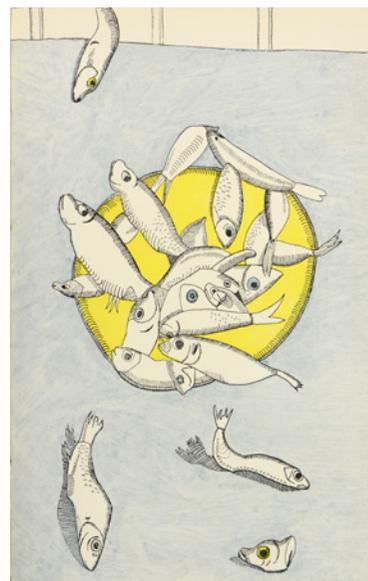
FIRST APPEARANCE IN PRINT OF LUCIAN FREUD'S DRAWINGS

37. FREUD, LUCIAN; MOORE, NICHOLAS. *The Glass Tower*. London, Poetry London, 1944.

£475 [ref: 96680]

The first of Lucian Freud's drawings to appear in print were published in this collection of Moore's poems. Published in the same year as Freud's first solo exhibition, the illustrations include a number of motifs that Freud would revisit; an interesting record of his early work in superior condition.

First edition; 8vo; 127 pp., 6 plates (2 colour), small vignettes throughout; original cloth-backed boards with Freud design to upper board, original dust-wrapper; light spotting to endpapers (as usual), small bump to fore-edge of upper board, dust-wrapper toned with some spotting.



WITH 2 LIMITED EDITIONS ONE SIGNED BY CHAGALL, THE OTHER BY ELLSWORTH KELLY

38. MAEGHT, AIMÉ (EDITOR). *Derrière Le Miroir*. Paris, Maeght, 1951-1981.

£12,500 [ref: 99247]

A COLLECTION OF THIS IMPORTANT FRENCH MAGAZINE WITH LIMITED EDITION COPIES SIGNED BY CHAGALL AND ELLSWORTH KELLY.

Edited by Aimé Maeght, *Derrière Le Miroir*, or *DLM* as it was known more colloquially was created in 1946 by the French gallery owner in order to distribute the work of contemporary artists he represented. Many influential artists of the epoch had their work published over the course of the magazine's forty years, mainly with original colour lithographs. This collection focuses on issues dedicated to Marc Chagall but also includes lithographs of Alberto Giacometti, Ellsworth Kelly and Georges Braque.

17 volumes. Full details available on request and at shapero.com.



THE FIRST MAJOR BOOK ENTIRELY ILLUSTRATED BY CHAGALL

39. GOGOL, NICOLAI; CHAGALL, MARC. *Les âmes mortes*. Traduction de Henri Mongault. Paris, Tériade, 1948.

£37,500 [ref: 99647]

GOGOL'S MASTERPIECE *DEAD SOULS*, THE FIRST MAJOR BOOK ENTIRELY ILLUSTRATED BY CHAGALL AND HIS FIRST ILLUSTRATIONS FOR VOLLARD. SIGNED BY CHAGALL ON THE LIMITATION AND TITLE-PAGE.

Written over five years at the end of the long pilgrimage that brought Gogol to Germany, Switzerland, France and Italy, *Dead Souls* offers a vivid and ruthless portrait of a small swindler in provincial Russia in 1820. Published for the first time in 1842, the novel went on to exert a huge influence over the development of Russian literature.

In 1923 the French publisher Ambroise Vollard asked Chagall to produce an illustrated edition. Chagall, who had always felt a strong emotional connection to the country where he spent his youth, agreed with enthusiasm and pursued the project between 1923 and 1927. However, like many other Vollard projects, the production of the work was interrupted and only completed years later.

The final plate presents a particularly curious image in which Gogol reads and Chagall paints a portrait of Vollard.

Limited edition, NUMBER 235 OF AN EDITION LIMITED TO 368 COPIES; 2 vols, folio (38 x 28 cm); [iv], 160, [4]pp.; [viii], 165-308, [12] pp. 118 original plates (of which 96 hors texte, 11 headlines and initials, 11 engraved); on Arches wove paper watermarked; signed in ink by artist on justification page and also in pencil on title page with date and pla(26/5/1981, St Paul de Vence), minor spotting on title-page on vol. II, three plates in vol. II with some very slight browning; all loose as issued in publisher's printed cream coloured wrappers, with cream coloured chemises and housed in matching slipcase; overall a very good copy.



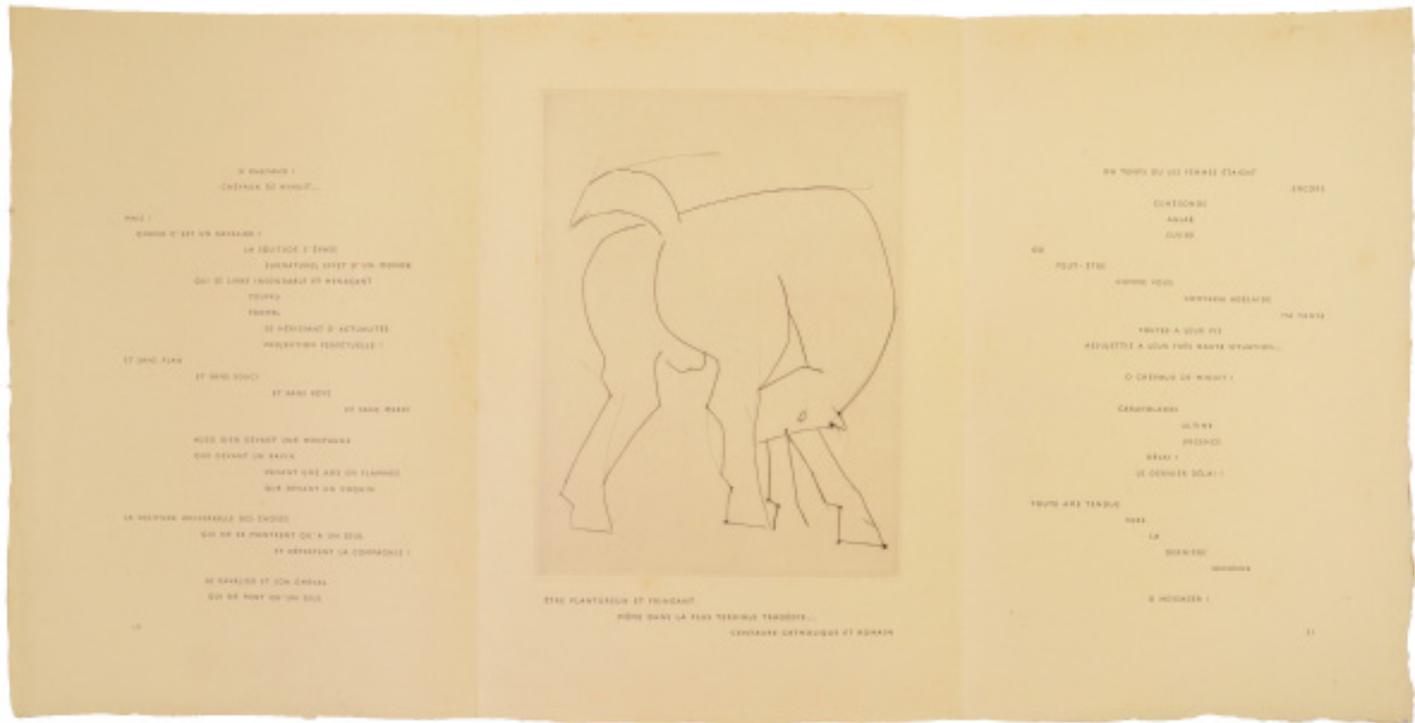


40. WARHOL, ANDY. **Tattooed Woman Holding Rose.**
Circa 1955.

£22,500 [ref: 100252]

Typical of Andy Warhol's earlier style in which his training as a graphic designer is evidenced, here he depicts a full-body tattoo-covered portrait of a woman holding a rose, with the tattoos being well-known commercial brands.

Offset lithograph printed in orange, circa 1955, with The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts ink stamps and inscribed 'PM15.0365' in pencil on the verso, on thin green wove paper, 74.3 x 28 cm.



SIGNED BY PICASSO

41. PICASSO, PABLO; GREY, ROCH [PSEUD. OETTINGEN, HÉLÈNE]. *Chevaux de minuit*. Paris & Cannes, Degré Quarante et Un, 1956.

£57,500 [ref: 98289]

'Picasso's stylistic range from the animals of the 1942 Buffon to these horses is a vast one. Here he has restricted himself to an extreme simplification of outline, accented only by the drypoint burr, yet vividly descriptive of movement. The typographic layout by Iliazd carefully balances and sometimes echoes the design of the plates' (*Artist and the Book*).

The poem *Chevaux de Minuit* by Roch Grey (pseudonym of Baroness Hélène Oettingen) was edited by Iliazd after her death in 1950. The two had been friends and Iliia Zdanevich felt that the writer's work had been under-appreciated in her lifetime, having not received recognition in either mainstream or avant-garde literary circles. It was his aim, especially in the later part of his career to bring to light the work of marginal writers by collaborating with famous artists, many of whom were his close companions.

Limited edition, ONE OF 52 COPIES ON VIEUX JAPON from a total edition of 68 SIGNED BY PICASSO AND ILIAZD on the limitation page; folio (32 x 22 cm); with 12 engravings, of which 2 are hors texte and 10 are in text; pages are folded in three with engraving in centre and text either side; in original vellum wrappers with a drypoint etching on the cover; original slipcase. pp34-34 slightly foxed but otherwise in very good condition. The *Artist and the Book*, 237.



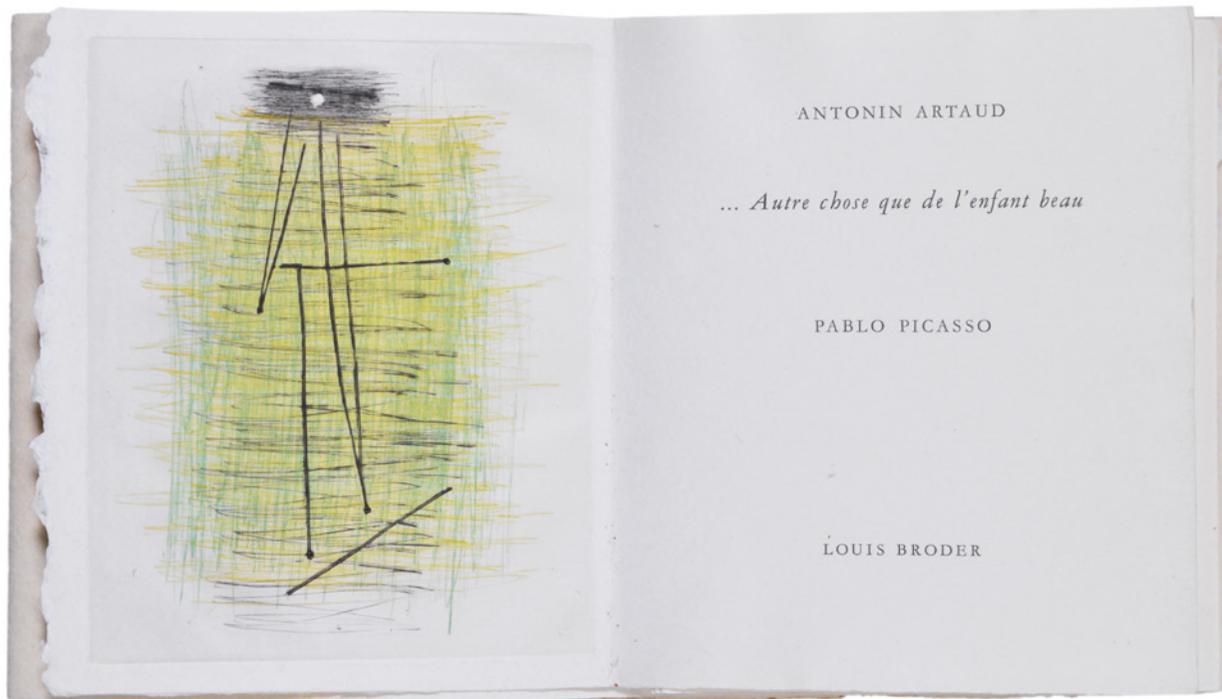
WITH TWO ORIGINAL CHAGALL LITHOGRAPHS

42. [CHAGALL, MARC]; SAN LAZZARO, GUALTIERI DI (EDITOR). XXe Siècle. Vrai et faux réalisme dans l'art contemporain. Paris, XXe siècle, 1957.

£1,250 [ref: 99231]

XXe Siècle, the French illustrated periodical was founded by Gualtieri di San Lazzaro in 1938, and remained under his direction until his death in 1974. Its inclusion of not only high quality reproductions but original lithographs in every issue was its defining feature. Publication was halted in 1939 due to the outbreak of WWII and began again in 1951. Throughout the latter half of the 20th century, the magazine supported and analysed the development of artists from the new École de Paris.

Issue no. 9, large 4to (31.5 x 24.5 cm); includes two original colour lithographs by Marc Chagall and Jean Fautrier (loose), printed by Mourlot; original illustrated soft covers; in excellent condition; in French. Cramer 32.



SIGNED BY PICASSO, ONE OF 120 COPIES

43. PICASSO, PABLO; ARTAUD, ANTONIN. *Autre chose que de l'enfant beau*. Paris, Louis Broder, 1957.

£6,000 [ref: 98905]

LIMITED EDITION, NUMBER 67 OF 120 COPIES ON Japon paper; SIGNED BY AND WITH COLOUR DRYPOINT FRONTISPIECE BY PICASSO (volume III in the series 'Miroir du poete' by Antonin Artaud).

Antonin [Antoine-Marie-Joseph] Artaud (1896-1948), was a French dramatist, poet, actor, and theoretician of the Surrealist movement. He attempted to replace the 'bourgeois' classical theatre with his 'theatre of cruelty', a primitive ceremonial experience intended to liberate the human subconscious and reveal man to himself.

Limited edition, NUMBERED 67 OF 120 COPIES on papier Japon, SIGNED BY PICASSO, COLOUR DRYPOINT FRONTISPIECE BY PICASSO; small square 8vo (17 x 15 cm); title-page, justification page signed by artist in pencil, text in French, pp [4], 24, [4], unsewn as issued in original card wrappers with printed tissue dust jacket board chemise printed on spine, black cloth slipcase. *Artist and the Book* 239.

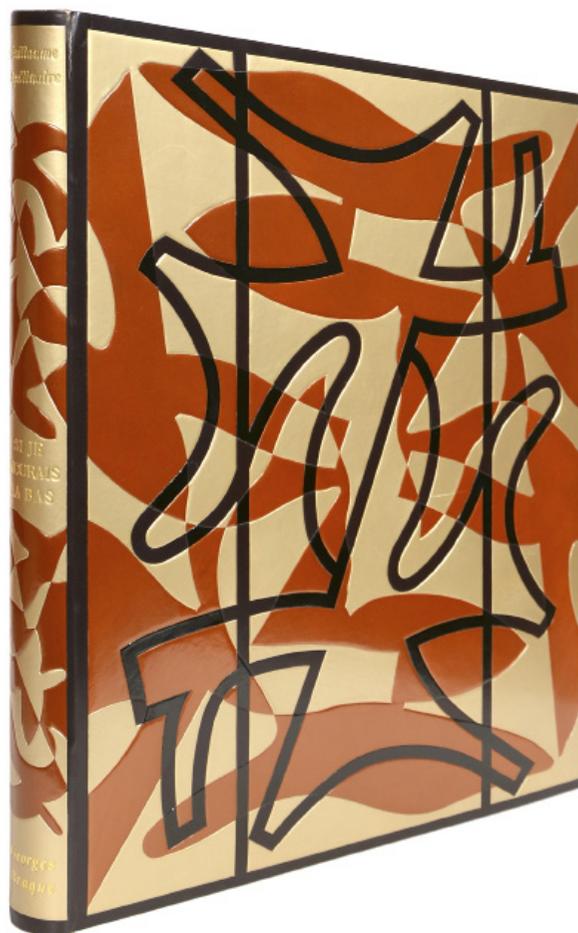
44. BRAQUE, GEORGES; APPOLINAIRE, GUILLAUME. *Si je mourais là-bas*. Paris, Louis Brodeur, 1962.

£75,000 [ref: 96247]

Published in 1962, just a year before Braque died, the timely *Si je mourais là-bas* [If I die over there] was a suite of eighteen wood-engravings to accompany poems from Guillaume Apollinaire's *Poèmes à Lou*, which Braque himself selected and edited accordingly. Braque had been a close companion of Apollinaire, who died forty years prior to the series but gave a lot of good publicity to Braque and his fellow Cubists. Despite this, Braque felt that his friend, who was also an art critic, understood nothing about painting, a source of playful tension between the pair which may have contributed to the obscure nature of the suite's images.

Pierre-Lucien Martin (1913-85) was one of the most successful French binders of the XX century. He was trained at the École Estienne in Paris and gained experience in several binderies before emerging as a designer in his own right after the Second World War. His designs are characterised by understated colour, impressive three-dimensional effects, and the intricate but highly logical application of geometry. This volume is a superb example of his work.

Limited edition, ONE OF 40 COPIES ON VÉLIN PUR CHIFFON FROM A TOTAL EDITION OF 180 COPIES; folio (48 x 38 cm); 61 pp. text, 37 woodcuts (2 double page and 7 within text, 30 in colour) including duplicate suite of 18 woodcuts each numbered 21/40 and signed by Braque, one extra plate in triplicate; full black polished calf by P.-L. Martin with abstract geometric design onlaid in brown and cream calf dated 1964 (binder's mark and date), spine lettered in gilt, all edges gilt, suede endpapers, black calf-backed chemise, brown cloth boards, housed in matching slipcase; slight wear to upper edges of spine, very minor scuff to design.





31/40



G. Masone



45. **MIRÓ, JOAN. Les Forestiers (bleu).**
Paris, Maeght, 1958.

£16,500 [ref: 97903]

Miró combined abstract art with Surrealist fantasy. His mature style evolved from the tension between his fanciful, poetic impulse and his vision of the harshness of modern life. In this aquatint can be seen many of the Motifs that defined his artistic vision and practice.

Aquatint printed in colours, 1958, on BFK Rives, numbered from the edition of 75, signed in pencil, printed by Crommelynck et Dutrou and published by Maeght, Paris, 66.2 x 50.2 cm.



EACH PRINT SIGNED AND NUMBERED BY THE ARTIST

46. **BUFFET, BERNARD.** Paris. *Poèmes de Charles Baudelaire.* Paris, A. Mazo éditeur, 1962.

£35,000 [ref: 96197]

A SUPERB EXAMPLE - a prime example of Buffet's intense emotional style with long elongated portraits, sombre and solitary but also very sympathetic. He became extremely popular as contemporary taste developed an appetite for his stark, sombre images.

A renowned French expressionist painter, Buffet (1928-1999) studied for two years at the *École des Beaux-Arts* in his hometown of Paris. From 1945 he worked as a freelance painter, with his first solo exhibition being held in 1947. Following his receiving the 'Prix de la Critique' in June 1948 he gained considerable attention and his works were suddenly in great demand. Buffet developed a distinctive style with dramatic heavily emphasized thick black lines. In 1955, he was awarded the first prize by the magazine *Connaissance des Arts*, which named him as one of the ten best post-war artists; he was also awarded the Chevalier de la Légion d'Honneur in 1973.

Limited edition, NUMBER 73 OF 150 COPIES; landscape folio (55 x 23 cm); title, limitation page, table of illustrations, text by Baudelaire and 10 colour lithographs, each signed and numbered; loose in beige portfolio with flaps, ribbon ties.



47. THIEBAUD, WAYNE. Untitled. Milan, Galleria Schwarz, 1962.

£6,500 [ref: 101225]

Wayne Thiebaud started his career painting commercially and he has been affiliated to both the Pop Art movement and the Photo Realist movement.

His life long obsession with sweets, cakes and candy can be seen for the first time in the early 60s. This work is the epitomny of Thiebauds style. His work is true draughtsmanship and this can be clearly seen in this etching.

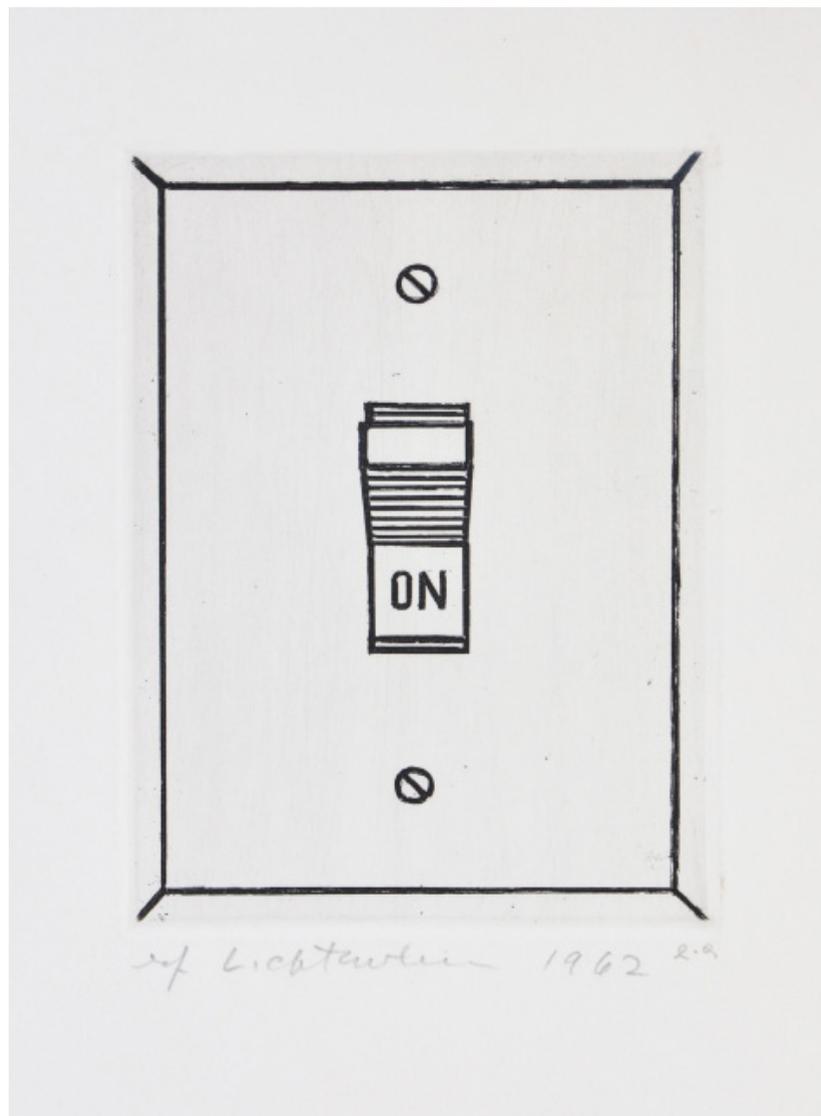
Etching on paper, 1962/64, signed and numbered E.A. from the edition of 60, printed by Atelier Georges Leblanc, Paris, published by Galleria Schwarz, Milan, 25.2 x 19.2 cm.

48. LICHTENSTEIN, Roy. On. *Milan, Galleria Schwarz, 1962.*

£30,000 [ref: 101224]

This work is considered to be LICHTENSTEIN'S FIRST TRUE POP PRINT, it's based on a painting from the same year. Right up until 1960 Lichtenstein was painting in the Abstract Expressionist manner, but in 1961 he made a radical change towards Pop, primarily depicting mundane objects and comic book stories with his first show at the Leo Castelli gallery that same year which cemented him along with Andy Warhol as the leaders of the genre.

Etching on paper, 1962/64, signed and numbered E.A. from the edition of 60, printed by Atelier Georges Leblanc, Paris, published by Galleria Schwarz, Milan, 25.2 x 19.2 cm.



ORIGINAL PASTEL AND CHARCOAL DRAWING BY CHAGALL

49. CHAGALL, MARC; MOURLOT, FERNAND. *Chagall Lithographe II. 1957-1962. Monte Carlo, Éditions André Sauret, 1963.*

£25,000 [ref: 99238]

ORIGINAL PASTEL AND CHARCOAL DRAWING BY CHAGALL, SIGNED AND DATED 1963. The beautiful double-page illustration depicts the artist himself sat at an easel with a woman holding a bunch of flowers.

First edition of the second volume of Chagall's catalogue raisonné, with 12 original lithographs, including the lithograph dust-jacket, displaying the artist's lithographic talents in all its glory and including a beautiful colour pastel and charcoal drawing signed by Chagall on the half-title and facing page, dated 1963.

First edition, WITH DOUBLE-PAGE PASTEL AND CHARCOAL DRAWING SIGNED & DATED 1963 BY CHAGALL on the half-title and facing page; large 4to (32.5 x 25 cm); with 12 original lithographs (including the dust jacket); cloth boards and dust jacket; in excellent condition.



LIMITED EDITION, SIGNED BY THE ARTIST

50. PICASSO, PABLO; REVERDY, PIERRE. *Sable Mouvant*. Paris, Louis Broder, 1966.

£15,000 [ref: 94917]

Set in the desert, *Sable Mouvant* (quicksand) relates a series of psychological struggles and hallucinations. Picasso's illustrations are masterful and capture the intensity of the poetry, transporting the viewer out of reality in order to reveal the inner turmoil of a helpless man in harsh surroundings.

Louis Broder had initially thought to entrust the illustration of the poem, Pierre Reverdy's final work, to the artist Jacques Villon, and to publish it as part of a collection. On Reverdy's death, however, Broder decided that the work warranted its own separate publication, illustrated by Picasso in homage to his great friend.

Limited edition, NUMBER 113 OF 255 COPIES, SIGNED BY THE ARTIST; folio (49.5 x 39.5 cm) title, limitation page with printed number SIGNED IN PENCIL BY ARTIST, text, 10 aquatints on Rives paper with tissue guards, loose as issued; original vellum wrapper, cloth-covered protective boards and slipcase, title to upper board, vellum spine with title, all within original cardboard slip case. Cramer 136.



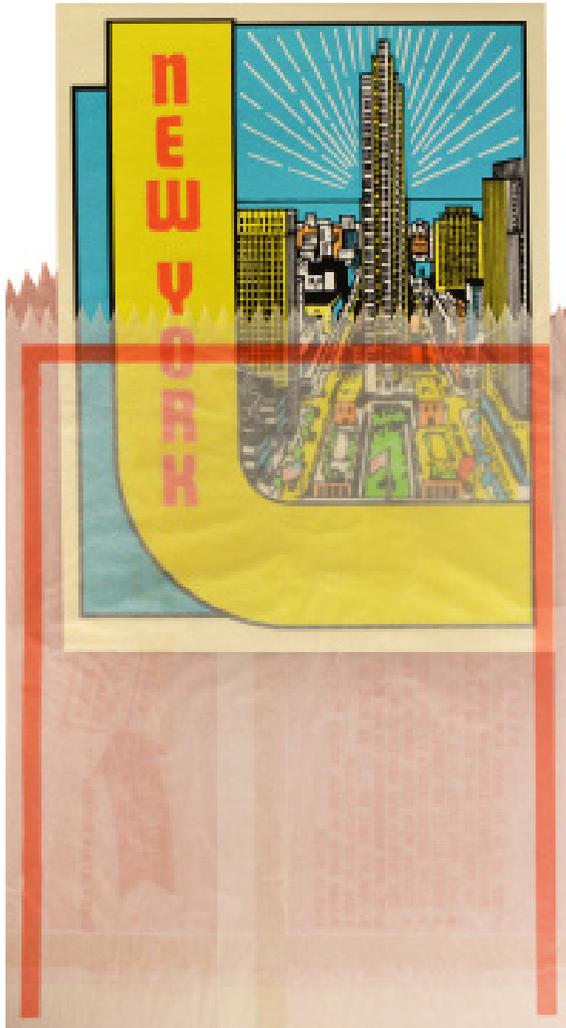
51. OLDENBURG, CLAES. Teabag. *New York, Multiples, Inc., 1966.*

£9,500 [ref: 100490]

One of the first multiples to be made in a commercial edition in the late 60s, this was the period of soft sculptures, which were sewn in canvas or vinyl using patterns derived from models built of cardboard and expanded polystyrene. *Tea Bag* represents the subject after use, having been discarded or dropped on a horizontal surface. It was made for the portfolio *4 on Plexiglas* with works by Larry Rivers, Barnett Newman, Philip Guston and Oldenburg. In *Teabag* a certain thickness was allowed but the presentation had to be vertical, like a painting, so the print become a relief, a passage from flat to round, another version of a sculptor's approach to making a print.

Screenprint, 1966, on vinyl with felt, Plexiglas, screened matt board (tea label) and rayon cord in vacuum-formed vinyl, signed and numbered verso in pencil from the edition of 125, published by Multiples, Inc. NYC. fabricated by Knickerbocker Machine and Foundry, 99 x 71 x 8.9 cm. Axsom/Platzker 36





52. TILSON, JOE. New York Decals 3 and 4. 1967.

£6,500 [ref: 94171]

This set of two screenprints from 1967, is firmly rooted in the Pop Art movement, of which Tilson was one of the founding figures of British Pop, and shows the artists lifelong interest in collage (a style he would return to throughout his career).

The set of two screenprints in colours, on wove paper, with wax-paper collage, and AP aside from the edition of 70, the full sheets, 74 x 40.4 cm. The two screenprints are attached to the same sheet together with a label with the artists signature.



GIACOMETTI'S TESTAMENT TO PARIS
ONE OF 250 COPIES

53. GIACOMETTI, ALBERTO. Paris sans fin.
Paris, Tériade, 1969.

£37,500 [ref: 101200]

GIACOMETTI'S TESTAMENT TO ART AND MODERN LIFE IN HIS BELOVED PARIS, and for Tériade it would be a milestone, the last great publication he would see through the press. The two men had maintained a close friendship ever since the Surrealist Years. The one hundred and fifty lithographs are a profoundly interpenetrating view of Giacometti's experience of Paris. He selected the plates to be printed and determined the order of their relationship, numbering each one. The frontispiece shows a nude figure of a woman plunging forward, as though diving into space, and is immediately followed by a quantity of views of city streets, then of interiors familiar to the artist. We come upon views of his studio, of the cafes he frequented, of Annette's apartment in the rue Mazarine and Caroline's in the Avenue du Maine, strangers at cafe tables, passers by, parked automobiles, the towers of Saint-Suplice, bridges across the Seine, The Eiffel Tower. To accompany the hundred and fifty plates, a text of twenty pages was planned, but the artist never got further than a few rough drafts. True, he was a devotee of words, *Paris sans fin*, however, said too much to the eye to be in need of other symbols (James Lord, *Giacometti: A Biography*).

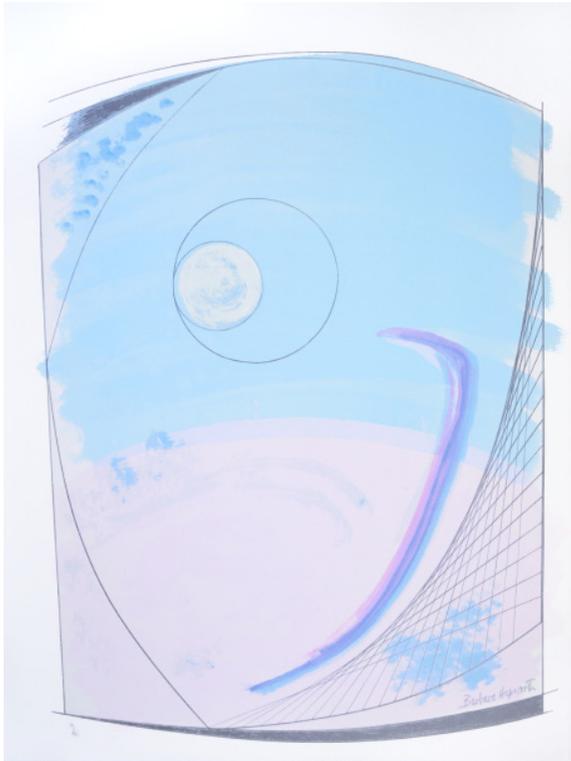
First edition, NUMBER 157 OF 250 COPIES ON VÉLIN D'ARCHES FROM A TOTAL EDITION OF 270; large 4to (42.2 x 32 cm); artist's signature stamp to limitation page, 150 lithographs after Giacometti, loose as issued in publisher's printed wrappers, glassine wrappers, cloth chemise and slipcase.

54. HEPWORTH, BARBARA. Three Forms. *Curwen Studio, 1969.*

£5,000 [ref: 99608]

Hepworth frequently worked in the two dimensions of drawing in association with her sculpture. She made her first series of colour lithographs, using themes related to these sculpture drawings, for a series entitled 'Twelve Lithographs', just after her Retrospective at the Tate Gallery in 1968.

Lithograph printed in colours, 1969, on handmade Barcham Green paper, signed in pencil and numbered from the edition of 60, printed and published by the Curwen Studio, with their blind stamp, 81.6 x 58.7cm.



55. HEPWORTH, BARBARA. Winter Solstice from the 'Twelve prints' portfolio. *Curwen Studio, 1969.*

£6,500 [ref: 99515]

Hepworth frequently worked in two dimensions as if drawing with her sculpture. She made her first series of colour lithographs, using themes related to these sculpture drawings, for a series entitled 'Twelve Lithographs', just after her Retrospective at the Tate Gallery in 1968.

Lithograph printed in colours, 1969, signed in pencil and numbered from the edition of 60, on handmade Barcham Green paper, printed and published by the Curwen Studio, with their blind stamp, 81.6 x 58.7 cm.



56. **RAUSCHENBERG, ROBERT.**
Signs. New York, Castelli Graphics, 1970.

£40,000 [ref: 98907]

Rauschenberg's iconic work *Signs*, created in 1970, was originally created as a cover for *Time* magazine, however *Time* ultimately decided not to use the work. So, Leo Castelli, one of the leading gallerists in the Pop movement issued the print through Castelli Graphics. In the exhibition announcement, Rauschenberg wrote that *Signs* was 'conceived to remind us of love, terror, violence of the last ten years. Danger lies in forgetting.'

Using Rauschenberg's favoured collage style or Combines as it is often referred to, this screenprint depicts many of the iconic people and images that are associated with 1960s America: astronaut Buzz Aldrin; President John F. Kennedy; singer Janis Joplin; the civil rights leader Martin Luther King, Jr., lying in state in the U.S. Capitol in 1968; stills from a film by Abraham Zapruder that captured JFK's assassination in Dallas in 1963; an urban race riot; Bobby Kennedy; soldiers on patrol in Vietnam; and war protesters.

Screenprint in colours, 1970, on wove paper, with full margins, signed, dated and numbered from the edition of 250 in pencil, published by Castelli Graphics, New York, 108.3 x 86 cm.

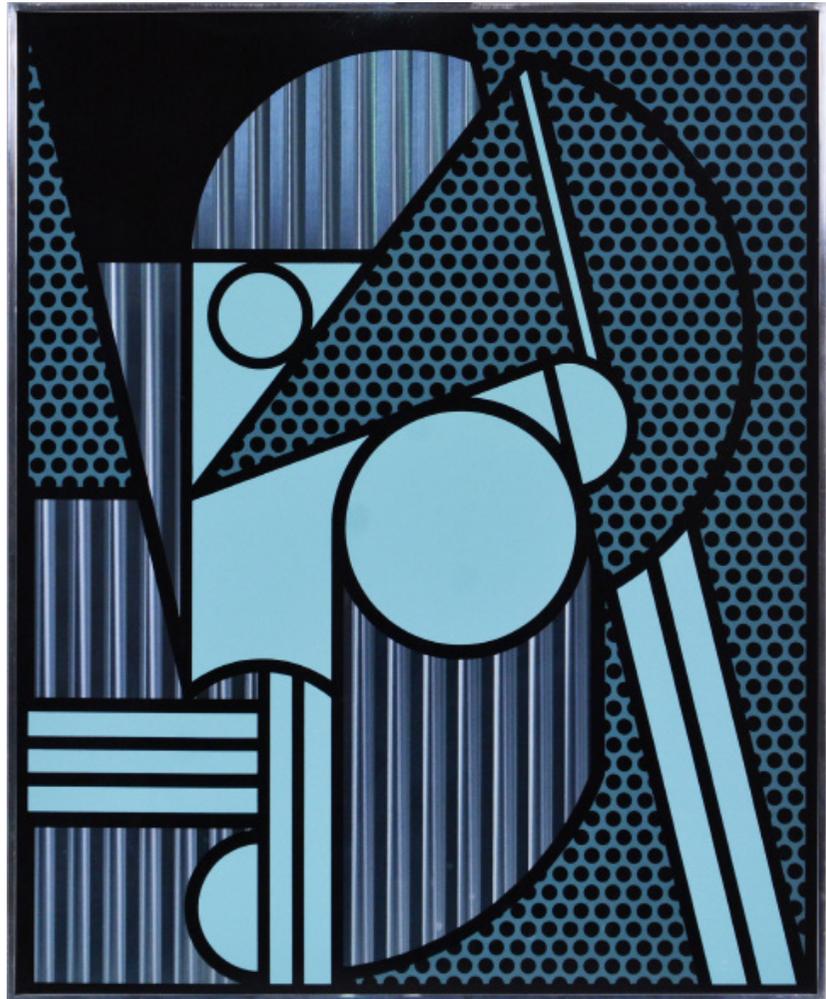
57. LICHTENSTEIN, Roy. **Modern Head #4**, from: **Modern Head Series**. Los Angeles, Gemini G.E.L., 1970.

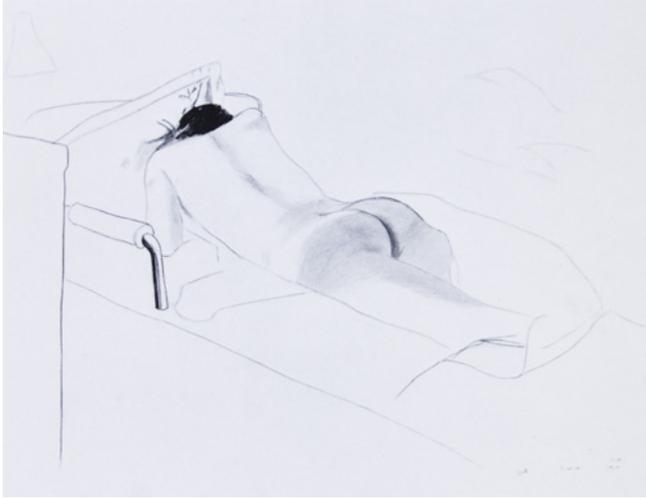
£30,000 [ref: 100611]

Alexej von Jawlensky's portrait heads, which Lichtenstein saw at the Pasadena Art Museum in 1968, became the point of departure for *Modern Head Series*. In addition to five *Modern Heads* prints, Lichtenstein produced two sculptures in the round and one relief between 1969-70. Lichtenstein made significant use of technology borrowed from industry for this series. For *Modern Head #4*, Gemini went to Angell Manufacturing in Los Angeles, fabricators of decorative metal trim, for the state-of-the-art technology used to produce the engraved, anodized aluminium necessary to achieve the machined look that Lichtenstein desired.

The aim was 'to make a man look like a machine. It's the machine quality of the twenties and thirties that interests me. The Art Moderne idea of making a head into something that looks as if it's been made by an engineering draftsman deals with industrialization and manufacture, which is what my painting has dealt with since 61 or so'.

Lithograph in colours, 1970, on engraved aluminium, with incised signature and date on the reverse, numbered from the edition of 100, published by Gemini G.E.L., Los Angeles, with their copyright screenprint mark on the reverse, in the original polished aluminium frame, 53 x 44 cm. Corlett 94.





SIGNED BY THE ARTIST

58. HOCKNEY, DAVID. 72 Drawings by David Hockney. Chosen by the Artist. London, Jonathan Cape, 1971.

£475 [ref: 99584]

Born in Bradford, Yorkshire in 1937, Hockney studied at the Royal College of Art before achieving international acclaim in his mid-20s.

Slim 8vo (21 x 15 cm); SIGNED BY THE ARTIST on 'frontispiece', 64 black & white plates and 8 colour, all numbered and captioned; publisher's pictorial paperback binding, lower, outside corner of front cover with small crease, slight rubbing to spine extremities, otherwise very good.

59. ROSENQUIST, JAMES. Sight-seeing. London, Petersburg Press, 1972.

£2,500 [ref: 100251]

An American artist and one time sign painter, Rosenquist was one of the protagonists in the pop art movement. Drawing from his background working in sign painting, Rosenquist's pieces often explored the role of advertising and consumer culture in art and society, utilizing techniques he learned making commercial art to depict popular cultural icons and mundane everyday objects. While his works have often been compared to those from other key figures of the pop art movement, such as Andy Warhol and Roy Lichtenstein, Rosenquist's pieces were unique in the way that they often employed elements of surrealism using fragments of advertisements and cultural imagery to emphasize the overwhelming nature of ads. He was inducted into the Florida Artists Hall of Fame in 2001.

Lithograph and screenprint in colors, 1972, signed in pencil, titled, dated and numbered from the edition of 75, on German Etching paper, printed and published by Petersburg Press, London, image 57.2 x 73.1 cm.





60. OLDENBURG, CLAES. Profile Airflow - Test Mold, Front End. Los Angeles, Gemini G.E.L., 1972.

£19,500 [ref: 100998]

Looking at both a pioneering design classic, the Chrysler Airflow, and exploring the irony of using the multiple in reproducing what was already a mass-produced object, 'Profile Airflow' was a momentous and singularly important moment in the history and movement of Pop Art. Provenance: Collection of Mr. and Mrs. Richard E. Oldenburg, New York, NY.

Cast-polyurethane relief over screenprinted plexiglas, 1972, incised with initials and inscribed AP II, one of 6 artist's proofs, the edition was 50, published by Gemini G.E.L., Los Angeles, with their copyright information printed verso, 47 x 40.6 cm. Axsom & Platzker, 99.



TAPIES, ANTONI. Over the course of his career in painting, printmaking, and etching, Antoni Tàpies has created his own lexicon of symbols and marks to help communicate the broad range of influences in his work. These include, most significantly, his Catalan roots, as well as his involvement with the Parisian intellectual scene of the 1950s, meeting exponents of *Art Informel* like Jean Fautrier and Jean Dubuffet. Tàpies's abstract paintings are made with expressive blends of impasto, gestural brush strokes, often backwards hand-written script, and common materials such as soil and marble dust.

61. TAPIES, ANTONI. Suite Catalana, plate 2.
Barcelona, Editorial Gustavo Gili, 1972.

£2,500 [ref: 99503]

Aquatint in colours, 1972, on Guarro paper with watermark *La Cometa*, signed and inscribed in pencil aside from the edition of 75, published by Editorial Gustavo Gili, Barcelona, 75.7 x 100.5cm.



62. TAPIES, ANTONI. Suite Catalana, plate 1.
Barcelona, Editorial Gustavo Gili, 1972.

£2,500 [ref: 99502]

Aquatint in colours, 1972, on Guarro paper, signed and inscribed in pencil aside from the edition of 75, published by Editorial Gustavo Gili, Barcelona, 75.7 x 100.5cm.

63. WARHOL, ANDY. *Mao (II 97)*. New York, Castelli Graphics, 1972.

£67,500 [ref: 100748]

Warhol's idea for creating portraits of Mao Zedong, the Chinese Communist revolutionary, began, according to Bob Colacello's biography of Warhol, *Holy Terror*, with Bruno Bischofberger, Warhol's longtime dealer and supporter in Zurich. Bischofberger suggested that Warhol return to painting by making portraits of the most important figure of the 20th Century. Ever the enthusiast for celebrity adoration, Warhol mentioned that he had read in *Life* magazine that Mao Zedong was the most famous person in the world at that time. The enforced ubiquity of Mao's image in China and its resemblance to a silkscreen instantly attracted Warhol. As David Bourdon notes in his Warhol biography, he thought it would be great to make paintings similar to 'the same poster you can buy in a poster store'.

Andy Warhol based the 10 screenprints that comprise the present work on the official portrait of the Chinese Communist leader Mao Zedong (1893-1976), that was illustrated on the cover of the widely circulated 1966 publication *Quotations from Chairman Mao Zedong*, also known as *the Little Red Book*. Party members were strongly encouraged to carry a copy with them as it contained the foundations of Maoist ideology.

The cult of Mao played a crucial role in the Cultural Revolution of 1966-1976. The figure of the Chairman was often the centre of the politicised images that were produced in vast quantities and disseminated throughout China. By the early 1970s, Mao was established as one of the most important figures in modern history and his portrait one of the most replicated. China's improved relations with the United States, symbolised by Richard Nixon's visit to the communist nation, and the attention paid to it by the world's media, further increased Mao's already significant global political profile. Considering Warhol's obsession with fame, it is not surprising that the Chinese leader provided an appealing image for his art. This image inspired Warhol not only to create this set of screenprints, but also five series of paintings, a series of drawings and a design for wallpaper.

Silkscreen in colours, 1972, on Beckett High White paper, signed and numbered from the edition of 250, printed by Styria Studio, Inc., New York, published by Castelli Graphics and Multiples, Inc. New York, 91.4 x 91.4 cm. Feldman & Schellman II, 97.



PRESENTATION COPY WITH A PASTEL DRAWING BY CHAGALL

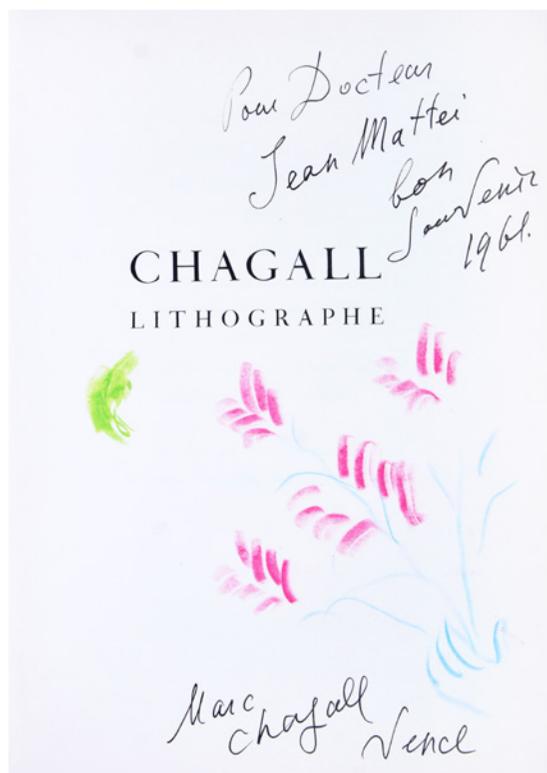
64. [CHAGALL, MARC]. MOURLOT, FERNAND; CAIN, JULIEN; SORLIER, CHARLES. Lithographe. Volumes I-VI. Monte Carlo, André Sauret, 1960-1986.

£16,500 [ref: 99343]

COMPLETE SET OF CHAGALL'S LITHOGRAPHS WITH AN ORIGINAL DRAWING IN VOLUME I.

First editions of all six volumes of Chagall's catalogue raisonné, with 28 original lithographs, including lithograph dust-jackets for volumes I-VI. This wonderful set which displays the artist's lithographic talents in all its glory also includes a beautiful colour pastel drawing signed by Chagall on the half-title of the first volume.

First edition; 6 vols, 4to (33 x 15 cms), 220; 209; 179; 180; 250; 224pp. (French text), VOL. I PRESENTATION COPY WITH A PASTEL DRAWING, SIGNED BY CHAGALL on half title, 28 original lithographs including the 4 dust-jackets for vols I-IV, mostly coloured, numerous other illustrations, some coloured, some monochrome, publisher's cloth, all volumes with dust-jackets. A complete set in excellent condition.





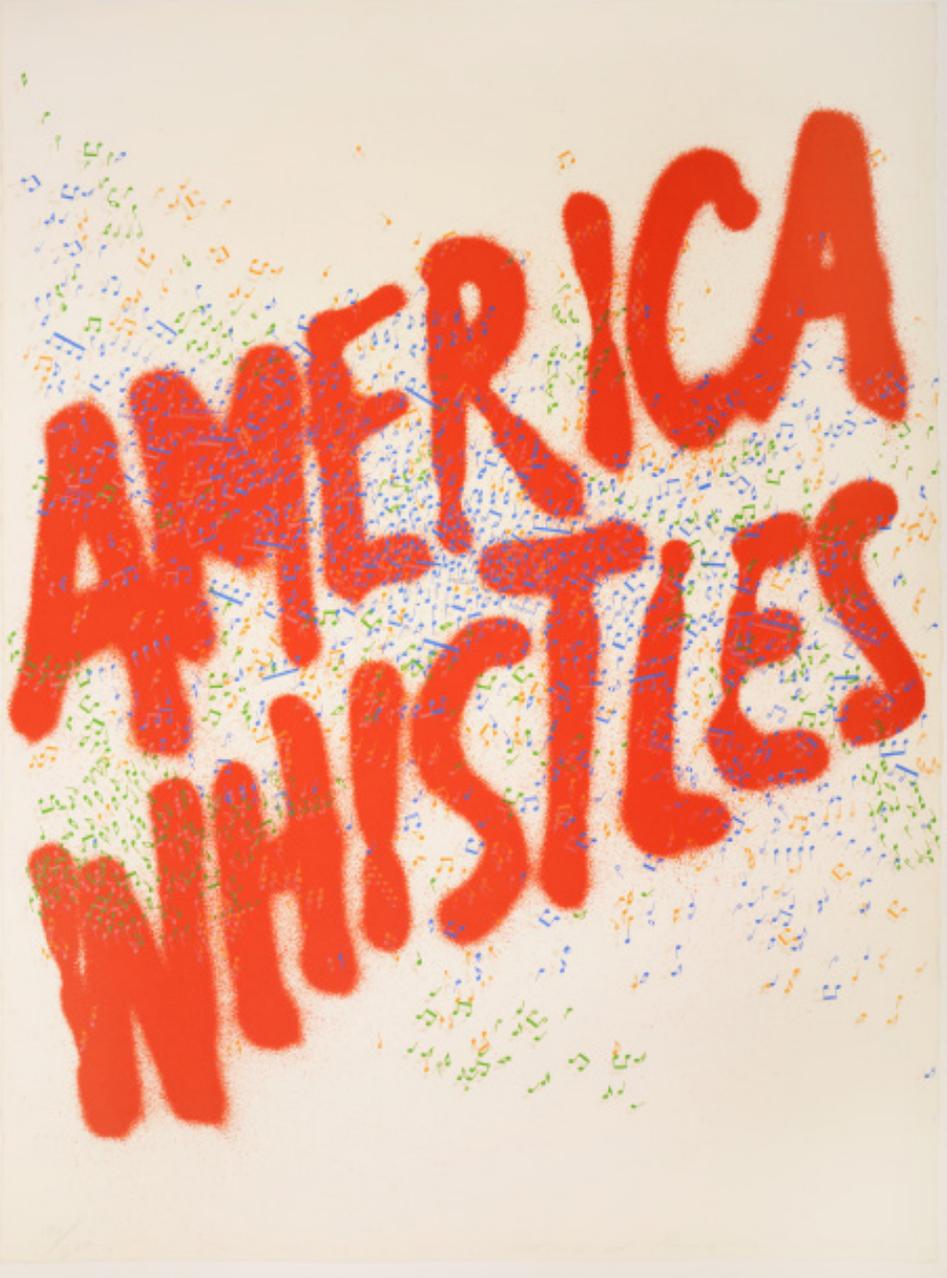
65. DESNOS, ROBERT; MIRO, JOAN. *Pénalités de l'enfer ou les nouvelles Hébrides*. Paris, Arte Adrien Maeght, 1974.

£17,500 [ref: 96271]

Both the Spanish artist Joan Miro and the French poet Robert Desnos were prominent figures in the Surrealist movement in Paris, where they met in 1925. Miro had long planned to illustrate a book by Desnos, but the project was delayed by the outbreak of the Spanish Civil War and subsequently the Second World War, in which Desnos was an active member of the French Resistance. He was arrested by the Gestapo in 1944 and sent to several concentration camps including Auschwitz and Buchenwald. Desnos survived the war only to die of typhoid a few weeks after the liberation of the camp where he was held.

Nearly thirty years later, Desnos' widow approached Miro with the idea of illustrating his works again. In the end they settled on *Pénalités de l'enfer ou les nouvelles Hébrides* [The Penalties of Hell or The New Hebrides], Desnos' first work in prose, written in Morocco in 1922.

Limited edition, NUMBER 51 OF 200 COPIES ON ARCHES WOVE PAPER SIGNED IN RED PENCIL BY MIRO, FROM A TOTAL EDITION OF 220; oblong folio, (29 x 40 cm); title, text and limitation on Arches wove paper, 25 lithographs in total (20 colour, 5 black and white), most double-page; original paper wrappers with first lithograph printed on front, spine and back; set of six lithographs in black by or after the same hand, one with additions in red ball-point pen, in beige paper folder entitled 'documents 1929,' housed in publisher's orange cloth covered box with artist's and author's names on spine. Mourlot 959-90; Cramer 188.



66. RUSCHA, ED. *America Whistles from America: The Third Century.* New York, APC Editions, 1975. £6,500 [ref: 97974]

Created as part of a bicentennial featuring 13 artists entitled, 'America: The Third Century', 'America Whistles' was chosen as the cover for the 1976 issue of *Art News Magazine*. As typical to his oeuvre, Ed Ruscha employs humorous, ironic, sayings as a comment of our contemporary culture.

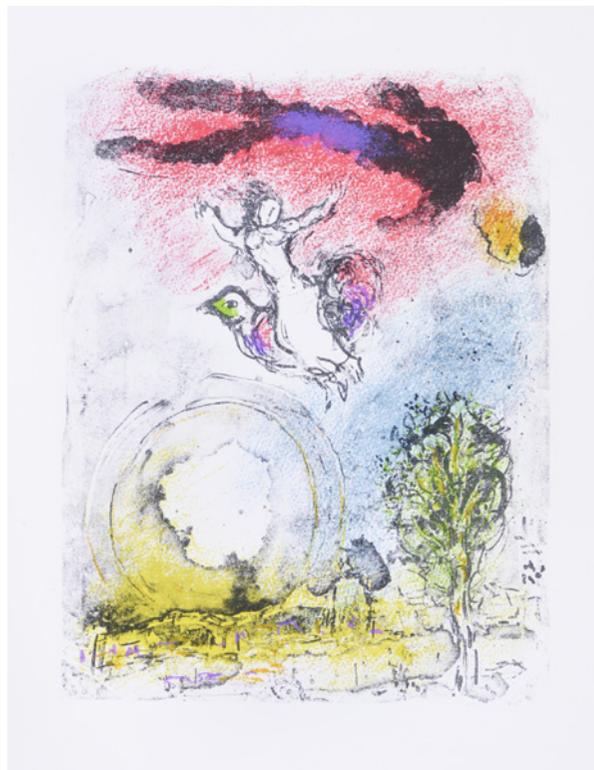
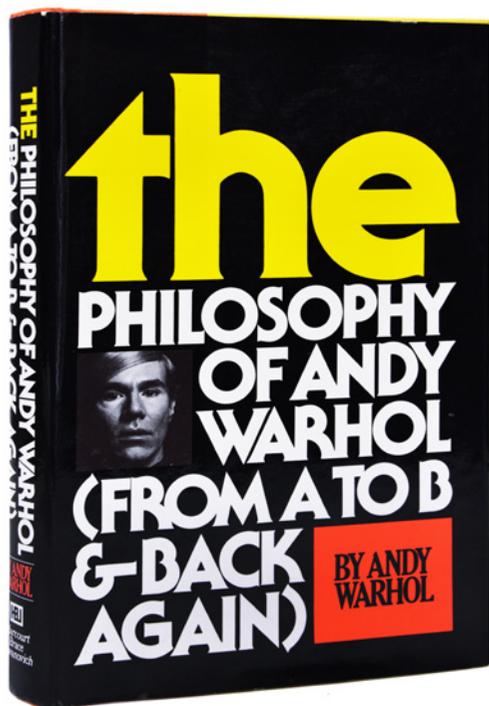
Lithograph in colours, 1975, on wove paper, signed and dated in pencil, numbered from the edition of 200 (there were also 25 artist's proofs), published by APC Editions, New York, 76.3 x 56.7cm.

SIGNED, INITIALED & INSCRIBED BY WARHOL

67. WARHOL, ANDY. *The Philosophy of Andy Warhol (From A to B & Back Again)*. New York, Harcourt Brace Jovanovich, 1975.

£3,000 [ref: 99287]

First edition, SIGNED AND INITIALED WITH 2 AUTOGRAPH CAMPBELL'S SOUP-CANS AND INDISTINCT INSCRIPTION 'TO ESTELLE'; 8vo; publisher's orange cloth-backed boards with yellow paper sides, titled in black and white with black printed design to upper board, black endpapers, printed dust-jacket, minimal foxing to upper edge, otherwise a very good copy; [14], 241 pp.



ONE OF 40 COPIES SIGNED BY CHAGALL

68. CHAGALL, MARC; POMPIDOU, GEORGES. *La Poésie*. Basel, Art et Poésie, 1976.

£2,500 [ref: 99242]

Limited edition on *vélin d'arches* with an original lithograph frontispiece by Marc Chagall.

Georges Pompidou (1911-1974), Prime Minister and President of France was an ardent lover of poetry and this essay is taken from *L'Anthologie de la poésie française* published in 1961.

Limited edition, ONE OF 40 COPIES SIGNED BY CHAGALL, FROM A TOTAL EDITION OF 150, THIS NUMBERED XIX FOR ANDRÉ GUEIDIER, ON *VÉLIN D'ARCHES*; folio (47.2 x 38.5 cm); one colour lithograph; loose in arches cover, beige cloth boards with gilt lettering to spine and slipcase; in excellent condition. Cramer 100.



69. **OLDENBURG, CLAES.** *Sculpture in the Form of a Bicycle Saddle.* [London & New York, Petersburg Press, 1976.

£7,500 [ref: 100249]

A bicycle seat, like a three-way electric plug, is an industrial object with the potential to become a sculpture. The bicycle seat was to have been an outdoor object-sculpture in London, commissioned by Paul Cornwall-Jones for placement in front of his office on Petersburg Place near the northwest end of Kensington Gardens. As imagined, the seat - that in England became the saddle - would be carved from marble in a 19th-century cemetery style, with the surface of the saddle emerging like the polished representation of flesh out of rough stone. The role of a bicycle seat as a sculpture goes back to Picasso's *Head of a Bull*.

Partially glazed case ceramic and mahogany multiple, 1976, initialled in gold ink and numbered from the edition of 36, fabricated by the Royal College of Art, London, published by Petersburg Press, London and New York, saddle 28 x 14 x 14 cm., base 21 x 21 x 7cm. Platzker, p.17



70. OLDENBURG, CLAES. Fagend Study. 1976.

£80,000 [ref: 100223]

Conceived in 1968, this work was cast in 1976. Oldenburg revisited the subject of the Fagend repeatedly throughout his career; it's first outing was in the 1960s, where he favoured taking everyday objects and turning them into colossal freak like representations of their former incarnations. Oldenburg said he got the idea for the Fagend sculpture from seeing an anti-smoking poster in London.

Provenance: Gemini G.E.L., Los Angeles; John C. Stoller & Co, Minneapolis; acquired from the above by the present owner in 1977.

Cast aluminium hand painted with enamel, stamped with the artist's initials, title, number and date 'CO. 14/24 COPYRIGHT © 1976 CLAES OLDENBURG FAGEND STUDY, 1968 FABRICATED BY LIPPINCOTT INC.' on the tip of the filter, 125.4 x 50.8 x 16.5 cm. Platzker p.35



71. JOHNS, JASPER. Savarin 4. *West Islip, ULAE, 1978.* £20,000 [ref: 100512]

The subject of *Savarin* dates to 1960, the year Jasper Johns made a life-size painted bronzed sculpture based on a Savarin coffee can that he used to hold paintbrushes in in his studio. He returned to the image in 1977, creating a lithograph of the Savarin can for a poster announcing a retrospective of his work at the Whitney Museum.

Lithograph, on Richard de Bas paper, 1978, signed and dated in pencil, numbered from the edition of 42, published by ULAE, West Islip, New York, with their blind stamp, 65.7 x 50.2 cm.

J. Johns
1978

72. NEVELSON, LOUISE. *City-Sunscape*. New York, Pace Editions, 1979.

£10,000 [ref: 99493]

Louise Nevelson's room-sized wood sculptures have been hailed as emblematic of many different movements, including Abstract Expressionism, Cubism, and Surrealism. Monochromatic and usually black, with isolated departures into white and gold, Nevelson assembled the sculptures using discarded pieces of wood that she received or found on the street. As part of Nevelson's massive, commanding works of art, the scrap wood takes on majestic proportions, reflecting the artist's personal story of dislocation and self-invention.

Polyester resin multiple, 1979, with the artist's incised signature and date on a metal plaque affixed to the reverse, numbered from the edition, 150, published by Pace Editions, Inc., New York, 32.4 x 22.9 x 5.1 cm.





73. HAMILTON, RICHARD. Dedicated Follower of Fashion. *London, Waddington Graphics, 1980.*

£6,000 [ref: 99693]

The title is from a song of the 1960s by The Kinks. The image is from a fashion photograph Hamilton found in a dustbin and kept for future use. It is a highly effective evocation of the 1960's style, and at the same time a visual metaphor for the concept of style itself and the modes of representation by which style is conveyed.

Etching and aquatint, 1980, on Rives BFK, signed and numbered from the edition of 100, printed at Studio Crommelynck, Paris, published by Waddington Graphics, London, sheet 58.4 × 38.1 cm. Lullin 116.

74. HODGKIN, HOWARD. **Black Moonlight.** London, Bernard Jacobson, 1980.

£7,500 [ref: 100250]

This (with another version of the same image, 'Moonlight') was Hodgkin's second large diptych lithograph. The arrow is painted across both sheets with a stencil, and the other brushstrokes of hand-colouring are thin enough to allow the printed imagery beneath to be apparent.

Lithograph printed in shades of beige and black with hand-colouring, 1980, initialed in pencil, dated and numbered in the edition of 50, on two sheets of buff Rives BFK mould-made paper, with the blindstamp of the printer, Solo Press Inc., New York, published by Bernard Jacobson Ltd, London, 112 x 140.6cm.



75. WARHOL, ANDY. *Shoes*. Published by the artist, 1980.

£160,000 [ref: 101366]

Andy Warhol loved to draw them: high heels, pumps, or jeweled stilettos. Many of them were blotted-line drawings, filled in with colour, and created when the artist was a commercial fashion illustrator in 1950s New York. He returned to these primary motifs in the 1980s with his series *Diamond Dust Shoes*, beginning as an advertising assignment from Halston. In *Diamond Dust Shoes*, Andy Warhol placed glittering, multi-colored arrangements of women's shoes against black backgrounds. As a successful commercial artist, Andy Warhol's acclaim escalated when he drew imaginative images of shoes for the retail store I. Miller.

Victor Hugo sent down a big box of various styles to be photographed for the ad campaign of Halston's shoe licensee, Garolini. Ronnie turned the box upside down and dumped the shoes out. Andy liked the way they looked spilled all over the floor. So he took a few Polaroids and had Ronnie take a lot more. The diamond-dust idea was taken from Rupert Smith, who had been using the industrial-grade ground-up stones on some prints of his own. He was foolish enough to tell Andy where to buy it and foolish enough to be surprised when it turned up as Andy's art. 'Oh, it fell on my painting and stuck' said Andy.

In 1980, Andy Warhol returned to his roots as a commercial illustrator, by creating his 'Shoes' series. Warhol implemented his signature style of repetition, arranging the shoes in a seemingly haphazard, yet methodical manner. The composition provides a candid perspective of shoes, spilled out on the floor in no particular order, but also presents the various views of the classic high-heel, leaving no element of the shoe hidden. The conceptualisation of these prints, undoubtedly, is a revival of the beginning of his artistic career in which his speciality was none other than women's shoes.

Screenprint in colours with diamond dust, 1980, on Arches Aquarelle Cold Pressed paper, signed, inscribed and numbered in pencil on the reverse, an hors commerce impression aside from the edition of 60, published by the artist with his copyright inkstamp on the reverse, 101 x 150.8cm. Feldman & Schellman II.255.





U.S. AIR FORCE

P.O. Box 1000

ONE OF 130 SIGNED BY MIRO

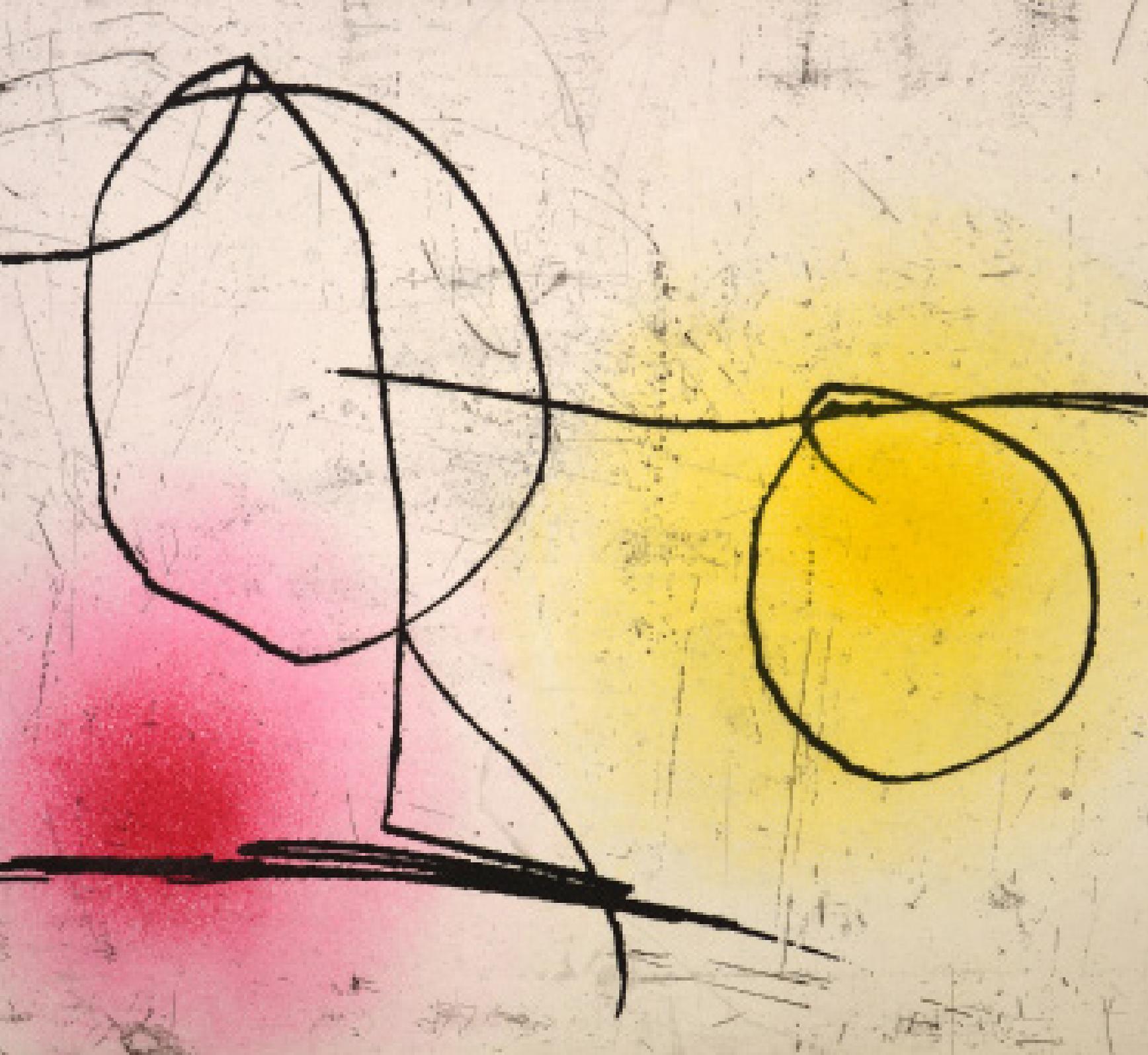
76. MIRO, JOAN. *Lapidari. Libre de les Propietats de les Pedres.* Barcelona, Maeght, 1981.

£12,500 [ref: 97302]

Miro's illustrations accompany text written by anonymous Catalan authors of the 15th century about the properties of different stones.

LIMITED EDITION, NUMBER 33 OF 130 COPIES ON VELIN D'ARCHES SIGNED BY MIRO, OF A TOTAL EDITION OF 145 COPIES; OBLONG FOLIO (358 x 498 mm), 24 ORIGINAL ETCHINGS BY MIRO INCLUDING 12 IN COLOUR, LOOSE AS ISSUED, A FEW MARGINS WITH VERY MINOR SOILING OR OFFSETTING, PUBLISHER'S CREAM CLOTH SOLANDER BOX, UPPER COVER SET WITH A SLICE FROM A GEODE, SOME MINOR SOILING TO EDGES, OTHERWISE A FINE COPY.





77. WARHOL, ANDY. *The Star*. New York, Ronald Feldman Fine Arts, 1981.

£75,000 [ref: 100658]

The Star is part of Warhol's *Myths* portfolio, which also included characters such as Superman, Howdy Doody and Dracula. This is considered one of the best of the *Myths* portraits, and embodies everything that Warhol adored – beauty, celebrity and wealth. The gorgeous scarlet portrait of Greta Garbo remains the favourite with collectors worldwide and is one of the two portraits in the *Myths* portfolio of actual people (the other is Warhol himself). A photograph of actress Greta Garbo in *The Star* was used to create

Mata Hari, a Dutch dancer who was executed as a spy during World War I, a true femme fatale.

From the 1960s on, Andy Warhol exhibited an unerring sense for the powerful motifs of his time – contemporary images that capture the modern imagination as completely as the gods and goddesses of ancient mythology once did. In *Myths*, he was referring not to remote civilizations, but to the beginnings of the cinema and the imaginary characters loved and recognised by millions all over the world. Most images in Warhol's *Myths* series are taken from old Hollywood films or 1950s television and portray the universal view of America's once enchanted and powerful past.

Screenprint in colours, 1981, signed and numbered from the edition of 200 in pencil verso, on Lenox Museum Board, as included in the 'Myths' portfolio, printed by Rupert Jasen Smith, published by Ronald Feldman Fine Arts Inc., New York, 96.5 x 96.5cm. Feldman & Schellman II.258.



78. WARHOL, ANDY. *Ingrid Bergman:With Hat*. Malmö Galerie Börjeson, 1983.

POA [ref: 101118]

The Ingrid Bergman series is made up of three types of screen prints of the Academy Award winning actress in 1983. The source images used for these portrait pieces include movie still from her role in *Casablanca* ('With Hat'), a movie still from the movie *The Bell of St. Mary's* ('The Nun') and also a publicity photo ('Herself')

Screenprint in colours, 1983, signed in pencil, numbered from the edition of 250 (total edition includes 20 artist's proofs), on Lenox Museum Board, printed by Rupert Jasen Smith, New York, with his blindstamp, published by Galerie Börjeson, Malmö, with their inkstamp on the verso, sheet size 96.5 x 96.5 cm. Feldman & Schellman II.315.



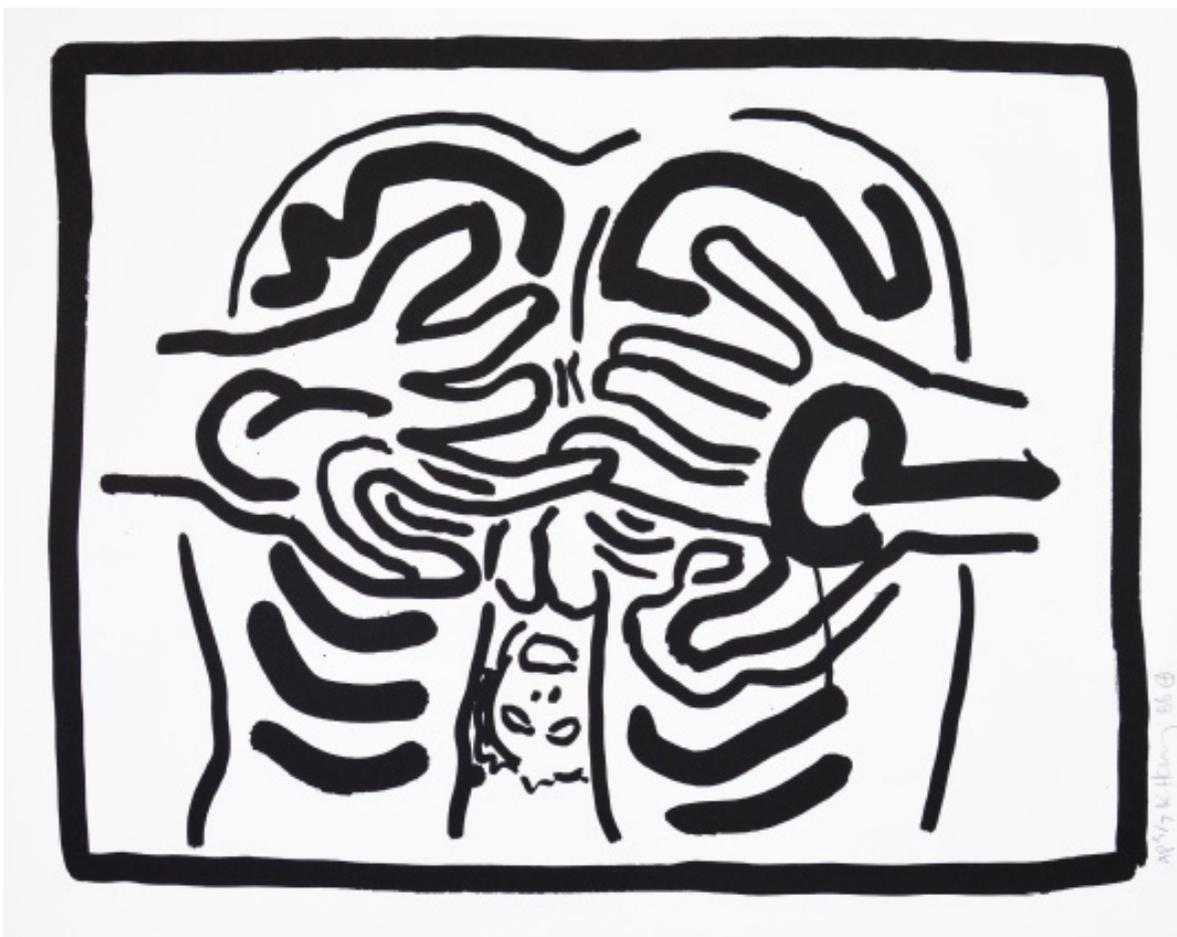
THE COMPLETE SET

79. HARING, KEITH. *Bad Boys*. Rotterdam, House Bebert, 1986.

£37,500 [ref: 100669]

Bridging the gap between the art world and the street, Keith Haring rose to prominence in the early 1980s with his graffiti drawings made in the subways and on the sidewalks of New York City. Combining the appeal of cartoons with the raw energy of Art Brut artists like Jean DuBuffet, Haring developed a distinct pop-graffiti aesthetic centered on fluid, bold outlines against a dense, rhythmic overspread of imagery like that of babies, barking dogs, flying saucers, hearts, and Mickey Mouse. In his subway drawings and murals, Haring explored themes of exploitation, subjugation, drug abuse, and rising fears of nuclear holocaust, which became increasingly apocalyptic after his AIDS diagnosis.

The complete set of six silkscreens, 1986, on B.F.K. Rives paper, each signed and numbered from artist proof edition of 7 aside the standard edition of 30, printed by Ger Stahlhofer, Rotterdam, published by House Bebert, 50.8 x 65.7 cm. Littman pp.54-59.



COMPLETE SERIES

80. HARING, KEITH. *The Story of Red and Blue*. New York, Keith Haring Foundation, 1989.

£65,000 [ref: 101281]

Using a simple palette of red and blue, Haring's striking series uses the two colours separately until the last print where purple makes an appearance, bringing a wonderful conclusion to the narrative. The bold swathes of red and blue create an intense dichotomy between the figural and the abstract, bringing to life Haring's vision of connecting with his audience through simplified, expressive works.

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Edition of 90 (plus 10 artist's proofs); large folio, title-page, dedication page, 20 colour lithographs (56 x 42 cm), with the artist's printed signature, stamp of authenticity to verso, signed, dated and numbered in pencil by the Executor of the Estate; very minor water stain to title-page, in excellent condition; in printed folder. Littmann, p. 128.

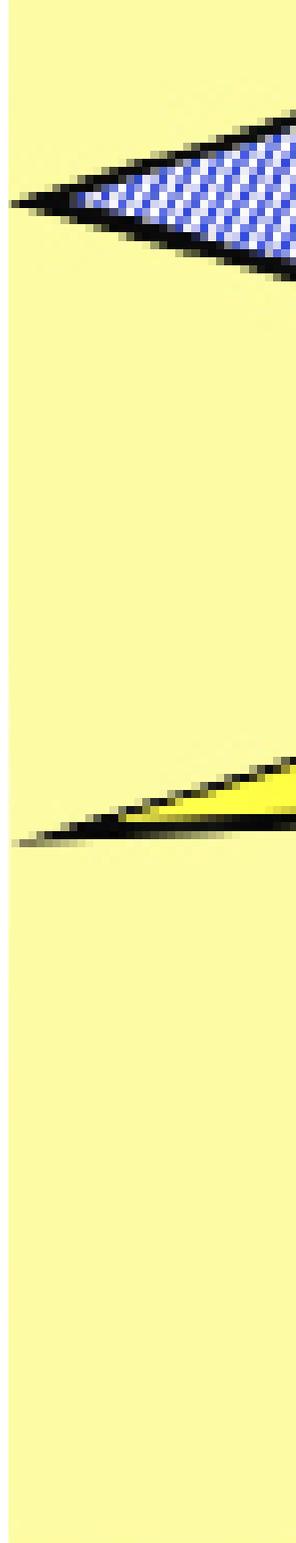


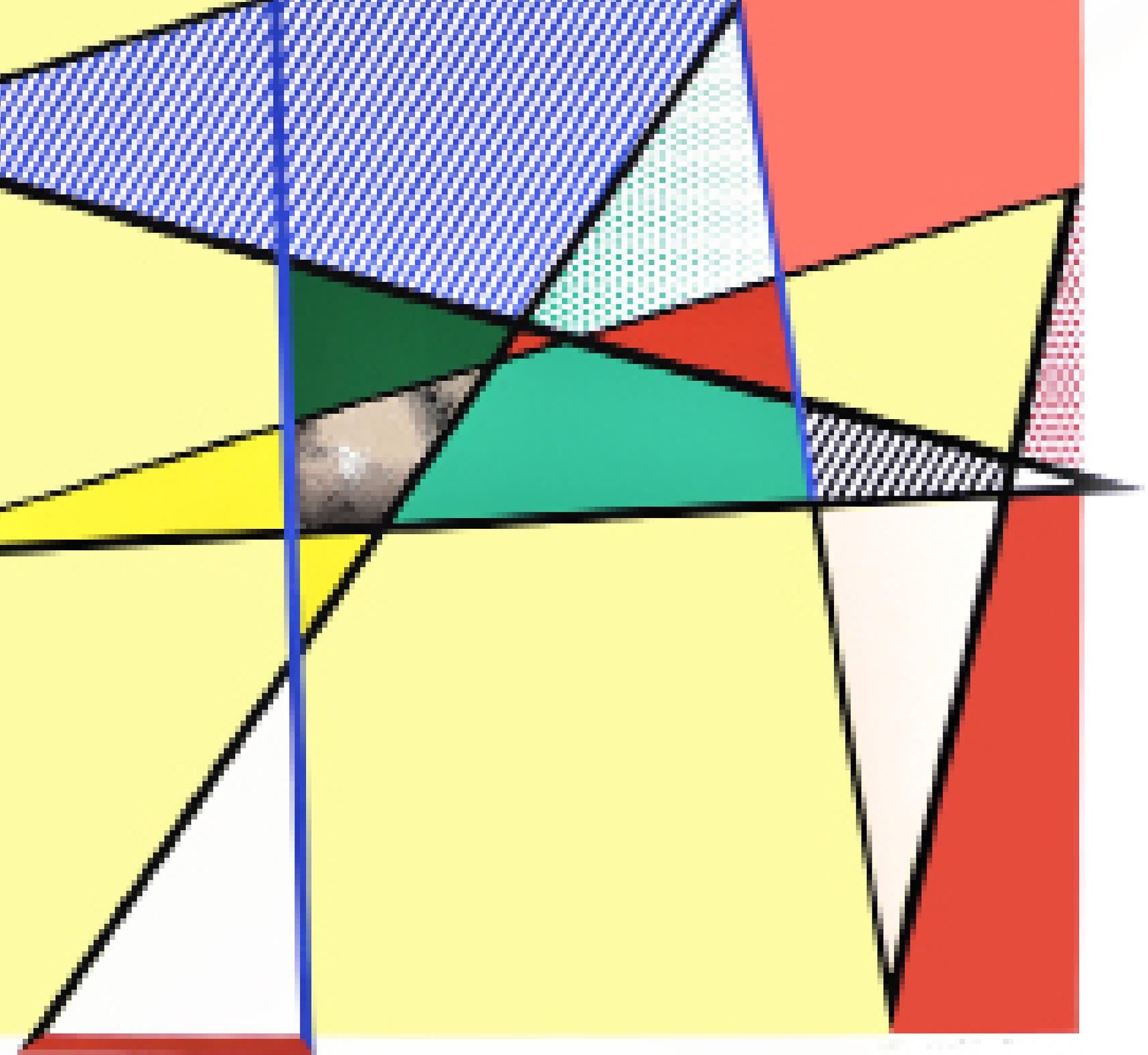
81. LICHTENSTEIN, Roy. Imperfect Print, from: Imperfect Series. *Los Angeles, Gemini G.E.L., 1988.*

£110,000 [ref: 100826]

Roy Lichtenstein's Imperfect series, printed on 4-ply Museum Board, combines woodcut and screen print, and all but one print has metalized Mylar collage elements. Lichtenstein sent the block-line drawings for the print to Gemini GEL in advance of his arrival but worked out the colours there. For the woodcut portions, Lichtenstein cut the online (key block) and the large flat areas were printed separately from jigsaw cutout sections. To get the dense colours, several over printings were required. The silver and galvanised Mylar were prepared in sheets and then hand-cut for each of the collage elements. The silver Mylar was overprinted with a clear coat to protect the reflective surface. The galvanised Mylar was over printed with a silver run made from a rubbing of galvanised steel. A screen printed coating has been applied to the verso of each of the boards to stabilise it.

Woodcut and Screenprint with collage in colours, 1988, on Archivart 3-ply Supra 100 paper, signed and dated in pencil, numbered from the edition 45, printed and published by Gemini G.E.L., Los Angeles, with their blindstamps, inkstamp and workshop number RL87-1152 verso, 170.2 x 202.9 cm. Corlett 222.





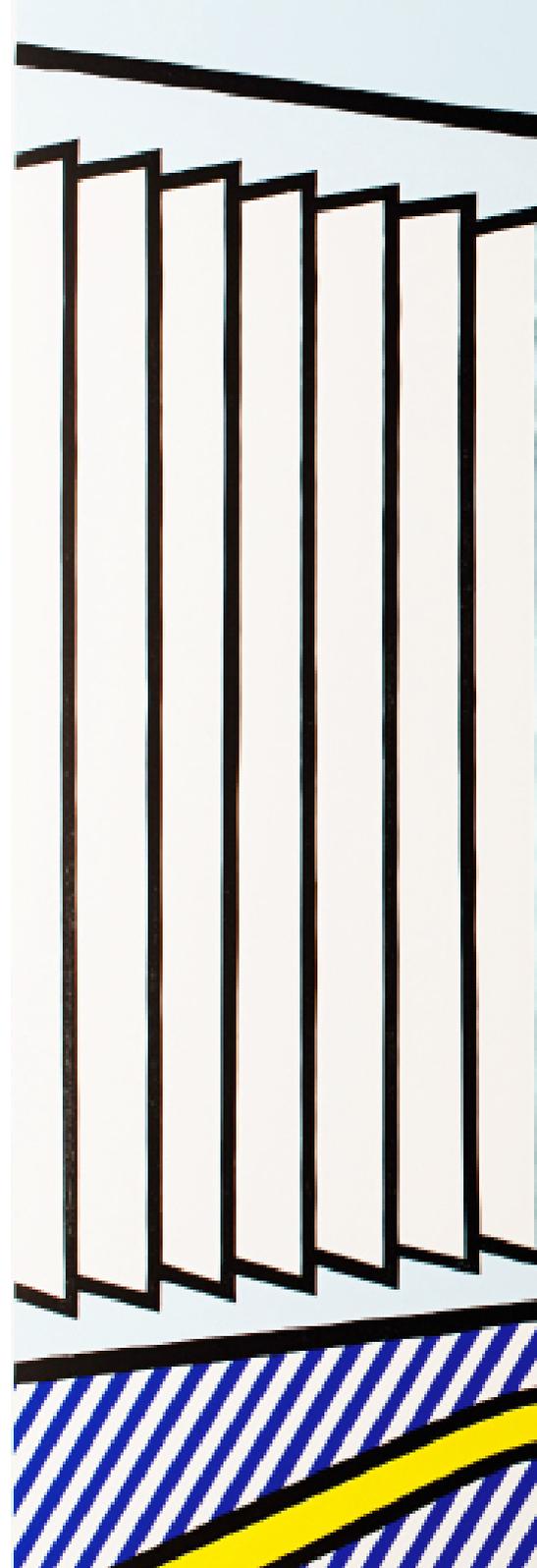
82. LICHTENSTEIN, ROY. *Bedroom (from Interior Series)*. Los Angeles, Gemini G.E.L., 1991.

£75,000 [ref: 100335]

Roy Lichtenstein takes a modernist perspective of the picture plane by utilising a method of commercial design through comic strips and advertisement. He integrates the readymade quality of screen prints and integrates a painterly gesture with the use of thick lines, flat surface planes, and obscured perspective.

Unlike with most print series, the prints of the Interior Series by Roy Lichtenstein preceded, rather than followed, the paintings of similar subjects. Roy Lichtenstein's Interiors are based on advertisements, most of which Roy Lichtenstein cut from the Yellow Pages.

Woodcut and Screenprint, 1990, on 4-ply Paper Technologies, Inc. Museum Board, from the edition of 60, printed by Gemini G.E.L., Los Angeles, published in 1991 by Gemini G.E.L., Los Angeles, 199.4 x 144.2 cm. Corlett 247.





LICHTENSTEIN, ROY. *La Nouvelle Chute de l'Amérique.* Paris, 1992.

In 1972 Ginsberg published his work *The Fall of America: Poems of These States 1965-1971*. Twenty years later in the early 1990s, the publisher Jean-Claude Meyer brought Allen Ginsberg and Roy Lichtenstein together. Ginsberg selected 11 poems from his collection for Lichtenstein to illustrate. This suite being published aside from the bound book edition.

This work was Lichtenstein's only foray in to the world of illustrated books.

83. Illustration for 'Bayonne en Entrant dans NYC'. Paris, 1992.

£15,000 [ref: 100842]

Etching with aquatint, 1992, on 250-gram Velin d'Arches paper, initialled and numbered from the edition of 80, printed by Atelier Dupont-Visat, L'Inediteur, Paris, published by Les Editions du Solstice, Paris, 35.4 x 48 cm. Corlett 269.

85. Illustration for 'De Denver au Montana, Départ 27 Mai 1972'. Paris, 1992.

£12,000 [ref: 100300]

Etching with aquatint on Japon Nacré, 1992, signed in full and dated, from the edition of 42, printed by Atelier Dupont-Visat, L'Inediteur, Paris, published by Les Editions du Solstice, Paris, 48 x 35.4 cm. Corlett 276.

84. Illustration for 'Or Automnal: Arrière-Saison en Nouvelle Angleterre'. Paris, 1992.

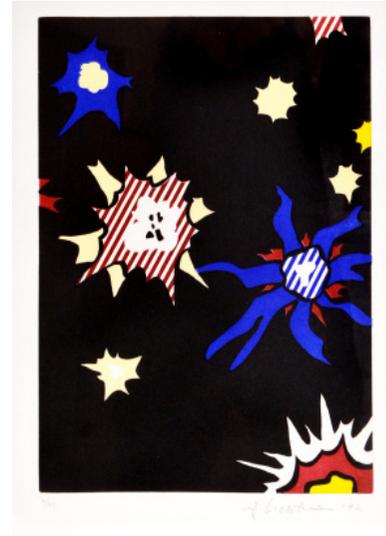
£12,000 [ref: 100843]

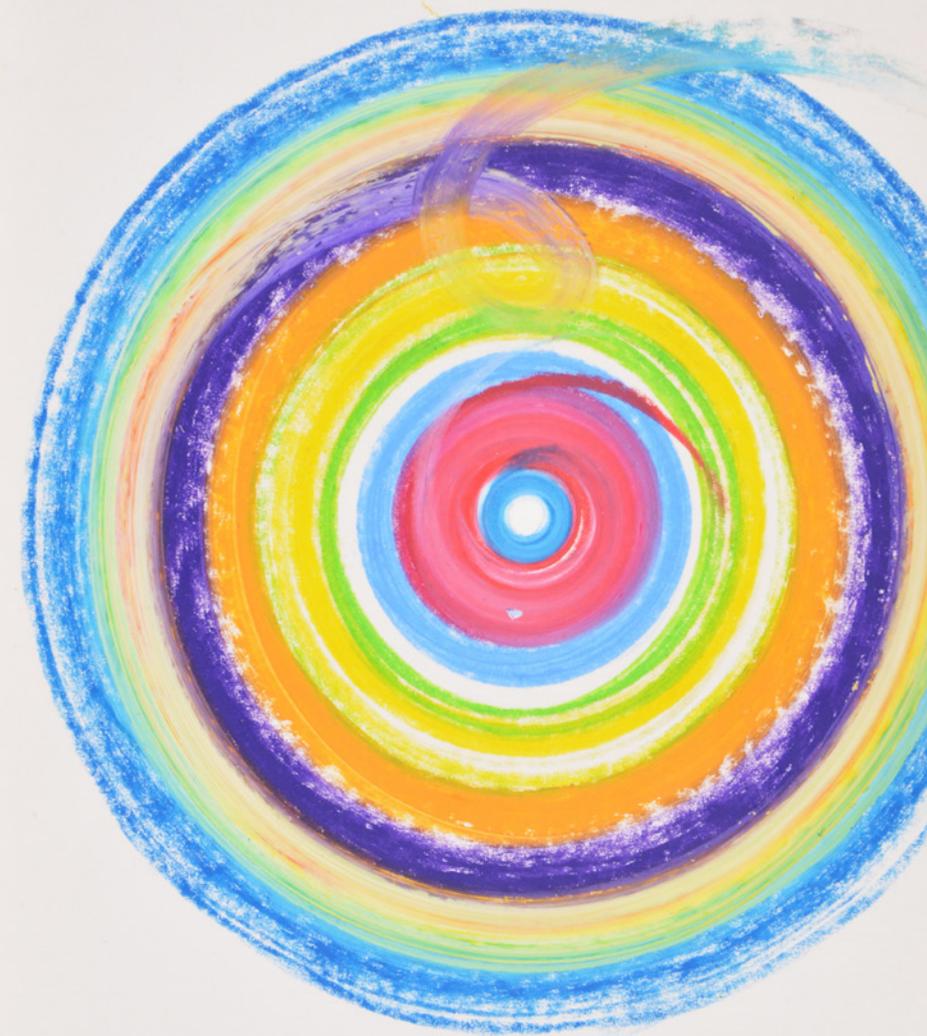
Etching with aquatint, 1992, on 250-gram Velin d'Arches paper, initialled and numbered from the edition of 80, printed by Atelier Dupont-Visat, L'Inediteur, Paris, published by Les Editions du Solstice, Paris, 35.4 x 48 cm. Corlett 270.

86. Illustration for 'Hüm-Bum!' Paris, 1992.

£12,000 [ref: 100298]

Etching with aquatint on Japon Nacré, 1992, signed in full and dated, from the edition of, printed by Atelier Dupont-Visat, L'Inediteur, Paris, published by Les Editions du Solstice, Paris, 48 x 35.4 cm. Corlett 274.





1994. © Damien Hirst 48/100

WITH AN ORIGINAL DRAWING BY DAMIEN HIRST

87. HIRST, DAMIEN. Making beautiful drawings: an installation. Berlin, Bruno Brunnet, 1994.

£7,500 [ref: 99733]

ONE OF 100 COPIES OF THIS EXHIBITION CATALOGUE WITH ORIGINAL DRAWING BY DAMIEN HIRST.

'Making beautiful drawings: an installation' featured 37 pen, ink or pencil machine-made drawings and as part of the exhibition, visitors were invited to make their own 'beautiful' drawings for free.

Edition de-luxe, NUMBER 48 OF 100 COPIES, FROM A TOTAL EDITION OF 800; 8vo (21.5 x 15); original colour drawing, signed and dated by Damien Hirst, black and white and colour illustrations throughout; original printed wrappers; in excellent condition.

A GREAT BOOK WITH GREAT PROVENANCE

88. INDIANA, ROBERT. *The American Dream*. Marco Fine Arts Contemporary Atelier, 1997.

£20,000 [ref: 96905]

A FINE COPY WITH SUPERB PROVENANCE; ONE OF THIRTY ARTIST PROOF COPIES. From the library of the art historian Susan Elizabeth Ryan, who wrote the forward to the book. Two years in the making, this stunning 100-page work is a compendium of Indiana's masterpieces, alongside the poetry of fellow avant-garde artist Robert Creeley, who first collaborated with Indiana in 1968 on the publication of *Numbers*.

The American Dream represents the completion of the cycle that launched Indiana's career, following *I, EAT Love Numbers*. These works display Indiana's appropriation of advertising to create a new art in the 1960s, using single but powerfully symbolic words. Notable images included are: 'The American Dream', 'Love', 'Marilyn Monroe/Norma Jean Mortenson', 'Twenty-five: Highball, Redball Manifest', 'One Indiana Square' and 'Picasso'.

The work is presented in a beautiful set of thirty silkscreens and poems the large-format text is presented with a foreword by Susan Ryan and captions by Michael McKenzie describing the significance of each piece.

Provenance: Susan Elizabeth Ryan (the editor), Baton Rouge, Louisiana.

ONE OF 30 ARTIST'S PROOF COPIES aside from the numbered edition of 395, marked 'AP. 7/30; large folio 571 by 445mm (57 x 44.5 cm), The complete portfolio of 30 screen prints in colours, 24 bound and six removable as issued (these six held in place by Mylar corners), all prints signed and numbered in pencil, printed on hand-pulled Coventry 300 gram acid free paper, presented in the publisher's original box and accompanied by a certificate of authenticity issued by the studio and signed by Robert Indiana and Susan Ryan.

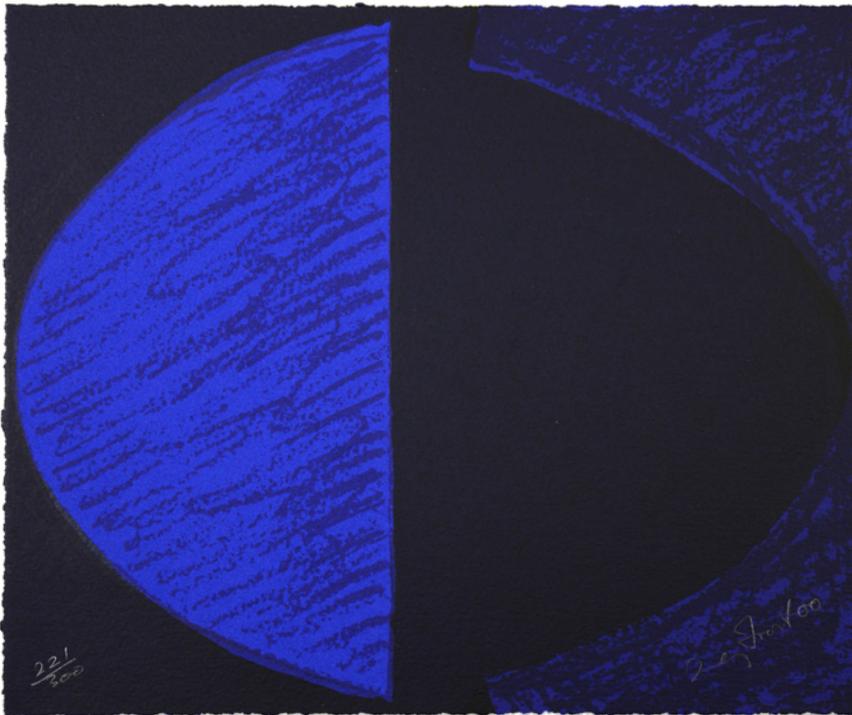


89. CARO, ANTONY. Leaf Pool. London, Bernard Jacobson Gallery, 2000.

£2,000 [ref: 99684]

Lauded as the greatest sculptor of his generation Sir Antony Caro (1924-2013) worked with Henry Moore at the outset of his career, and was known for his abstract work characterised by assemblages of 'found' industrial objects.

Wall mounted card sculpture, 2000, signed and numbered from the edition of 500 in pencil, published by Bernard Jacobson Gallery, London, overall 30 x 60 x 9cm.



SIGNED BY THE ARTIST, WITH AN ORIGINAL SILKSCREEN PRINT

90. FROST, TERRY. Six Decades. London, 2000.

£1,250 [ref: 93700]

LIMITED EDITION NUMBER 221 OF 300 COPIES, WITH AN ORIGINAL SILKSCREEN PRINT 'Trembath Blues' and signed by the artist.

Sir Terry Frost, R. A. (1915-2003) was an English abstract artist, who worked in Newlyn, Cornwall although he didn't become an artist until after the Second World War (in which he fought as a commando), training at Camberwell School of Art and St. Ives followed in 1951 working as an assistant to the sculptor Barbara Hepworth. In 1992, he was elected a Royal Academician and knighted in 2000.

LIMITED EDITION, NUMBER 221 OF 300 COPIES, WITH AN ORIGINAL SILKSCREEN PRINT 'Trembath Blues' and signed by the artist with characteristic squiggle; 4to (30 x 25 cm), colour illustrations, print numbered, signed and dated in pencil on recto and loosely inserted, publisher's original paper-covered boards, illustrated dust-jacket, very small dent to rear cover of dust-jacket otherwise a fine copy.



91. VALDES, MANOLO. *Don Juan*. Paris, Edouard & Julien Weiss, 2007.

£25,000 [ref: 100583]

Manolo Valdés has created ten aquatint portraits depicting the heroes of the Moliere's play *Don Juan*.

The complete set of ten etchings in colour, 2007, on handmade Richard de Bas paper, the full sheets, with title page, text pages, and colophon, the sheets, all contained in the original printed portfolio with suede spine and Plexiglas slipcase. All signed and numbered from the deluxe edition of 12 sets in Roman numerals published by Edouard and Julien Weiss, Paris, 75.4 x 55 cm.



92. HOCKNEY, DAVID. A Bigger Book, Art Edition C. Berlin, Taschen, 2010.

£13,500 [ref: 100816]

One of four editions of 250, each with a signed iPad drawing, dated and numbered thus A: 1-250, B: 251-500, C: 501-750, D: 751-1000.

iPad drawing signed, dated and numbered from the edition of 250 in pencil, published by the artist (with their blindstamp) and Taschen, Berlin, sheet 55.9 x 43.2 cm. Complete with the illustrated book: NUMBERED '0542' (OF 250, NUMBERED 501 TO 750) SIGNED IN BLACK INK ON THE TITLE PAGE, with original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0542'; elephant folio (71.1 x 50.8 x 8.9 cm), 680pp.

93. **BLAKE, PETER.** 3-D Circus Triptych. London, Dark Matter Studio, 2013.

£8,500 [ref: 96478]

For these unique, three-dimensional editions Blake has put together two weird and wonderful audience collages in which the crowds are being entertained by a circus act. These two panels sit either side of a central stage collage, which features a line up of unusual people, and an eclectic orchestra sourced from the Artist's extensive collection of ephemera.

The work is inspired by Lothar Meggendorfer's *International Circus* – a pop-up book first published in 1887.

A triptych of archival inkjet prints, 2013, on Hahnemühle Photo Rag Satin 310 gsm with collage, presented in custom made box frames, each signed and dated, published by Dark Matter Studio, London, from the edition of 60 with 6 artist's proofs, Image size 40 x 52cm, framed size 43 x 55 x 90cm.



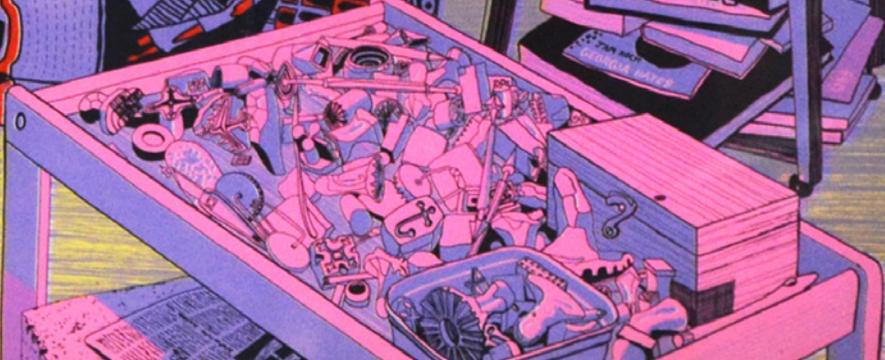
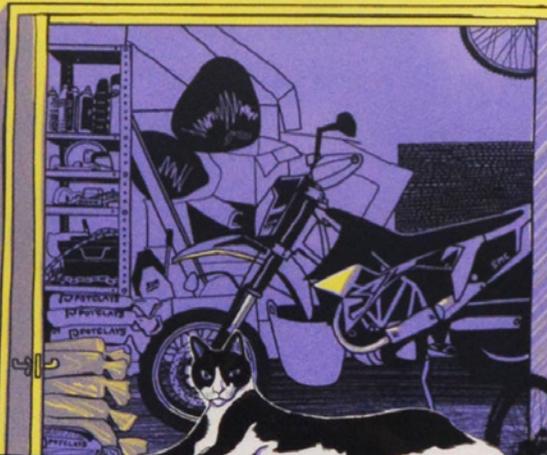
94. PERRY, GRAYSON. *Reclining Artist*. London, Paragon Press, 2017.

£11,250 [ref: 96985]

'This is me, both as artist and model in my studio. I wanted to make something in the tradition of the reclining nude. I'm hoping it will be popular with educated middle-class people who might enjoy spotting the art-historical references within it. *Reclining Artist* is both an idealised fantasy and also the messy reality. It is perhaps me expressing my desire to be a sex object and also show off my cultural capital and boyish paraphernalia. The sofa is draped in a test piece of my 2011 tapestry *Map of Truths and Beliefs*. Alan Measles, my teddy bear and metaphor for masculinity and god, appears as a sculpture, as an inflatable and on a dress hanging on the wall. The cat is called Kevin' (Grayson Perry).

Etching printed in colours, 2017, on wove paper, signed by the artist and numbered on the reverse from the edition of 58, published by Paragon Press, London, 70.3 x 102.7cm.





David Shrigley's work is characterised by humorous drawings that make witty and wry observations on everyday life. Combining text and image Shrigley's illustrations feature crossed-out words, scribbled, uneven lines, and darkly funny aphorisms that capture both the dark and light of the human spirit. Best known for his shrewdly absurd and funny drawings, Shrigley expanded his practise over the years to include sculpture, editorial cartoons, publishing, music and film making. His work has been exhibited in galleries and institutions all over the world. In 2013, he was nominated for the prestigious Turner Prize after his first major survey 'Brain Activity' at the Hayward Gallery, London and that same year he received the Trafalgar Square Fourth Plinth commission, a large public-art project realized in 2016.

95. SHRIGLEY, DAVID. *Pretty Thoughts Inside Your Head.*

Counter Editions, 2018. £4,250 [ref: 99669]

Screenprint in colours, 2018, on wove paper, from the edition of 125, numbered, dated and signed by the artist verso, published by Counter Editions, 76 x 56cm.

96. SHRIGLEY, DAVID. *Vibes.* *Counter Editions, 2018.*

£3,500 [ref: 99667]

Screenprint in colours, 2018, on wove paper, from the edition of 125, numbered, dated and signed by the artist verso, published by Counter Editions, 76 x 56cm.

97. SHRIGLEY, DAVID. *Don't.* *Jelous Gallery, 2018.*

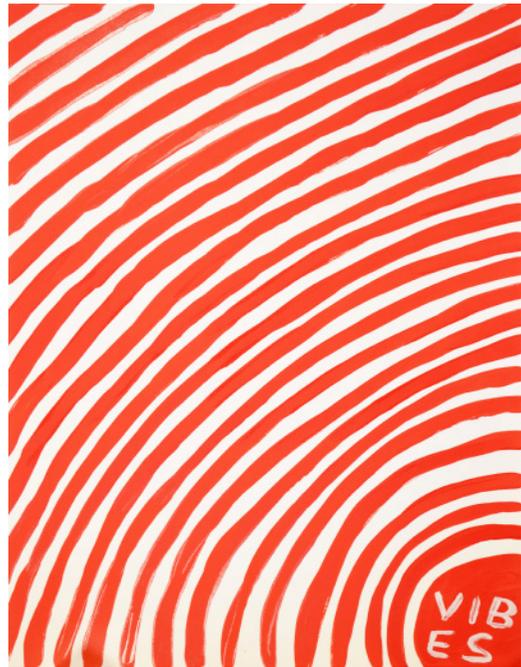
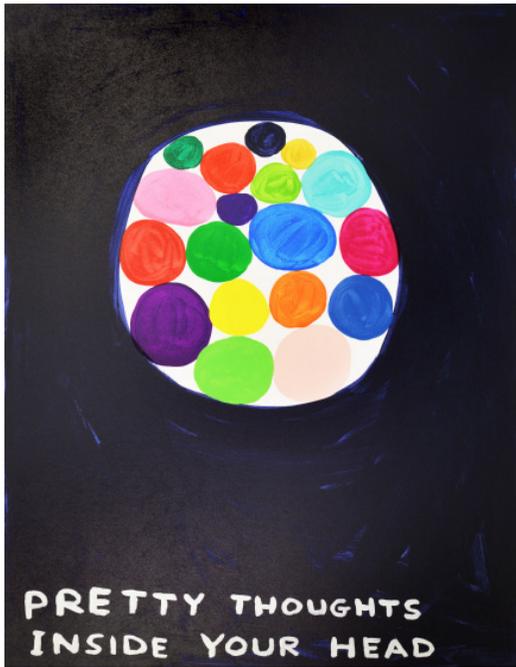
£1,800 [ref: 98687]

Screenprint in colours on Somerset Tub Sized 410gsm Paper, framed, 2018, each signed and numbered from the edition of 125, published by Jelous Gallery, 56 x 76cm.

98. SHRIGLEY, DAVID. *Shits.* *Counter Editions, 2019.*

£4,200 [ref: 99945]

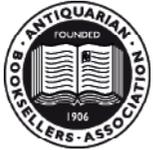
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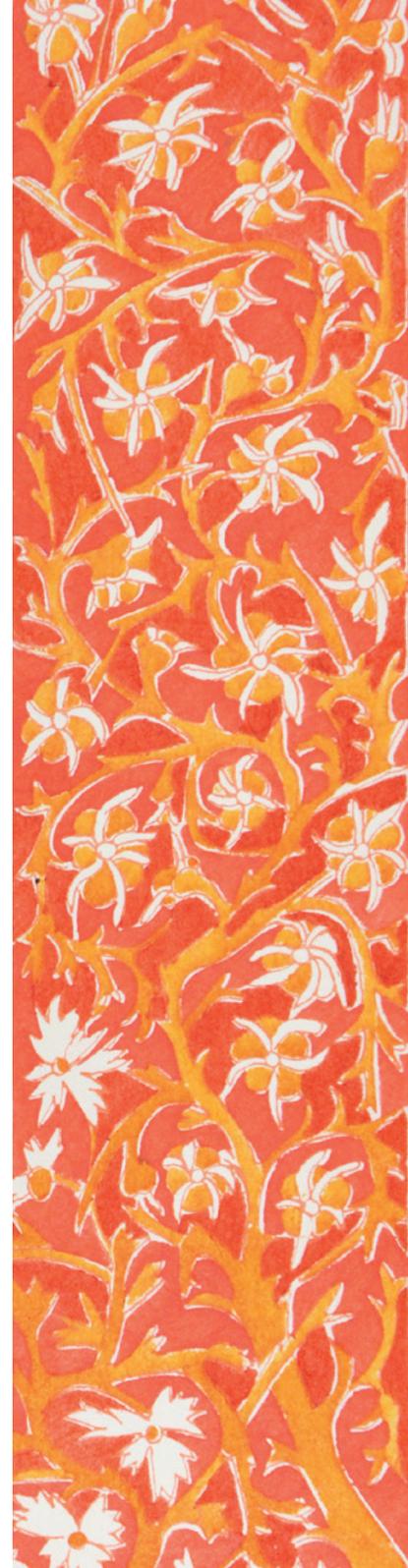
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