



anceles Villan
42

The Prints of Jacques Villon

Vol. 2 Lithographs, pochoirs, monotypes

Miguel Orozco

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Cover: *Portrait de l'artiste* Frontispiece lithograph of the book *Jacques Villon ou l'art glorieux*, 1948

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Introduction

Many painters and art critics have said that Jacques Villon (1875-1963 real name Gaston Émile Duchamp) was perhaps the most underappreciated painter of the masters of the School of Paris and also of the twentieth century. They are right, and world museums owe the Norman painter an apology in the form of a major retrospective –or a series of them– that would take his best works throughout the world. We are not tackling here Villon's painting, but another aspect of his work, his activities as engraver. Stanley William Hayter, founder of the *Atelier 17* printworks in Paris and New York and the most important printmaker of the Anglo-Saxon world, used to say that Jacques Villon was the "unacknowledged father of modern printmaking." He was right, and he had good reasons to know, since it was Villon who initiated him to engraving in 1926.

Villon's graphic œuvre comprises nearly 1000 prints, which puts him, together with Picasso, Miró and Chagall at the lead of the genre. In 1955, the Museum of Modern Art of New York dedicated to him a major retrospective (*Jacques Villon. His Graphic Art*, October 19 - November 5, 1955; National Gallery of Canada 18 Nov. 1955 to 13 May 1956). But the MoMA initiative, headed by William S. Lieberman, Curator of the Abby Aldrich Rockefeller Print Room of the Museum and perhaps the best promoter of prints in the Americas, missed some of the best Villon prints, as the exhibit concentrated mainly in the 1899-1910 production.

Jacques Villon was the eldest of a family that became famous, the Duchamp-Villon (Marcel Duchamp, Suzanne Duchamp-Crotti and the sculptor Raymond Duchamp-Villon) children of the cultivated and artistic Norman bourgeoisie. His father was a notary in Blainville-Crevon, his mother an accomplished musician and amateur painter. The maternal grandfather, Emile-Frédéric Nicolle (1830-1894), maritime broker by profession, practiced engraving with great talent. The contributions of this family to

modern art cannot be underestimated: Marcel Duchamp –the most renowned member of the family in the U.S. since he lived permanently in New York since 1942– invented conceptual art, changed the rules of the art game and turned a simple water fountain into a modern-art masterpiece. His brother Raymond was one of the first artists to apply Cubism to sculpture. Jacques, for his part, added vivid colors to cubism, creating a new school often referred to as "cubist impressionism". And at the same time he turned printmaking upside down.



Marcel Duchamp, Raymond Duchamp Villon and Jacques Villon in Puteaux (1913)

Villon learned the first rudiments of engraving from his grandfather Nicolle who

welcomed him on weekends at his home in Rouen when he was a boarder at Lycée Corneille. "At an early age I was accustomed to handling copper plates, to the smell of etching acid and the sound of melting varnish" Villon would recall later¹. And he made his first print in 1891: "I had neither ground nor mordant for biting the copper. I prepared my plate with melted candle wax and purchased acid at the pharmacist's. I used the acid undiluted and the result was catastrophic. I was obliged to begin all over again. After some reflection I diluted the turbulent solution with water. The result, a portrait of my father, was my first etching, signed and dated G. Duchamp 1891. My second print done in the same year was a portrait of my grandfather. After that I did no more etching until 1899"². Emile-Frédéric Nicolle was more than just an amateur, and had a very elaborate technique. Many of his plates are today preserved at the Chalcographie du Louvre.

¹ Lieberman, William S. *Jacques Villon: His Graphic Art*. The Bulletin of the Museum of Modern Art Vol. 21, No. 1, New York, Autumn, 1953), p. 3

² Lieberman 1953, p. 3

Jacques Villon attended the School of Fine Arts in Rouen, while joining as an apprentice a law office in the city. Then in 1894 he went to Paris and began to study law at the University of Paris. But he soon lost interest in legal studies, and instead attended Fernand Cormon's studio on the Boulevard Clichy, where studied Henri de Toulouse-Lautrec, Vincent van Gogh and Chaim Soutine. The rest of his time he spent making drawings and submitting them to various magazines and newspapers, some of which were politically oriented. In order to distance his family's name from these publications, he changed his name to Jacques Villon (as an homage to French medieval poet François Villon). He met in Paris Henri Toulouse-Lautrec and other influential artists. Very influenced by the Lautrec lithographs which he discovered at that time, he produced belle-époque portraits and genre scenes. He soon found himself established as an illustrator and cartoonist for several illustrated Paris newspapers, starting in 1894 with *Quartier Latin*, followed notably from 1897 by the top satirical newspaper of the moment, *Le Courrier Français*, where he had until the death of publisher Hypolythe-Jules Roques in 1910, a weekly visual column with a drawing and a legend, just like the famous Adolphe Willette. He also worked for *L'Assiette au Beurre*, *Le Rire*, *Le Chat Noir*, *Gil-Blas*... alongside with another monument: Théophile Alexandre Steinlen. He also produced posters for cabaret shows.

Hein!...s'il savait...qui je suis!!!, encre, gouache et collage sur papier.

Illustration pour Le courrier français, n°41, du 9 octobre 1904



Intaglio and lithography

In Paris he also resumed in 1899 learning the engraving techniques he had practised with his grandfather. He was encouraged to do so by his friend Francis Jourdain, a politically radical painter and decorator, who had a workshop near Villon's domicile at rue Caulaincourt. Villon's technical virtuosity was already evident, and he practices color aquatint, drypoint and lithography with equal ease. The general tone is one of humor, elegance, a certain happy carefreeness, images in keeping with the taste and fashion of these pre-war years. The prints capture the *joie de vivre* and charm of Paris at the turn of the century, elegant ladies of the high society and of the lower classes, the bohemia of the Latin quarter and Montmartre, popular dances and parks. The largest part of the MoMA 1953 exhibition consisted of color etchings and aquatints done between 1899 and 1910 to reveal a then less known aspect of Villon's career.

Although more interested in intaglio, Villon did not forget lithography, which other artists preferred due to its simplicity for the painter, while etching was more complicated and required specific training and experience. Between 1895 and 1907 Villon drew over thirty lithographs, most of which in color, as well as seven posters lithographed in color. Several of Villon's posters are film advertisements but the best was for a bar, another form of entertainment developed during the 1890's.

Lithography had been invented by a German actor and playwright, Aloys Senefelder, who in 1796, in search of a cheap method of reproducing the scores of his songs and plays, developed a printing technique using a polished limestone painted with a fatty material. The stone is then treated with a mixture of nitric acid and gum arabic, which attacks the stone but not the fatty parts. The stone is then humidified and a hydrophobic ink is passed on, which is only fixed on the greasy parts. It suffices to place a paper on top and press so that the image of the drawing be reflected on the paper. The procedure is applied already in the nineteenth century to printing in colors, needing of course a stone for each color. The same paper is then passed through the successive stones of each color. To match the color impressions, the stones are marked with registration crosses that ensure the centering on the paper. The technique was used with great success by French painters like Gericault, Delacroix and Daumier.

The technique was however used mainly –and massively– in the second half of the 19th century to produce advertising pamphlets and multicolored posters for the announcement of events, shows or political propaganda. The

development of photogravure at the end of the century, however, leads to the gradual abandonment of lithography, although the quality provided by the photomechanical procedure until the second half of the twentieth century was clearly lower than what could be achieved with manual procedures. The advantage of the gravure was its mechanization and the possibility of making massive print runs at a much lower cost than manual procedures such as lithography. Another reason for the displacement of lithography is that in the nineteenth century the cost of the extraordinarily skilled labor required by the lithographic technique was ridiculously low, while the struggles of the workers greatly increased this cost. But the abandonment of industrial lithography for photogravure left the field again free for artists, who returned to lithography to produce posters. One of the first –and the most prolific– to use it was British-trained Jules Chéret, the master of *Belle Époque* poster art who also invented poster collectionism with his *Maîtres de l’Affiche* collection, an art publication of small size (38 x 28 cm) with the best posters by ninety-seven Parisian artists. The modern poster arose in the Paris of Napoleon III, a newly rebuilt city with large buildings and wide boulevards. On the walls of this new city appeared the striking prints of Jules Chéret, who was awarded with the *Legion d’Honneur* for the creation of a new branch of art, and Henri de Toulouse-Lautrec.

Jules Chéret poster for Le Courrier français (1892)

Thus, from 1890, many artists, following in the footsteps of Chéret, worked on the creation of posters. They were for example Théophile-Alexandre Steinlen, Adolphe Willette, Alphonse Mucha, Eugène Grasset, Pierre Bonnard, Albert Guillaume, and of course Toulouse-Lautrec. For



the fine prints collector, Toulouse-Lautrec, Bonnard, Cezanne, Denis, Renoir, Signac and Vuillard also produced single color lithographs as well as portfolios and illustrated books. Pablo Picasso himself did not escape this poster fever either. In 1899 he tried to obtain the job of designing the one that would announce the Carnival festivities in Barcelona for 1900. He participated in the call for tender but his design was not chosen. The newspaper *La Publicidad* said of the Picasso project: "Too bad the appearance of the poster is dirty and not very expressive!". His next bid, also a failed one, was to design the advertising poster for the restaurant *Els Quatre Gats*, which opened its doors in 1897 and where he held his first Barcelona exhibitions. But Pere Romeu, the manager, finally gave the job to Ramón Casas, who portrayed Pere Romeu at the bar and even included his name in the poster in large characters. The andalusian's design was finally used as cover of the restaurant's menu. Always seeking paid jobs, Picasso submitted in 1900 two proposals for advertising posters for the Barcelona insurance company Caja de Previsión y Socorro. Without any result³.

Villon's early preference for intaglio marked a difference with most other artists, who largely neglected color printing from intaglio plates. American painter Mary Cassatt was an exception and produced many etchings at the printworks of Eugène Delâtre. Villon went there too and between 1899 and 1910 he produced 175 intaglio, many of which in color.

La femme au chevalet

His publisher Edmond Sagot had no trouble distributing Villon's *joie de vivre* and *Belle Époque* productions that Bill Lieberman said had "the boldness and brilliance of Toulouse-Lautrec touched with the elegance and charm of Paul-César Helleu"⁴. Jacques had found a style, a formula and a niche and could have been content



³ Orozco, Miguel Catalogue Raisonné of Picasso Posters, Academia.edu 2019, p. 12

⁴ Lieberman 1953, p. 4

with such easy success. But he quickly felt the limits of this pleasant art, which encloses and condemns him to a form of repetition. He later even deplored having produced –and not having destroyed– these beautiful engravings. Basically because they did not respond to the research spirit that always animated him.

The adoption of cubism brought radical changes to his prints production. The illustrative and sweet aspect of his art disappeared completely to leave all room to the analysis and simplification of form. If his previous prints had been in color, his graphic production as a cubist was entirely in black and white. The change of his art was so extreme that his publisher Edmond Sagot refused to continue to sell his prints.



La table servie, drypoint 1913

Villon had continued to paint while doing the *joie de vivre* engravings painting. In 1903 he was part of the group that founded the Salon d'Automne, along with Renoir and Rouault. In 1905, he exhibited his work with his brother Raymond at the Galerie Legrip in Rouen. From 1904-1905 he studied at the Académie Julian. In 1906 Villon settled in Puteaux and began to spend more time painting. By 1910, and before his conversion to

cubism, he had devoted himself primarily to that task as his primary art form, beginning in a Neo-Impressionist style.

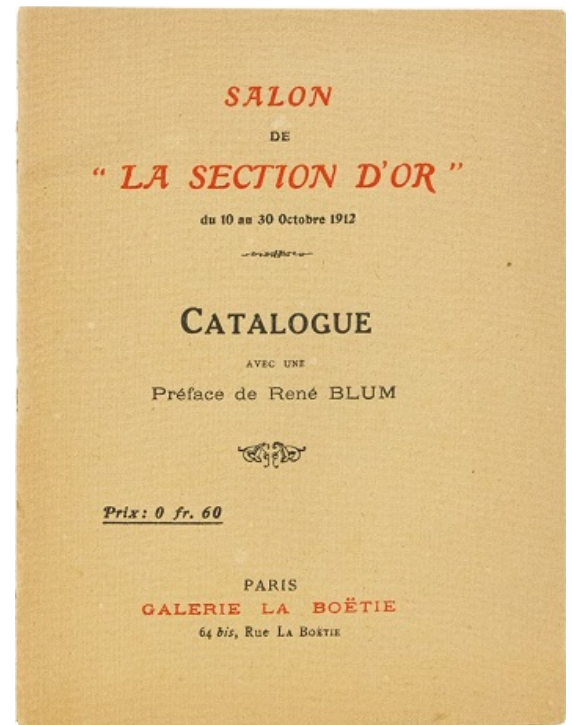
The paintings of this period show him anxious to question nature, to analyze it to better synthesize it. The painting should not be a faithful reproduction of nature, any more than it will constitute, for the spectator, only a visual pleasure. It must be full of life with a soul. But the soul can only express itself through the painter's brain. Villon's approach combines a high intellectual and artistic impulse (which comes in particular from a thorough reading of the *Trattato della pittura* (Treatise on Painting) by Leonardo da Vinci and the search for an aesthetic truth. He was developing his mature style, in which he combined a Cubist use of flat, geometric shapes with a palette of luminous colours, what led to being called sometimes a "cubist-impressionist" painter.

Cubism and the Puteaux group

Villon had discovered cubism in contact with his friends Apollinaire, Léger, Metzinger and Gleizes who regularly came to see him in his studio in Puteaux. He was not looking for a new style or a new fashion. He was attracted to cubism because he first saw in it the possibility of deepening his art: an approach based on rigor, order, the search for a sculptural and volumetric effect and no longer on the simple "representation" of the subject. He stated later that what attracted him to cubism was the search for creation, the discipline that leads to the voluntary, scheduled painting, where there is no longer room for chance.⁵

The Puteaux group was the name given to a group of heterogeneous artists and critics (like Picasso's friends Guillaume Apollinaire, Max Jacob, Pierre Reverdy, André Salmon and André Warnod) closely linked to Cubism, but searching for a "post-Cubist" approach. The group was formed around 1911 during regular meetings of painters, poets and mathematicians around the Duchamp family, who lived in a small house in Puteaux, then a village in the western suburbs of Paris⁶. It is clear that the first three books on the cubist movement (*Du Cubisme* by Albert Gleizes and Jean Metzinger, 1912; *Histoire anecdotique du cubisme* by André Salmon, 1912; and *Les Peintres cubistes. Méditations esthétiques* by Guillaume Apollinaire, 1913) were, if not the results, at least greatly influenced by the discussions held at Jacques Villon's residence.

Villon brought them together in his workshop, at rue Lemaître in Puteaux and claimed the singularity of their approach: "Where cubism uproots, the Golden Section takes root". Although they started out from orthodox cubism, they developed, under the influence of André Lhote, a defense system stipulating a search for harmony and ideal forms governed by the principle of the golden ratio of the Renaissance,



⁵ "Ce qui m'a séduit dans le cubisme, c'est la recherche de la création, la discipline qui conduit au tableau volontaire, ordonnancé, où il n'y a plus place pour le hasard...une création nouvelle qui, dans son organisation voulue, contient un peu de la poésie, du mystère de la vie". Cited by Pierre-Yves Corbel in [Jacques Villon graveur](#), Centre national des arts plastiques, Paris La Défense.

⁶ Now constituting the ultra-modern high-rise business area of *La Défense*.

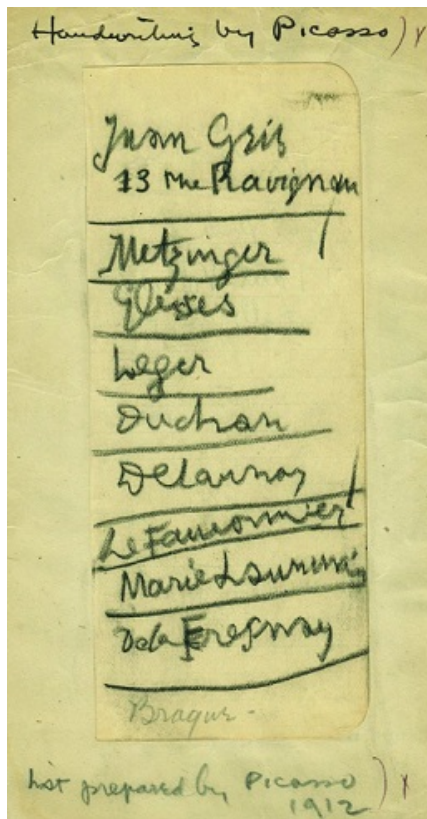
whence the appellation *La Section d'Or* (Golden section) proposed by Villon.

The group, formally led by Villon's younger brother Marcel Duchamp, much more outspoken than him, met on Sundays at Villon's home and aimed to distinguish itself from the analytical cubism developed by Picasso and Braque –influenced by the late work of Paul Cézanne– in Montmartre from 1907. Villon wanted to free cubism from the severe planes and lines in tones of blacks, greys and ochres. Puteaux actually opened the way to synthetic cubism, characterised by simpler shapes and brighter colours. The group seduced the orthodox Juan Gris in 1912. He was for Villon's friends, along with Metzinger and Apollinaire, a valuable information source on the practices of the Picasso clan in Montmartre.

In order to make their move known, and after the refusal of Marcel Duchamp's *Nu descendant un escalier n° 1* at the *Salon des Indépendants* in the spring of 1911 and the exhibition of futurist painters at Bernheim-Jeune in February 1912, Villon and his friends chose to organize in the fall of 1912 a large non-market exhibition without intermediaries, *Le Salon de La Section d'Or* at the *Galerie de la Boétie* in Paris, organized in parallel to the *Salon d'Automne* held at the Petit Palais and in which many of Villon's group painters were also represented. Jacques Villon and Marcel Duchamp kept agents and gallery owners away from the organization of the *Section d'Or*. Villon exhibited there *Jeune femme*, *Fillette au Piano*, *Puteaux*, *les fumées et les arbres en fleurs* and *Portrait d'homme*. Duchamp hung for the first time his *Nu descendant un escalier n° 1* (*Nude descending a staircase No. 1*).

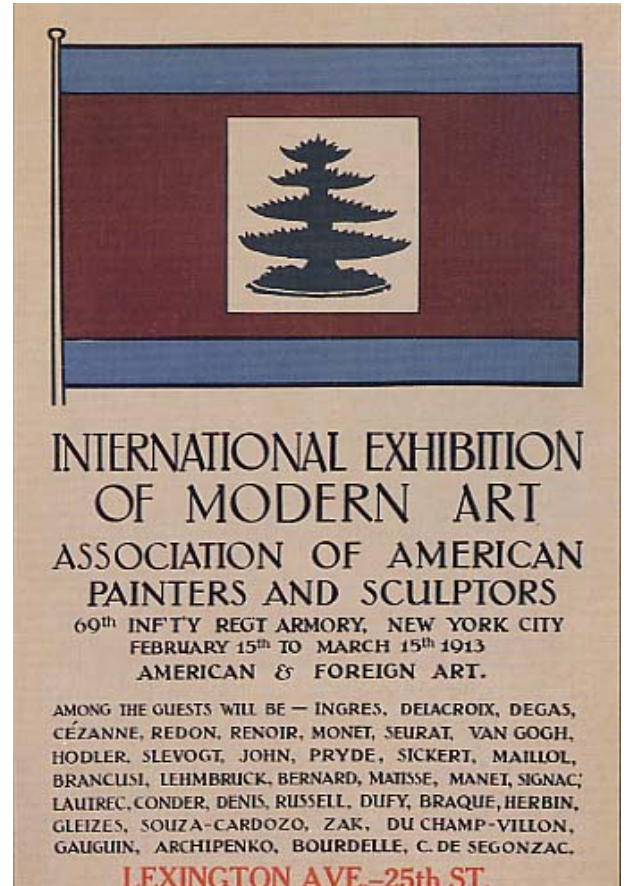
The armory Show of 1913

Jacques Villon became a leading exponent of the new style, exhibiting in the 1913 Armory Show in New York that opened the doors of the American market to him. But this needs some explanation, because precisely at the same time as Villon's group moved to change cubism, the Association of American Painters and Sculptors was preparing a major initiative: the *International Exhibition of Modern Art*. The association was the work of Walt Kuhn, his wife Vera Spier Kuhn, Walter Pach, Arthur B. Davies and Elmer MacRae. They basically wanted to bring to the United States the most prominent figures of the new European art. Walt



Kuhn traveled through Europe between September and

November 1912 in pursuit of works. He was joined in Paris by Davies, where they met Pach, the group's agent in Europe. In principle, they wanted to secure works by Van Gogh and Cézanne⁷. But they soon discovered that art in Europe had discovered new paths. They found them in the *La Section d'Or* exhibition, from which they selected many works for the New York showcase. Walt Kuhn also met Picasso and asked him to suggest painters who represented the new avantgarde. Picasso made for Kuhn a list of ten artists, out of which six were members of Jacques Villon's *groupe de Puteaux*: Jean Metzinger, Albert Gleizes, Fernand Léger, Marcel Duchamp, Henri Le Fauconnier and Roger de La Fresnaye.



⁷ See Walt Kuhn letter to Vera Kuhn, 1912 Oct. 8 from the *Walt Kuhn, Kuhn family papers, and Armory Show records*, Archives of American Art, Smithsonian Institution.

The exhibition finally took place in New York City's 69th Regiment Armory, on Lexington Avenue between 25th and 26th Streets, from February 17 until March 15, 1913. It went on to the Art Institute of Chicago and then to The Copley Society of Art in Boston. And Jacques Villon was represented there with as many as nine paintings, three of them exhibited a few months before at the *Section d'Or*. All nine were immediately sold to top collectors. The first of Villon's canvases at the *Section d'Or*, *Jeune Femme (Young Girl)* was sold to Arthur Jerome Eddy on March 1, 1913 for \$270⁸. Eddy was a prominent member of the first generation of American Modern art collectors.

John Quinn, the most important collector of the epoch, and the person that made the Armory Show possible, bought on February 20, 1913 three Villon works: *Étude pour jeune femme (Study of a Young Woman)* for \$135; *Fillette au piano (Girl at the Piano)* for \$270; and *Étude pour fillette au piano (Study for Girl at the Piano)* for \$135. John Quinn was the father of modern art collectionism in the United States, as it was him who managed convince the United States Congress to overturn the 1909 Payne–Aldrich Tariff Act, which imposed a heavy duty on foreign works of art less than 20 years old, discouraging Americans from collecting modern European art. Quinn opened the 1913 Armory Show exhibition with the words: "... it was time the American people had an opportunity to see and judge for themselves concerning the work of the Europeans who are creating a new art".

Girl at the Piano (Fillette au piano), oil on canvas, 129.2 x 96.4 cm, Museum of Modern Art, New York

Another top american collector, Walter Conrad Arensberg, Marcel Duchamp's man in the States and later top patron of the Philadelphia Museum of Art, bought *Étude pour Puteaux, No. 1 (Sketch for Puteaux -Smoke and Trees in Bloom, No. 2)*, for \$81. And the remaining four paintings were sold to



⁸ \$ 7,054 in 2020 taking inflation into account

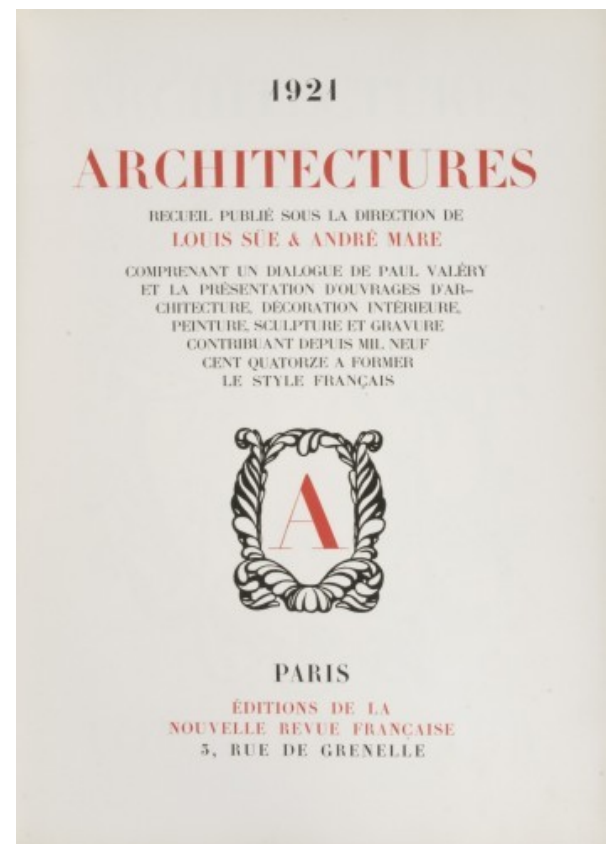
Armory Show organizer Arthur B. Davies (*Arbres en fleurs* for \$270); to Mrs. L. Parsons, (*Étude pour Puteaux, No. 2*, for \$108); to Hamilton E. Field (*Étude pour Puteaux, No. 3* for \$108); and to Dr. Helen C. Loewenstein (*Étude pour Puteaux, No. 4*, for \$108)

Villon will remain loyal to Cubism throughout his life but in a very personal form, without dogmatism, which his discreet, restrained character, excluded. The result in the field of engravings are very dense etchings, patiently meditated and worked on, made up of facets and hatching which seem to decompose the subject but at the same time give it a presence, a life of its own, a depth that catches the eye. These engravings need to be contemplated at length: little by little, under the rigor of the geometric composition, emerge the truth and emotion of a face or a landscape.

War and difficulties

The success and enormous repercussions of the Armory Show, that made him known to American collectors and museums, gave Villon high expectations for the future, but the outbreak of the First World War dissolved all hopes. In fact, he did not travel to the United States until 1935. But he had a first solo exhibition in the United States at the *Société Anonyme*, New York, in 1921.

Villon, 40 years old, served in the war from 1914 in the front and later as a camouflage artist, and was not able to return to Paris until 1920. Without a stock of paintings, since he had no artistic activity for six years, and with no regular source of income, in these years of material difficulties, the painter was forced to accept two burdensome projects which consumed most of his time during the next decade. The first job came in 1920 from the publisher *Éditions de la Nouvelle Revue Française*, which asked Villon to engrave in black and white for its review *Architectures* thirty-six very complex architectural drawings made by Andre Mare, Louis Sue and Paul Vera. The second, and far more arduous, project was an offer from the publishing branch of the Galerie Bernheim-Jeune, *Bernheim-Jeune Éditions*, which, with the purpose of promoting Impressionism and supporting contemporary creation, commissioned Villon to make engravings of interpretation, aquatints in color, based on the works of Cézanne, Renoir, Van Gogh, Bonnard, Braque, Raoul Dufy, Van Dongen, Matisse, Modigliani, Picasso, Signac, Vlaminck, Utrillo and other painters, including Villon himself⁹. The painter knew of the initiative through his brother-in-law Jean Crotti, who was obviously aware of his financial difficulties¹⁰. No photomechanical processes were used in this project and the resulting prints are miracles of the engraver's art.



⁹ See *Exposition des états des gravures en couleurs de Jacques Villon d'après les oeuvres de maîtres modernes* Du mardi 10 avril au vendredi 20 avril 1928, chez MM. Bernheim-jeune 83, rue du Faubourg Saint-Honoré, Paris, 1928

¹⁰ Mourlot, Fernand, *Gravés dans ma memoire*, Éditions Robert Laffont-Opera Mundi, Paris 1979, p. 153

For Bernheim-Jeune, Villon re-took the color engraving methods used by Philibert-Louis Debucourt in the 18th century. He placed the painting to be reproduced in front of a mirror and made a first reverse drawing of it on drypoint on a copper plate. The drawing, a typical Villon work, is then transferred to another fresh copper plate that Villon will use to make the first color plate, where Villon buries his contribution and starts to bring the painter into the print. These two plates are then decalced onto a third plate. If a fourth copper plate is necessary, Villon will make a decal onto it of a proof combining the first three plates. Time now for Villon to return to the first plate for the black color, where he completes the drawing, and for printing a first color proof which is, necessarily, unsatisfactory in its resemblance to the painting. The engraver has now before him weeks or months to change the copper plates with more acid, roulette, burin, brush, etc. to bring the print closer to the original painting. Some of the prints required a preparation of six months. And when the optimal result is finally achieved, Villon can finally start the also long process of printing proofs, since no more than three or four proofs can be printed in one day¹¹.

Villon approached this food work with the same patient determination and the same honesty as if it were his own works, devoting a considerable amount of time to it. The somewhat derogatory term "reproduction" does not really suit these engravings which manage to restore not only the appearance, but also the color tone of the original paintings. Most of these plates have since been acquired by the Chalcographie du Louvre. And while he was reproducing paintings by other artists, Villon had little time for his own paintings or graphic work. He etched in the 1920's less than twenty plates, all printed in black and white.

The job brought with itself a certain dose of humiliation for a 50-years-old painter that had participated in major exhibitions with other major painters, like Picasso, Van Gogh or Matisse. The printer Fernand Mourlot revealed in his second book of memoirs that Villon himself had described how Matisse, whom he had known for 40 years and was only six years older than him, treated the painter-engraver. The Bernheim brothers Josse and Gaston had warned Villon that the job implied going personally to see the highly demanding Matisse –whom they represented as exclusive dealers, retaining 75 % of the sale price of each canvas– to his studio at 132 boulevard Montparnasse. When he was there, Villon dared say at a moment of the

¹¹ Valançay, Robert [Visite à Jacques Villon](#) Revue Sang Nouveau, Charleroi, 1929

conversation: "Listen, Matisse..." He was cut short by his interlocutor, who admonished him: "Call me Mr. Matisse"¹².

While he is working on this project for Bernheim-Jeune, Villon received in 1926 the visit of a 25 year old British chemist and amateur painter in his spare time, Stanley William Hayter. The young Hayter decided there that he would be an engraver and printer, and he set up the following year a printwork. In 1933, he moved the premises to 17 rue Campagne-Première in Montparnasse, where it took the legendary name *Atelier Dix-Sept* (Atelier 17), which became a gathering place where artists like Picasso, Miró, Jean Arp, Ernst, Chagall and Calder met and exchanged printing experiences. *Atelier Dix-Sept* held its first exhibition at the Leicester Galleries, London in 1934 and at the Galerie Pierre of Pierre Loeb in 1935 and became a myth, particularly among Anglo-Saxon artists.

The resumption of painting and printmaking his own works came with the improvement of Villon's finances in the 1930's. His etchings and engravings of the 1920's and 30's left behind the austerity of his cubist prints and he concentrated on the interplay of light and shade. His line was restrained and controlled, either vibrant or mathematical in its precision. Although conceived on a smaller scale than his earlier work, these prints exploit a variety of methods of drawing on the plate. Villon's experimentation is constant but always controlled by balance and reserve.

¹² Mourlot 1979, p. 154

Late life success

In 1932 Villon joined and began to exhibit with the *Abstraction-Création* group, a loose association of artists formed to counteract the influence of the Surrealist group led by André Breton. And in 1934 he tackled for the first time landscapes in a series of paintings. In 1935 he drew lithographs of the New York skyline during a visit to the U.S. But Paris is not the best place to paint landscapes. He will have however the opportunity to do so when, after the French capitulation, to Nazi Germany, Villon spent the summer and autumn of 1940 in La Brunié, in the département of Tarn, southern France, with his friends Anne-Françoise –his goddaughter, daughter of painter André Mare– and her husband, the architect Marc Vène. He will stay with them until 1943 and paint landscapes uninterruptedly: "Little inclined to speculation, I sat for three months almost every evening in front of the nature and I drew wisely by measuring and painting. The superiority for me of landscapes over still life is that I find the movement of life there. The superiority over the isolated human figure is that there is a group, a whole:

the trees, the houses, the sky and the earth play a drama or a fairyland; there is a dynamism that only needs to be highlighted."

Paysage au peupliers.
Oil on paper laid on canvas, 1940

American painter Cleve Gray, who became very close to Villon after the



liberation of France, explains how his master built his paintings: "as his color combination emerges, Villon develops the linear structure of the painting, conceived as rhythms, that is to say regular returns of accented elements. He invariably begins with a simple and geometric division of the canvas, a division suggested to him by dynamic symmetry ... Villon believes that a judicious division –in horizontal, vertical and diagonal lines– first of the canvas, then of the subject that we put in there, leads to a satisfactory dynamic balance. In other words, he reshapes the very substance of his

subject, which his numerous drawings had elaborated; he likens his “starting point” to the construction lines determined by the format of the canvas”¹³.

This push for painting –and also engraving– since 1940 will bring Villon once again to the forefront of the French art scene. Right after his return to Paris, Jacques Villon enters into contact with Louis Carré who will henceforth represent his work in an exclusive way, offering him a first exhibition at Galerie Carré in 1944. In 1949 he obtains the Grand Prix of engraving at the international exhibition in Lugano. His painting and engraving exhibitions increase in France and abroad. In 1950 he is given the Carnegie First Prize at the Pittsburgh International Painting Exhibition. In 1951 the Musée national d'art moderne in Paris offers Villon his first major retrospective (5 February to 25 March), an initiative that opens the way for other exhibitions in various European and American museums. In 1952 he exhibits at the *Salon de Mai*. In 1954 he was appointed *Commandeur de la Légion d'honneur*. In 1955 the Museum of Modern Art, New York, organized a major retrospective devoted to Villon's printmaking activities: *Jacques Villon: His Graphic Art* (October 19, to November 5, 1955). The exhibition then travelled to the National Gallery of Canada (18 Nov. 1955 to 13 May 1956). And also in 1955 he designed the stained-glass windows for a cathedral in Metz, France, along with Marc Chagall and Roger Bissière.

The paintings of Jacques Villon are part of the permanent collections of major world museums, like the Musée national d'art moderne (Centre Pompidou), Musée d'Art moderne de la ville de Paris, Museum of Modern Art, New York, National Gallery of Art, Washington, Art Institute of Chicago; Museum of Fine Arts, Boston; Fine Arts Museums of San Francisco; Metropolitan Museum of Art, New York; Solomon R. Guggenheim Museum, New York; Philadelphia Museum of Art; Carnegie Museum of Art, Pittsburgh, etc

¹³ <http://setibo.chez-alice.fr/histoire/Villon.html>

Villon's lithographic œuvre

Jacques Villon's main contribution to the history of art printmaking is undoubtedly in the field of *taille douce* (intaglio). We shall try to cover in the near Villon's magnificent production of these prints in our third volume of Villon's engravings. His production of lithographs is much more limited in quantity. Besides, the information available on this artist's prints is very limited, actually confined to Ginestet & Pouillon's catalogue raisonné, which lacks many data that is normally contained in a work of this type, like name of engraver, chromist, printer, etc. In the case of intaglio prints this lack of information does not constitute a major problem, as it is obvious that only Villon himself could have etched the copper plate.

As for the printer, it is assumed that the artist also printed most of his intaglios in his workshop in Puteaux. As for his commercial aquatints, we suspect that they were printed in the industrial printshops that worked for his publisher Edmond Sagot or the various publications for which he worked.

Regarding lithographs, the situation changes and becomes more complicated. We have in mind the image transmitted by many photographs of Picasso, Matisse, Braque or Miró drawing on a lithographic stone or etching a metal plate to produce original lithographs or etchings. Even in the case of these "original" prints, we should not forget that the ultimate authors, not of the design, but of the print, are the chromists who prepared the stone and the colors, the engravers that prepared the etching plates and the *pressiers* who operated the hand press.

In the case of Jacques Villon there is no certainty as to which of his prints are original ones, i.e., those in which he was the engraver of the stones or plates. Ginestet & Pouillon tackle this matter in a both clear and ambiguous way. Clear in the sense that they separate Villon's prints into two categories. The first category includes those "hand engraved by Jacques Villon himself". These first group prints are numbered 1 to 593, all preceded by the letter E. But this first group includes somehow suprisingly the interpretation prints he made in the 1930s for the publishing branch of the Galerie Bernheim-Jeune, *Bernheim-Jeune Éditions*, reproducing in color aquatints works of Cézanne, Renoir, Van Gogh, Bonnard, Braque, Raoul Dufy, Van Dongen, Matisse, Modigliani, Picasso, Signac, Vlaminck, Utrillo and other painters (G&P E 599 to E 696).

The second group of Ginestet & Pouillon's catalogue groups the prints that they could not prove that Villon had engraved them himself (G&P App. 1 to App. 121). They specifically state that the prints that are not included in the

first category are those made or published in the last years of the life of Jacques Villon, adding that the signature in many of them is not a proof that he actually engraved them. Ginestet & Pouillon add that "given Villon's health state" in his last years of life, they leave the responsibility of attribution to Villon's hand to the authors (writers) or publishers of these works¹⁴. This statement reminds us of the caveat we introduced in our catalogue raisonné *The Complete Prints of Georges Braque*, where we recalled that master printer Fernand Mourlot had explained in his memoirs that Braque was very slow, taking a lot of time for a single print: where Picasso spent 15 minutes, Braque would take two hours¹⁵. Sometimes, he had to be encouraged by Henri Deschamps and his secretary Mariette Lachaud, like when he illustrated René Char's *Lettera Amorosa*. Mourlot recalls that Lachaud had to push him: "There, Mr. Braque, could you not put something? He would say yes and made a small drawing, then a full page. Since Deschamps –who loved Braque and was also loved by him– was there, he helped him, but since Braque did not come to the workshop too often, it was Deschamps who finally made almost everything, one must recognize that..."¹⁶

In principle, however, the separation made by Ginestet & Pouillon is clear enough, but only as regards authorship of the engraving, i.e., the person who drew on the stone or metal plate. But going through their catalogue raisonné one does not know which of Villon's prints are original ones and which are actually interpretation prints, even if they reproduce paintings made originally by Villon. In an original lithograph it is the painter himself who creates the design out of nothing and draws himself on the stones -one for each color- while in a lithograph of interpretation, used above all to reproduce previous works, it is the chromist who is responsible for moving the painting to the stone, normally under the supervision of the painter. This explains for example that Picasso let co-sign many of his works to his chromist Henri Deschamps or that Chagall did the same with Charles Sorlier, also employed by Mourlot. The few lithographs that Bacon did with Mourlot had, at the bottom of the plate the indication of Henri Deschamps as lithographer and Mourlot as printer.

Ginestet & Pouillon do not provide any clue as to which of the prints of the catalogue are actually original ones and which are interpretation ones. For instance, it describes the eight lithographs of the 1962 portfolio *Jacques*

¹⁴ Ginestet & Pouillon ,p. 425

¹⁵ Mourlot 1979, p. 121

¹⁶ Mourlot 1979, p.123

Villon, Huit Lithographies Originales (Papiers, Le théâtre, Le potager aux citrouilles, Vers la chimère, Le vase jaune, Le pigeonier normand, Orly, and Le long du parc) as "original lithographs". And at the same time G&P include these eight lithographs in their second category, i.e., among those in which they could not guarantee that Villon had made the lithograph. A true contradiction in terms. In any case, they imply that these eight, like all prints in their first category, are "original" in the sense that the design is new.

We believe, however that these lithographs are not original ones, but interpretation prints. We say this because we have identified some of the paintings on which they were based (*Orly* and *Le long du parc*). We have also located original Villon paintings of the same series as the ones that gave birth to other lithographs of the portfolio (*Le pigeonier normand, Le vase jaune, Vers la chimère, and Le potager aux citrouilles*). We think that these 8 lithographs could be interpretation ones made by Henri Deschamps under Villon's supervision based on paintings still in the hands of Villon's gallerist Louis Carré, perhaps chosen by Italian art critic Lionello Venturi, who wrote the text of the portfolio.

But as in anything relating cataloguing printed work of many great artists – and particularly in the case of Villon– there is no established certainty. What we mean is that it is also possible that the eight lithographs were actually new versions made by the chromist (Deschamps or Villon) of paintings made earlier by the painter. We say this because despite having several hundreds of Villon paintings in our home-made database, among the eight lithographs we have only located one original painting that corresponds exactly, without change, to the 1962 print. Besides, it is an established fact – that we will soon prove in the book we are preparing about Jacques Villon's paintings– that the painter made often many variations of virtually the same painting.

In fact, in the course of our research we have discovered that many Villon lithographs regarded as original ones by Ginestet & Pouillon were actually prints of interpretation after previous paintings. We have taken the trouble of including a photograph and a short description of these paintings as complementary entries to the main entry devoted to the lithograph. Of course these paintings are not counted in the total of lithographic entries.

It would have been preferable to include in one single volume Jacques Villon catalogue raisonné all his production, be it paintings, drawings, etchings, lithographs, monotypes, etc. to show how inter linked all forms of expression were. But that would be a task beyond our means. We have

however included in this volume the few monotypes and the extremely limited number of pochoirs and woodcuts of interpretation made after Jacques Villon.

In works of interpretation, the role of the chromists/engravers and printers is even more important than in the case of original prints made by the artist. A good example of splendid lithographs of interpretation are the seven made by Fernand Mourlot's chromists in 1954 for Picasso's book *La Guerre et la Paix*: the reproductions of two murals, of an exceptional quality and double page; *Le hibou de la mort* used as frontispiece; two portraits of Dora Maar (*Tête de femme /Dora*) and *Buste de figure féminine*, as well as two portraits of Françoise Gilot. Picasso (and Villon's) biographer Pierre Cabanne recalled that the painter once said, seeing in Cannes a lithograph of interpretation made after one of his paintings: "It's perhaps better than me, don't you think so ?" ¹⁷

Mourlot chromists put special attention and care into these lithographs, precisely because they were the only 'authors' of the work. In short these lithographs are of as good or better quality than many of the originals that the painter made and signed. And they could not be made without using modern printing techniques, as it would have been impossible –and terribly expensive– to use hand presses for a print run of 6,000 copies.

Villon was certainly not alone in allowing and signing interpretation prints. Paramount among the great masters that did the same was Picasso himself, who had many lithographs made after him by Henri Deschamps. Picasso interpretation prints have never been cataloged. He also signed tens of etchings made after him. The characteristic that unites them is that they are all made in color, so demanded by collectors. Some of them, like the etchings executed by Jacques Villon and described in the first volume of our catalogue raisonné of Villon prints¹⁸, are authentic masterpieces and are worth tens of thousands of euros, but the author was not Picasso, but mainly the modest Villon, who co-signed them with the Spaniard. The same can be said of the color etchings made by Aldo Crommelynck, the woodcuts of Georges Aubert or Gerard Angiolini or even the pochoirs edited by Guy Spitzer, all numbered and signed by Picasso and that reach at auctions prices of tens of thousand euros. Some of Matisse's most beautiful engravings are those made by Jacques Villon, who also signed them alongside Matisse. The

¹⁷ Pierre Cabanne, Introduction to Mourlot 1979, p. 10

¹⁸ Miguel Orozco, [*The prints of Jacques Villon. Vol 1. Interpretation works*](#), Academia.edu 2020

fifty-four lithographs of his monumental *Charles d'Orleans* were also works of interpretation, this time done by Charles Sorlier, also from the Mourlot workshop. And all the prints of Francis Bacon –36 according to the official catalogue raisonné¹⁹ but 104 in our own count²⁰– are prints of interpretation.

The haughty Matisse controlled even the smallest detail of the mere reproduction of his works in artistic publications, even when they were by photomechanical procedures. For example, in 1945, Tériade dedicates number 13 of *Verve* magazine, entitled *De la Couleur*, exclusively to Matisse. The publication contains, in addition to the magnificent lithograph *The fall of Icarus*, some color reproductions, that is, simple photos, of Matisse's paintings. The preparation of this issue will take two years because of the meticulousness of the painter, who corrects again and again the tests of the four-color prints made by industrial printer Draeger. In a long letter, Matisse reiterated to Tériade the importance of controlling each color and each tone, to prevent the printer's colorists from "tracing" the colors to make them more lively²¹. Finally, Matisse made a sketch of each painting that had to be reproduced, indicating in each point the color and tone that should be used. The magazine published the outlines, indicating that the artist has given them "all the elements of his palette". The result was that many said that Matisse made preparatory sketches of his paintings in pencil, indicating even all the colors he would use in the canvas he was preparing²². And we have all the reasons to believe that the modest Villon was as meticulous as Matisse when it comes to control what Mourlot chromists, be it Celestin or Deschamps, did with his lithographs.

Georges Braque also cooperated in making and signed, incited by Mourlot and above all Aimé Maeght, many interpretation prints. If the Dora Vallier catalogue Raisonné of his prints contained 192 entries covering over 300 prints, our 2018 new catalogue²³ had 1014 prints, including new states unknown to Vallier, as well as *lithographies d'interprétation*, offset lithographs, etchings after or *gravures d'interprétation* made by Crommelynck, pochoirs, silkscreens and woodcuts. In total, hundreds of

¹⁹ Bruno Sabatier *Francis Bacon Oeuvre Graphique*, 2012

²⁰ Miguel Orozco *The Complete Prints of Francis Bacon. Catalogue Raisonné*, 2020

²¹ Letter cited in Anthonioz, Michel *L'album Verve*, Flammarion, Paris 1987, p. 150.

²² Mourlot 1979, p. 105.

²³ Orozco, Miguel *The Complete Prints of Georges Braque. Catalogue raisonné*, Academia.edu 2018

interpretation works which quality and authenticity have never been questioned.

The case of Chagall is a special one: the symbiosis achieved between the painter and his chromist Charles Sorlier not only produced all the 1050 original lithographs contained in the catalogue raisonné, but also many works of interpretation, particularly posters. Needless to say that these prints have little to envy the original ones, in many of which the role of the painter was very similar to that in interpretation prints, but they were commercialized as original prints because they were signed and were far more expensive. The same can be said for many original lithographs by Georges Braque.

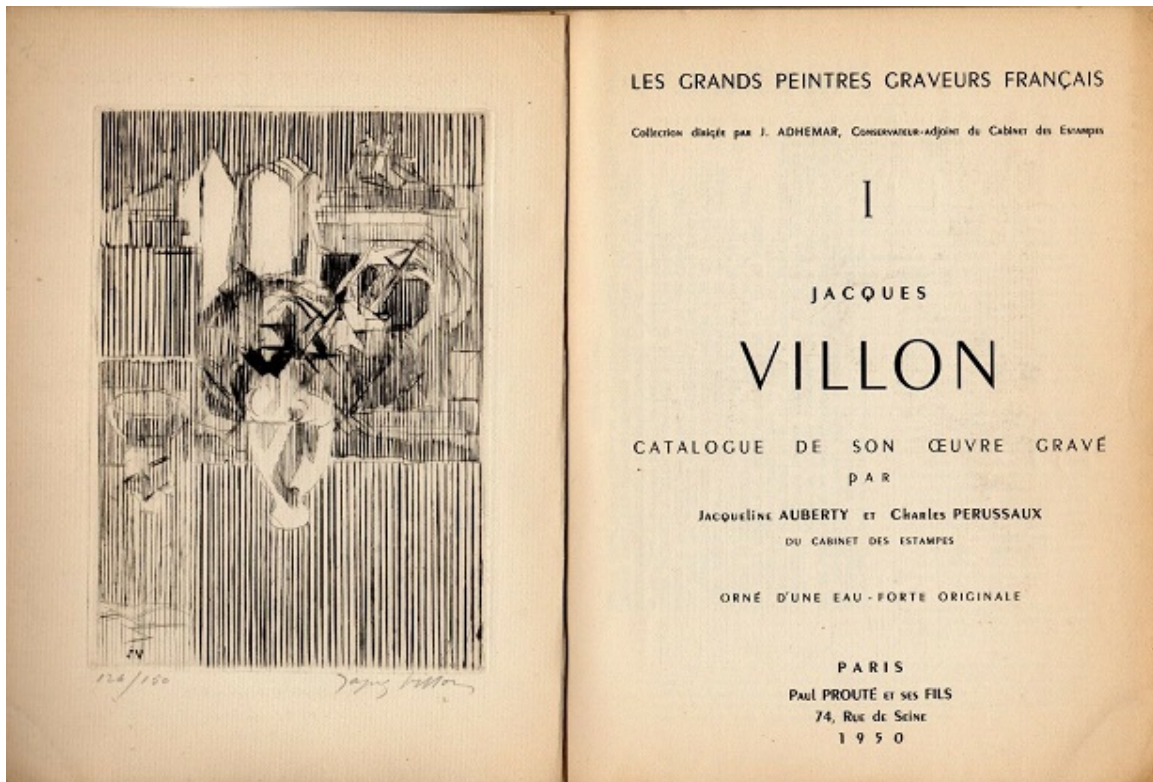
Chagall, Mourlot and Sorlier

Mourlot had the greatest respect for Jacques Villon, whom he considered as a true friend. The painter often paid visits to the printer at the rue de Chabrol workshop, and Mourlot returned the visits to the painter's studio at Puteaux. And Villon also developed a strong friendship with Henri Deschamps.



Catalogue raisonné or digest ?

Although a great admirer of Jacques Villon for many years, and a proud collector of some of his prints and *livres d'artiste*, the idea of preparing a catalogue raisonné of his œuvre graphique always scared me. There are several reasons for that. The first is that there are not enough essays on Villon's graphic work to build a consensus on which to base my own research. When I tackled Picasso's or Braque's prints in my earlier books on art²⁴ my work was preceded by tens of essays on the same or related



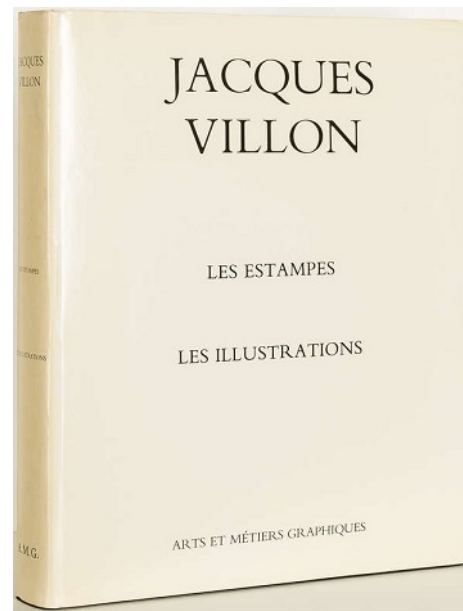
subjects, which helped me to avoid making big mistakes and provided documentary support even for my most unorthodox suggestions. For Villon's œuvre graphique, however, there were only two works: *Jacques Villon. Catalogue de son œuvre gravé*, by Jacqueline Auberty & Charles Perussaux, published in 1950, and *Jacques Villon. Les estampes et les illustrations, catalogue raisonné*, by Colette de Ginestet & Catherine Pouillon, published in 1979. The second reason is that Villon's graphic production covers a long span of time dating back over one hundred years, which means that the

²⁴ Orozco, Miguel [Picasso litógrafo y militante](#), Fundación Picasso, Málaga 2016; [Picasso lithographer and activist](#), Academia.edu 2018; [The Complete Prints of Georges Braque. Catalogue raisonné](#), Academia.edu 2018; [Picasso: 70 years of book illustration. Catalogue Raisonné](#), Academia.edu 2018; [Catalogue Raisonné of Picasso Posters](#), Academia.edu 2019; etc.

information available for many of them is scarce or imprecise. Even the reputed Ginestet & Pouillon catalogue *Jacques Villon. Les estampes et les illustrations* acknowledges for instance that it does not have solid enough information to give original print status to many of the prints it lists. A third reason is Villon's prints variety and complexity. Given that he embodied the roles of both creator, chromist or engraver and printer, sometimes it is difficult to ascertain whether a particular print is an original one or one of interpretation, the only way to decide what it is is to find an original painting on which the work of interpretation would be based. And this is extremely difficult in the case of Villon. On the other hand, I would tend to take the view that when the chromist or engraver is Villon himself, the print should be regarded as an original one, even if it is based on an earlier painting or drawing.

But overall, the limits of Ginestet & Pouillon's catalogue –prints are undated, information on each extremely limited and not a single color illustration– made me realize that the job had to be done and that even if it turned out to contain more errors than my previous essays, readers, be them collectors, dealers, auctioners or art lovers would appreciate the effort and have at their disposal a fairly complete digest of the beautiful prints that Jacques Villon produced.

Although the most logical way to organize Villon's prints is the chronological order –the one I followed in general for Picasso's, Braque's or Francis Bacon's catalogues raisonnées– in the case of Villon I have been forced to split the catalogue into pieces, as otherwise the job would have been too difficult. And the fact that the first volume to be published be the one relating to pure works of interpretation is also the result of an attempt to simplify the arduous work. This is the most compact and easily identifiable part of Villon's graphic œuvre, and tackling it first gives me confidence in the sense that it will be complete and will contain less errors than the forthcoming volumes relating to lithographs, etchings, etc.



Miguel Orozco

Lithographs 1893 – 1911

No. : L 1

Ginestet & Pouillon: E 3

Type: Lithograph

Title: Deux enfants avec un drapeau

Date: 1893

Printer: Jacques Villon

Plate size: 20,5 x 15,5 cm

Print run: A few proofs, one of them signed "G. Duchamp"

Comment: Depicted are Marcel and Suzanne (Villon's brother and sister) at the Franco-Russian Party



No. : L 2

Ginestet & Pouillon: E 4

Type: Lithograph

Title: La marchande de chiots

Date: 1895

Printer: Jacques Villon

Plate size: 24,5 x 14,5 cm

Sheet size: 31,7 x 23,1 cm

Print run: A few proofs

Comment: Signed and dated in the stone.

We have located this lithograph in the Musée national des beaux-arts du Québec Collection (Numéro d'inventaire 1987.266. Don de Charles S.N. Parent)

No. : L 3

Ginestet & Pouillon: E 5

Type: Lithograph

Title: Mendiant à la Harpe

Date: 1895

Printer: Jacques Villon

Plate size: 34,7 x 21,4 cm

Sheet size: 37,8 x 23 cm

Print run: five or six proofs

Comment: We have located this lithograph, which Ginestet & Pouillon thought lost, in the Musée national des beaux-arts du Québec Collection (Numéro d'inventaire 1987.267 Don de Charles S.N. Parent)



No. : L 4

Ginestet & Pouillon: E 6

Type: Lithograph

Title: Le Tambour

Date: 1896

Printer: Jacques Villon

Plate size: 40 x 20 cm

Sheet size: 40 x 20 cm

Print run: One single proof

Comment: signed and date on the stone

No. : L 5

Ginestet & Pouillon: E 7

Type: Lithograph

Title: Au D'Harcourt

Date: 1896

Printer: Jacques Villon

Plate size: 18,5 x 14 cm

Sheet size:

Print run: A few proofs



The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 6

Ginestet & Pouillon: E 8

Type: Lithograph printed in olive green

Title: La femme au Jaquet

Date: 1897

Printer: Jacques Villon

Paper: Cream Vélín over white Vélín

Plate size: 26,7 x 21,5 cm

Sheet size: 30 x 23,8 cm

Print run: A few proofs



No. : L 7

Ginestet & Pouillon: E 9

Type: Lithograph in green

Title: Les Tziganes



Date:

1897

Publisher:

Printer:

Jacques

Villon

Plate size: 21,3 x 20,5 cm

Sheet size:

Print run: A few proofs

Comment: After a drawing made at Thélème Abbey.

The Bibliothèque Nationale de France has one proof (Richelieu - Estampes et photographie – magasin EF-437 (1)-FOL)

No. : L 8

Ginestet & Pouillon: E 10

Type: Lithograph

Title: Le bon poète Hugues Delorme

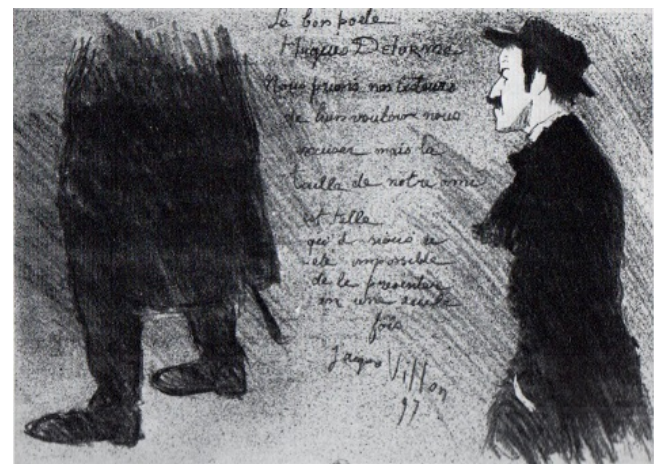
Date: 1897

Publisher: Nouvelle Revue Parisienne

Plate size: 21,5 x 29,5 cm

Print run: Unknown number of proofs offered to buyers of an issue of the magazine Nouvelle Revue Parisienne

Comment: Villon writes in the lithograph that he excuses himself to readers for having had to represent the poet in two halves, given his (intellectual) height



The Prints of Jacques Villon 2 Lithographs

No. : L 9

Ginestet & Pouillon: E 11.

Type: Lithograph

Title: Croquis

Date: 1897

Publisher: Nouvelle Revue Parisienne

Plate size: 25,7 x 22,4 cm

Print run: Unknown number of proofs offered to buyers of an issue of the magazine Nouvelle Revue Parisienne

Comment: Represented is painter Edmond Lempereur

Miguel Orozco



No. : L 10

Ginestet & Pouillon: E 12



Type: Lithograph

Title: Danseuses de corde

Date: 1897

Publisher: Nouvelle Revue Parisienne

Plate size: 24,8 x 31,4 cm

Sheet size: 24,8 x 31,4 cm

Print run:

Unknown number of proofs offered to buyers of an issue of the magazine Nouvelle Revue Parisienne

No. : L 11

Ginestet & Pouillon: E 13

Type: Lithograph

Title: Résultat complet des courses

Date: 1897

Publisher: Nouvelle Revue Parisienne

Plate size: 27,2 x 22,4 cm

Sheet size: 30 x 23 cm

Print run: Unknown number of proofs offered to buyers of an issue of the magazine Nouvelle Revue Parisienne



No. : L 12

Ginestet & Pouillon: E 14

Type: Lithograph

Title: Femme et fillette

Date: 1897

Printer: Jacques Villon

Plate size: 32,5 x 28,2 cm

Sheet size:

Print run: A few proofs

No. : L 13

Ginestet & Pouillon: E 19

Type: Lithograph

Title: Bibi -la-purée

Date: 1898

Printer: Jacques Villon

Plate size: 27,5 x 19,5 cm

Sheet size: 29,3 x 22,8 cm

Print run: Only a few proofs

Comment: We have located this lithograph, which Ginestet & Pouillon thought lost, in the Musée national des beaux-arts du Québec Collection (Numéro d'inventaire 1991.140 Don de Charles S.N. Parent)



No. : L 14

Ginestet & Pouillon: E 20

Type: Lithograph

Title: Collages

Date: 1898

Plate size: 22,5 x 17,6 cm

Print run: Unknown number of proofs

Comment: Cover for sheet music of a song with music by Gaston Maquis and lyrics by Gil



No. : L 15

Ginestet & Pouillon: E
30

Type: Lithograph

Title: Le banc des
vieux (The Old Folks'
Bench)

Date: 1899

Printer: Jacques Villon

Plate size: 21,2 x 29,4

Sheet size: 31.5 x 43.5

cm; 49.8 x 82.4 cm

(MoMA)

Print run: 30

numbered and signed
proofs plus ten
unnumbered but signed
proofs (Ginestet &
Pouillon). In fact, the
print run was 40 + 10.

Comment: Made after a ceramic piece by a friend of Villon's grandfather



No. : L 16

Ginestet & Pouillon: E 31

Type: Lithograph

Title: Danseuse au Moulin Rouge
(Bright colors version)

Date: 1899

Publisher: L'Estampe et l'Affiche
(André Mellerio)

Plate size: 29 x 21,7 cm (G&P); 29,05
x 22,54 cm

Print run: Some proofs with bright
colors plus the print run to accompany
the magazine



No. : L 17



Ginestet & Pouillon: E 31

Type: Lithograph

Title: Danseuse au Moulin Rouge
(magazine version)

Date: 1899

Publisher: André Mellerio

Plate size: 29 x 21,7 cm (G&P); 29,05 x
22,54 cm

Print run: Unknown number of proofs
that accompanied the magazine.

Comment: Made to accompany one issue
of *L'Estampe et l'Affiche*, the revue
published by Mellerio, the biographer of
Odilon Redon.

No. : L 18

Ginestet & Pouillon: E 32

Type: Lithograph in black

Title: L'enfant à la voiture

Date: 1899

Printer: Jacques Villon

Plate size: 20,9 x 17,5 cm

Print run: Only a few proofs



No. : L 19

Ginestet & Pouillon: E 33

Type: Lithograph

Title: Guinguette Fleurie

Date: 1899

Printer: E. Malfeyt & Cie.,
Paris

Paper: Tan wove paper

Sheet size: 128 x 91 cm
(Ginestet & Pouillon); 129,5 ×
93,3 cm

Print run: Unknown

Comment: This is one of only six posters created by Jacques Villon. It perfectly encapsulates the Art Nouveau style popular during the Belle Epoque. Guinguettes were a style of open-air bars that were in vogue during the modernization of Paris at the end of the 1800s. A place to get a cheap drink or bite to eat, they often featured music and dancing and were catered to the growing working class. This particular guinguette was located in a former bicycling school on a side street in the Montmartre neighborhood of Paris. Through Villon's artfully considered hand-lettering, we are invited to see the performances of the best poets and singers of Montmartre at 8:30 every night. A fashionable woman disrupts the scene, kicking the words to the margins as she observes one of the famous singers perform at Guinguette Fleurie.



No. : L 29

Ginestet & Pouillon: E 34

Type: Lithograph

Title: L'anti - Bélier

Date: 1899

Publisher: A. Cruchon, 29
rue Grenier St Lazare

Printer: Imprimerie d'Art
Malfeyt & Cie, 8 Rue
Fontaine, Paris

Plate size: 59 x 42,5

Sheet size: 59 x 42,5

Print run: Unknown



No. : L 21

Ginestet & Pouillon: E 35

Type: Lithograph

Title: Le Grillon, American Bar (The Cricket, American Bar)

Date: 1899

Publisher: Le Grillon, Paris

Printer: Unknown

Plate: 124.4 x 88 cm

Sheet size: 130 x 92 cm

(G&P) 126.3 x 89 cm

(MoMA)

Print run: 50 avant la lettre proofs plus an unknown number of poster proofs

Comment: The main character depicted, a Parisian dandy stylishly dressed in a bowler hat, mourning coat with tails, a red cravat and spats enjoying a beverage at Le Grillon, is Henry Jean-Marie Levet (1874–1906), a French diplomat and poet. The small character is Marie Jean Baptiste Dominique Bonnaud (1864-1943) a poet, songs writer and singer, cousin og the Emperor.



No. : L 22

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Le Grillon, American Bar (The Cricket, American Bar)

Date: 1997

Publisher: Bibliothèque Nationale, Paris

Printer: Dieter Raoul Sauer, specialized publisher of Hand-Pulled color lithographs replicating the classic stone printing techniques of vintage lithographic advertising. He used a using a vintage flatbed German lithography press from the 1800's.

Paper: antique white 320 gm, 2mm thick Coventry rag vellum woven paper

Sheet size: 127 x 92 cm

Print run: 250 numbered proofs

Comment: This is a 1997 reprint of the poster.



No. : L 23

Ginestet & Pouillon: E 36.

Type: Lithograph in red or violet, green and black

Title: Apéritif Opéra

Date: 1899

Publisher: Unknown

Printer: Unknown

Plate size: 43 x 23,9 cm

Sheet size: 43 x 23,9 cm

Print run: Unknown

Comment: There are two versions, with Méphisto in red or violet. There might be a large version of this poster.

No. : L 24
Ginestet & Pouillon: E 54
Type: Lithograph
Title: Lili-Polka
Date: 1900
Publisher: A. Bosc Éditeur, Paris
Paper: buff wove paper
Plate size: 28,8 x 22,4 cm
Sheet size: 34,8 x 26,9 cm
Print run: Unknown
Comment: Cover for the sheet music of a song by A. Bosc, music publisher and conductor of the Moulin Rouge orchestra



No. : L 25
Ginestet & Pouillon: E 56
Type: Color Lithograph
Title: Saint Romain et Cie., Rouen
Date: 1900
Publisher: Saint Romain et Cie., Rouen
Printer: Unknown



Plate size: 130 x 95 cm
Sheet size: 130 x 95 cm
Print run: Unknown
Comment: This is an advertising poster for the musical play in four acts *Saint Romain et Cie.*, by Ernest Morel and André Dupuys, costumes by Maison Bodart designed by Pierre Monnier.

No. : L 26

Ginestet & Pouillon: E 55

Type: Lithograph signed and dated in the stone

Title: Delly-Mo

Date: 1900

Publisher: Unknown

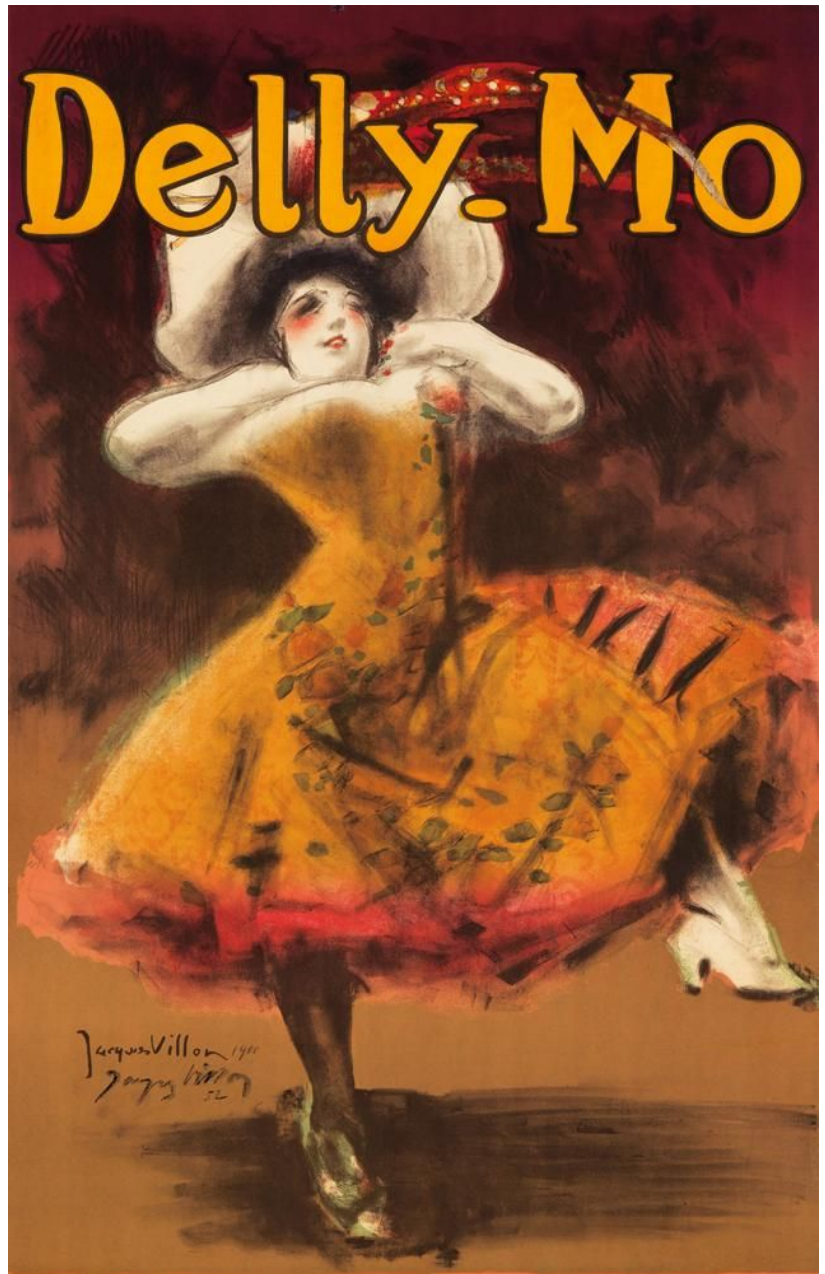
Printer: Unknown

Plate size: 118 x 77 cm

Sheet size: 118 x 77 cm

Print run: Unknown

Comment: This music-hall poster depicts Delly-Mo, a Spanish dancer living in Marseille.



No. : L 27

Ginestet &

Pouillon: E 63

Type: Offset

Lithograph

Title: Mirette

Date: 1901

Publisher: A.

Bosc Éditeur

Paper: Mounted

on linen-backed

wove paper

Plate size: 32 x

23,5 cm

Sheet size: 33,8

x 26,5 cm

Print run:

Unknown number of proofs. Ginestet & Pouillon mention possibility of avant la lettre proofs, which we haven't found.

Comment: Sheet music for a song by A. Bosc



No. : L 28

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: Inquiétude. Valse pour
piano par Gaston Roux

Date: 1901

Publisher: A. Bosc Éditeur

Paper: Vélin

Sheet size: 35 x 27,1 cm

Print run: Unknown

Comment: Sheet music for a
valse for piano by Gaston Roux.
Five pages of sheet music (eight
pages total on wove paper).



No. : L 29

Ginestet & Pouillon: E 66

Type: Lithograph

Title: Devant la mer

Date: 1901

Plate size: 27,5 x 24 cm

Print run: A few proofs of first state and avant la lettre.
Unknown number of song cover proofs.

Comment: Ginestet & Pouillon could not find this print.
We have located one proof at the Bibliothèque Nationale
de France (Notice n° FRBNF39871958. Don 1976-1253)

No. : L 30

Ginestet & Pouillon: E 64

Type: Lithograph

Title: La Femme au Houx

Date: 1901

Plate size: 28,5 x 25 cm

Print run: A few proofs of first state and avant la lettre. Unknown number of song cover proofs.



No. : L 31

Ginestet & Pouillon: E 65

Type: Lithograph in two colors (Blue and red)

Title: Ronde

Date: 1901

Plate size: 29 x 25 cm

Print run: Only one proof known, meant for sheet music project that never materialized

No. : L 32

Ginestet & Pouillon: E 67

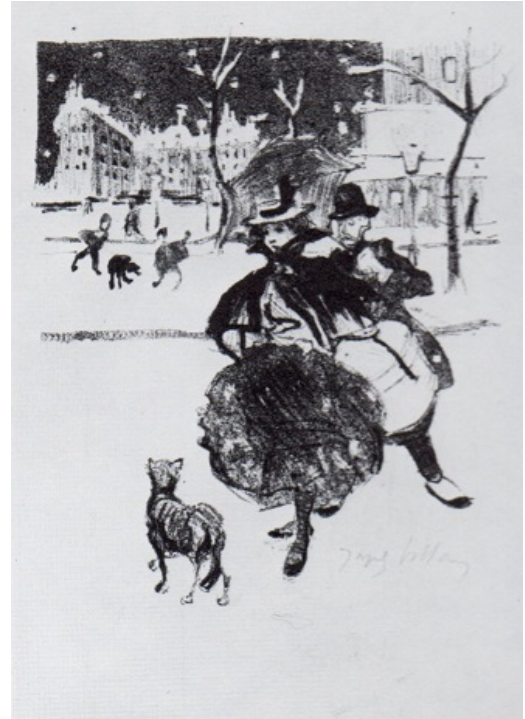
Type: Lithograph

Title: Ramasseur de trottin

Date: 1901

Plate size: 19 x 16,5 cm

Print run: A few proofs of first state and avant la lettre. Unknown number of song cover proofs.



No. : L 33

Ginestet & Pouillon: E 86

Type: Lithograph

Title: La valse

Date: 1903

Plate size: 30 x 26 cm

Print run: A few proofs of first state and avant la lettre. Unknown number of song cover proofs.

No. : L 34

Ginestet & Pouillon: E 116

Type: Lithograph in colors

Title: Chapeau 1830

Date: 1904

Publisher: Henri Monnier

Plate size: 13,7 x 8,8 cm

Print run: Unknown

Comment: Villon made for the Henri Monnier Bal six lithographed postcards, some drawn on the same stone, the final prints being then cut into postcard size.



No. : L 35

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph in colors

Title: Grisette et militaire (Woman dancing with a soldier)

Date: 1904

Publisher: Henri Monnier

Plate size: 14 x 8,9 cm

Print run: Unknown

Comment: Villon made for the Henri Monnier Bal lithographed postcards, some drawn on the same stone, the final prints being then cut into postcard size. The Museum of Fine Arts, Boston (Accession Number 2012.8248) maintains that this lithograph belongs to the series.

No. : L 36

Ginestet & Pouillon: E 117

Type: Lithograph in colors

Title: Chapeau 1830 aux roses rouges

Date: 1904

Publisher: Henri Monnier

Plate size: 13,7 x 8,8 cm

Print run: Unknown

Comment: Villon made for the Henri Monnier Bal six lithographed postcards



No.

: L 37

Ginestet & Pouillon: E 118

Type: Lithograph in colors

Title: Jeune fille

Date: 1904

Publisher: Henri Monnier

Plate size: 13,7 x 8,8 cm

Print run: Unknown

Comment: Villon made for the Henri Monnier Bal six lithographed postcards



No. : L 38

Ginestet & Pouillon: E 119

Type: Lithograph in colors

Title: Jeune femme au corset

Date: 1904

Publisher: Henri Monnier

Plate size: 13,7 x 8,8 cm

Print run: Unknown

Comment: Villon made for the Henri Monnier Bal six lithographed postcards



No. : L 39

Ginestet & Pouillon: E 120

Type: Lithograph in colors

Title: Jeune femme se coiffant

Date: 1904

Publisher: Henri Monnier

Plate size: 13,7 x 8,8 cm

Sheet size:

Print run: Unknown

Comment: Villon made for the Henri Monnier Bal six lithographed postcards



No. : L 40

Ginestet & Pouillon: E 121

Type: Lithograph in colors

Title: Le dialogue

Date: 1904

Publisher: Henri Monnier

Plate size: 13,7 x 8,8 cm

Print run: Unknown

Comment: Villon made for the Henri Monnier Bal six lithographed postcards

No. : L 41

Ginestet & Pouillon: Not in
Ginestet & Pouillon.

Type: Lithograph

Title: Femme à l'ombrelle rouge
(Woman in a fancy blue dress with a
red umbrella)

Date: 1902

Publisher: E. Greningaire

Printer: G. Texier

Paper: card stock

Sheet size: 14 x 8.9 cm

Print run: Unknown number of
proofs

Comment: The *Collection des cent*
(or "des Cent") is a collection of
postcards illustrated in color, sold
from November 1901 bringing
together original compositions by
artists, such as Alfons Mucha or
Jacques Villon. The collection
announced 10 blocks of 10 cards, or
100 cards in all, with a publication
every 15 days. Apparently there were
only 9 series. The card reproduction
process might be photomechanical,
and not chromolithographic.



No. : L 42

Ginestet & Pouillon: E 122

Type: Lithograph

Title: Eventail pour le Bal Henri Monnier



Date: 1904

Publisher: Henri Monnier

Printer: Jacques Villon

Paper: Japon, Vélin

Plate size: 24,8 x 29,5 cm

Sheet size: 25 x 46.5 cm; 26,8 x 50,2 cm (fan)

Print run: First state in black plus color proofs for the Bal. Some artist proofs on Japon paper like the one illustrated above



No. : L 43

Ginestet & Pouillon: E 123

Type: Lithograph

Title: Maggie Berck

Date: 1904

Publisher:

Printer: Jacques Villon

Plate size: 115 x 75 cm

Print run: Some avant la lettre proofs plus an unknown number of music-hall poster proofs

Comment: Maggie Berck was an English dancer in Paris, popular during the Belle Epoque



No.

: L 44

Ginestet & Pouillon: E 123

Type: Lithograph

Title: Maggie Berck (avant la lettre)

Date: 1904

Printer: Jacques Villon

Plate size: 115 x 75 cm

Print run: Some avant la lettre proofs

Comment: Maggie Berck was an English dancer in Paris, popular during the Belle Epoque



No. : L 45

Ginestet & Pouillon: E 148

Type: Lithograph

Title: La Commère ou Duo Galant

Date: 1905

Publisher: La Cigale

Plate size: 8,8 x 7 cm

Sheet size: 8.9 x 14 cm

Print run: A few proofs

Comment: Advertising card for *La Cigale* restaurant



The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 46

Ginestet & Pouillon: Not illustrated in Ginestet & Pouillon

Type: Lithograph

Title: Duo Louis XV. La Cigale Matinée de Gala

Date: 1905

Publisher: La Cigale, Paris

Plate size: 21,8 x 15 cm

Sheet size: 25 x 16,2 cm

Print run: Unknown number of Matinée de Gala programme cover proofs for *La Cigale*

Comment: Gala held for the benefit of Orchestra conductor Monteux-Brisac



No. : L 47

Ginestet & Pouillon: E 149

Type: Lithograph

Title: Duo Louis XV (avant la lettre)

Date: 1905

Publisher: La Cigale, Paris

Plate size: 21,8 x 15 cm

Sheet size: 25 x 16,2 cm

Print run: Some proofs on Japon paper plus the Matinée de Gala programme cover proofs for *La Cigale*

The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 48

Ginestet & Pouillon: E 150

Type: Lithograph

Title: La petite Yvonne

Date: 1906

Plate size: 45,9 x 36,1 cm

Sheet size: 63,3 x 43,2 cm

Print run: A few proofs

Comment: The Rouen-based *Bibliothèque Patrimoniale Villon* has two copies of this print that Ginestet & Pouillon never located (Patrimoine Magasin EstAg-14093 and Mi-12(20)-14093)



No. : L 49

Ginestet & Pouillon: E 168

Type: Lithograph

Title: Le Châtiment de Thibaut, seigneur de provins

Date: 1906

Sheet size: 123 x 76 cm

Print run: Unknown

Comment: Signed by Villon under the alias "Montcorbier"

No. : L 50

Ginestet & Pouillon: E 169

Type: Lithograph

Title: Les nouveaux exploits de Roberet Macaire et Bertrand

Date: 1906

Comment: Signed by Villon under the alias "Montcorbier"



No. : L 51

Ginestet & Pouillon: E 170

Type: Lithograph

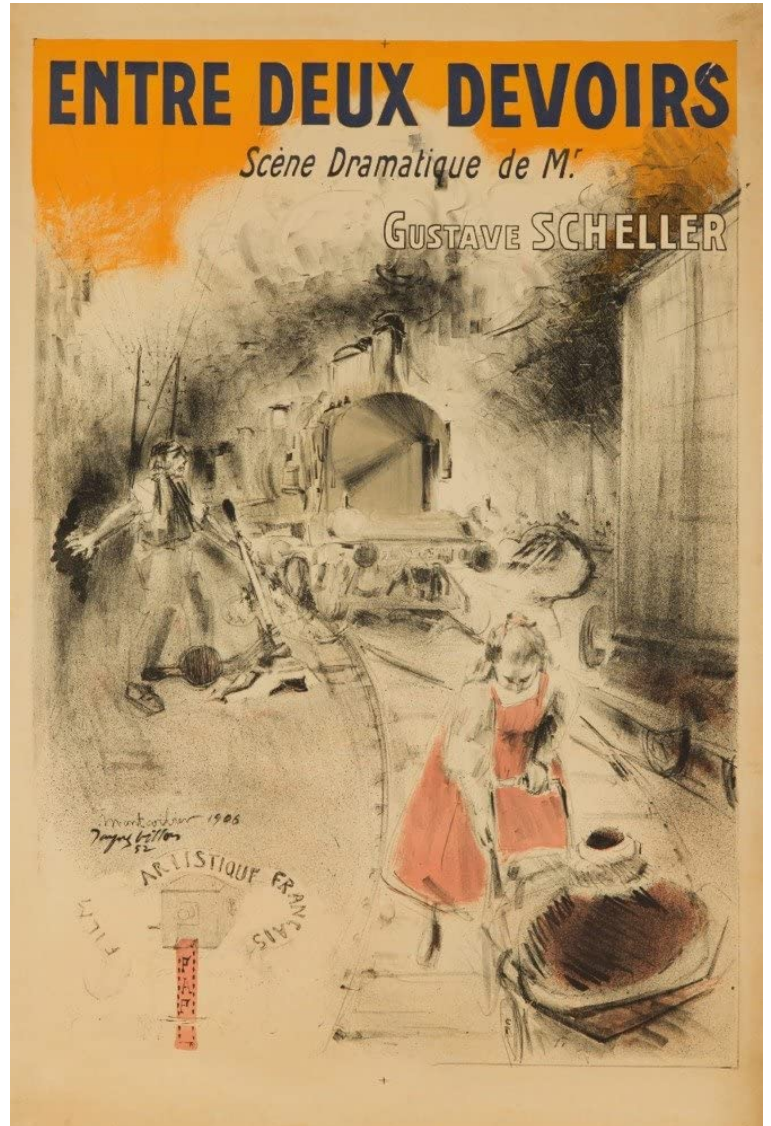
Title: Entre deux devoirs

Date: 1906

Plate size: 108 x 73,5 cm

Print run: Unknown number of
movie posters

Comment: Signed by Villon under
the alias "Montcorbier"



No. : L 52

Ginestet & Pouillon: E 212

Type: Lithograph

Title: Femme de profil

Date: 1907

Publisher: Edmond Sagot Éditeur, Paris

Plate size: 22,7 x 15,7 cm

Print run: 50 proofs

Comment: Part of the portfolio of ten lithographs *Impression dessinées d'après nature*, loose, under illustrated cover (recto – verso)



No. : L 53

Ginestet & Pouillon: E 213

Type: Lithograph

Title: Fillette

Date: 1907

Publisher: Edmond Sagot Éditeur, Paris

Plate size: 22,4 x 17,1 cm

Print run: 50 proofs

Comment: Part of the portfolio of ten lithographs *Impression dessinées d'après nature*, loose, under illustrated cover (recto – verso)

No. : L 54
Ginestet & Pouillon: E 214
Type: Lithograph
Title: Femme à l'ombrelle
Date: 1907
Publisher: Edmond Sagot Éditeur, Paris
Plate size: 20,3 x 12,7 cm
Print run: 50 proofs
Comment: Part of the portfolio of ten lithographs *Impression dessinées d'après nature*, loose, under illustrated cover (recto – verso)



No. : L 55
Ginestet & Pouillon: E 215
Type: Lithograph
Title: Femmes au bord de la mer
Date: 1907
Publisher: Edmond Sagot Éditeur, Paris
Plate size: 22,2 x 17,1 cm
Print run: 50 proofs
Comment: Part of the portfolio of ten lithographs *Impression dessinées d'après nature*, loose, under illustrated cover (recto – verso)

The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 56

Ginestet & Pouillon: E 216

Type: Lithograph

Title: Jeune serveuse

Date: 1907

Publisher: Edmond Sagot Éditeur, Paris

Plate size: 22,6 x 16,1 cm

Print run: 50 proofs

Comment: Part of the portfolio of ten lithographs *Impression dessinées d'après nature*, loose, under illustrated cover (recto – verso)



No. : L 57

Ginestet & Pouillon: E 217

Type: Lithograph

Title: Femme au Café

Date: 1907

Plate size: 22,9 x 17 cm

Print run: 50 proofs

Comment: Part of the portfolio of ten lithographs *Impression dessinées d'après nature*, loose, under illustrated cover (recto – verso)

No. : L 58

Ginestet & Pouillon: E
218

Type: Lithograph

Title: Soldats

Date: 1907

Publisher: Edmond Sagot
Éditeur, Paris

Plate size: 16 x 22,9 cm

Print run: 50 proofs

Comment: Part of the
portfolio of ten lithographs
*Impression dessinées d'après
nature*, loose, under
illustrated cover (recto –
verso)



No. : L 59

Ginestet & Pouillon: E 219

Type: Lithograph

Title: Soldat

Date: 1907

Plate size: 22,5 x 17 cm

Print run: 50 proofs

Comment: Part of the portfolio of ten
lithographs *Impression dessinées d'après
nature*, loose, under illustrated cover
(recto –verso)

No. : L 60

Ginestet & Pouillon: E 220

Type: Lithograph

Title: Aigle

Date: 1907

Publisher: Edmond Sagot
Éditeur, Paris

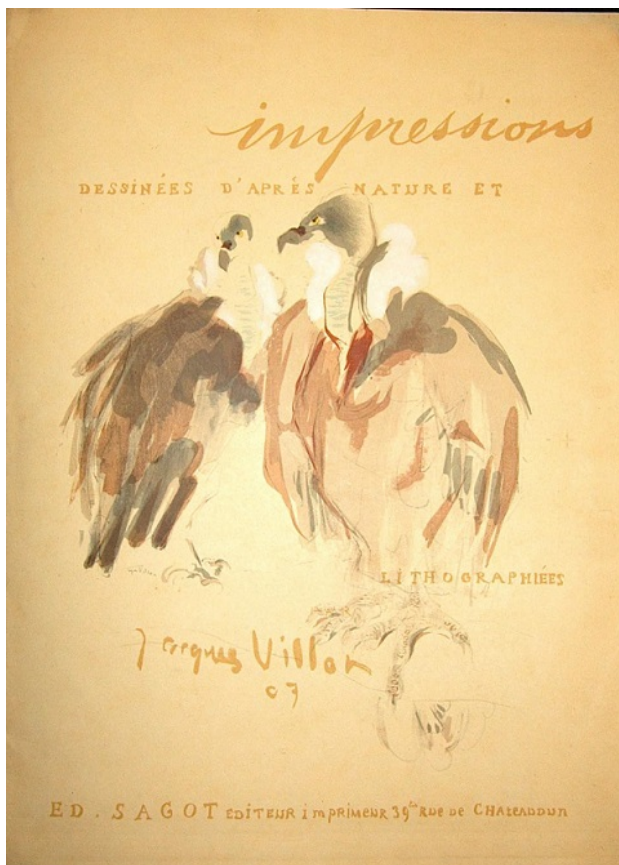
Plate size: 22,1 x 15,7 cm

Print run: 50 proofs

Comment: Part of the portfolio
of ten lithographs *Impression
dessinées d'après nature*, loose,
under illustrated cover (recto –
verso)



No. : L 61
Ginestet & Pouillon: E 221
Type: Lithograph
Title: Vautours
Date: 1907
Publisher: Edmond Sagot Éditeur, Paris
Plate size: 31,6 x 23,9 cm
Print run: 50 proofs
Comment: Part of the portfolio of ten lithographs *Impression dessinées d'après nature*, loose, under illustrated cover (recto – verso)



No. : L 62
Ginestet & Pouillon: Not illustrated in
Ginestet & Pouillon
Type: Lithograph
Title: Vautours (portfolio cover illustration)
Date: 1907
Publisher: Edmond Sagot Éditeur, Paris
Plate size: 31,6 x 23,9 cm
Print run: 50 proofs
Comment: Part of the portfolio of ten
lithographs *Impression dessinées d'après
nature*, loose, under illustrated cover (recto –
verso)

No. : L 63

Ginestet & Pouillon: E 269

Type: Lithograph

Title: Le lendemain du 14 Juillet, enfin repos

Date: 1911

Publisher: La Gazette de Rouen

Plate size: 23,8 x 29,7 cm

Comment: Lithograph version (reverse) of G & P
E. 265 Territorial à la pipe (vernis mou ; 30 x 19,5
cm)



Lithographs 1928 – 1942

No. : L 64

Ginestet & Pouillon: E 308

Type: Lithograph in black

Title: Homme

étendu lisant

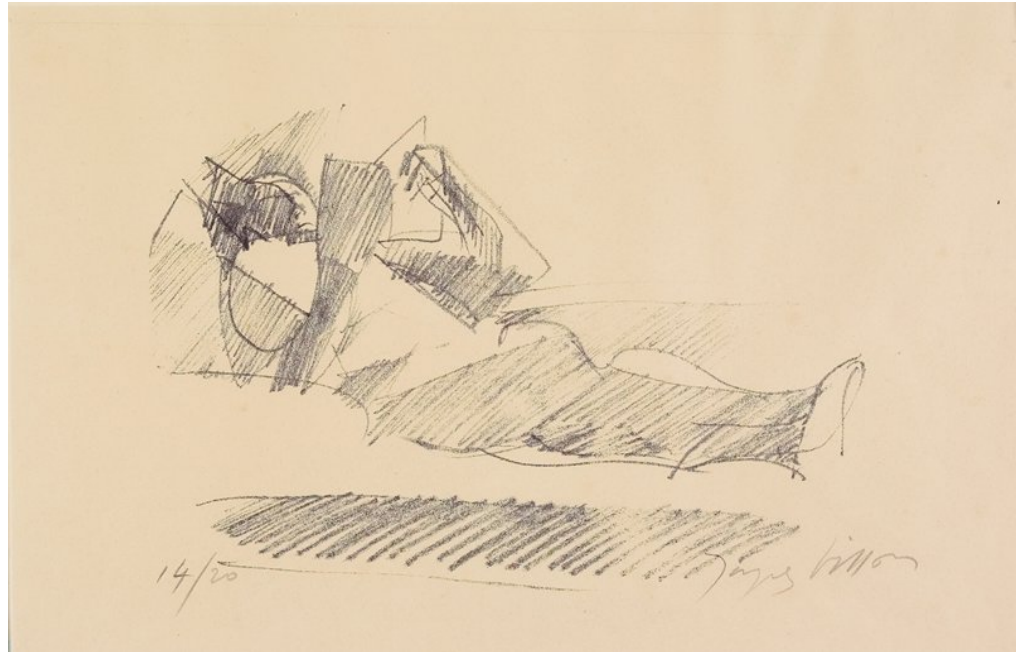
Date: 1928

Paper: Vélín

Plate size: 12 x 18
cm

Sheet size: 16.19 x
25.4 cm

Print run: 20
numbered and signed
proofs plus some
artist proofs



No. : L 65

Ginestet & Pouillon: E 309

Type: Lithograph in black signed and dated on the stone

Title: Le transatlantique

Date: 1928

Plate size: 19,4 x 23

Print run: 20 proofs



No. : L 66

Ginestet & Pouillon: E 310

Type: Lithograph in black

Title: La sieste

Date: 1928

Plate size: 17 x 19 cm

Print run: 20 proofs signed on the stone



The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 67

Ginestet & Pouillon: E 311

Type: Lithograph in black

Title: Nu de fillette vue de dos (au trait)

Date: 1928

Plate size: 17,1 x 11 cm

Print run: 20 proofs



No. : L 68

Ginestet & Pouillon: E 312

Type: Lithograph in black

Title: Nu de fillette vue de dos

Date: 1928

Plate size: 15,2 x 11,2 cm

Print run: 25 proofs, signed and dated on the stone

No. : L 69

Ginestet & Pouillon: E 313

Type: Lithograph in black

Title: L'attente

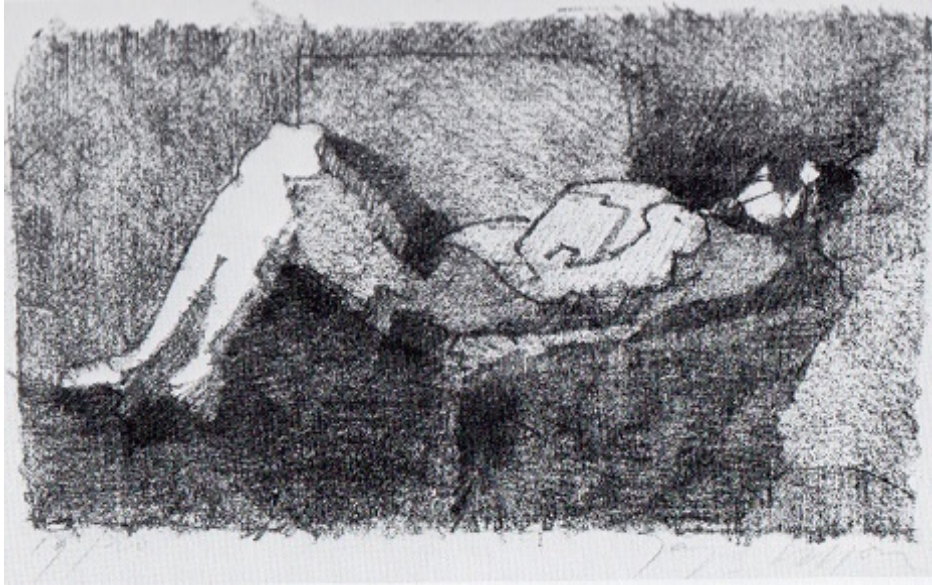
Date: 1928

Plate size: 20 x 12 cm

Sheet size:

Print run: 20 proofs





No. : L 70
Ginestet & Pouillon:
E 314
Type: Lithograph in
black
Title: Le sommeil
Date: 1928
Plate size: 10,8 x 18,3
cm
Print run: 20 proofs

No. : L 71
Ginestet & Pouillon: E 315
Type: Lithograph in black
Title: (Mme. Villon)
Date: 1928
Plate size: 14,8 x 11,4 cm
Print run: 20 proofs



No. : L 72

Ginestet & Pouillon: E 316

Type: Lithograph in black

Title: Femme tricotant (Woman knitting)

Date: 1928

Plate size: 17,8 x 13,8 cm

Sheet size: 25 x 18.5 cm

Print run: 20 proofs

Comment: Yale Art Gallery describes it as an etching and wrongly dates it from 1946: "Femme tricotant (Woman knitting). Date: 1946. Medium: Engraving and etching, possibly with crayon. Accession Number: 2001.121.9"



No. : L 73

Ginestet & Pouillon: E 317

Type: Lithograph in black

Title: Famille sur la plage de Cannes

Date: 1928

Plate size: 16,6 X 25,5 cm

Print run: 20 proofs, signed and dated on the stone

No. : L 74

Ginestet & Pouillon: E 318

Type: Lithograph in black

Title: Femmes cousant

Date: 1928

Plate size: 13 x 13,5 cm

Print run: 20 proofs



No. : L 75

Ginestet & Pouillon: E 350

Type: Lithograph in black

Title: Les Haleurs

Date: 1931

Plate size: 11,5 x 18 cm

Print run: 6 proofs, signed,
dated and titled on the stone

No. : L 76

Ginestet & Pouillon:

E 351

Type:
Lithograph
in black

Title: Les
sphères

Date:
1931

Publisher:
Revue Mon
vieux Lycée,
Rouen

Printer:

Paper:
Plate size:
12 x 18,1
cm; 14 x 22
cm

Sheet size:

Print run: A few proofs accompanying some copies of the review



No. : L 77

Ginestet & Pouillon: E 352

Type: Lithograph in black

Title: Petit croquis d'homme couché
sur le dos

Date: 1931

Plate size: 4,5 x 16 cm

Print run: 20 proofs



The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 78

Ginestet & Pouillon: E 353

Type: Lithograph in black

Title: Madame J.M.

Date: 1931

Plate size: 24 x 14 cm

Print run: 20 proofs



No. : L 79

Ginestet & Pouillon: E 354

Type: Lithograph in black

Title: Devant la mer

Date: 1931

Plate size: 13 x 17,6 cm

Print run: 7 proofs



No. : L 80

Ginestet & Pouillon: E 355

Type: Lithograph in black

Title: Femme assise dans un fauteuil

Date: 1931

Plate size: 17,8 x 15,5 cm

Print run: 30 proofs



No. : L 81
Ginestet & Pouillon: E 398
Type: Lithograph in black
Title: New York
Date: 1935
Publisher:
Printer:
Paper: Vélin
Plate size: 12,5 x 23,4 cm
Sheet size: 20,6 x 28,4 cm
Print run:



25 proofs (Ginestet & Pouillon). However, the illustrated proof, held by the Art Institute of Chicago (Reference Number 1963.755) proves the print run is 30.
Comment: Made from sketches made during visit to the U.S.

No. : L 82
Ginestet & Pouillon: E 399
Type: Lithograph in black
Title: New York
Date: 1935
Paper: Vélin
Plate size: 14,7 x 21,8 cm
Sheet size: 20.7 x 28.2 cm
Print run: 25 proofs. This time Ginestet & Pouillon are right.
Comment: Made from sketches made during visit to the U.S.



No. : L 83

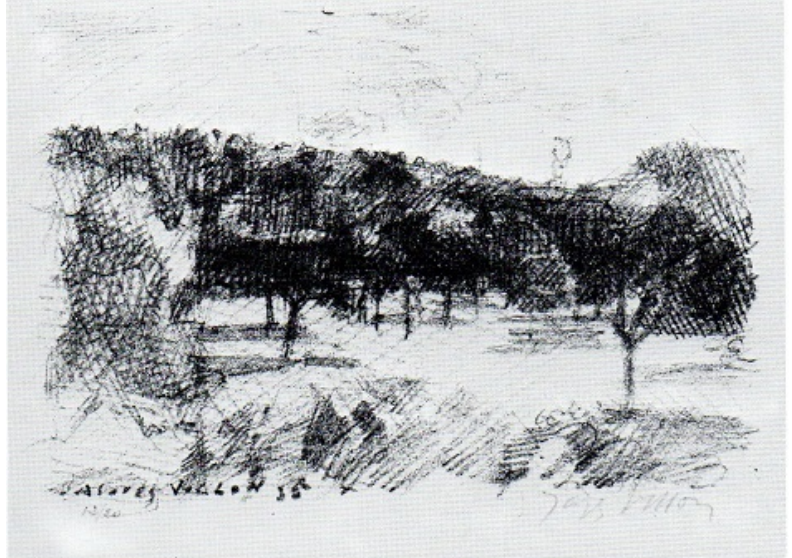
Ginestet & Pouillon: E 400

Type: Lithograph in black

Title: Les pommiers à Canny

Plate size: 16 x 22,7 cm

Print run: 20 proofs signed and dated on the stone



No. : L 84

Ginestet & Pouillon:

Not in Ginestet & Pouillon.

Type: Lithograph

Title: La maison jaune

Date: Unknown

Publisher: Unknown

Printer: Unknown

Paper: Vélín

Plate size: 25 x 31 cm

Print run: Unknown

Comment:

Sold by auction house Art Richelieu - Castor Hara in its sale *Bijoux, orfèvrerie, arts décoratifs du XXe siècle, art d'Asie, tableaux anciens, tableaux modernes, archéologie, objets d'art*

et d'ameublement, tapis vendredi 23 juin 2017 Salle 13 - Drouot-Richelieu - 9, rue Drouot, Paris.. Lot n° 378 Jacques Villon (1875-1963) *La maison jaune*. Lithographie en couleurs sur papier, signée en bas à droite et justifiée E.A. en bas à gauche. 25 x 31 cm



No. : L 85

Ginestet & Pouillon: E 463

Type: Lithograph in black

Title: Potager à La Brunié (Coté Est)

Date: 1942



Paper: Vélin

Plate size: 20,2 x 29,9 cm

Sheet size: 36,2 x 46,5 cm

Print run: 6 artist proofs + 25 proofs numbered and signed and also signed and dated on the stone

Comment: Made after the drawings of 1940

No. : L 86

Ginestet & Pouillon: E 464

Type: Lithograph in black

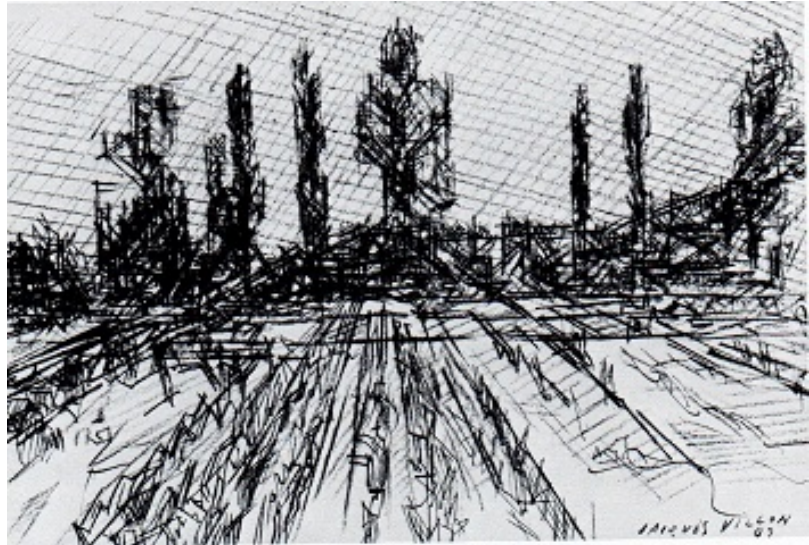
Title: Potager à La Brunié
(Coté Nord)

Date: 1942

Plate size: 20,2 x 29,9 cm

Print run: 5 artist proofs +
25 proofs signed and dated on
the stone

Comment: Made after the
drawings of 1940



Complement to No. : L 86

Type: oil over pen and ink on paper

Title: Potager à La
Brunié

Date: 1940

Size: 24 x 31.5 cm

Comment: This
painting was sold by
Christie's in its Sale
6434 *Impressionist
Modern* 24 June 2011,
Lot 201 sold GBP
2,500 and again on its
Sale 12294
*Impressionist &
Modern Art* London,
South Kensington 24
June 2016 Lot 3. Price
realised GBP 1,250



No. : L 87

Ginestet & Pouillon: E 465

Type: Lithograph in black

Title: La batteuse

Date: 1942

Plate size: 14,2 x 30,9 cm

Print run: 20 proofs signed and dated on the stone



No. : L 88

Ginestet & Pouillon: E 466

Type: Lithograph in black

Title: Enfant

Date: 1942

Plate size: 22 x 21 cm

Print run: 12 proofs

No. : L 89

Ginestet & Pouillon: E 467

Type: Lithograph in black

Title: Enfant de profil

Date: 1942

Plate size: 21 x 21 cm

Print run: 15 proofs



No. : L 90

Ginestet & Pouillon:

E 468

Type: Lithograph in black

Title: Étude d'enfant

Date: 1942

Plate size: 35,1 x 24,2 cm

Print run: 7 proofs

No. : L 91

Ginestet & Pouillon: E 469

Type: Lithograph in black

Title: L'Infante

Date: 1942

Plate size: 40,5 x 30,8 cm

Print run: 25 proofs signed and dated on the stone

Comment: This lithograph derives from the drawing of the next complement entry, which itself derives from the painting in the following one.



Complement to No. : L 91

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph in colors

Title: L'Infante

Date: 1940

Size: 42 x 32 cm

Comment: This item is listed as a lithograph by the Currier Museum of Art, in Manchester, New Hampshire (Gift of Caroline R. Hill, 1960.25). However, the same item was sold as a gouache by Pierre Bergé & Associés in its Sale *Original Art Moderne et Contemporain*. Mardi 19 juin 2007. Salle des Beaux-Arts Bruxelles. Lot n° 58 *L'Infante* De la collection Roger Vivier. L'infante, 1940 Encre et gouache sur papier. Signée et datée 40 en bas à droite. H_42 cm L_32 cm

Bibliographie *Styles Chroniques de la Décoration*, François Baudot, Assouline août 2005, reproduit p.313, photographie in situ de l'appartement du quai d'Orsay. *Connaissance des Arts*, n°479 janvier 1992, reproduit p.104. Reproduction de la lithographie dans le catalogue raisonné des estampes sous le numéro E469, *Arts et métiers graphiques*, Colette de Ginestet et Catherine Pouillon. And it was also subsequently sold in 2015 and 1027 as an etching: **Artvalorem** *Art de l'orient Art D'extrême-Orient Lithographies I*

Dessins I Tableaux Anciens et Modernes Mobilier et Objets D'art. Mercredi 01 Juillet 2015 Drouot-Richelieu - salle 11 Villon Jacques, d'après, L'infante, 1940, gravure en



couleurs et traces de plis couleurs (insolation), signée en bas à droite dans la planche, 32x26 cm. **Mercier 6 Cie.:** *Vente d'Art du XXème siècle chez Mercier & Cie*, 59000 Lille (France) 09 décembre 2017. Lot 37 Jacques Villon (1875-1963) Tête, 1940. Eau forte en couleur signée, datée et justifiée 300/400 A vue: 35 x 27.5 cm.

Conclusion: We believe that the Currier Museum of Art, in Manchester, New Hampshire is right and this is a lithograph, not included though in the Ginestet & Pouillon.

Complement to No. : L 91

Type: Oil on board

Title: Anne Dariel (Portrait)

Date: 1940

Size: 34,5 x 26,5 cm

Comment: The above two lithographs are based on this painting, owned by the Centre Pompidou, Paris. Achat de l'Etat, 1942.

Attribution, 1943. Inventory No.: AM 2488 P



No. : L 92

Ginestet & Pouillon: E 470

Type: Lithograph in black

Title: Portrait de Michel Mare, Architecte

Date: 1942

Plate size: 33,2 x 23 cm

Print run: 25 proofs signed and dated on the stone

Comment: This is a lithographic version of the painting described below:



Complement to No. : L 92

Type: Oil on Canvasboard

Title: Portrait de Michel Mare,
Architecte

Date: 1940

Size: 35.5 x 27.5 cm

No. : L 93

Ginestet & Pouillon: E 471

Type: Lithograph in black

Title: La Grand-Mère

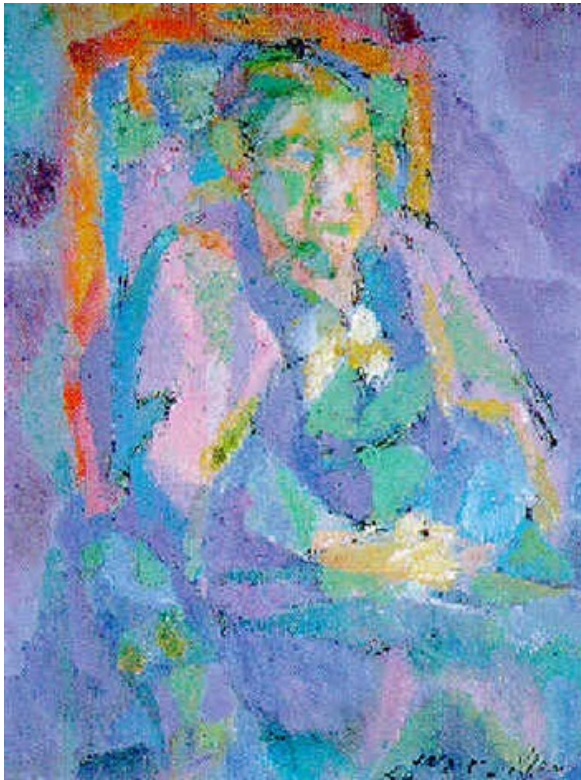
Date: 1942

Printer: Jacques Villon

Plate size: 21,6 x 16,3 cm

Print run: 25 proofs signed and dated on the stone

Comment: Portrait of Mme. Merlin, mother of Mme. André Mare, whose portrait Villon made in a painting of 1940 (1939 according to Ginestet & Pouillon) described below:



Complement to No. : L 93

Ginestet & Pouillon: E 471

Type: Oil on Canvas laid on Board

Title: Madame Merlin, mère de Mme André Mare

Date: 1940

Size: 34.5 x 27 cm.

Lithographs 1948 – 1953

1948 Jacques Villon ou l'art glorieux

The book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu* with texts by Paul Eluard and Jean René, was published by gallerist Louis Carré, Paris, in 1948. Illustrated with the drawings and paintings of Jacques Villon, it contains seven excellent lithographs in colour, three of which are double-page, all signed in the plates by Villon, and seven drawings in-texte, in black and white. Printed by Mourlot. Limited edition (one thousand eight hundred copies). Printed on Velin d'Arches.

No. : L 94

Ginestet & Pouillon:

Not in G. & P.

Type: Lithograph

Title: Portrait

Date: 1948

Publisher: Louis Carré éditeur, Paris

Printer: Mourlot, Paris

Paper: Velin d'Arches fort filigrané

Plate size: 21,6 x 15,4 cm

Sheet size: 28 x 22,2 cm

Print run: 1800 proofs

Comment: First illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu*.



Complement to No. : L 94

Type: oil on canvas

Title: Portrait de l'artiste

Date: 1942

Size: 92 x 65 cm

Location: New York,
collection Shirley Hazzard
Steegmuller



No. : L 95

Ginestet & Pouillon: Not in G. & P.

Type: Lithograph

Title: Le Grands Fonds



Date: 1948

Publisher: Louis Carré éditeur, Paris

Printer: Mourlot, Paris

Paper: Velin d'Arches fort filigrané

Plate size: 13,8 x 20 cm

Sheet size: 28 x 22,2 cm

Print run: 1800 proofs

Comment: Second illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu.*

The Prints of Jacques Villon 2 Lithographs

No. : L 96

Ginestet & Pouillon: Not in Ginestet & Pouillon

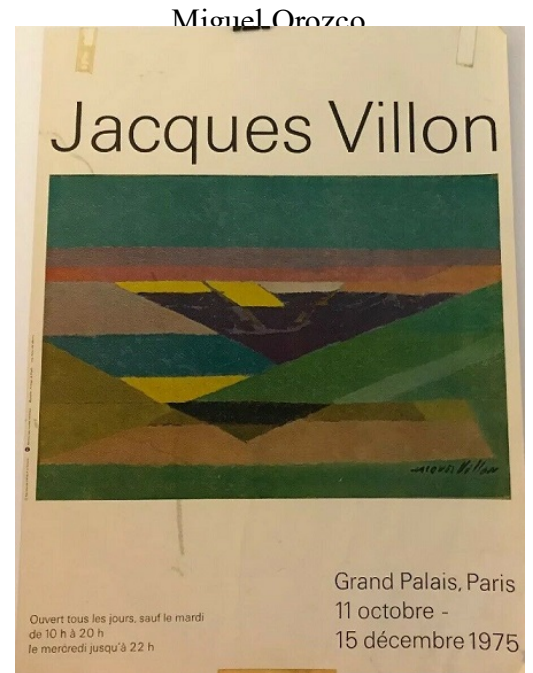
Type: Lithograph

Title: Jacques Villon Grand-Palais Paris

Date: 1975

Publisher: Réunion des Musées Nationaux, Secretariat d'Etat à la Culture

Printer: Hofer, 94 Gentilly (Maquette by Frutiger & Pfaffli)



Complement to Nos. : L 95, 96

Type: Oil on paper

Title: Paysage dans le Tarn (étude pour Les grands fonds)

Date: 1945

Size: 9,6x15,5cm

Complement to Nos. : L 95, 96

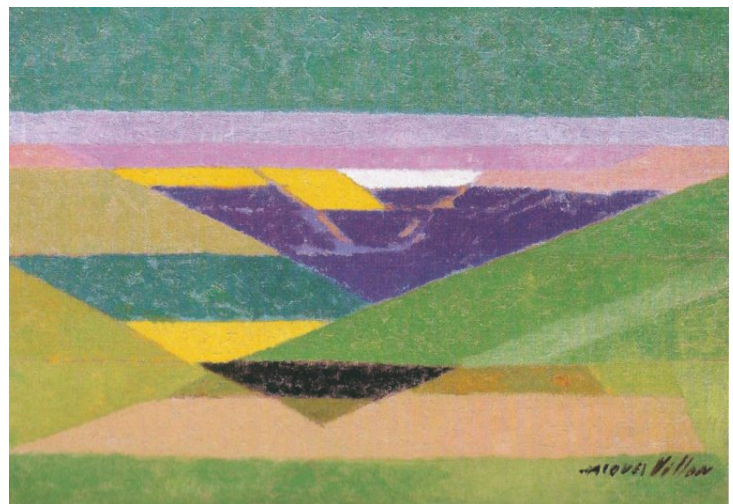
Type: Oil on canvas

Title: Les Grands Fonds

Date: 1945

Location: Musée national d'Histoire et d'Art, Luxembourg

Size: 46 x 55 cm



No. : L 97

Ginestet & Pouillon:

Not in G. & P.

Type: Lithograph

Title: Les Trois

Ordres

Date: 1948

Publisher: Louis

Carré éditeur, Paris

Printer: Mourlot,

Paris

Paper: Velin

d'Arches fort filigrané

Plate size: 21,6 x 16

cm

Sheet size: 28 x 22,2

cm

Print run: 1800

proofs

Comment: Third

illustration in the book

Jacques Villon ou

L'Art Glorieux. Il

Construit Un Tableau.

Un Épi, Une Rose. Un

Visage, Un Sein Nu.

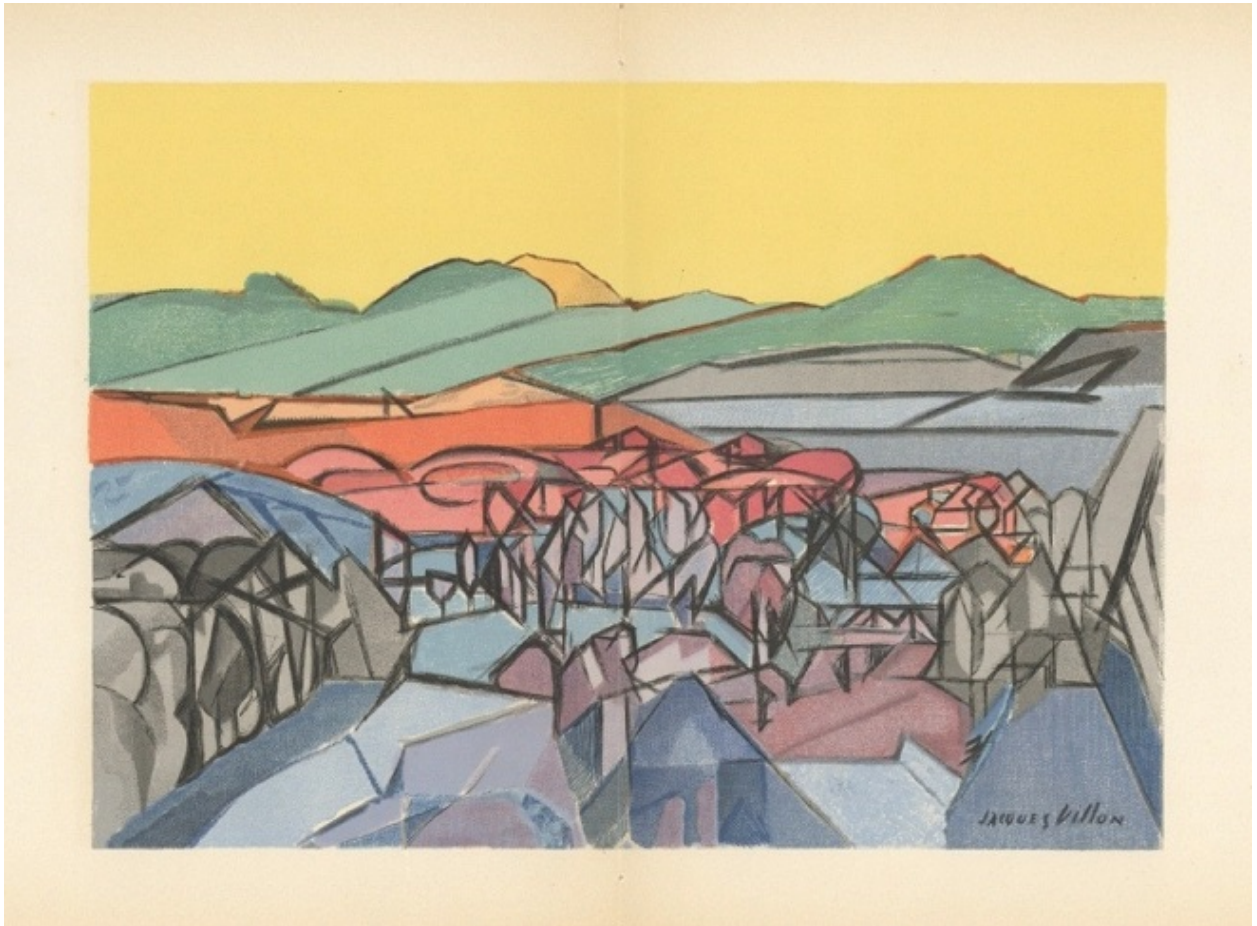


No. : L 98

Ginestet & Pouillon: Not in G. & P.

Type: Lithograph

Title: Les Oliviers entre Cannes et Mougins



Date: 1948

Publisher: Louis Carré éditeur, Paris

Printer: Mourlot, Paris

Paper: Velin d'Arches fort filigrané

Plate size: 21 x 29,6 cm

Sheet size: 28 x 40,8 cm

Print run: 1800 proofs

Comment: Fourth illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu.*

No. : L 99

Ginestet & Pouillon: Not in G. & P.

Type: Lithograph

Title: Du blé à la paille



Date: 1948

Publisher: Louis Carré éditeur, Paris

Printer: Mourlot, Paris

Paper: Velin d'Arches fort filigrané

Plate size: 18 x 40 cm

Sheet size: 28 x 45 cm

Print run: 1800 proofs

Comment: Fifth illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu.*

Complement to No. : L 99

Type: oil on canvas

Title: Du Ble a la Paille
(From Wheat to Straw)

Date: 1946

Size: 64 x 140.5 cm

Location: National
Gallery of Art,
Washington. Collection of
Mr. and Mrs. Paul Mellon
1983.1.35

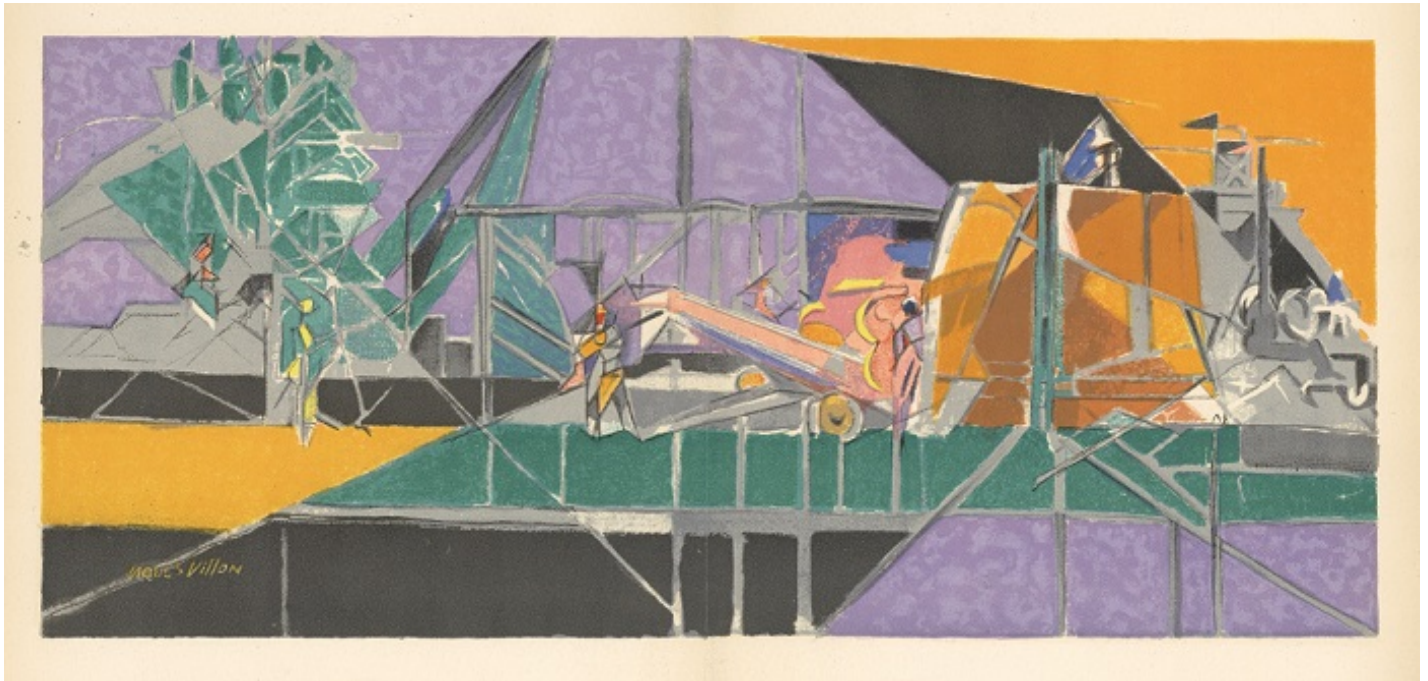


No. : L 100

Ginestet & Pouillon: Not in G. & P.

Type: Lithograph

Title: Le grain ne meurt



Date: 1948

Publisher: Louis Carré éditeur, Paris

Printer: Mourlot, Paris

Paper: Velin d'Arches fort filigrané

Plate size: 17,8 x 39,8 cm

Sheet size: 28 x 45 cm

Print run: 1800 proofs

Comment: Sixth illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu.*

Complement to No. : L 100

Type: Oil on canvas

Title: Le grain ne meurt (The grain does not die)

Date: 1947

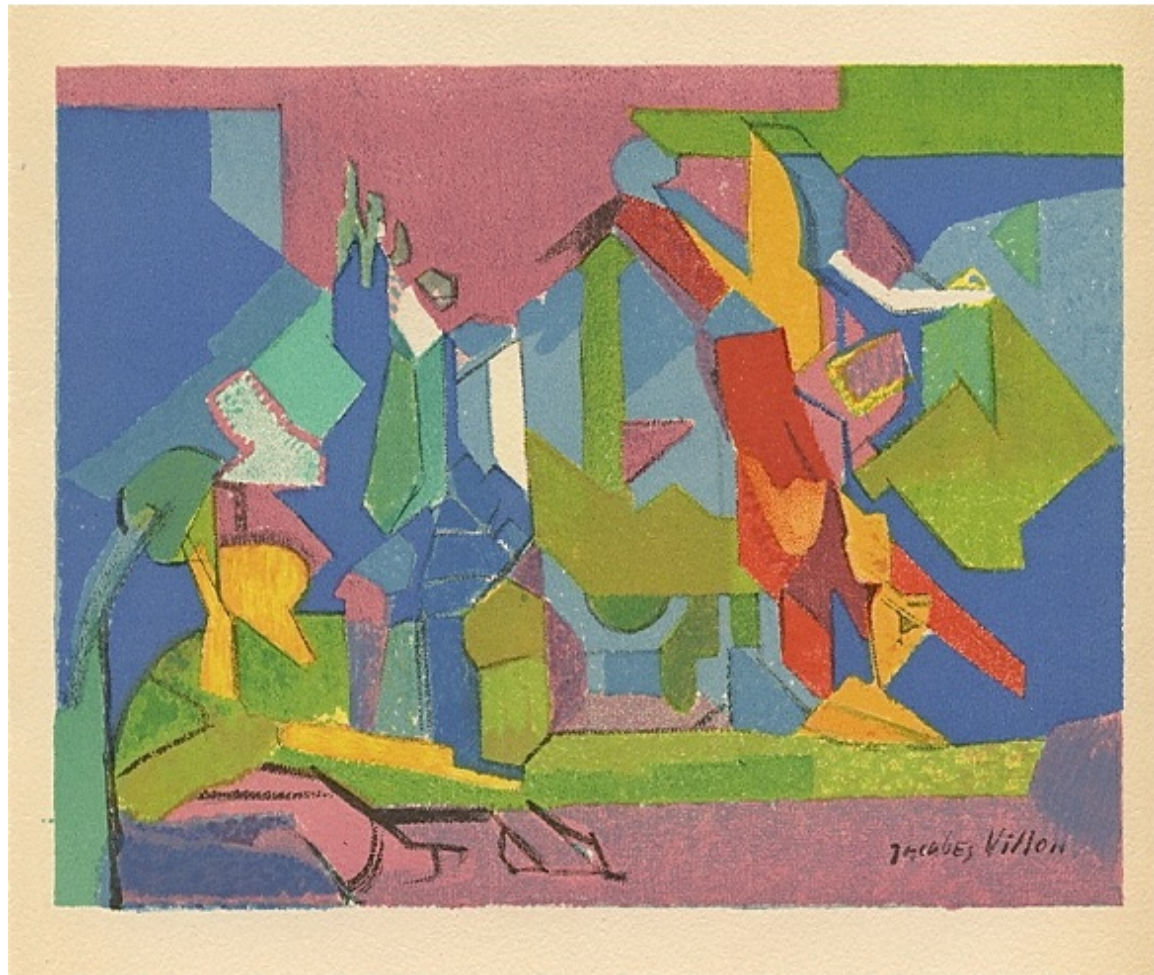
Size: 63,18 x 140,33 cm

Location : The Phillips Collection, 1600 21st Street, NW, Washington, DC



No. : L 101
Ginestet & Pouillon:
Not in G. & P.
Type:
Lithograph
Title:
Acrobate au
saut périlleux
Date: 1948
Publisher:
Louis Carré
éditeur, Paris
Printer:
Mourlot, Paris
Paper:
Velin
d'Arches fort
filigrané
Plate size:
15,4 x 19,7
cm **Sheet size:**
28 x 22,2 cm
Print run:
1800 proofs
Comment:

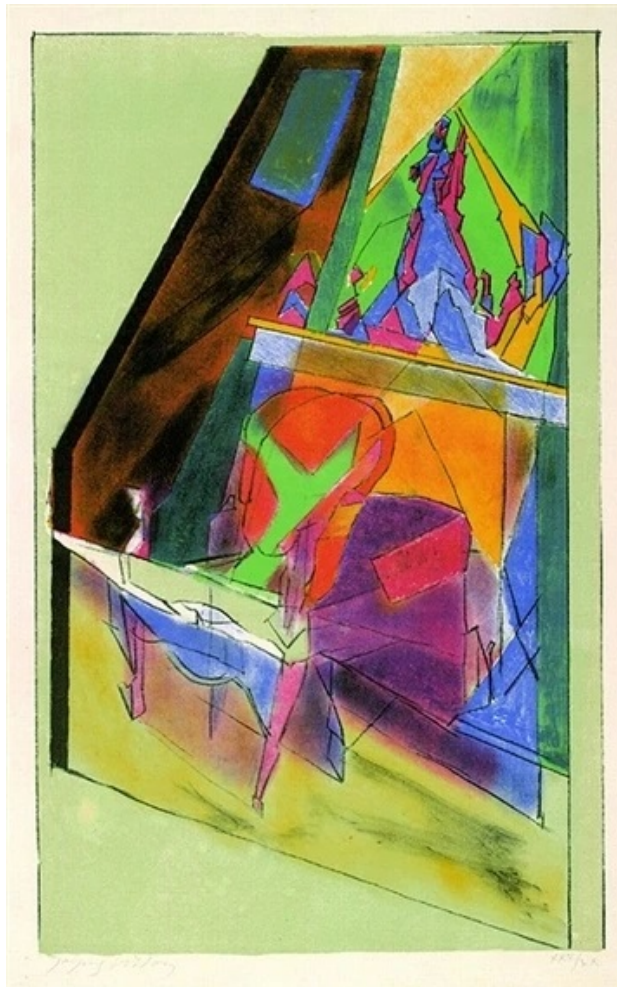
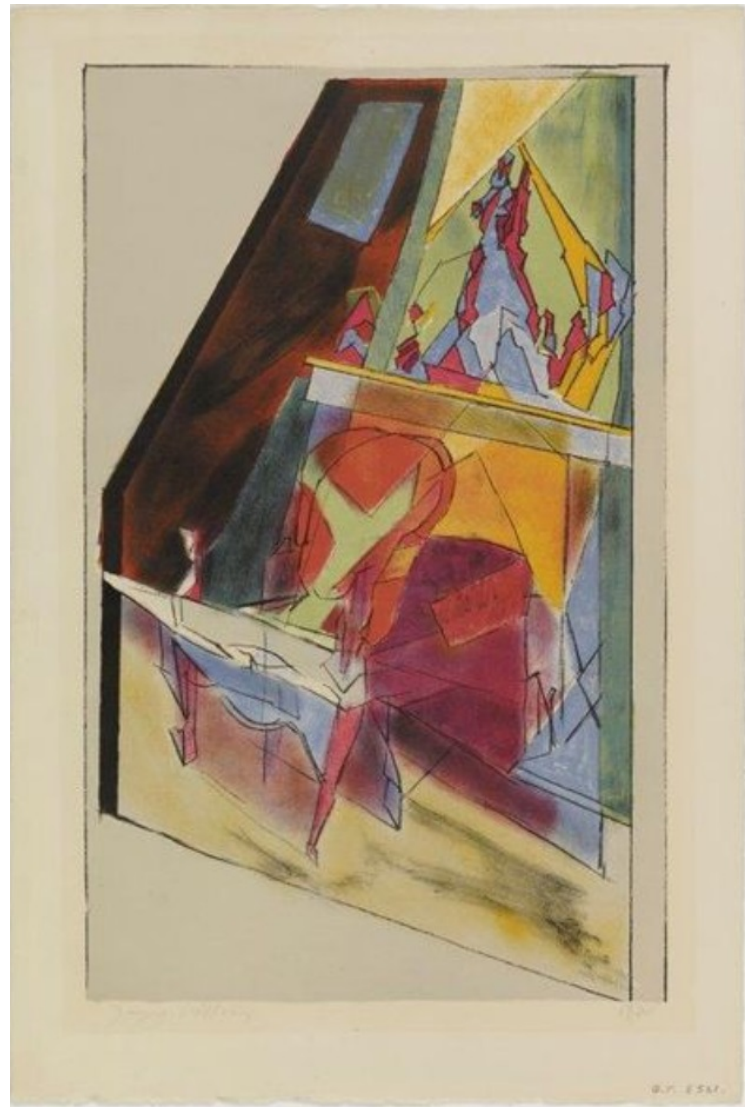
Seventh illustration in the book *Jacques Villon ou L'Art Glorieux. Il Construit Un Tableau. Un Épi, Une Rose. Un Visage, Un Sein Nu.*



Complement to No. :
L 101
Type: Oil on canvas
Title: Acrobate au
saut périlleux
Date: 1945
Size: 73 x 92 cm

No. : L 102
Ginestet & Pouillon: E 521
Type: Lithograph in colors
Title: Le fauteuil
Date: 1950
Publisher: Guilde de la Gravure
Paper: Vélin d'Arches
Plate size: 49,3 x 28,5 cm
Sheet size: 57,0 x 38 cm
Print run: 200 proofs
Comment: Villon made two paintings in 1954 and 1955

No. : L 103
Ginestet & Pouillon: Not in Ginestet &



Pouillon

Type: Lithograph in colors
Title: Le fauteuil
Date: 1950
Publisher: Guilde de la Gravure
Paper: Vélin d'Arches
Plate size: 48,9 x 30,2 cm
Sheet size: 57 x 38,2 cm
Print run: 60 proofs signed by Villon and numbered in Roman numerals I/XL to XL/XL
Comment: The Roman numeral proofs we have seen are in clearly brighter and different colors than the ones numbered in Arabic numerals.

The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

Complement to No. : L 102, 103
Type: Gouache and pencil on paper
Title: Le Fauteuil
Date: 1950
Size: 27 x 15,50 cm
Comment: Provenance Galerie J. Le Chapelin, Paris



Complement to No. : L 102, 103
Type: Oil on canvas
Title: Le Fauteuil
Date: 1947
Size: 46 x 33,5 cm
Comment: Provenance galerie Louis Carré

The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 104

Ginestet & Pouillon: App.

Type: Lithograph

Title: Intimité

Date: 1964

Publisher: Fernand Mourlot, Paris

Printer: Mourlot, Paris

Paper: Vélin d'Arches, Vélin de Rives

Sheet size: 25.4 x 19.3 cm

Print run: 2,200 trade copies, of which 2,000 on Arches and 200 for artists & collaborators on Rives

Comment:

This Jacques Villon lithograph is from the edition catalogue, "*Prints from the Mourlot Press*". Published in 1964 by Mourlot on the occasion of their landmark traveling exhibition, which was sponsored by the French Embassy and The Smithsonian Institute. Signed in the stone; not hand-signed.

These exhibitions were actually motivated by a campaign to discredit lithography that shook Mourlot in the early sixties of the last century. A London art magazine had published an article

describing Mourlot's printing press as a factory of falsehoods, adding that nothing that came out of there had anything to do with an original lithograph. He pretended that an artist could send a gouache to Mourlot from any corner of the world, that he would reproduce in lithography and sometimes even signed in place of the artist.

In response to these attacks and to regild the blazon of original lithographs and his own company, Fernand Mourlot was sponsored by none other than the Smithsonian Institution, the main American cultural organization, which organized an exhibition of hundreds of lithographs of 57 artists who had made their lithographic work with the French printer. The exhibition of lithographs of the Mourlot workshop toured the United States between 1964 and 1965 and the book of presentation was *Prints from the Mourlot Press* (Cramer 128) in which collaborated with original lithographs Chagall (illustrating the cover), Miró, Picasso, Braque, Beaudin, Estève, Villon, Matisse, Guiramand, Florsheim, Cathelin, Brasilier, Brianchon, Cocteau, Minaux, Jenkins, Calder, Kito, Giacometti and Manessier. The 200 on Rives paper were for artists and collaborators, without a doubt their only remuneration. The book published for the North American traveling exhibition included a preface by Sidney Dillon Ripley II, patron of the organism, and a text by Jean Adhémar, in which the then head of the printing cabinet of the National Library of France tells the history of lithography and describes the work of the artists in the Mourlot press. The book closes with a text by Mourlot himself, in which he presents his arguments in defense of his trade.



Miguel Orozco

No. : L 105

Ginestet & Pouillon: E
522

Type: Lithograph in
colors

Title: L'Écuyère

Date: 1950

Publisher: Guilde de la
Gravure

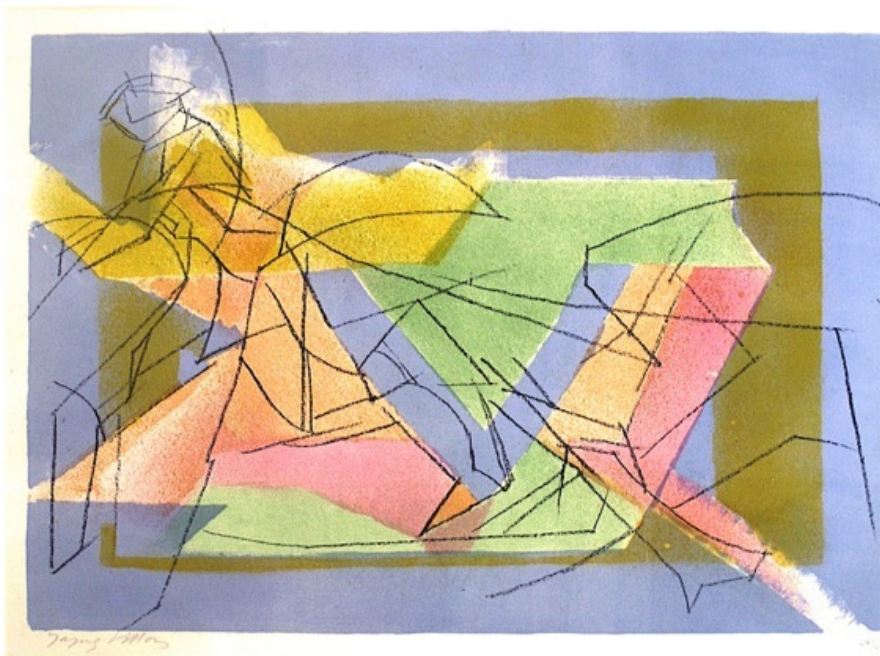
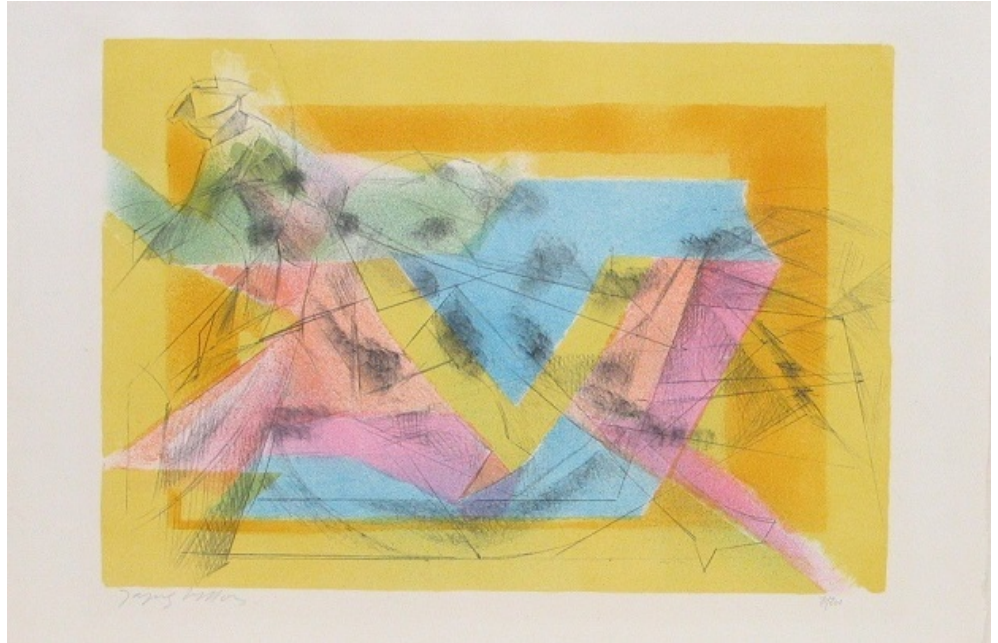
Printer: Mourlot,
Paris

Paper: Vélin d'Arches

Plate size: 31 x 44,5
cm

Sheet size: 38 x 56 cm

Print run: 2 proofs on
Japan paper and 200
proofs with color variants



Print run: Unknown number of proofs of this variant

No. : L 106

Ginestet & Pouillon:
Not in Ginestet &
Pouillon

Type: Lithograph in
colors

Title: L'Écuyère
(Color variant)

Date: 1950

Publisher: Guilde de
la Gravure

Printer: Mourlot,
Paris

Paper: Vélin
d'Arches

Plate size: 31 x 44,5
cm

Sheet size: 38 x 56
cm

No. : L 107

Ginestet & Pouillon:

Not in Ginestet & Pouillon

Type: Lithograph in colors

Title: L'Écuyère
(Color variant)

Date: 1950

Publisher: Guilde de la Gravure

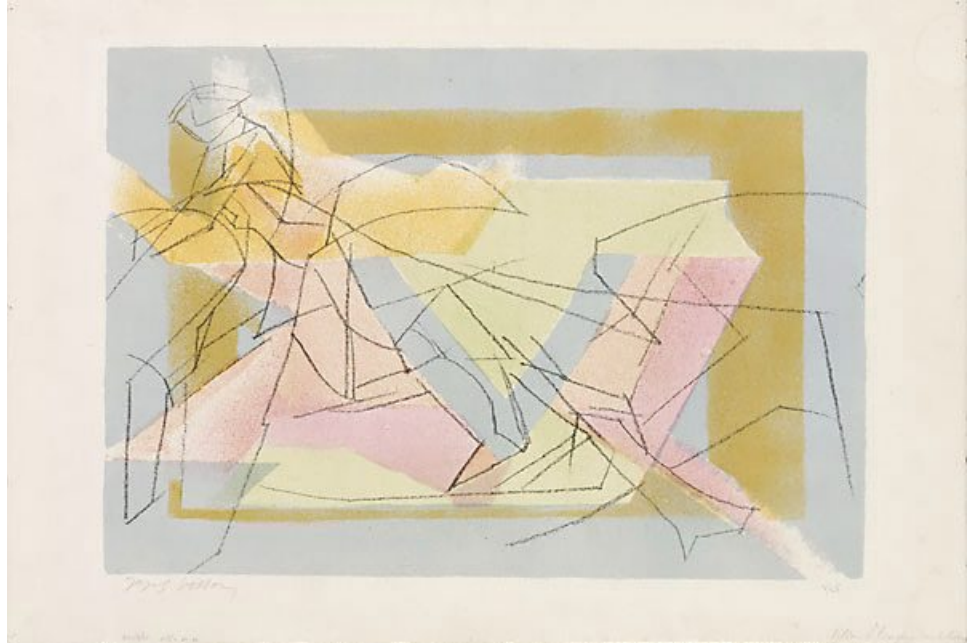
Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 31 x 44,5 cm

Sheet size: 38 x 56 cm

Print run: Unknown number of proofs of this variant



No. : L 108

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph in colors

Title: L'Écuyère (Color variant)

Date: 1950

Publisher: Guilde de la Gravure

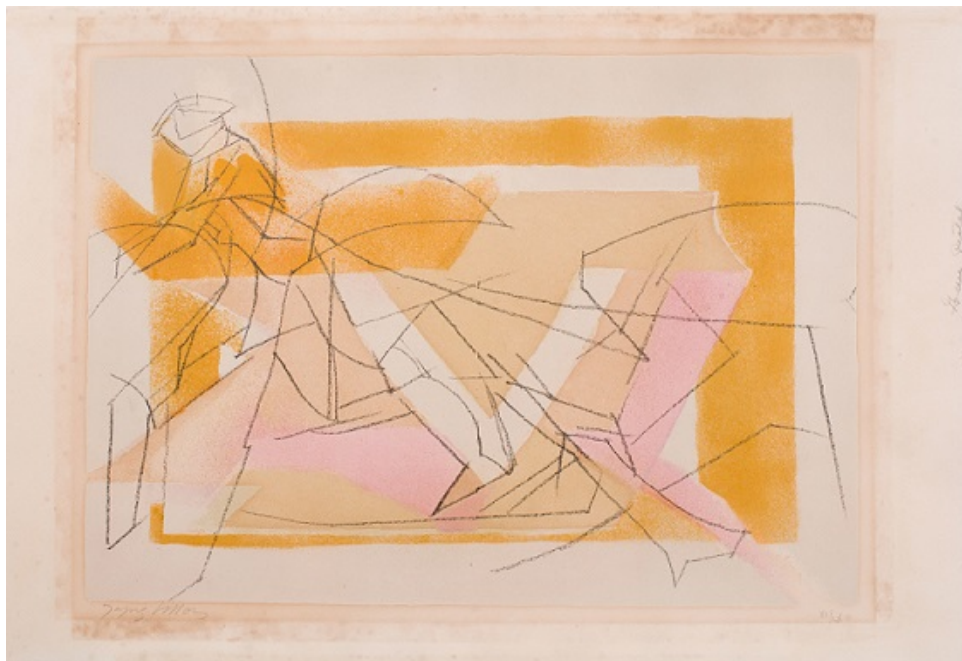
Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 31 x 44,5 cm

Sheet size: 38 x 56 cm

Print run: 60 proofs signed by Villon and numbered I/LX to LX/LX



No. : L 109

Ginestet & Pouillon:

Not in Ginestet & Pouillon

Type: Lithograph in colors

Title: L'Écuyère

Date: 1950

Publisher: Gilde de la Gravure

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 31 x 44,5 cm

Sheet size: 38 x 56 cm

Print run: 30 hors commerce proofs on Japan paper and 250 proofs with color variants



No. : L 110

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph in colors (Variant)

Title: L'Écuyère

Date: 1950

Publisher: Gilde de la Gravure

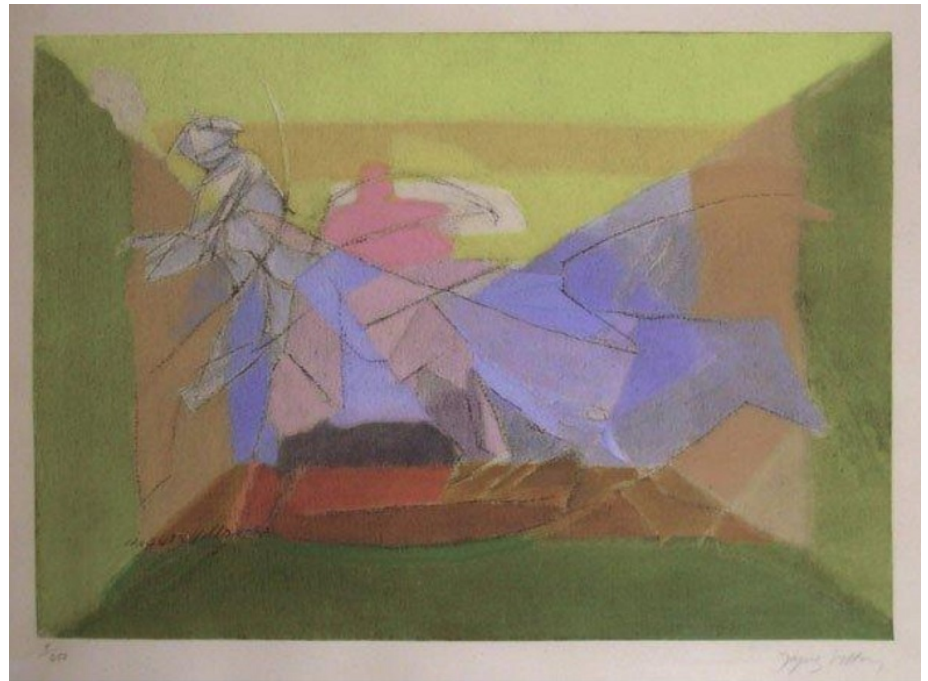
Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 31 x 44,5 cm

Sheet size: 38 x 56 cm

Print run: 30 hors commerce proofs on Japan paper and 250 proofs with color variants



No. : L 111

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph in colors

Title: L'Écuyère

Date: 1950

Publisher: Guilde de la
Gravure

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 31 x 44,5 cm

Sheet size: 38 x 56 cm

Print run: 30 hors commerce
proofs on Japan paper and 250
proofs with color variants



Complement to No. : L 105-111

Type: Oil on canvas

Title: Haute
école au cirque

Date: 1950

Size:

Comment: This
painting was
exhibited at the
*Exposition Chefs-
d'œuvre, Regards
sur la collection du
musée des Beaux-
Arts de Liège* La
Boverie, Liège,
Belgium
21.12.2018 to
18.08.2019



No. : L 112

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph



Title: Composition

Date: Around 1950

Publisher: Unknown

Printer: Unknown

Paper: Japon nacré

Plate size: 26 x 32 cm

Sheet size: 33 X 53 cm; 52 x 64 cm

Print run: 150 numbered proofs signed by Villon

No. : L 113

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph

Title: Composition (Variant without the black plate)

Date: Around 1950

Publisher: Unknown

Printer: Unknown

Paper: Japon nacré

Plate size: 26 x 32 cm

Sheet size: 33 X 53 cm

Print run: Unknown number of proofs without the black plate



No. : L 114

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph

Title: Composition (Color Variant)

Date: Around 1950

Publisher: Unknown

Printer: Unknown

Paper: Japon nacré

Plate size: 26 x 32 cm

Sheet size: 33 X 53 cm

Print run: Unknown number of proofs



No. : L 115

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Abstraction de l'Effort

Date: 1950

Paper: Japon

Plate size: 45,2 x 27,5 cm

Sheet size: 66,5 x 52,5 cm

Print run: Unknown. Of this lithograph we have only located some artist proofs and unnumbered ones, like the present one, located at the Musée national des beaux-arts du Québec (Numéro d'inventaire 1987.368 Don de Charles S.N. Parent)



No. : L 116



Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Composition (variant of above lithograph)

Date: 1950

Paper: Japon

Plate size: 45,2 x 27,5 cm

Sheet size: 66,5 x 52,5 cm

Print run: Unknown. Of this lithograph we have only located some unnumbered artist proofs like the present one, sold by Cornette de Saint Cyr Bruxelles in its Sale *Estampes*

lundi 23 juin 2014 – Live. Salle 7 - Drouot-Richelieu Lot n° 99 *Composition*. Lithographie en couleurs sur Japon Epreuve d'artiste signée 65,5 x 52,5 cm

No. : L 117



Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: Composition

Date: 1950

Paper: Japon

Plate: 44,5 x 27 cm

Sheet size: 65,5 x 52,5 cm

Print run: Unknown

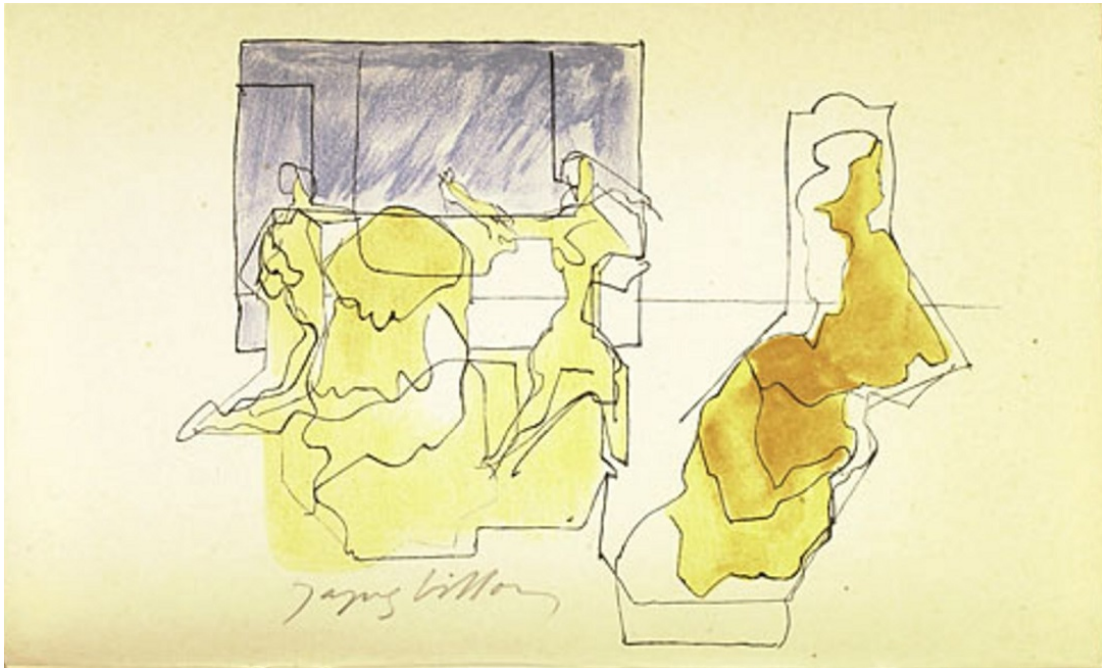
number of signed and
numbered proofs

No. : L 118

Ginestet & Pouillon: App. 92

Type: Lithograph

Title: L'humour poétique (book)



Date: 1950

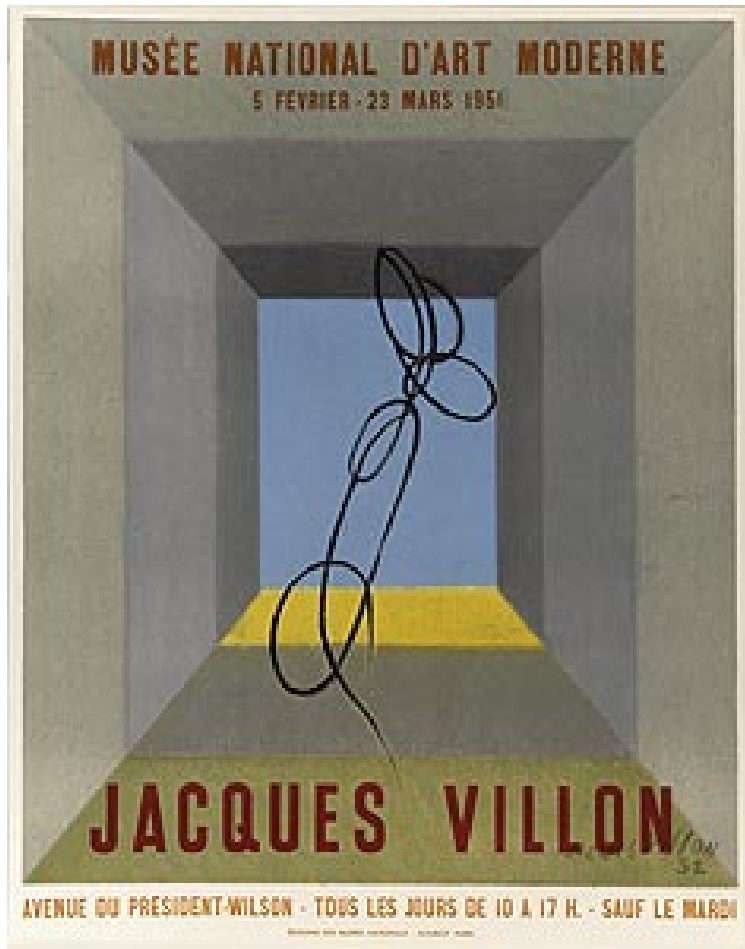
Publisher: Editions du Sagittaire - La NEF, Paris 1950

Paper: Pur chiffon de Lana

Plate size: 22,2 c 13,7 cm

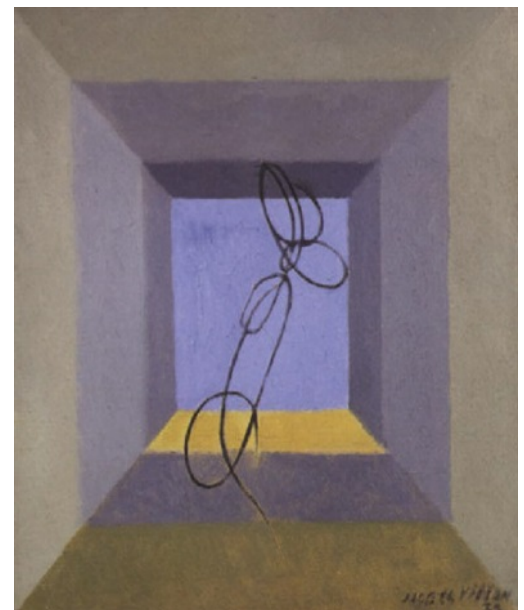
Sheet size: 23 x 14,5 cm

Print run: 75 unnumbered proofs and 25 Hors Commerce proofs, all signed by Villon



No. : L 119
Ginestet & Pouillon: App. 93
Type: Lithograph
Title: Comédie
Date: 1951
Publisher: Musée National d'Art Moderne, Paris
Printer: Mourlot, Paris
Paper: Vélín d'Arches
Plate size: 54 x 44,5 cm
Sheet size: 59,5 x 47 cm
Print run: Unknown number of proofs, including some avant la lettre signed by Villon (G&P)
Comment: Poster for an exhibition at the Musée National d'Art Moderne, Paris (5 février - 23 mars 1951). Based on a painting from around 1932 which we haven't located. We reproduce below a 1932 painting with a similar subject.

Complement to No. : L 119
Type: Oil on canvas
Title: Comédie
Date: 1932
Size: 46 x 38 cm
Comment: This painting was used in the previous lithograph. It was sold at an auction on December 10, 2002



No. : L 120

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Visage

Date: 1953

Publisher: Galerie Sagot-le-Garrec, Paris

Printer: Mourlot ?

Paper: Vélín d'Arches

Sheet size: 12,1 x 14,9 cm

Print run: Unknown

Comment: This was Galerie Sagot-le-Garrec's new year's greeting card for 1954



Complement to No. : L 120

Type: Pen and gouache

Title: Self Portrait

Date: 1932

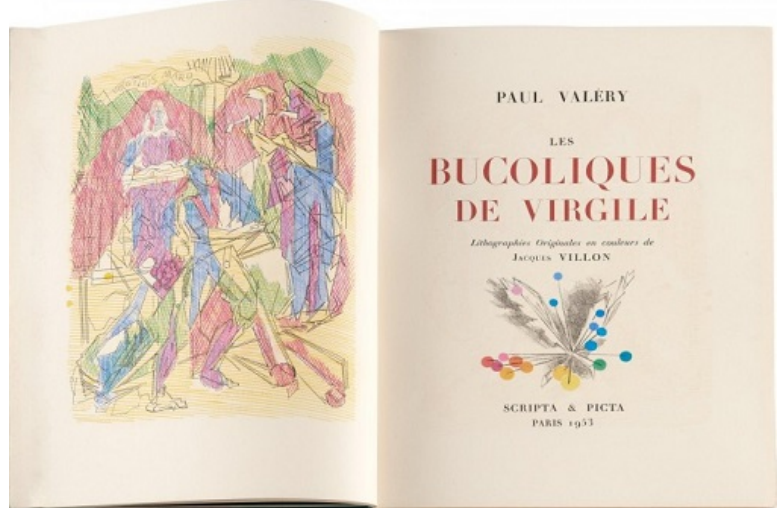
Size: 12,5 x 10 cm

Comment: This is the gouache on which the previous lithograph was based

Lithographs from *Les Bucoliques de Virgile* (1953)

Les Bucoliques

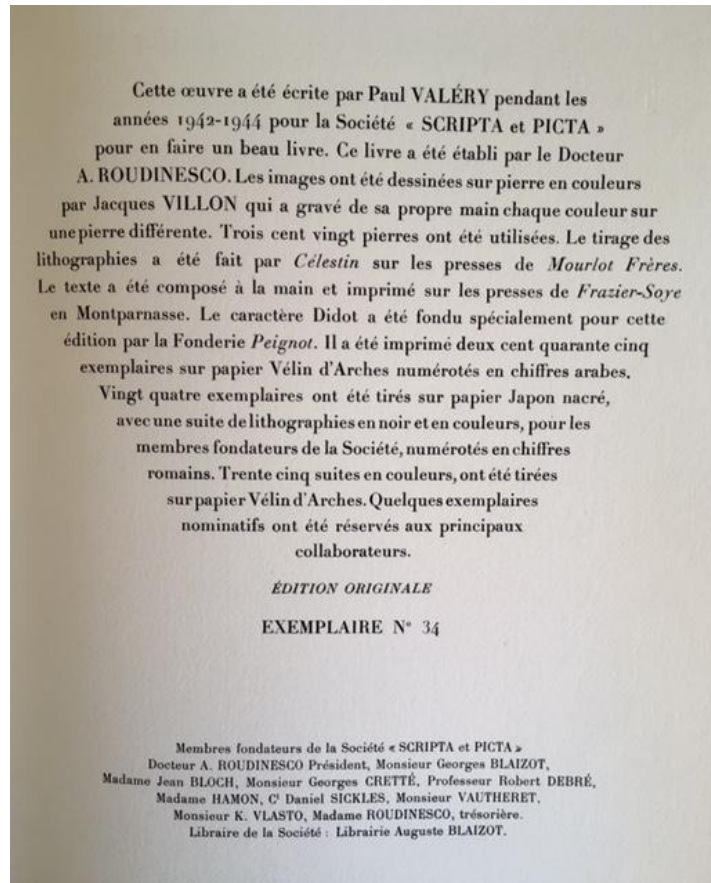
The book *Les Bucoliques de Virgile*, translated by Paul Valéry was published by Scripta & Picta, Paris, in 1953 (Ginestet & Pouillon E555-557). It measured 383 x 290 x 50 mm and contained formally 23 lithographs in colors, hors-texte, title page, table of contents and justification. (Ginestet & Pouillon E555-557) The number of lithographs is somehow questionable, inasmuch as they were designed for and printed each in two parts, one for each page.



The justification page of the book (see photo) indicates the print run: "*Il a été imprimé*

245 exemplaires sur papier Vélin d'Arches numérotés en chiffres arabes. 24 exemplaires ont été tirés sur papier Japon nacré, avec une suite des lithographies en noir et en couleurs, pour les membres fondateurs de la Société, numérotés en chiffres romains. 35 suites en couleurs, ont été tirées sur papier Vélin d'Arches. Quelques exemplaires nominatifs ont été réservés aux principaux collaborateurs" (245 copies were printed on Arches Vellum paper numbered in Arabic numerals. 24 copies were printed on pearly Japan paper, with a suite in black and color of the lithographs for the founding members of the Society, numbered in Roman numerals. 35 color suites were printed on Arches Vellum paper. Some nominative copies were reserved for the main collaborators).

However, the indications are both insufficient and incorrect. The first wrong information it contains is on the "24 copies for the founding members of Scripta & Picta": in fact they were 80 copies on Japon nacré, the two suites they had were one suite in color printed on Japon nacré and the other in black on Vélin d'Arches. Furthermore, at least some of these 80 copies also included a suite of the decompositions of the 23 lithographs, partly signed in pencil.



This was a massive job for Jean Célestin, Jacques Villon and also for Henri Deschamps, who is not mentioned in the book because the lithographer was Villon and there could not be another chromist mentioned. The truth is that Deschamps, the favourite lithographer of both Picasso and Braque, did participate in the project. The book contains twenty-two large (two page) lithographs plus two full page ones, one half page and one one third of a page. To complicate things, the large lithographs were only printed complete in the suites, whereas in the book they are split into two, printed in opposing pages.

The justification mentions 24 suites in black on Japan paper of the large lithographs, but we have found no trace of those, most likely because it was finally decided not to print them, an information that was not transmitted to Frazier-Soye in Montparnasse, which took care of the typography and thus did not change the justification page.

Another contradiction is that the justification states that XXIV (24) copies of the book and suites in black and color on Japon nacré were printed for the founder members of the *Scripta et Picta* society. But in fact, the founding members were only ten. Some collaborators of the edition shared copies of the current edition on Vélín d'Arches with their names printed below the colophon. We have found, for instance, the copies printed for Paul Valéry and Fernand Mourlot.

Avant la lettre lithographs contain no numbering at all, although they are all signed.

No. : L 121

Ginestet & Pouillon: E 555

Type: Lithograph

Title: Virgilius Maro. Frontispiece of the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

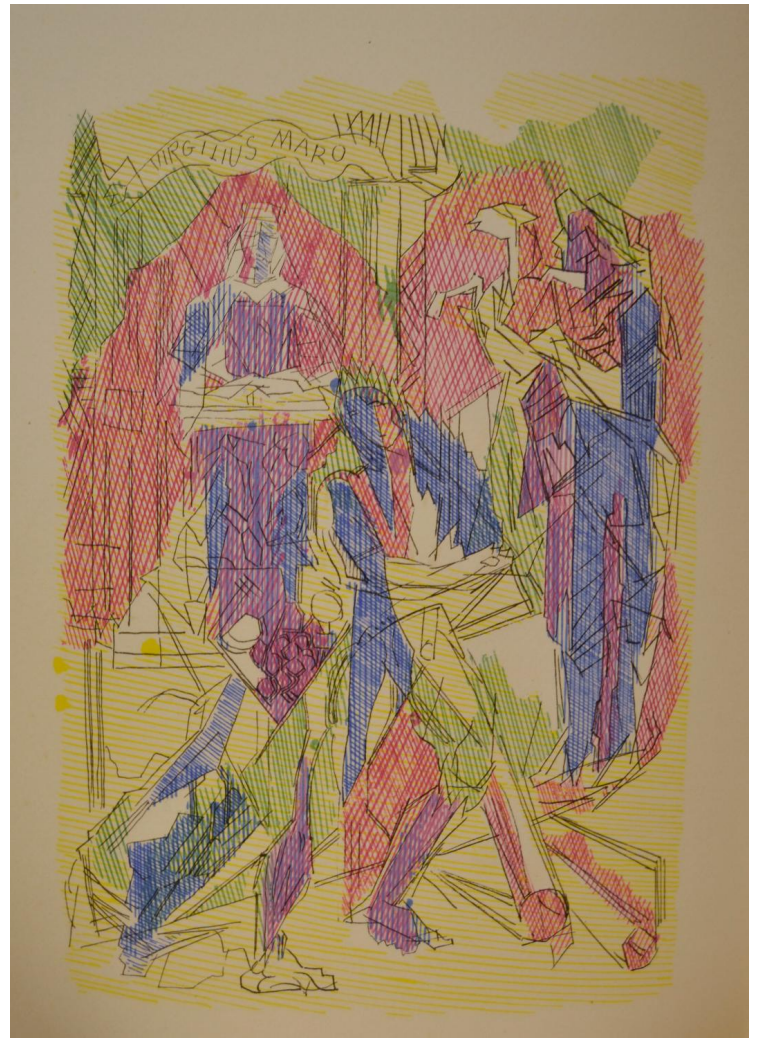
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 28 x 20 cm

Sheet size: 38 x 28 cm

Print run: 245 unnumbered, unsigned proofs on copies of the book on Vélín d'Arches and 24 on copies of the book on Japon nacré



Complement to No. L 121

Type: Ink drawing and watercolor signed with black ink by Villon

Title: Virgilius Maro.
Used to prepare the stones for the frontispiece of the book *Les Bucoliques*

Date: 1953

Paper: Vélín d'Arches

Plate size: 28 x 20 cm

Sheet size: 38 x 28 cm

Comment: This is the original ink and watercolor drawing by Villon that was used to draw the stones for the lithograph used as frontispiece of the book

Price achieved in Auctions:

This watercolor was sold by Christie's as part of a lot in Sale 2475 *Prints & Multiples Including Pablo Picasso, Important Graphic Works*. New York|25 - 26 October 2011 Lot 174 Jacques Villon (1875-1963) Paul Valéry, *Les Bucoliques de Virgile*, Scripta & Picta, Paris, 1953



No. : L 128, 121

Ginestet & Pouillon: E 557, E 555

Type: Lithograph (suites)

Title: Portait de Paul Valéry and Virgilius Maro (Frontispiece of *Les Bucoliques*)



Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 28 x 20 cm

Sheet size: 38 x 56 cm

Print run: 35 unnumbered but signed proofs in suites in color on Vélín d'Arches; 24 unnumbered but signed proofs in black on Japon nacré in suites; and some nominative and artist proofs.

No. : L 122

Ginestet & Pouillon: E 556 (left lithograph)

Type: Lithograph

Title: No title. Title page from the book *Les Bucoliques*

Date: 1955

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches

Plate size: 10 x 11 cm

Sheet size: 38 x 28 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on copies of the book on Japon nacré.

Some nominative and artist copies.

No. : L

123

Ginestet & Pouillon:

E 556 (right lithograph)

Type:

Lithograph

Title: No

title. From the book *Les Bucoliques*

Date:

1953

Publisher:

Société

Stricta et Picta

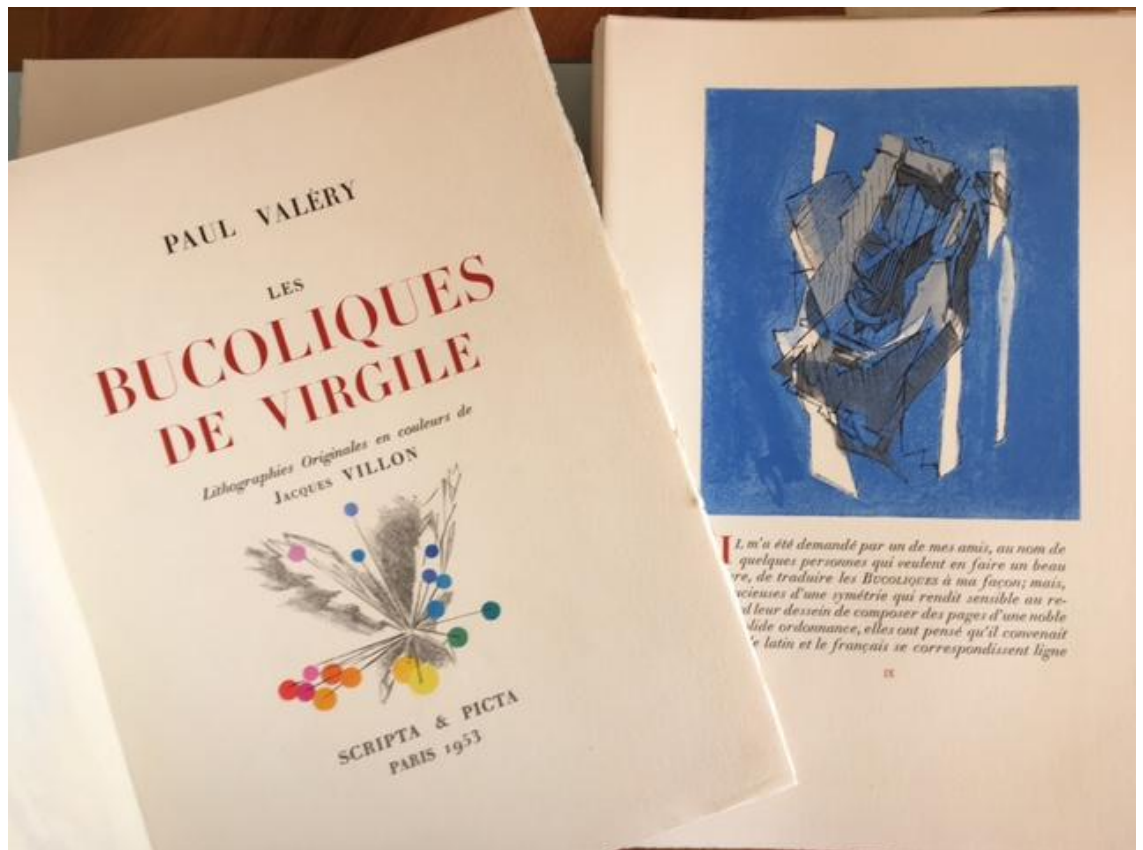
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches

Plate size: 20 x 17 cm

Sheet size: 38 x 28 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist copies.



No. : L 123, 124

Ginestet & Pouillon: E 556

Type: Lithograph

Title: No title. From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 10 x 11 cm (left); 20 x 17 cm (right)

Sheet size: 38 x 56 cm

Print run: 35 *avant la lettre* unnumbered but signed proofs proofs in suites in color on Vélín d'Arches; 24 *avant la lettre* unnumbered but signed proofs in black on Japon nacré in suites; 24 *avant la lettre* in colors on Japon nacré in suites; and some nominative and artist proofs.



No. : L 125, 126

Ginestet & Pouillon: E
556

Type: Lithograph in black

Title: No title. From the
book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta
et Picta

Printer: Mourlot, Paris
(Jean Célestin pressier)

Paper: Vélín d'Arches,
Japon nacré

Plate size: 10 x 11 cm
(left); 20 x 17 cm (right)

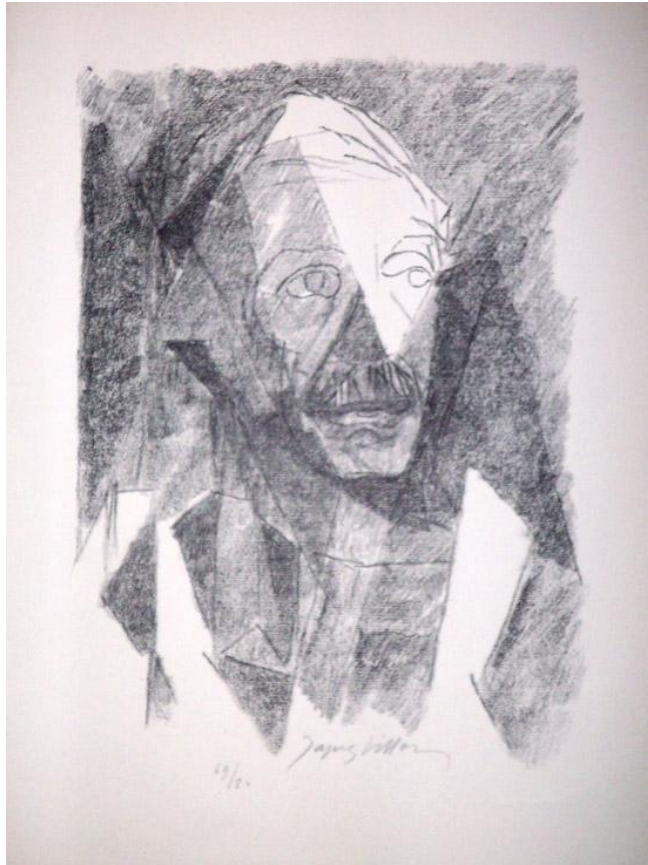
Sheet size: 38 x 56 cm

Print run: 24 unnumbered
but signed proofs in black on
Japan nacré in suites; and
some nominative and artist proofs.



No. : L 127

Ginestet & Pouillon: E 557



Type: Lithograph in black
Title: Portait de Paul Valéry. From the book *Les Bucoliques*
Date: 1953
Publisher: Societé Stricta et Picta
Printer: Mourlot, Paris (Jean Célestin pressier)
Paper: Vélin d'Arches, Japon nacré
Plate size: 28 x 20 cm
Sheet size: 38 x 28 cm
Print run: 80 signed proofs in black, numbered and signed by Villon
Comment:
Price achieved in Auctions:

No. : L 128

Ginestet & Pouillon: E 557

Type: Lithograph
Title: Portait de Paul Valéry. From the book *Les Bucoliques*
Date: 1953
Publisher: Societé Stricta et Picta
Printer: Mourlot, Paris (Jean Célestin pressier)
Paper: Vélin d'Arches, Japon nacré
Plate size: 28 x 20 cm
Sheet size: 38 x 28 cm
Print run: 245 unnumbered, unsigned proofs on copies of the book on Vélin d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist copies; 80 signed proofs printed separately.
Comment: For the suite edition of this print, see above under E 555



No. : L 129

Ginestet & Pouillon: E 558

Type: Lithograph

Title: 1re Bucolique, Virgile expulsé de sa terre par un centurion. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches

Plate size: 20,5 x 48,7 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist copies.

Note: We have not unfortunately found any photo of the lithograph in-texto.

No. : L 130

Ginestet & Pouillon: E 558

Type: Lithograph

Title: 1re Bucolique, Virgile expulsé de sa terre par un centurion. From the book *Les Bucoliques*.

Variant I

Date: 1953

Publisher:

Societé Stricta et Picta

Printer:

Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré

Plate size:

20,5 x 48,7 cm

Sheet size: 38 x 56 cm

Print run:

The official print run of the

avant la lettre unnumbered, signed proofs from the suites is 35 *avant la lettre* proofs in suites in color on Vélin d'Arches; 24 *avant la lettre* in black on Japon nacré in suites; 24 *avant la lettre* in colors on Japon nacré in suites; and some nominative and artist proofs.



No. : L 131

Ginestet & Pouillon: E 558

Type: Lithograph

Title:

Virgile
expulsé de
sa terre
par un
centurion.

First
Version.

Date:

1953

Publisher:

Société
Stricta et
Picta

Printer:

Mourlot,
Paris (Jean
Célestin
pressier)

Paper:

Vélin
d'Arches

Plate: 20,5 x 48,7 cm **Sheet:** 38 x 56 cm

Print run: 24 avant la lettre proofs in suite of book on Japon nacré.

Comment: Ginestet & Pouillon indicate that this first version of the previous plate accompanies the book copies printed on Japan paper. It should be clarified that this 1st version plate is printed on Vélin d'Arches. The 24 *avant la lettre* suites in the Japan nacré edition thus contain the present print and the same one printed on Japon nacré.



No. : L 132

Ginestet & Pouillon: E 558

Type: Lithograph

Title: Virgile expulsé de sa terre par un centurion. Color decomposition plate

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches

Plate: 21,6 x 49,5 cm

Sheet: 38,5 x 56,9 cm

Print run: Unknown number of proofs.

Comment: We have located this proof at the Musée national des beaux-arts du Québec. Numéro d'inventaire 1987.374 Don de Charles S.N. Parent



No. : L 133

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: 1re Bucolique, la Rome impériale.

From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

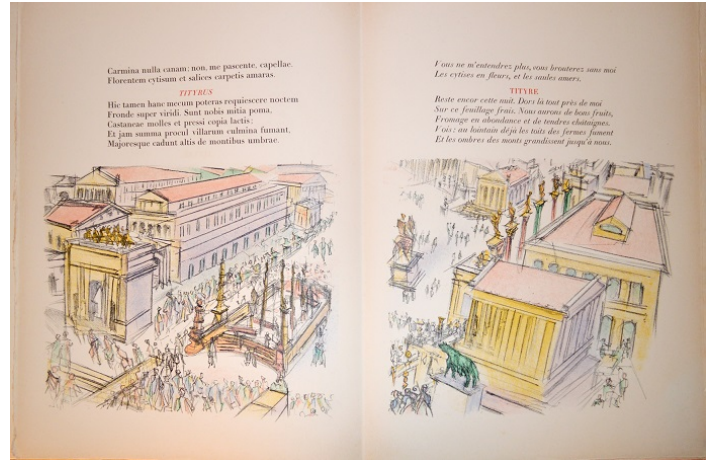
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches

Plate size: 20 x 48,5 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist copies.



No. : L 134

Ginestet & Pouillon: E 559

Type: Lithograph

Title: 1re Bucolique, la Rome impériale. From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré

Plate size: 20 x 48,5 cm

Sheet size: 38 x 56 cm

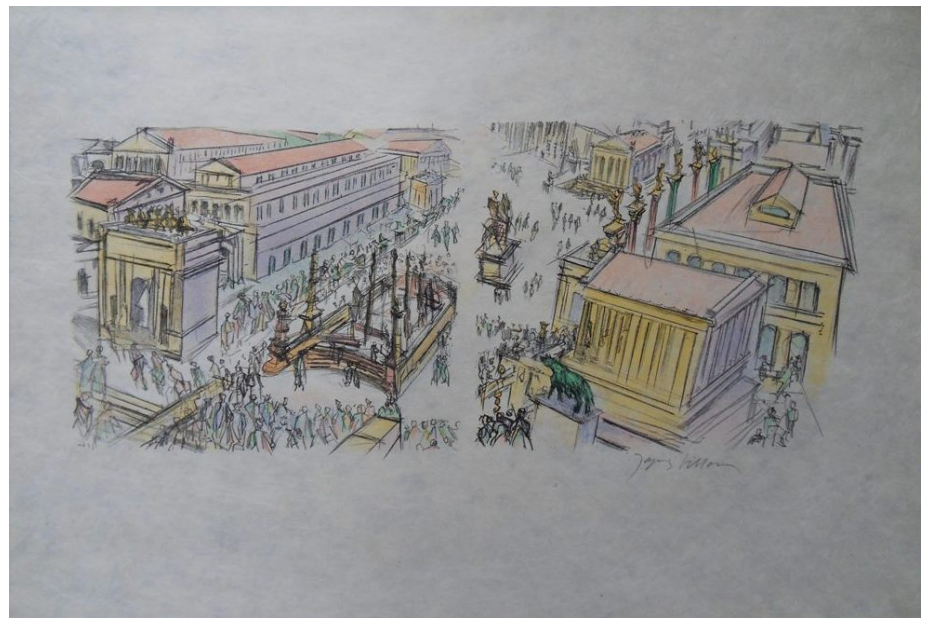
Print run: The official print run of the *avant la lettre*

unnumbered, signed proofs

from the suites is 35 *avant la*

lettre proofs in suites in color on Vélin d'Arches; 24 *avant la lettre* in black on Japan

nacré in suites; 24 *avant la lettre* in colors on Japon nacré in suites; and some nominative and artist proofs.



No. : L 135

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: 2e Bucolique, le bel
Alexis. From the book *Les
Bucoliques*

Date: 1953

Publisher: Societé Stricta et
Picta

Printer: Mourlot, Paris (Jean
Célestin pressier)

Paper: Vélin d'Arches, Japon
nacré

Plate size: 20 x 48,5 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on
copies of the book on Vélin

d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist
copies.



No. : L 136

Ginestet & Pouillon: E
560

Type: Lithograph

Title: 2e Bucolique, le
bel Alexis. From the
book *Les Bucoliques*

Date: 1953

Publisher: Societé
Stricta et Picta

Printer: Mourlot, Paris
(Jean Célestin pressier)

Paper: Vélin d'Arches,
Japon nacré

Plate size: 20 x 48,5
cm

Sheet size: 38 x 56 cm

Print run: The official
print run of the *avant la
lettre* unnumbered,

signed proofs from the suites is 35 *avant la lettre* proofs in suites in color on Vélin
d'Arches; 24 *avant la lettre* in black on Japon nacré in suites; 24 *avant la lettre* in colors
on Japon nacré in suites; and some nominative and artist proofs.



No. : L 137

Ginestet & Pouillon: Not in
Ginestet &
Pouillon

Type:
Lithograph

Title: 2e
Bucolique, la
propriété de
Virgile sur les
bords du Mincio.

From the book

Les Bucoliques

Date: 1953

Publisher:
Société Stricta et
Picta

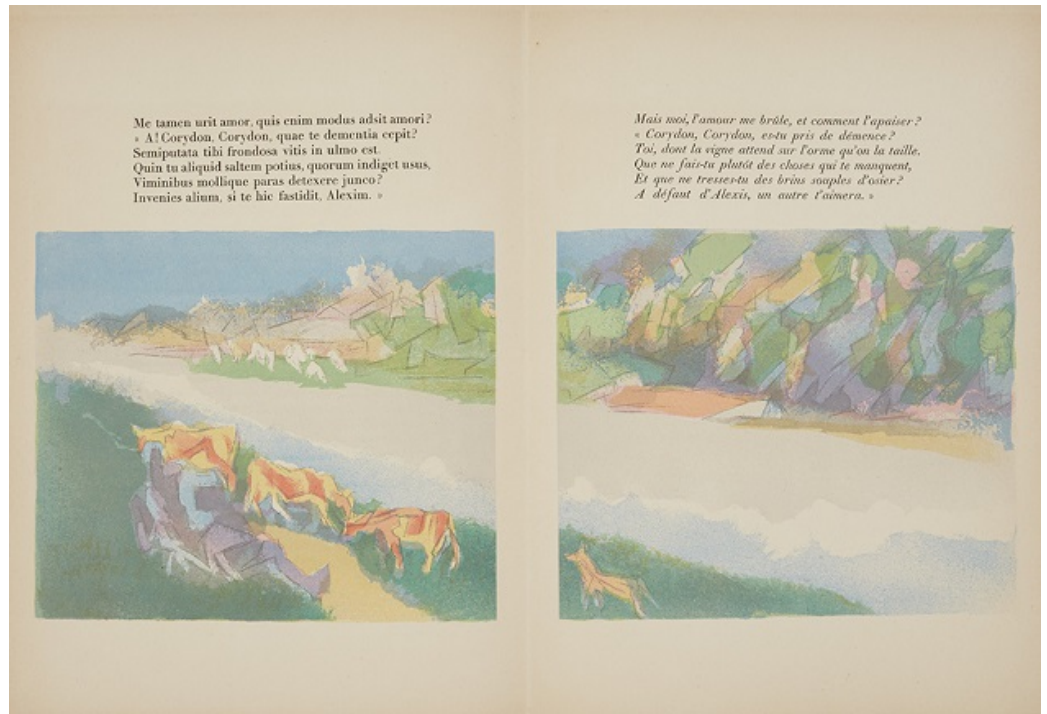
Printer:
Mourlot, Paris
(Jean Célestin
pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 20,5 x 48,8 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélín d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist copies.



No. : L 138

Ginestet & Pouillon: E 561

Type: Lithograph

Title: 2e Bucolique, la propriété de Virgile sur les bords du Mincio (*avant la lettre*).

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches

Plate size: 20,5 x 48,8 cm

Sheet size: 38 x 56 cm

Print run: 35 *avant la*

lettre proofs in suites in color on Vélín d'Arches. Some nominative and artist copies.



No. : L 139

Ginestet & Pouillon: E 561

Type: Lithograph

Title: 2e Bucolique, la propriété de Virgile sur les bords du Mincio.

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Japon nacré

Plate size: 20,5 x 48,8 cm

Sheet size: 38 x 56 cm

Print run: 24 *avant la lettre* in black on Japon nacré in suites; 24 *avant la lettre* in colors on Japon nacré in suites; and some nominative and artist proofs.



Comment: Ginestet & Pouillon indicate that the first version of this plate accompanies the book copies printed on Japan paper. It should be clarified that the 1st version plate is printed on Vélín d'Arches and is the subject of the next entry. The 24 *avant la lettre* suites in the Japan nacré edition thus contain the present print and the next one.

No. : L 140

Ginestet & Pouillon: E 561

Type: Lithograph

Title: 2e Bucolique, la propriété de Virgile sur les bords du Mincio. First Version.

Date: 1953

Publisher: Société
Stricta et Picta

Printer: Mourlot,
Paris (Jean Célestin
pressier)

Paper: Vélín
d'Arches

Plate size: 20,5 x
48,8 cm

Sheet size: 38 x 56
cm

Print run: 24 avant
la lettre proofs in
suite of book on
Japon nacré.

Comment: Ginestet
& Pouillon indicate

that this first version of the previous plate accompanies the book copies printed on Japan paper. It should be clarified that this 1st version plate is printed on Vélín d'Arches. The 24 *avant la lettre* suites in the Japan nacré edition thus contain the present print and the previous one.



No. : L 141

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: 3e Bucolique, les enjeux. Pages 24 & 25 of the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré

Plate size: 20,5 x 50 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist copies.



No. : L 142

Ginestet & Pouillon: E 562

Type: Lithograph

Title: 3e Bucolique, les enjeux. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

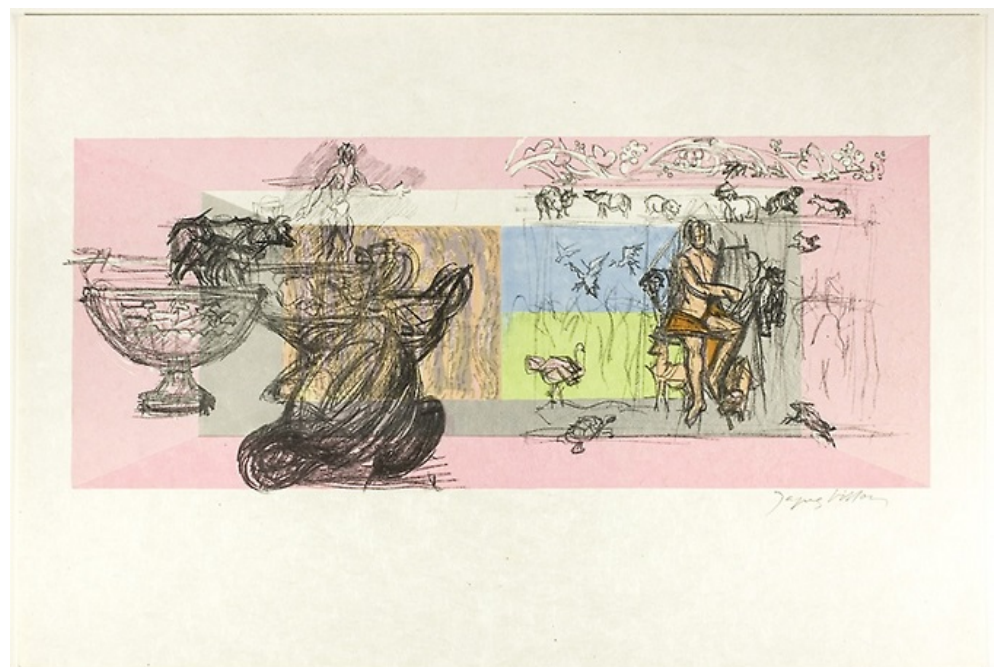
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches

Plate size: 20,5 x 50 cm

Sheet size: 38 x 56 cm

Print run: 35 avant la lettre unnumbered, signed proofs from the suites and some nominative and artist proofs.



No. : L 143

Ginestet & Pouillon: E 562

Type: Lithograph

Title: 3e Bucolique, les enjeux. From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Japon nacré

Plate size: 20,5 x 50 cm

Sheet size: 38 x 56 cm

Print run: 35 *avant la lettre* unnumbered, signed proofs from the suites; 24 *avant la lettre* in black on Japan nacré in suites; 24 *avant la lettre* in colors on Japan nacré in suites; and some nominative and artist proofs.



Complement to No. : L 141 - 143

Type:

Watercolor and China ink on paper

Title:

Palemon

Paper:

Vélin

d'Arches,

Japon nacré

Sheet size:

21.5 x 52 cm



Comment: This China ink and watercolor drawing by Villon was the base for the following lithograph. It was sold by Artcurial in its Sale *Art Moderne* Tuesday June 30, 2009. Lot n° 172 Jacques Villon. Palemon. watercolor and India ink 21.5 x 52 cm. (8.5 x 20.5 in.). PALEMON Aquarelle et encre de Chine sur papier signé en bas à droite 21,50 x 52 cm (8,39 x 20,28 in.) Provenance : Paris, Galerie Percier Paris, Galerie Raymonde Cazenave Collection particulière, Paris. Palémon, du nom mythologique de Palaimon, changé en Dieu Marin, nom scientifique de la crevette rose ou du bouquet .

No. : L 144

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: 3e

Bucolique, les dieux de l'Olympe.
From the book *Les Bucoliques*

Date: 1953

Publisher:
Société Stricta et Picta

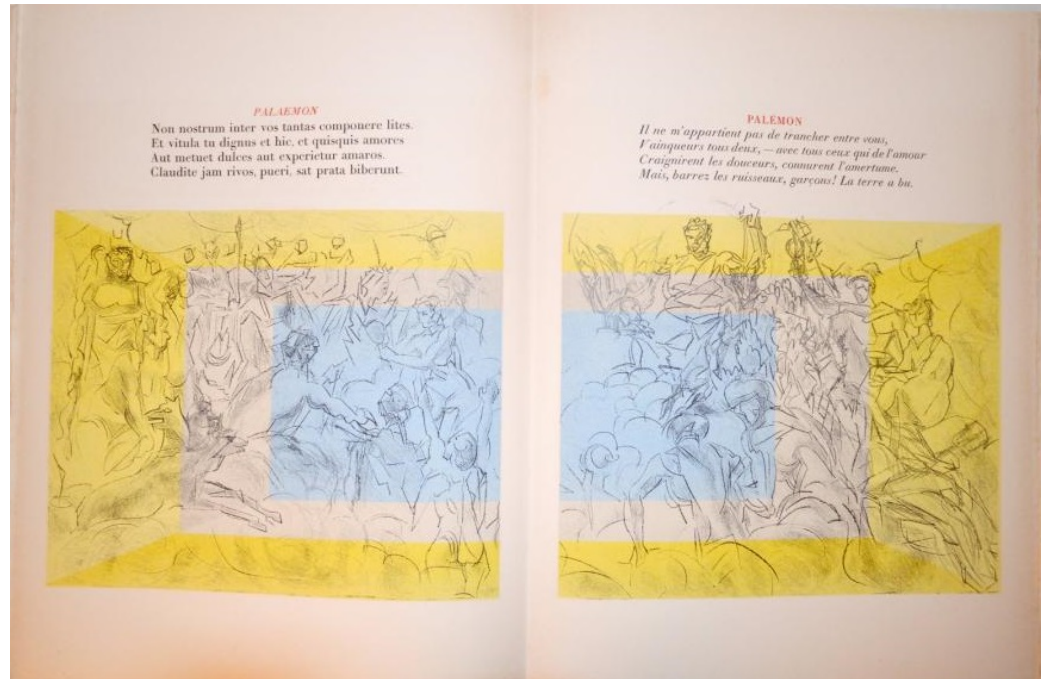
Printer: Mourlot,
Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré

Plate size: 20,5 x 50 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist copies.



No. : L 145

Ginestet & Pouillon: E 563

Type: Lithograph

Title: 3e Bucolique, les dieux de l'Olympe. From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris
(Jean Célestin pressier)

Paper: Vélin d'Arches

Plate size: 20,5 x 50 cm

Sheet size: 38 x 56 cm

Print run: 35 *avant la lettre* unnumbered, signed proofs from the suites; and some nominative and artist proofs.



No. : L 146

Ginestet & Pouillon: E 563

Type: Lithograph

Title: 3e Bucolique, les dieux de l'Olympe. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

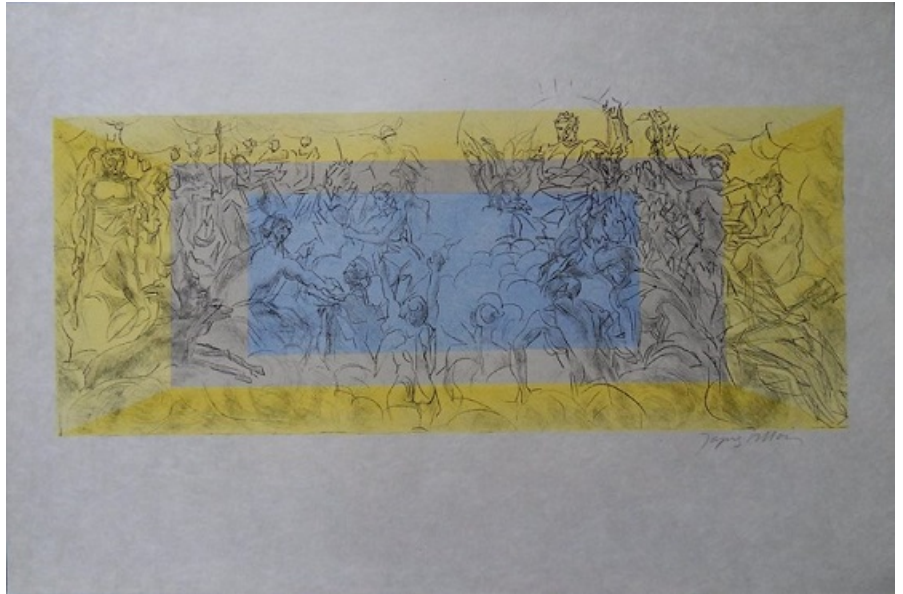
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Japon nacré

Plate size: 20,5 x 50 cm

Sheet size: 38 x 56 cm

Print run: 24 *avant la lettre* unnumbered, signed proofs in black from the suites on Japon nacré in suites; 24 *avant la lettre* in colors on Japon nacré in suites; and some nominative and artist proofs.



Complement to No. : L 144 -146

Type: Drawing with watercolour on paper

Title: Les dieux de l'Olympe (Gods of Olympe)

Date: 1953

Plate size: 20,5 x 50 cm

Comment: This watercolor, used as the base for the lithograph in the previous entries, was sold in the past by the prestigious Michelle Champetier Gallery, 52 avenue Saint-Jean, 06400 Cannes. It was then described as follows: "Gods of Olympe. 1955.



Drawing with watercolour, signed in bottom on the right. Study for one of the illustrations of the book "Les Bucoliques", published by La Société Stricta et Picta".

No. : L 147

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: 3e Bucolique, Pollion. From the book *Les Bucoliques*

Date: 1953

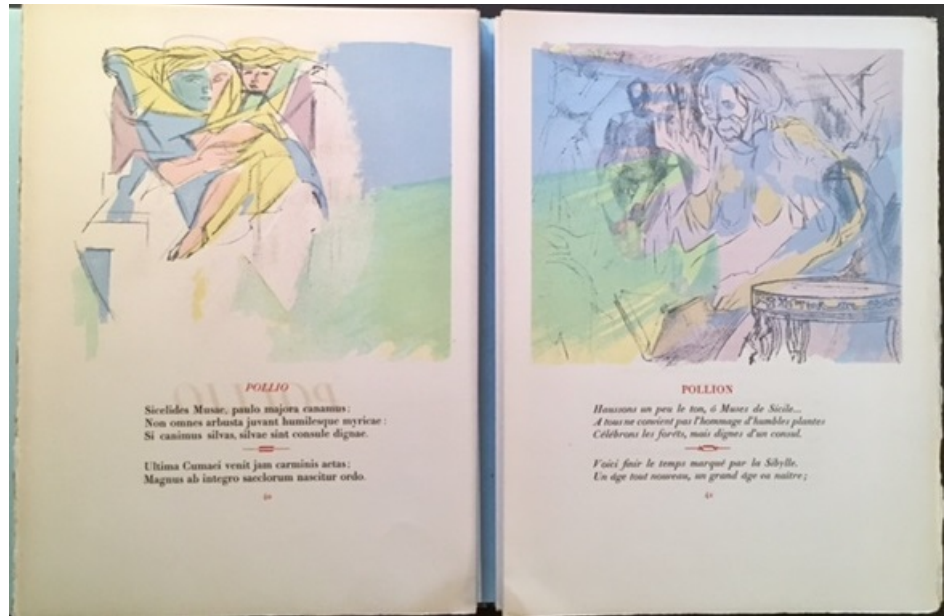
Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré
Plate size: 20,5 x 48 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist copies.



No. : L 148

Ginestet & Pouillon: E 564

Type: Lithograph

Title: 3e Bucolique, Pollion.
From the book *Les Bucoliques (avant la lettre)*

Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches
Plate size: 20,5 x 48 cm
Sheet size: 38 x 56 cm

Print run: 35 avant la lettre proofs in suites in color on Vélin d'Arches. Some nominative and artist copies.



No. : L 149

Ginestet & Pouillon: E 564

Type: Lithograph

Title: 3e Bucolique, Pollion.

From the book *Les*

Bucoliques(avant la lettre)

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Japon nacré

Plate size: 20,5 x 48 cm

Sheet size: 38 x 56 cm

Print run: 24 *avant la lettre* in black on Japan nacré in suites; 24 *avant la lettre* in colors on Japan nacré in suites; and some nominative and artist proofs.

Comment: Ginestet & Pouillon indicate that the first version of this plate accompanies the book copies printed on Japan paper. It should be clarified that the 1st version plate is printed on Vélín d'Arches and is the subject of the next entry. The 24 *avant la lettre* suites in the Japan nacré edition thus contain the present print and the next one.



No. : L 150

Ginestet & Pouillon: E 564

Type: Lithograph

Title: 3e Bucolique, Pollion. From the book *Les Bucoliques (First Version)*.

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches

Plate size: 20,5 x 48 cm

Sheet size: 38 x 56 cm

Print run: 24 *avant la lettre* proofs in suite of book on Japon nacré.

Comment: Ginestet & Pouillon indicate that this first version of the previous plate accompanies the book copies printed on Japan paper. It should be clarified that this 1st version plate is printed on Vélín d'Arches. The 24 *avant la lettre* suites in the Japan nacré edition thus contain the present print and the previous one.



No. : L 151

Ginestet & Pouillon: E 564

Type: Lithograph in black

Title: 3e Bucolique, Pollion.

From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches

Plate size: 20,5 x 48 cm

Sheet size: 38 x 56 cm

Print run: 24 *avant la lettre* proofs in suites in black of book printed on Japon nacré. Some nominative and artist copies.



No. : L 152

Ginestet & Pouillon: E 564

Type: Lithograph in black

Title: 3e Bucolique, Pollion.

From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches

Sheet size: 34.92 x 31.11 cm

Print run: Unknown number of proofs in black of the split lithograph.

Comment: This proof demonstrates that at least one lithograph was also printed in split form. We found it at the Albright-Knox Art Gallery museum, in Buffalo, New York (Inventory No. P2000:1.132. Gift of Frederic P. Norton, 2000)



No. : L 153

Ginestet & Pouillon:

Not in Ginestet & Pouillon

Type: Lithograph

Title: 4e Bucolique, L'age d'or. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

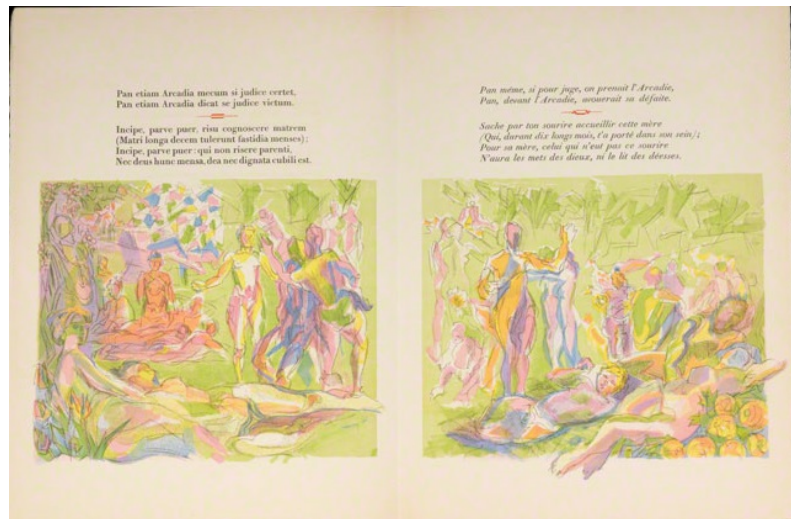
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 21,5 x 50,5 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélín d'Arches and 24 on copies of the book on Japon nacré. Some nominative and artist copies.



No. : L 154

Ginestet & Pouillon: E 565

Type: Lithograph

Title: 4e Bucolique, L'age d'or. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches

Plate size: 21,5 x 50,5 cm

Sheet size: 38 x 56 cm

Print run: 35 avant la lettre proofs in suites in color on Vélín d'Arches. Some nominative and artist copies.



No. : L 155

Ginestet & Pouillon: E
565

Type: Lithograph

Title: 4e Bucolique, L'age
d'or. From the book *Les
Bucoliques*

Date: 1953

Publisher: Societé Stricta
et Picta

Printer: Mourlot, Paris
(Jean Célestin pressier)

Paper: Japon nacré

Plate size: 21,5 x 50,5 cm

Sheet size: 38 x 56 cm

Print run: 24 *avant la*

lettre in black on Japon nacré in suites; 24 *avant la lettre* in colors on Japon nacré in suites; and some nominative and artist proofs.

Comment: Ginestet & Pouillon indicate that the first version of this plate accompanies the book copies printed on Japon paper. It should be clarified that the 1st version plate is printed on Vélin d'Arches and is the subject of the next entry. The 24 *avant la lettre* suites in the Japon nacré edition thus contain the present print and the next one.



No. : L 156

Ginestet & Pouillon: E
565

Type: Lithograph

Title: 4e Bucolique, L'age
d'or. From the book *Les
Bucoliques* (First Version).

Date: 1953

Publisher: Societé Stricta
et Picta

Printer: Mourlot, Paris
(Jean Célestin pressier)

Paper: Vélin d'Arches

Plate size: 21,5 x 50,5 cm

Sheet size: 38 x 56 cm

Print run: 24 *avant la
lettre* proofs in suite of book
on Japon nacré.

Comment: Ginestet & Pouillon indicate that this first version of the previous plate accompanies the book copies printed on Japon paper. It should be clarified that this 1st version plate is printed on Vélin d'Arches. The 24 *avant la lettre* suites in the Japon nacré edition thus contain the present print and the previous one.



No. : L 157

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph in black

Title: 4e Bucolique, L'age d'or.
From the book *Les Bucoliques* (First Version).

Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches

Plate size: 21,5 x 50,5 cm

Sheet size: 38.74 cm x 57.31 cm

Print run: Unknown number of proofs

Comment: This proof located at San Diego Museum of Art (Credit Line: Gift of Mr. and Mrs. Leslie L. Johnson. Accession Number: 1976.105.2)



No. : L 158

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph in black

Title: 4e Bucolique,
L'age d'or. From the book
Les Bucoliques.

Date: 1953

Publisher: Societé
Stricta et Picta

Printer: Mourlot, Paris
(Jean Célestin pressier)

Paper: Vélín d'Arches

Plate size: 21,5 x 50,5
cm

Sheet size: 38.58 cm x
57.15 cm

Print run: Unknown
number of proofs

Comment: This proof
located at San Diego Museum of Art (Credit Line: Gift of Mr. and Mrs. Leslie L.
Johnson. Accession Number: 1976.105.1)



No. : L 159

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: 5e Bucolique, la mort de
Daphnis. From the book *Les
Bucoliques*

Date: 1953

Publisher: Societé Stricta et
Picta

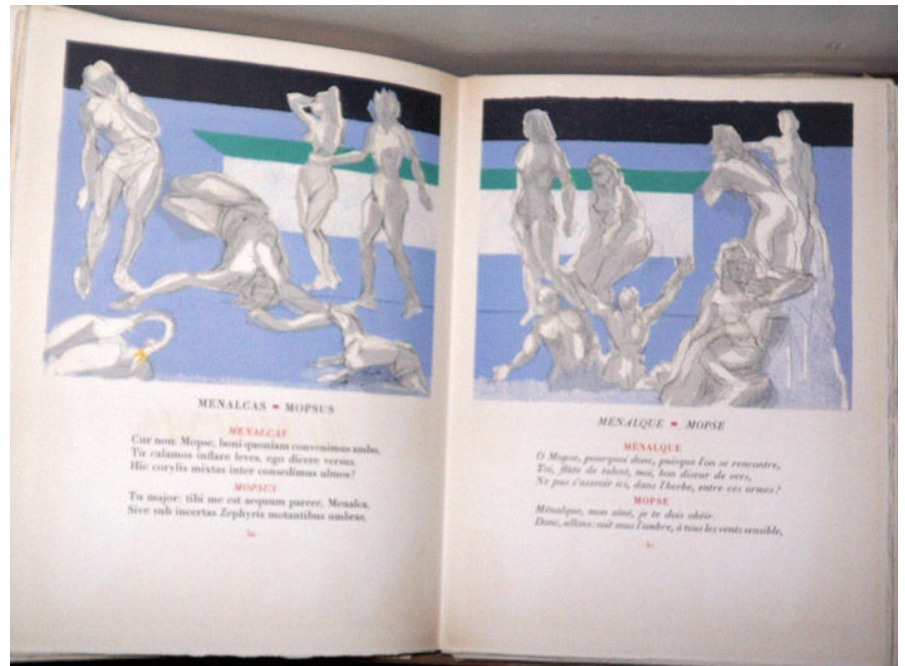
Printer: Mourlot, Paris (Jean
Célestin pressier)

Paper: Vélín d'Arches, Japon
nacré

Plate size: 20,5 x 48,7 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on
copies of the book on Vélín
d'Arches and 24 on Japon
nacré.
Some nominative and artist
copies.



No. : L 160

Ginestet & Pouillon: E 566

Type: Lithograph

Title: 5e Bucolique, la
mort de Daphnis. From the
book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta
et Picta

Printer: Mourlot, Paris
(Jean Célestin pressier)

Paper: Vélín d'Arches,
Japon nacré

Plate size: 20,5 x 48,7
cm

Sheet size: 38 x 56 cm

Print run: 35 *avant la
lettre* unnumbered, signed
proofs in suites in color on
Vélín d'Arches; 24 *avant la
lettre* in black on Japon nacré
in suites; 24 *avant la lettre* in
colors on Japon nacré in
suites; and some nominative
and artist proofs.



No. : L 161

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: 5e Bucolique, pastorale. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré

Plate size: 20,5 x 47 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on Japon nacré. Some nominative and artist copies.



No. : L 162

Ginestet & Pouillon: E 567

Type: Lithograph

Title: 5e Bucolique, pastorale. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

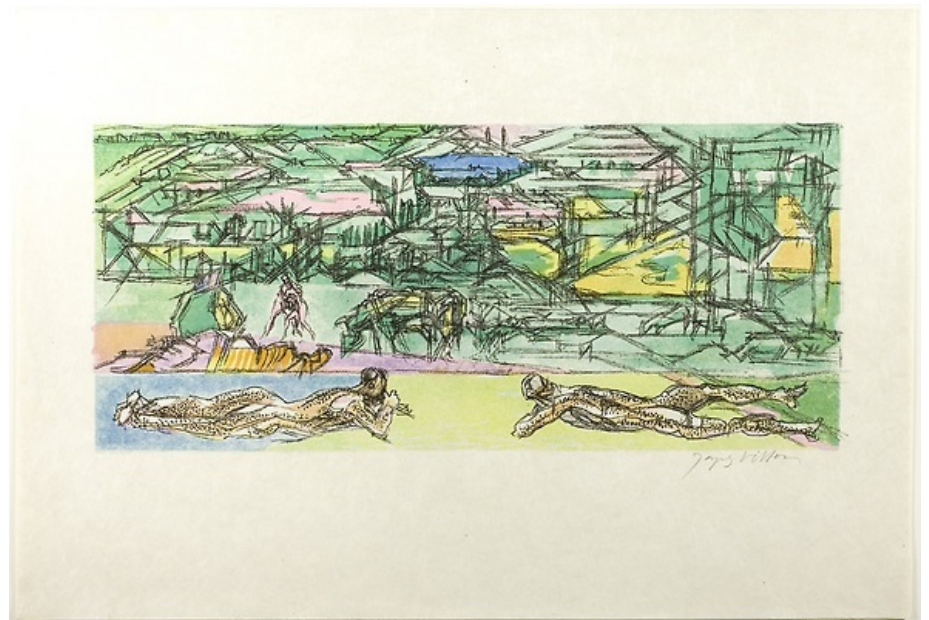
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré

Plate size: 20,5 x 47 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on Japon nacré. Some nominative and artist copies.

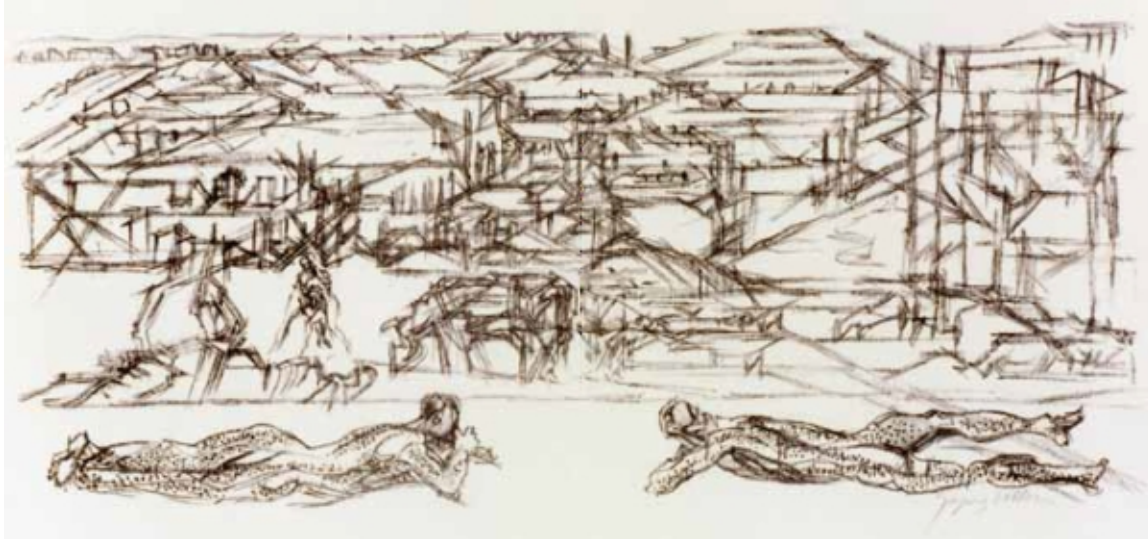


No. : L 163

Ginestet & Pouillon: E 567

Type: Lithograph

Title: 5e Bucolique, pastorale. From the book *Les Bucoliques*



Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Japon nacré

Plate size: 20,5 x 47 cm

Sheet size: 38 x 56 cm

Print run: 24 *avant la lettre* unnumbered, signed proofs in suites in black on Japan nacré; and some nominative and artist proofs.

No. : L 164

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: 6e Bucolique, Silène,
Pasiphaé et le taureau. From the
book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et
Picta

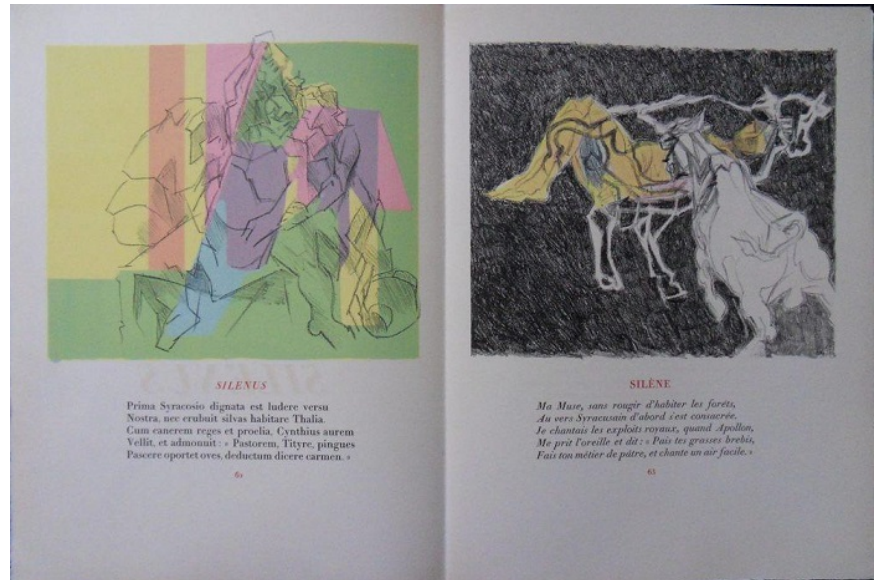
Printer: Mourlot, Paris (Jean
Célestin pressier)

Paper: Vélín d'Arches, Japon
nacré

Plate size: 20,5 x 48,5 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélín d'Arches and 24 on Japon nacré.
Some nominative and artist copies.



No. : L 165

Ginestet & Pouillon: E
568

Type: Lithograph

Title: 6e Bucolique,
Silène, Pasiphaé et le taureau.
From the book *Les
Bucoliques*

Date: 1953

Publisher: Societé Stricta
et Picta

Printer: Mourlot, Paris
(Jean Célestin pressier)

Paper: Vélín d'Arches,
Japon nacré

Plate size: 20,5 x 48,5 cm

Sheet size: 38 x 56 cm

Print run: 35 *avant la
lettre* unnumbered, signed

proofs in suites in color on Vélín d'Arches; 24 *avant la lettre* in black on Japon nacré in suites; 24 *avant la lettre* in colors on Japon nacré in suites; and some nominative and artist proofs.

Comment: Ginestet & Pouillon indicate that the first version of this plate accompanies the book copies printed on Japan paper. It should be clarified that the 1st version plate is printed on Vélín d'Arches and is the subject of the next entry. The 24 *avant la lettre* suites in the Japon nacré edition thus contain the present print and the second next one.



No. : L 166

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: 6e

Bucolique, Silène,
Pasiphaé et le taureau.
(Color decomposition
proof)

Date: 1953

Publisher: Societé
Stricta et Picta

Printer: Mourlot,
Paris (Jean Célestin
pressier)

Paper: Vélín
d'Arches, Japon nacré

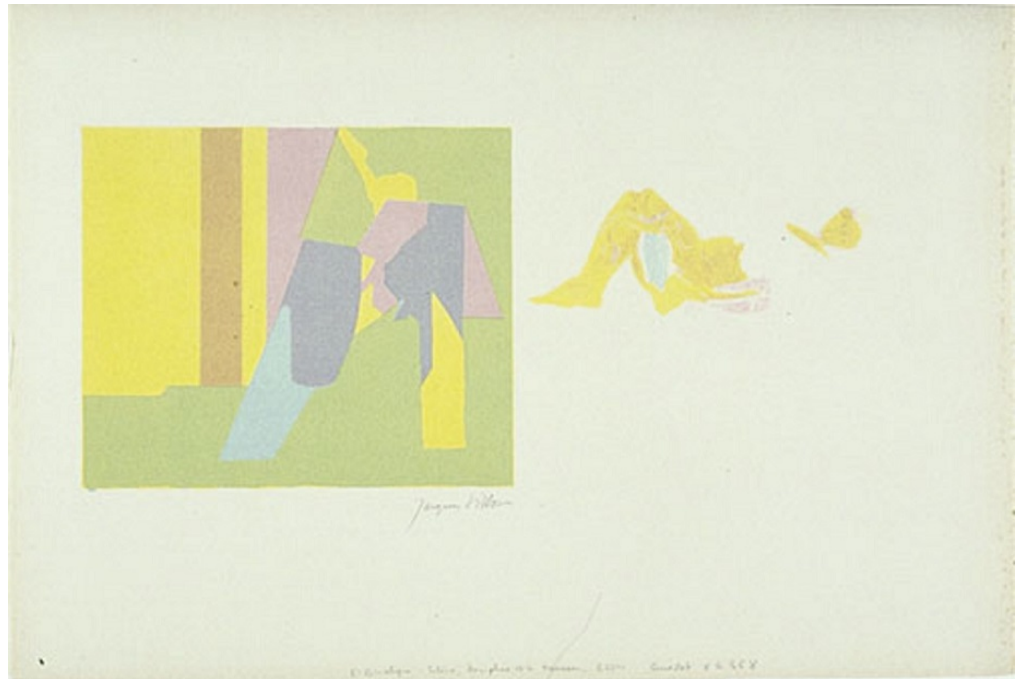
Plate size: 20,5 x
48,5 cm

Sheet size: 38 x 56
cm

Print run:

Unknown number of color decomposition proofs

Comment: We have located this proof at the Musée national des beaux-arts du Québec.
Numéro d'inventaire 1987.373. Don de Charles S.N. Parent



Complement to No. : La 164 - 167

Type: Pencil on paper

Title: L'homme et le taureau.

Date: 1953

Plate size: 18 x 23,5cm

Comment: The left-hand side of this lithograph is based on this drawing, sold by auction house Tajan on November 22, 2017. Lot 239. Estimation € 1,000-1,500



No. : L 167

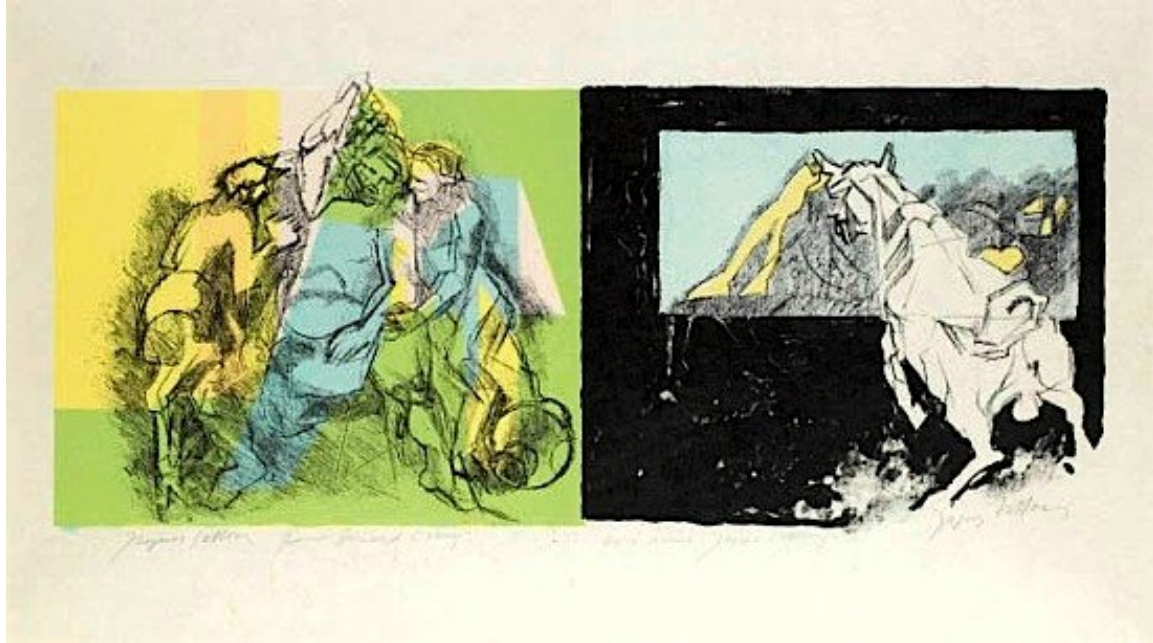
Ginestet & Pouillon: E 568

Type: Lithograph

Title: 6e Bucolique, Silène, Pasiphaé et le taureau. From the book *Les Bucoliques*.

First version

Date: 1953



Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches

Plate size: 20,5 x 48,5 cm

Sheet size: 38 x 56 cm

Print run: 24 avant la lettre proofs in suite of book on Japon nacré.

Comment: Ginestet & Pouillon indicate that this first version of the previous plate accompanies the book copies printed on Japan paper. It should be clarified that this 1st version plate is printed on Vélín d'Arches. The 24 *avant la lettre* suites in the Japan nacré edition thus contain the present print and the previous one.

No. : L 168

Ginestet & Pouillon:

Not in Ginestet & Pouillon

Type: Lithograph

Title: 6e Bucolique, création du monde.

From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

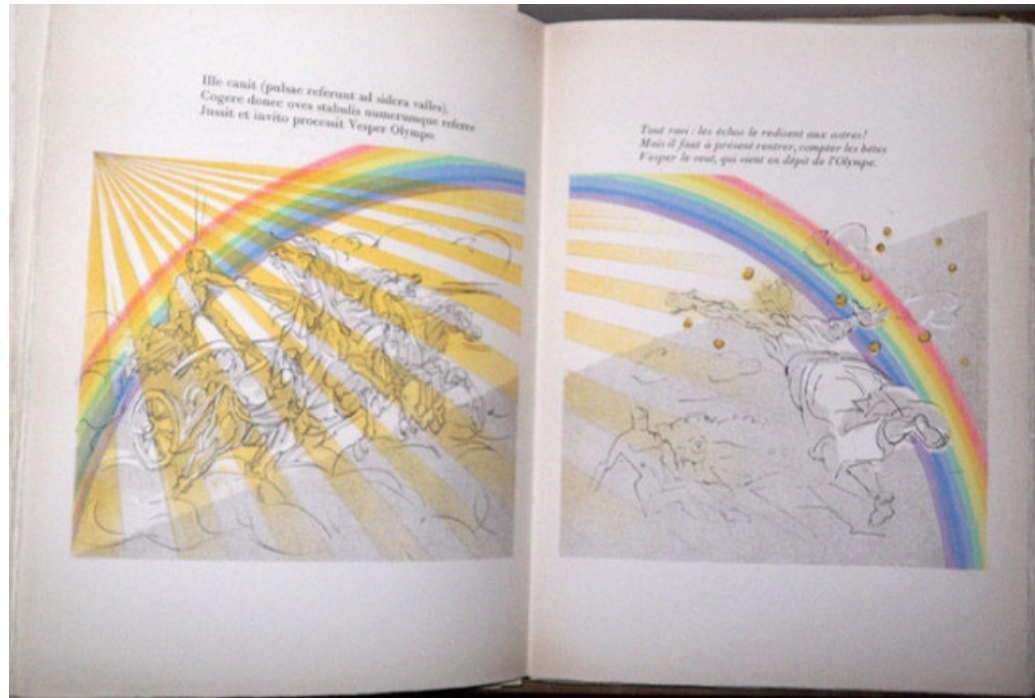
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré

Plate size: 26 x 50 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélin d'Arches and 24 on Japon nacré. Some nominative and artist copies.



No. : L 169

Ginestet & Pouillon: E 569

Type: Lithograph

Title: 6e Bucolique, création du monde. From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

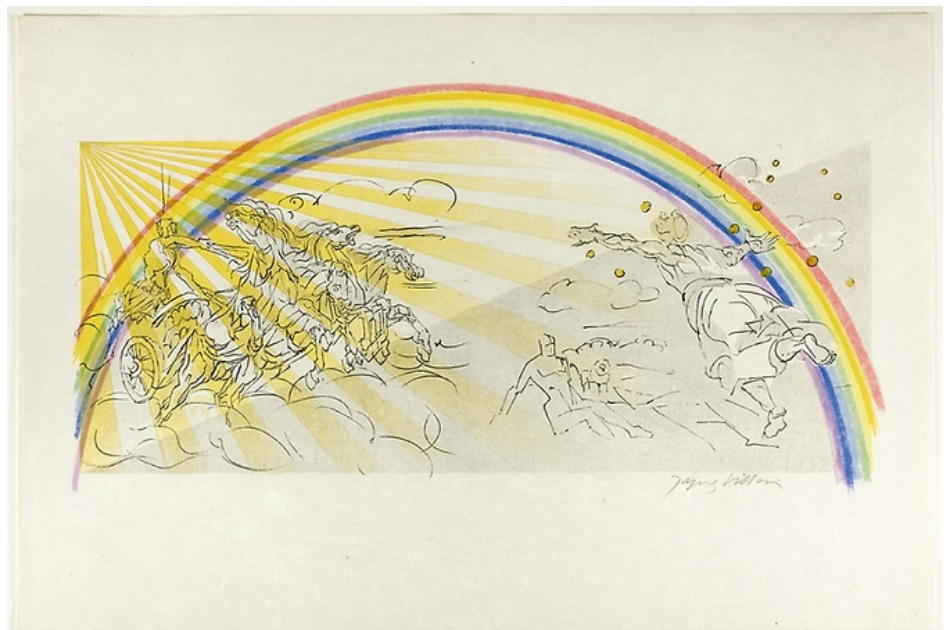
Paper: Vélin d'Arches, Japon nacré

Plate size: 26 x 50 cm

Sheet size: 38 x 56 cm

Print run: 35 avant la

lettre unnumbered, signed proofs in suites in color on Vélin d'Arches; 24 *avant la lettre* unnumbered, signed proofs in black on Japon nacré in suites; 24 *avant la lettre* unnumbered, signed proofs in colors on Japon nacré in suites; and some nominative and artist proofs.

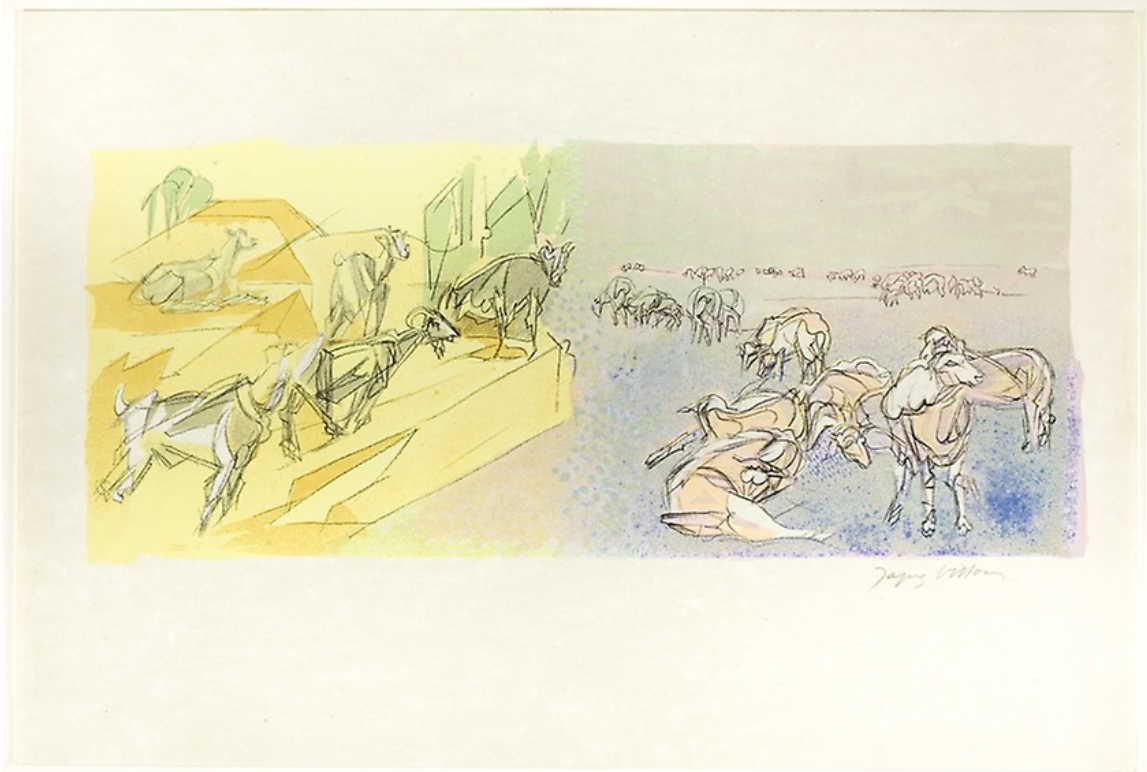


No. : L 170

Ginestet & Pouillon: E 570

Type: Lithograph

Title: 7e Bucolique, pastorale. From the book *Les Bucoliques*



Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré

Plate size: 21 x 50 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs in-textoon Vélin d'Arches (not illustrated here); 24 in-texto on Japon nacré (not illustrated here); 35 *avant la lettre* unnumbered, signed proofs in suites in color on Vélin d'Arches; 24 *avant la lettre* unnumbered, signed proofs in black on Japan nacré in suites; 24 *avant la lettre* unnumbered, signed proofs in colors on Japan nacré in suites; and some nominative and artist proofs.

No. : L 171

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: 7e Bucolique, pastorale. From the book *Les Bucoliques* (Color decomposition plate)



Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 21 x 50 cm

Sheet size: 38 x 56 cm

Print run: Unknown number of color decomposition proofs

Complement to No. : L 170-171

Type: Watercolor and ink on paper

Title: 7e Bucolique, pastorale.

Date: 1953

Plate size: 21 x 47,5 cm



Sheet size: 21 x 47,5 cm

Comment: This is the original watercolor on which the previous entries were based. It was sold by Cornette de Saint Cyr, 46 avenue Kléber, Paris in its Sale *Art moderne et contemporain* on June 16, 2012. Lot number 8: Illustration pour Les Bucoliques de Virgile. Aquarelle et encre sur papier Signée en bas à droite 21 x 47,5 cm

Estimate: €2,000 - €3,000 ca. US\$2,505 - US\$3,757. We illustrate also a reverse version of the watercolor.



No. : L 172

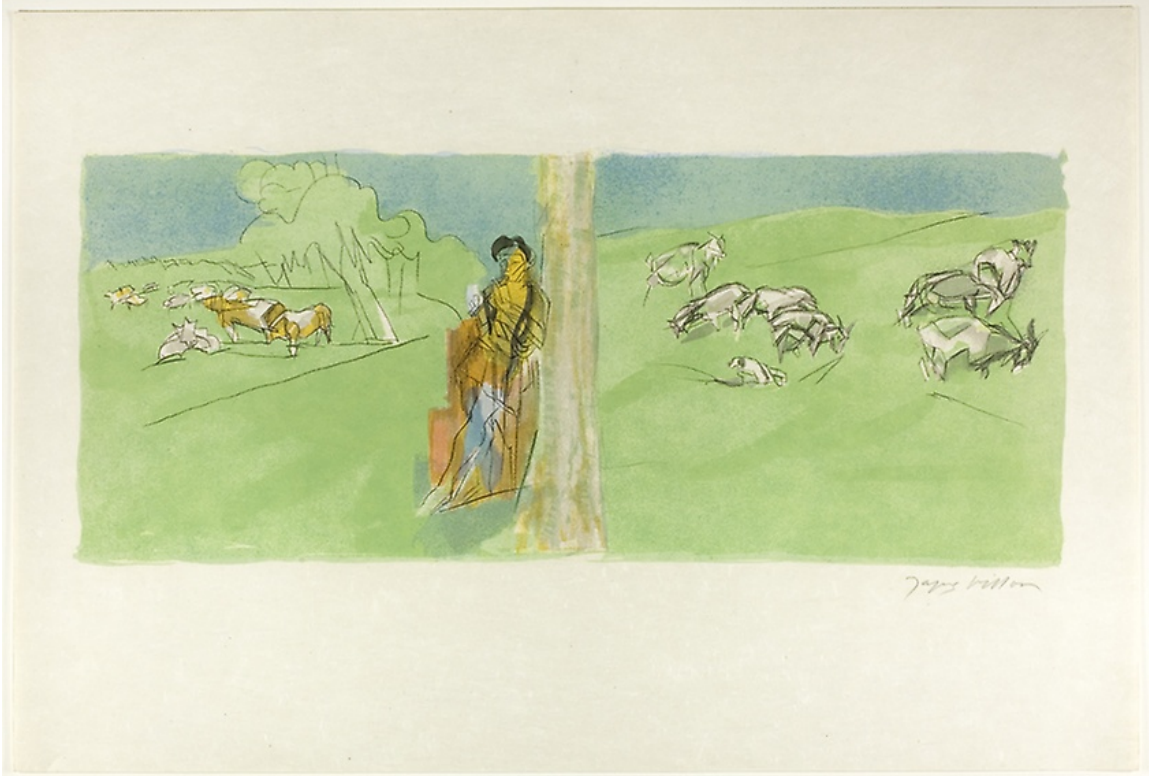
Ginestet & Pouillon: E 571

Type: Lithograph

Title: 7e Bucolique, pastorale. From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta



Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 20,7 x 49,5 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs in-texto on Vélín d'Arches (not illustrated here); 24 in-texto on Japon nacré (not illustrated here); 35 *avant la lettre* unnumbered, signed proofs in suites in color on Vélín d'Arches; 24 *avant la lettre* unnumbered, signed proofs in black on Japon nacré in suites; 24 *avant la lettre* unnumbered, signed proofs in colors on Japon nacré in suites; and some nominative and artist proofs.

No. : L 173

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: 8e Bucolique, pastorale. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 20,5 x 48,7 cm

Sheet size: 38 x 56 cm; 30.5 x 55.9 cm (suite)

Print run: 245 proofs on copies of the book on Vélín d'Arches and 24 on Japon nacré. Some nominative and artist copies.



No. : L 174

Ginestet & Pouillon: E 572

Type: Lithograph

Title: 8e Bucolique, pastorale. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

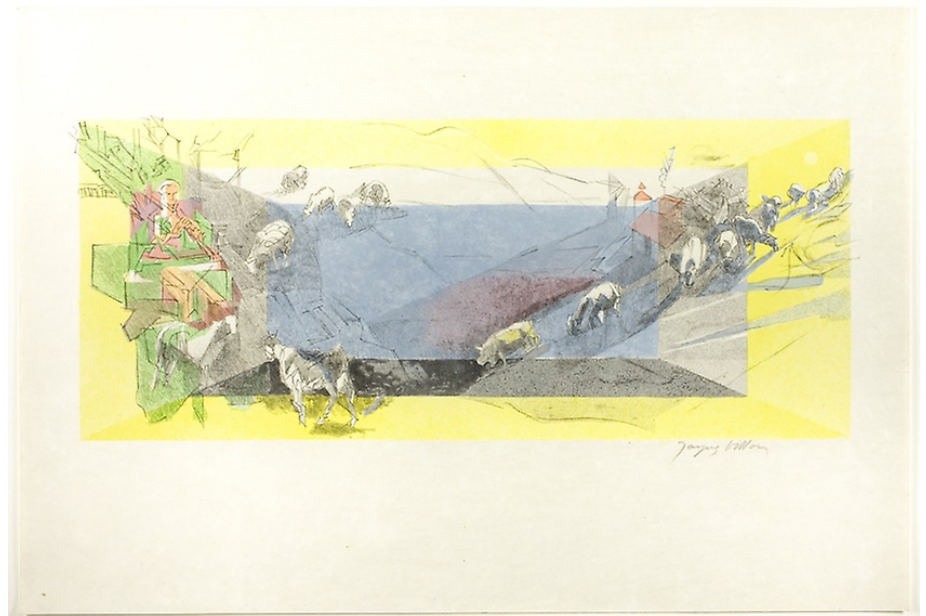
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 20,5 x 48,7 cm

Sheet size: 38 x 56 cm; 30.5 x 55.9 cm (suite)

Print run: 35 *avant la lettre* unnumbered, signed proofs in suites in color on Vélín d'Arches; 24 *avant la lettre* unnumbered, signed proofs in black on Japon nacré in suites; 24 *avant la lettre* unnumbered, signed proofs in colors on Japon nacré in suites; and some nominative and artist proofs.



No. : L 175

Ginestet & Pouillon: E 573

Type: Lithograph

Title: 8e Bucolique. From the book *Les Bucoliques*

Date: 1953

Publisher: Societé Stricta et Picta

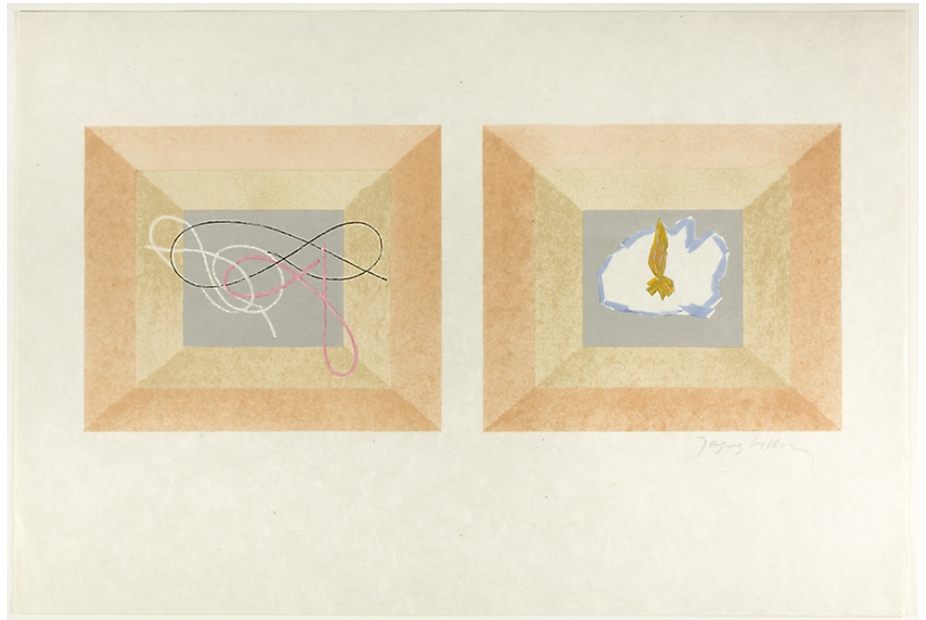
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 19,3 x 49,5 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs in-texto on Vélín d'Arches (not illustrated here); 24 in-texto on Japon nacré (not illustrated here); 35 *avant la lettre* unnumbered, signed proofs in suites in color on Vélín d'Arches; 24 *avant la lettre* unnumbered, signed proofs in colors on Japon nacré in suites; and some nominative and artist proofs.



No. : L 176

Ginestet & Pouillon: E 573

Type: Lithograph

Title: 8e Bucolique. From the book *Les Bucoliques* (Variants)

Date: 1953

Publisher: Societé Stricta et Picta

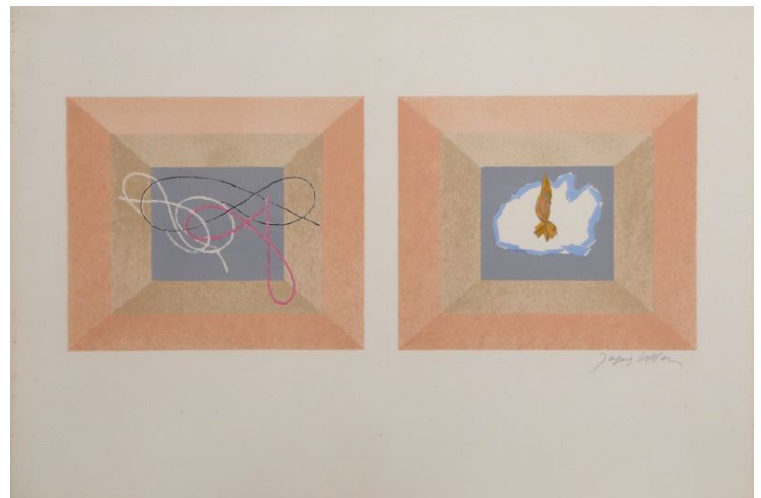
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 19,3 x 49,5 cm; 19.1 x 47.6 cm

Sheet size: 38 x 56 cm

Print run: Unknown number of proofs of variants



No. : L 177

Ginestet & Pouillon: E 573

Type: Lithograph in black

Title: 8e Bucolique. From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

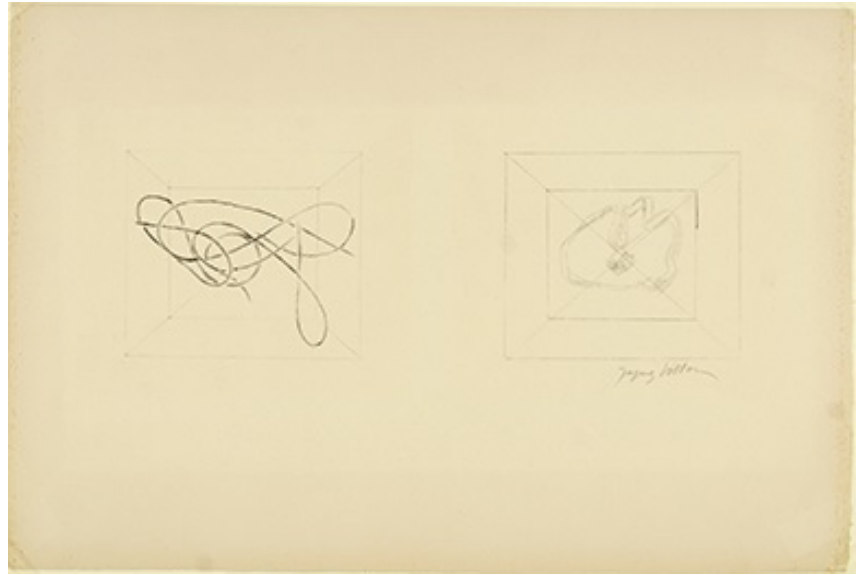
Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Japon nacré

Plate size: 19,3 x 49,5 cm

Sheet size: 38 x 56 cm

Print run: 24 *avant la lettre* unnumbered, signed proofs in black on Japan nacré in suites; and some nominative and artist proofs.



No. : L 178

Ginestet & Pouillon: E 574

Type: Lithograph

Title: 8e Bucolique,
Moeris et Lycidas attendent
Virgile. From the book *Les
Bucoliques*

Date: 1953

Publisher: Societé Stricta
et Picta

Printer: Mourlot, Paris
(Jean Célestin pressier)

Paper: Vélín d'Arches,
Japon nacré

Plate size: 20,5 x 44,5 cm

Sheet size: 38,6 x 56,8 cm

Print run: 245 proofs in-
textu on Vélín d'Arches (not
illustrated here); 24 in-textu
on Japon nacré (not
illustrated here); 35 *avant la lettre* unnumbered, signed proofs in suites in color on Vélín

d'Arches; 24 *avant la lettre* unnumbered, signed proofs in black on Japon nacré in suites;
24 *avant la lettre* unnumbered, signed proofs in colors on Japon nacré in suites; and some
nominative and artist proofs.



No. : L 179

Ginestet & Pouillon: E 575

Type: Lithograph

Title: 9e Bucolique, Mantoue. From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélin d'Arches, Japon nacré

Plate size: 20,5 x 49,5 cm

Sheet size: 38 x 56 cm



Print run: 245 proofs in-texto on Vélin d'Arches (not illustrated here); 24 in-texto on Japon nacré (not illustrated here); 35 *avant la lettre* unnumbered, signed proofs in suites in color on Vélin d'Arches; 24 *avant la lettre* unnumbered, signed proofs in black on Japon nacré in suites; 24 *avant la lettre* unnumbered, signed proofs in colors on Japon nacré in suites; and some nominative and artist proofs.

No. : L 180

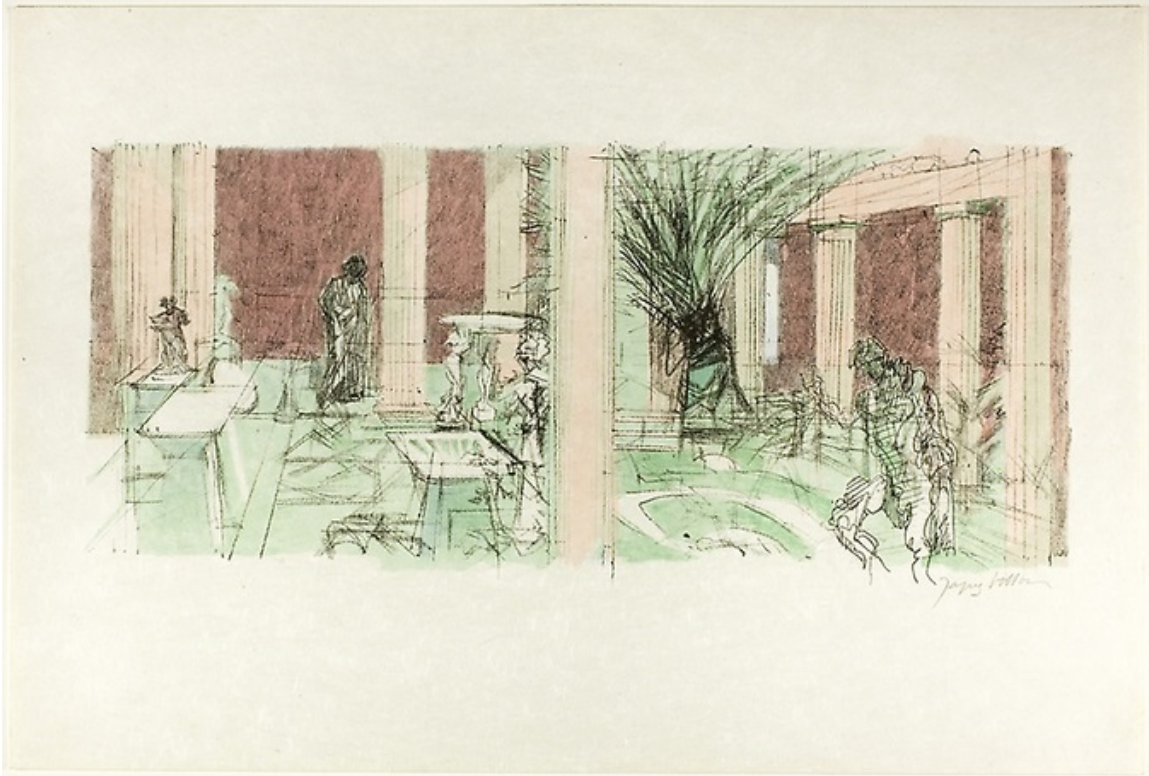
Ginestet & Pouillon: E 576

Type: Lithograph

Title: 10e Bucolique, Lycoris et Gallus. From the book *Les Bucoliques*

Date: 1953

Publisher: Société Stricta et Picta



Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 22 x 49 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs in-texto on Vélín d'Arches (not illustrated here); 24 in-texto on Japon nacré (not illustrated here); 35 *avant la lettre* unnumbered, signed proofs in suites in color on Vélín d'Arches; 24 *avant la lettre* unnumbered, signed proofs in black on Japon nacré in suites; 24 *avant la lettre* unnumbered, signed proofs in colors on Japon nacré in suites; and some nominative and artist proofs.

No. : L 181

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: 10e Bucolique, Lycoris à l'armée du Rhin.

From the book *Les*

Bucoliques

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 21 x 49,2 cm

Sheet size: 38 x 56 cm

Print run: 245 proofs on copies of the book on Vélín d'Arches and 24 on Japon nacré.

Some nominative and artist copies.



No. : L 182

Ginestet & Pouillon: E 577

Type: Lithograph

Title: 10e Bucolique, Lycoris à l'armée du Rhin. From the book

Les Bucoliques

Date: 1953

Publisher: Société Stricta et Picta

Printer: Mourlot, Paris (Jean Célestin pressier)

Paper: Vélín d'Arches, Japon nacré

Plate size: 21 x 49,2 cm

Sheet size: 38 x 56 cm

Print run: 35 *avant la lettre* unnumbered, signed proofs in

suites in color on Vélín d'Arches; 24 *avant la lettre* unnumbered, signed proofs in black on Japon nacré in suites; 24 *avant la lettre* unnumbered, signed proofs in colors on Japon nacré in suites; and some nominative and artist proofs.



Lithographs 1954 – 1960

No. : L 183

Ginestet & Pouillon: App.

Type: Lithograph

Title: Jacques Villon. Œuvre Gravé

Date: 1954

Publisher: Louis Carré Éditeur

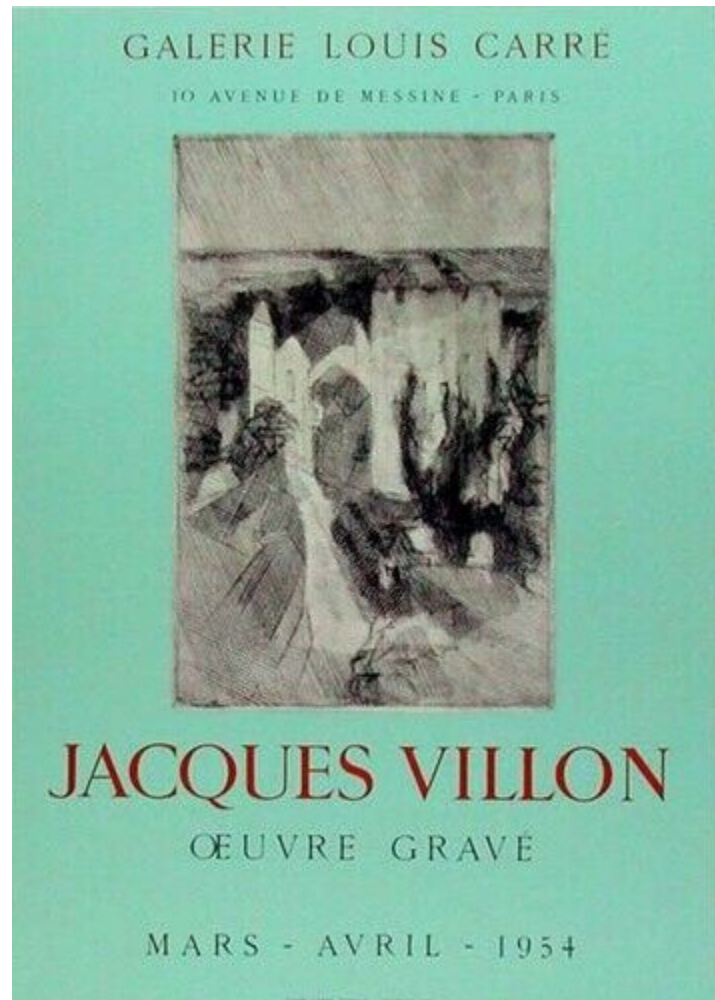
Printer: Mourlot, Paris

Paper: Vélin d'Arcges

Sheet size: 64 x 46 cm

Print run: Unknown

Comment: Poster for the exhibition *Jacques Villon. Œuvre Gravé. Mars-Avril 1954* at the Galerie Louis Carré. Reproduces in lithography an etching of 1939 (*Les trois ordres*)



No. : L 184

Ginestet & Pouillon: App. 94

Type: Lithograph

Title: Les mondes /
Constellation planétaire

Date: 1954. Published
1959

Publisher: XXe siècle
éditeur, Paris

Printer: Mourlot, Paris

Paper: Vélin d'Arches

Plate size: 29 x 19,5
cm

Sheet size: 31,5 x 24,5
cm

Print run: 50 proofs
(Ginestet & Pouillon,
signed?); 1500 proofs
signed in the stone

Comment: Made from a
drawing. This Jacques
Villon lithograph was
printed for the deluxe art
XXe siècle. Nouvelle
série - XXIe Année - No
12, Mai-Juin 1959.

*Psychologie de la
technique.* Paris 1959.

Sheet size: 12 3/8 x 9 1/2
inches (315 x 243 mm).

Signed in the stone (not
by hand).



Complement to No. : L 184

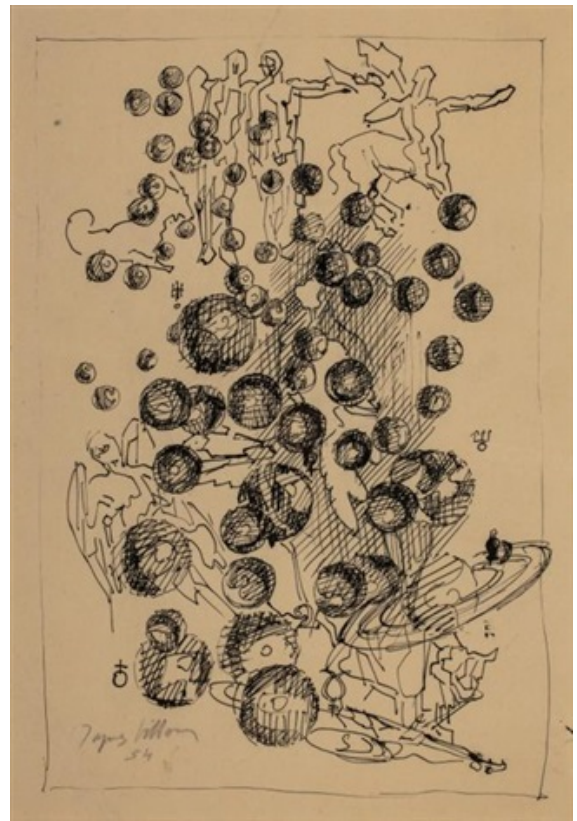
Type: Pen and ink on paper

Title: Les Mondes

Date: 1954

Size: 36 x 25 cm

Comment: Drawing used for this lithograph



Complement to No. : L 184

Type: Ink and gouache on paper

Title: Creations du monde et des lumieres

Date: 1954

Size: 29 x 19,5 cm

Comment: Colored Drawing used for this lithograph

No. : L 185

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Femme Assise

Date: Unknown

Publisher: Unknown

Printer: Unknown

Paper: Vélín

Sheet size: 65 x 50 cm

Print run: 50 numbered proofs signed by Villon

Comment: Sold by auction house Cornette de Saint Cyr in its sale *Estampes & Multiples* Mercredi 22 Mars 2017 14:30. 6, avenue Hoche, 6, avenue Hoche 75008 Paris. Lot No. 68 Estimation 300 - 500 EUR Résultats avec frais: 708 EUR. Jacques Villon (1875-1963) Femme Assise, 1928. Lithographie en couleurs sur vélin Signée et numérotée 25/50. 65 x 50 cm



Complement to No. : L 185

Type: Oil on panel

Title: Femme Assise

Date: 1928

Size: 24,1 x 18,1 cm

Comment: Sold at auctions at Hôtel Rameau, Versailles 6.3.1960, lot 100, Jean-Henri Guerrier; Hôtel Drouot, Paris, 21.10.2016 and Sotheby's 28.5.2020

No. : L 186

Ginestet & Pouillon: Not illustrated in
Ginestet & Pouillon

Type: Lithograph

Title: L'Atre (poster)

Date: 1955

Publisher: Musée Toulouse-Lautrec, Albi

Printer: Mourlot, Paris

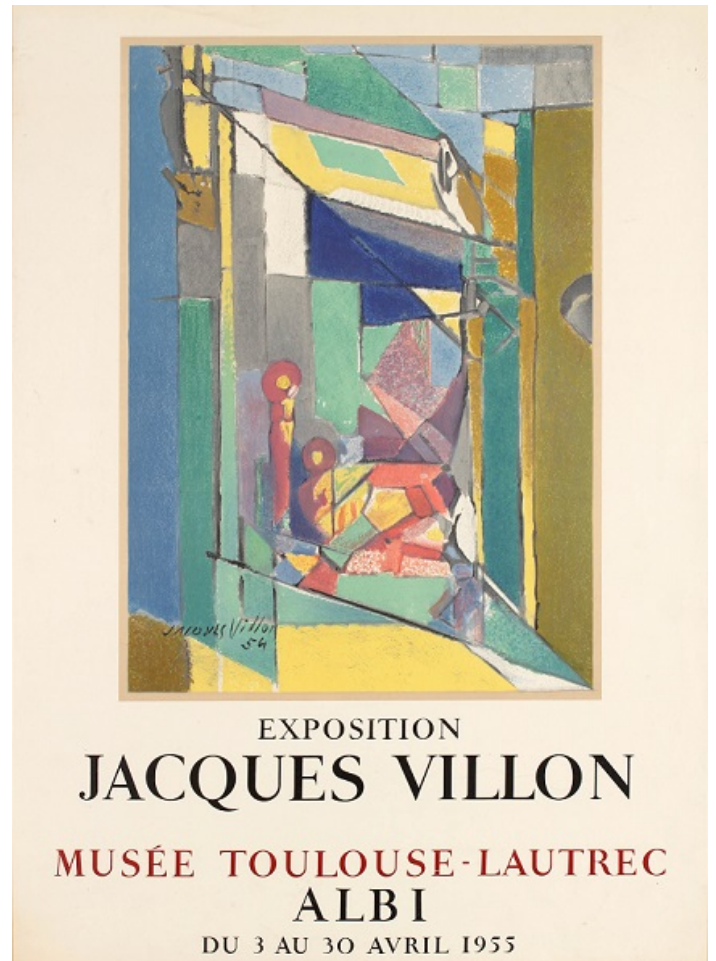
Paper: Vélin d'Arches

Plate size: 46 x 33 cm

Sheet size: 73 x 54.5 cm

Print run: Unknown number of poster
proofs.

Comment: Reproduction of a 1954
painting. In our opinion, this is an example of
how the lithograph of interpretation can often
improve the original painting. But of course,
Villon had to authorize, by signing the
correspondent 'bon à tirer' the changes made
to his creation, we believe by Henri
Deschamps



No. : L 187

Ginestet & Pouillon: App. 96

Type: Lithograph

Title: L'Atre (avant la lettre)

Date: 1955

Publisher: Musée Toulouse-Lautrec, Albi

Printer: Mourlot, Paris

Paper: Vélin d'Arches

Plate size: 46 x 33 cm

Sheet size: 71 x 53 cm

Print run: 70 numbered avant la lettre proofs
signed by Villon.

Comment: Reproduction of a 1954 painting

Complement to No. : L 186-187

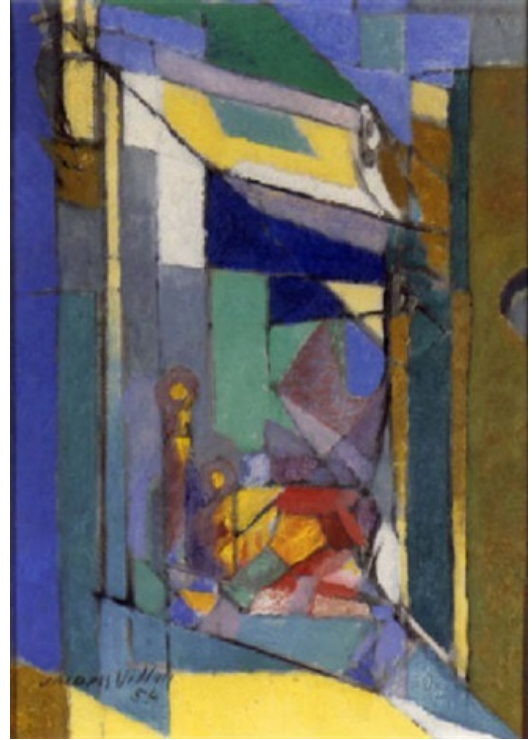
Type: Oil on canvas

Title: L'âtre (The fireplace)

Date: 1954

Size: 46 x 33 cm

Comment: This is the painting on which the above lithographs were based

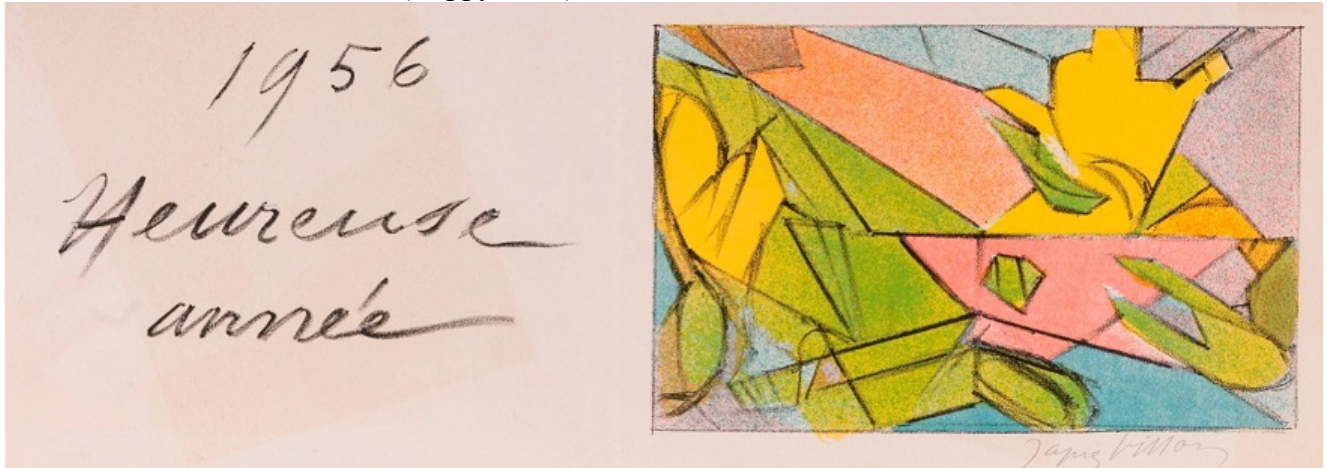


No. : L 188

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph

Title: Heureuse année 1956 (Happy 1956)



Date: 1955

Publisher: Jacques Villon

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 10,5 x 15 cm

Sheet size: 13 x 18,5 cm; 13 x 35 cm (open)

Print run: 50 proofs

Comment: New Year's greeting card for 1956

No. : L 189

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph

Title: Heureuse année 1956 (Wide margins)

Date: 1955

Publisher: Jacques Villon

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 10,5 x 15 cm

Sheet size: 25 x 38 cm

Print run: Unknown number of wide-margin proofs



Complement to No. : L
188-189

Type: Oil on canvas

Title: Les ailes

Date: 1955

Size: 64.8 x 91.4
cm

Location: Sold at Christie's
Sale 1723 Impressionist and
Modern Art Day Sale
9.11.06 Lot 498 sold USD
38,400

Comment: This and the
following painting are
intimately related to the
preceding lithograph



Complement to No. : L 188-
189

Type: Oil on canvas

Title: Le petit avion

Date: 1955

Size: 33 x 46cm

Location: Sold at Sotheby's
London, 2 July 1975, lot 87

Comment: This and the
previous paintings are
intimately related to the
preceding lithograph



No. : L 190

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Hommage à Jacques Villon. Salon d'automne 1957

Date: 1957

Publisher: Grand Palais des Champs Elysées

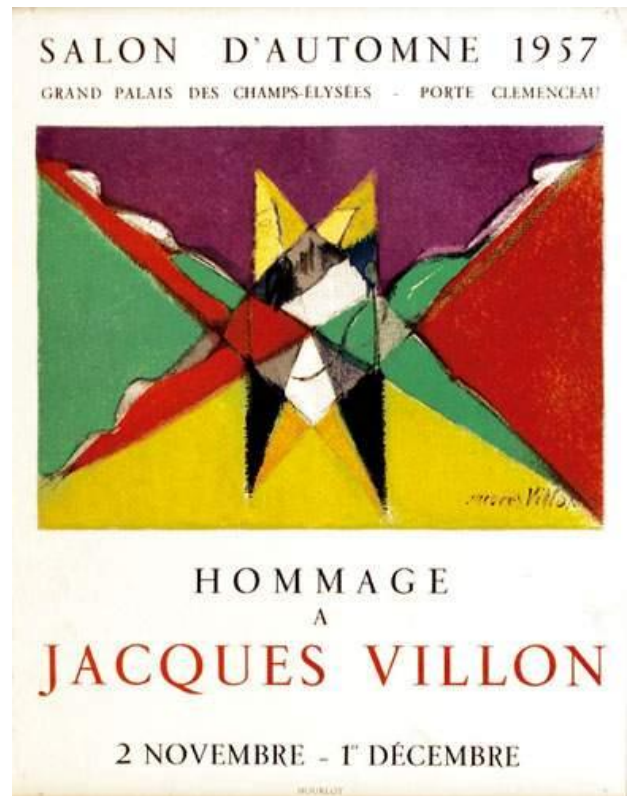
Printer: Mourlot, Paris

Paper: Vélin d'Arches

Plate size: 16.51 x 22.86 cm

Sheet size: 32.5 x 24.5 cm

Print run: Unknown number of poster proofs



No. : L 191

Ginestet & Pouillon:
Not in Ginestet & Pouillon

Type: Lithograph

Title: Acrobates I

Date: 1960

Publisher: Unknown

Printer: Mourlot, Paris

Paper: Vélin d'Arches

Plate size: 16.51 x

22.86 cm

Sheet size: 33 x 30 cm

Print run: Unknown number of proofs signed by Villon

Comment: Sellers of this lithograph date it from 1960. We believe nevertheless that it dates from the same year as the poster.



No. : L 192

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: Acrobates II

Date: 1957

Publisher: Unknown

Printer: Mourlot, Paris

Paper: Vélin d'Arches

Plate size: 16.51 x 22.86 cm

Sheet size: 33 x 30 cm

Print run: Unknown number of
proofs signed by Villon

Comment: Sellers of this
lithograph date in from 1960. We
believe nevertheless that it dates
from the same year as the poster.



No. : L 193 – L 194

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: Acrobates III aand IV

Date: 1957

Publisher: Unknown

Printer:

Mourlot, Paris

Paper: Vélin
d'Arches

Plate size:
16.51 x 22.86 cm

Sheet size: 38 x
55,2 cm

Print run:
Unknown number
of proofs signed
by Villon

Comment:
Sellers of this
lithograph date in
from 1960. We
believe
nevertheless that
it dates from the same year as the poster.



No. : L 195

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Catalogue raisonné: Dr. Herbert Fritz Lempert, *Künstlerplakate Katalog* 1980, Bonn 1979, no. 2359

Type: Lithograph after Jacques Villon

Title: Paysages de France, de l'Impressionnisme à nos jours

Date: 1958

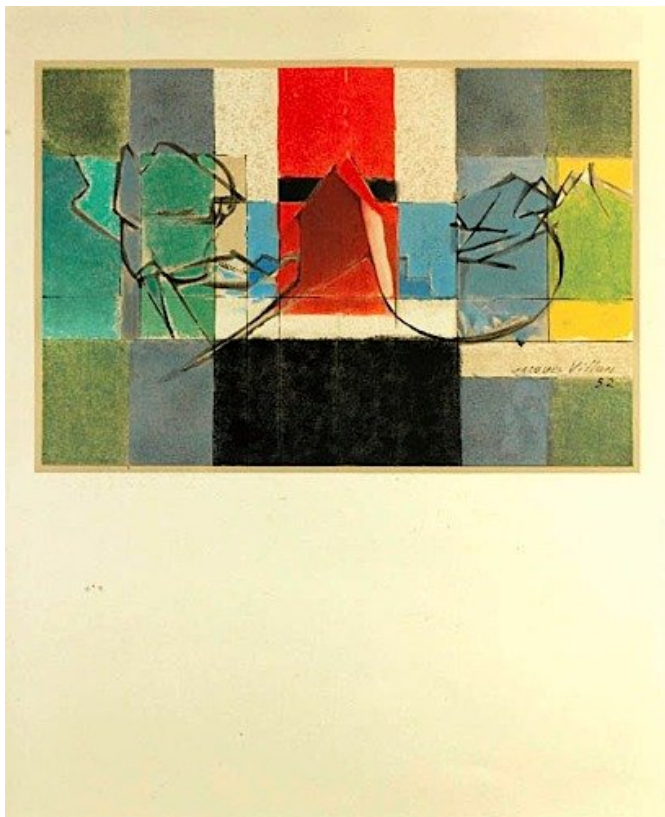
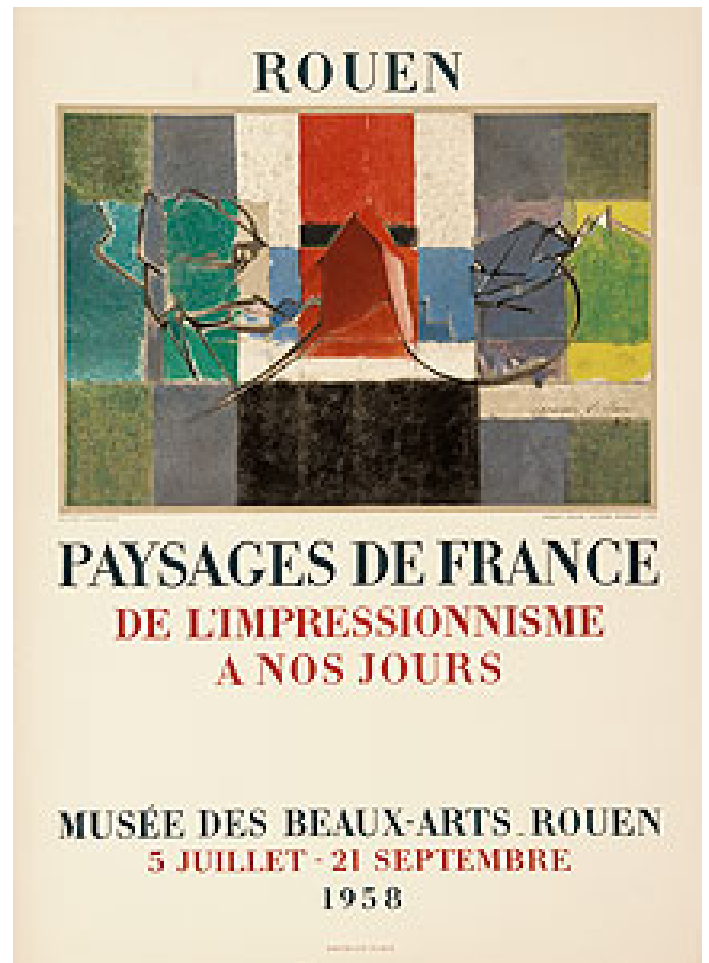
Publisher: Musée des Beaux-Arts, Rouen

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Sheet size: 55 x 45 cm (avant la lettre); 64 x 46,5 cm, 66 x 48 cm (poster)

Print run: Unknown number of poster proofs



No. : L 196

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Catalogue raisonné: Dr. Herbert Fritz Lempert, *Künstlerplakate Katalog* 1980, Bonn 1979, no. 2359

Type: Lithograph after Jacques Villon

Title: Paysages de France, de l'Impressionnisme à nos jours (avant la lettre)

Date: 1958

Publisher: Musée des Beaux-Arts, Rouen

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Sheet size: 55 x 45 cm (avant la lettre); 64 x 46,5 cm, 66 x 48 cm (poster)

Print run: Unknown number of avant la lettre proofs

Complement to No. :

L 195-196

Type: Oil on Canvas

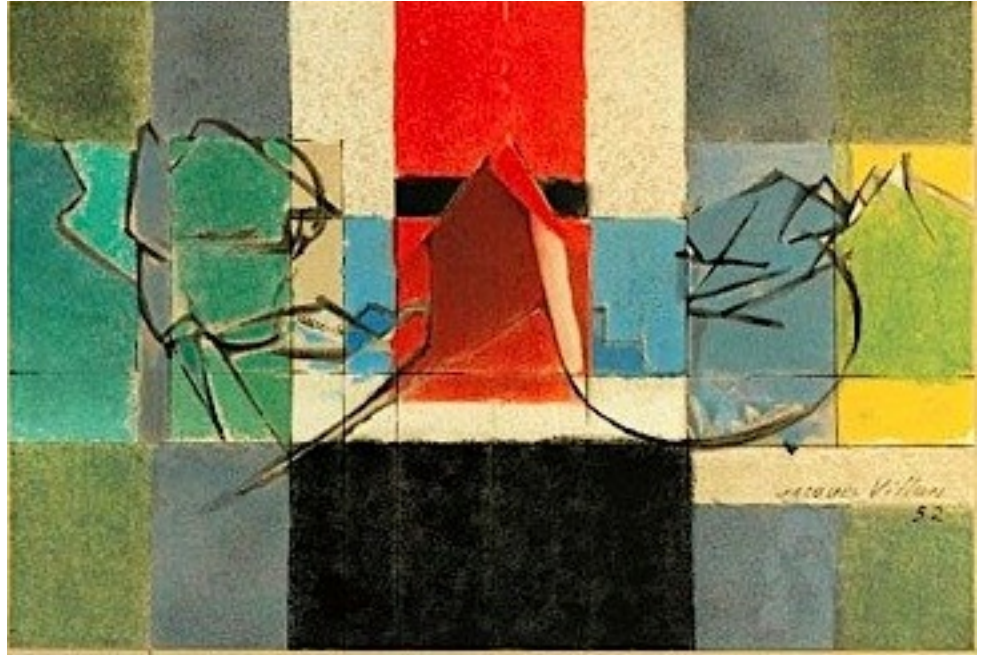
Size: 38 x 55 cm

(likely size)

Title: Le pigeonnier

Date: 1952

Comment: This painting (one of a series) was used for the above 1958 lithographic poster, of which an avant la lettre edition was also issued.



No. : L 197

Ginestet & Pouillon: Not illustrated in Ginestet & Pouillon

Type: Lithograph

Title: La Lutte

Date: 1957

Publisher: Musée Galliera

Printer: Mourlot, Paris

Paper: Vélin filigrané

Plate size: 51,5 x 44 cm

Sheet size: 74 x 50 cm; 75 x 52 cm

Print run: Unknown number of poster proofs

Comment: Poster for the exhibition *Les peintres témoins de leur temps* at the Musée Galliera.

Reproduces a painting we have not located but is a theme developed by Villon in another one reproduced below, as well as in etchings.



No. : L 198

Ginestet & Pouillon: App. 97

Type: Lithograph

Title: La Lutte

Date: 1957

Publisher: Musée Galliera

Printer: Mourlot, Paris

Paper: Vélin filigrané

Plate size: 51,5 x 44 cm

Sheet size: 74 x 50 cm; 75 x 52 cm

Print run: 250 avant la lettre proofs numbered and signed by Villon

Complement to No. : L 197-198

Type: Oil on Canvas

Size: 99.6 x 80,8 cm

Title: La lutte, le chaos

Date: 1939



No. : L 199

Ginestet & Pouillon:

App. 98

Type: Lithograph

Title: Oiseau II

Date: 1957

Publisher: Guilde de la Gravure, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches with Guilde de la

Gravure blindstamp

Plate size: 27 x 46 cm

Sheet size: 48 x 62 cm

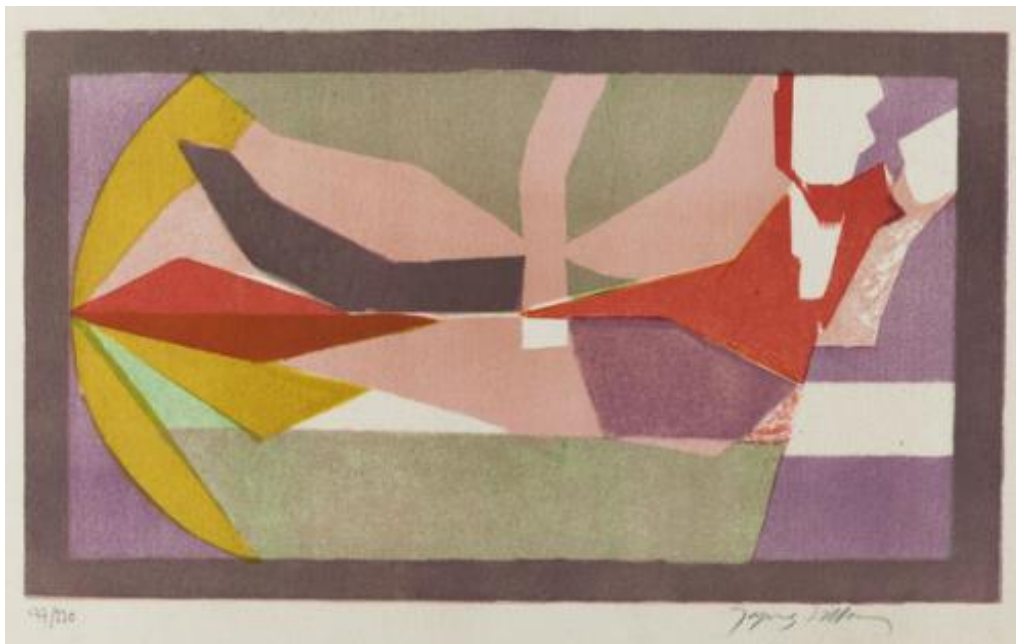
Print run: 220 proofs

plus some épreuves

d'artiste (G&P). Actually,

there were XXX

épreuves d'artiste.



No. : L 200

Ginestet & Pouillon:

Not in Ginestet & Pouillon

Type: Lithograph

Title:

Oiseau II (Variant)

Date: 1957

Publisher: Guilde de la Gravure, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches with

Guilde de la Gravure blindstamp

Plate size: 27 x 46 cm

Sheet size: 48 x 62 cm

Print run: 220 proofs plus XXX épreuves d'artiste.

Comment: The variants are within the same print run.

No. : L 201

Ginestet & Pouillon:

Not in Ginestet &

Pouillon **Type:**

Lithograph

Title: Oiseau II

(Variant)

Date: 1957

Publisher: Guilde

de la Gravure, Paris

Printer: Mourlot,

Paris

Paper: Vélin

d'Arches with Guilde

de la Gravure

blindstamp

Plate size: 27 x 46

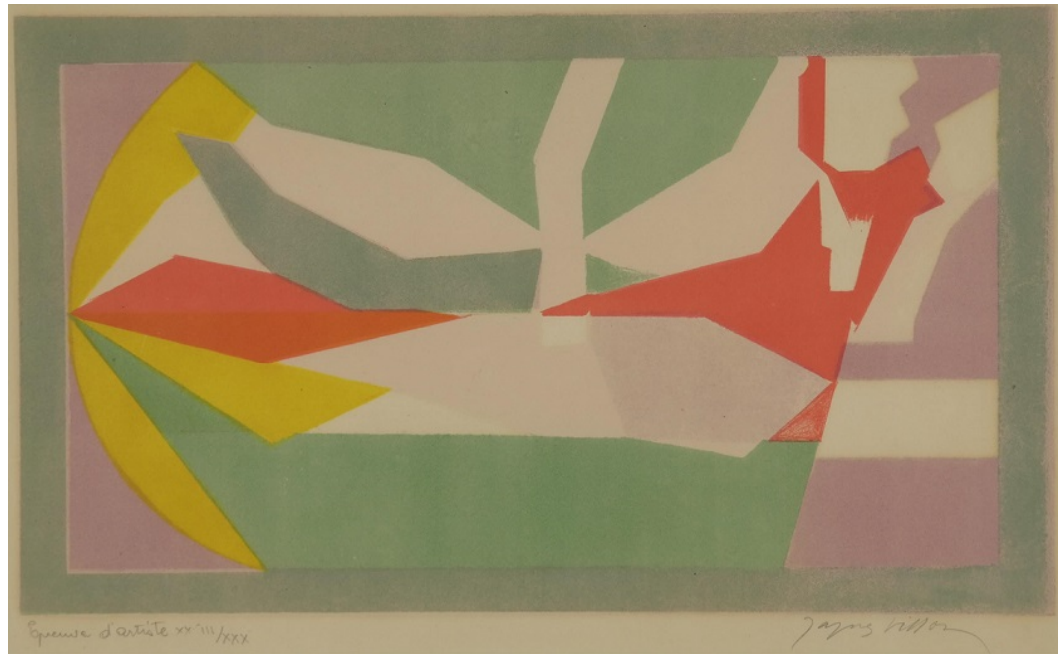
cm

Sheet size: 48 x 62

cm

Print run: 220 proofs plus XXX épreuves d'artiste.

Comment: The variants are within the same print run.



No. : L 202

Ginestet &

Pouillon:

Not in

Ginestet &

Pouillon

Type:

Lithograph

Title:

Oiseau II

(Variant)

Date: 1957

Publisher:

Guilde de la

Gravure, Paris

Printer:

Mourlot, Paris

Paper:

Vélin d'Arches with Guilde de la Gravure blindstamp

Plate size: 27 x 46 cm

Sheet size: 48 x 62 cm

Print run: 220 proofs plus XXX épreuves d'artiste.

Comment: The variants are within the same print run.

No. : L 203
Ginestet & Pouillon:
App. 99
Type:
Lithograph
Title: Oiseau en vol
Date: 1957
Publisher:
Guilde de la Gravure, Paris
Printer:
Mourlot, Paris
Paper: Vélín d'Arches with Guilde de la Gravure blindstamp
Plate size: 46 x 26,5 cm
Sheet size: 48 x 62 cm
Print run: 220 proofs plus some épreuves d'artiste



No. : L 204
Ginestet & Pouillon:
Not in
Ginestet &
Pouillon
Type:
Lithograph
Title:
Oiseau en vol
(Variant)
Date: 1957
Publisher:
Guilde de la
Gravure, Paris
Printer:
Mourlot, Paris

Paper: Vélín d'Arches with Guilde de la Gravure blindstamp
Plate size: 46 x 26,5 cm
Sheet size: 48 x 62 cm
Print run: 220 proofs plus some épreuves d'artiste. The variants are within the same print run.

No. : L 205

Ginestet & Pouillon:

Not in Ginestet & Pouillon

Type: Lithograph

Title: Oiseau en vol
(Variant)

Date: 1957

Publisher: Guilde de la Gravure, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches with Guilde de la Gravure blindstamp

Plate size: 46 x 26,5 cm

Sheet size: 48 x 62 cm

Print run: 220 proofs

plus some épreuves d'artiste. The variants are within the same print run.



No. : L 206

Ginestet &

Pouillon: Not in

Ginestet & Pouillon

Type: Lithograph

Title: Oiseau en vol (Variant)

Date: 1957

Publisher: Guilde de la Gravure, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches with Guilde de la Gravure blindstamp

Plate size: 46 x 26,5 cm

Sheet size: 48 x 62 cm

Print run: 220 proofs plus some épreuves d'artiste. The variants are within the same print run.



Complement to Nos. : L 199-206

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Watercolor over pencil drawing

Title: Sans Titre

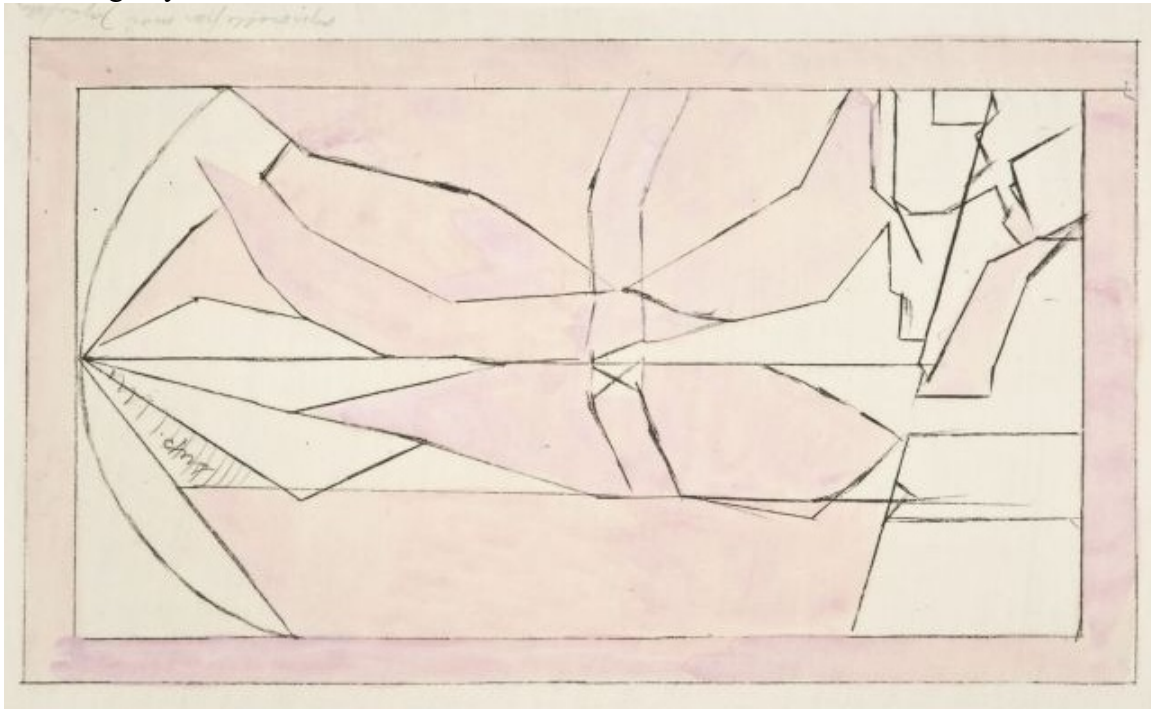
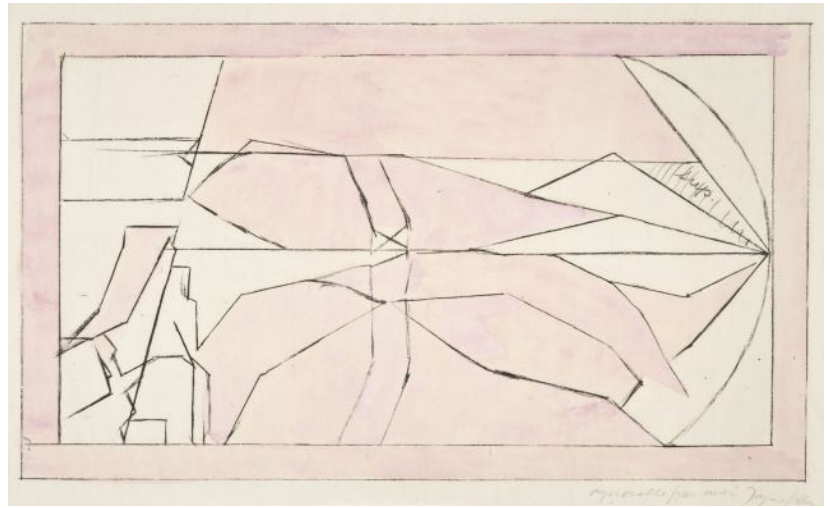
Date: 1957

Paper: Vélín d'Arches

Plate size: 29 x 47,5 cm

Comment: Bears the handwritten inscription lower right "Aquarelle par moi Jacques Villon" (Watercolor by me Jacques Villon). We reproduce the print in reserve and also upside down (second photo) to prove that it is the same as the previous lithographs. Perhaps Villon

decided to turn it before producing the series. We located this watercolor at an Artcurial Sale: Vente Généraliste 11 July 2013. Aquarelle sur fond lithographique (Sic) annoté et signé en bas à droite "aquarelle par moi Jacques Villon" h: 29 w: 47,50 cm Sold 150 € including buyer's fees and taxes.



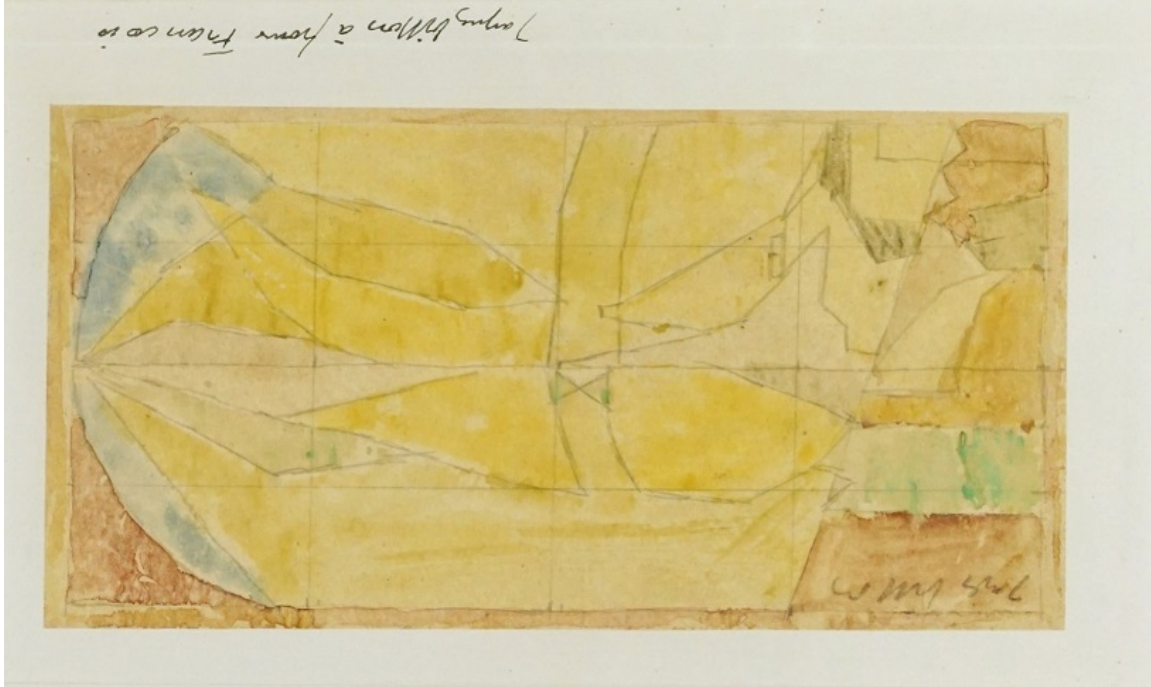
Complement to Nos. : L 199-206

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Watercolor over pencil drawing

Title: Composition

Date: 1957



Paper: Vélín d'Arches

Size: 12 x 23,5 cm

Comment: Yet another proof of how Villon worked on this design, and also of how he envisaged initially a design which is reverse and upside down with respect to the published lithographs. We located this watercolor in an Auction by Yann Le Mouel on Friday 19 June 2020. Paris. Lot 87 Jacques Villon (1875 1963). Composition. Aquarelle sur trait de crayon sur papier pelure. Signée en haut à gauche, contresigné avec un envoi en bas à droite. 12 x 23,5 cm. . Provenance : Vente Palais Galliera.. .

No. : L 207

Ginestet & Pouillon: Not illustrated
in Ginestet & Pouillon

Type: Lithograph

Title: Comme il vous plaira:
Ascension

Date: 1957

Publisher: Biennale de Peinture,
Menton

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 42 x 30 cm

Sheet size: 62 x 42 cm

Print run: Unknown number of
poster proofs, and 50 avant la lettre
signed by Villon

Comment: Poster for the 4e Biennale
de Menton. Reproduction of a canvas
of 1957



No. : L 208

Ginestet & Pouillon: App. 100

Type: Lithograph

Title: Comme il vous plaira: Ascension (Avant la lettre)

Date: 1957

Publisher: Biennale de Peinture, Menton

Printer: Mourlot, Paris

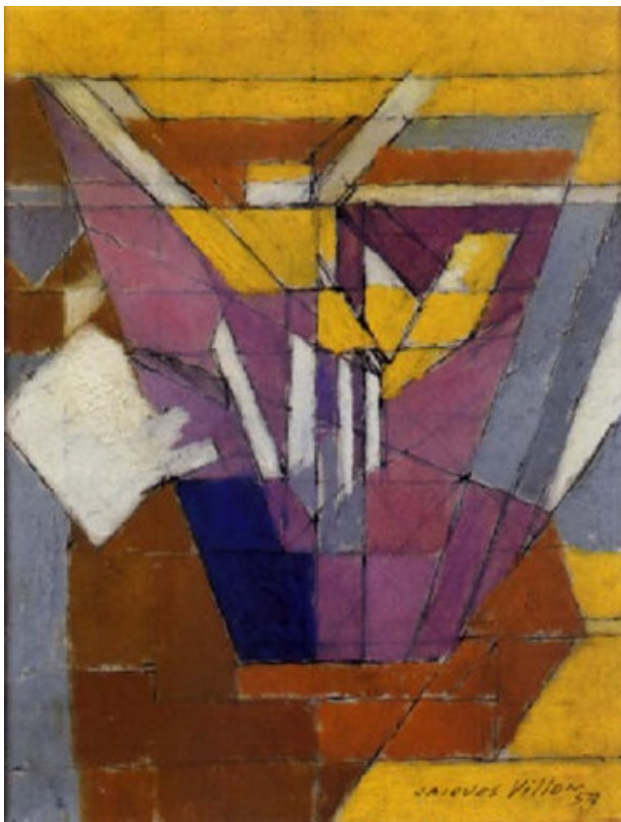
Paper: Vélín d'Arches

Plate size: 42 x 30 cm

Sheet size: 62 x 42 cm

Print run: Unknown number of poster proofs, and 50 avant la lettre signed by Villon

Comment: Poster for the 4e Biennale de Menton. Reproduction of a canvas of 1957



Complement to No. : L 207-208

Type: Oil on canvas

Title: Ascension, comme il vous plaira

Date: 1957

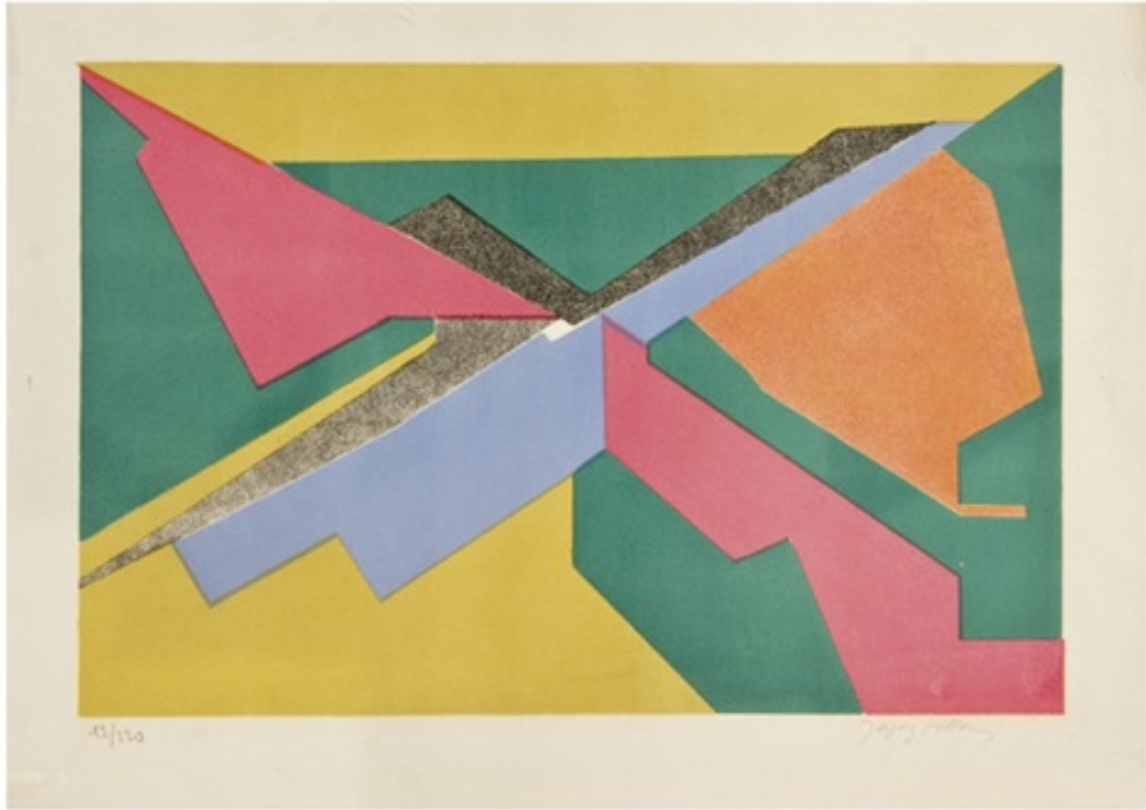
Size: 34 x 27 cm

No. : L 209

Ginestet & Pouillon: App. 101

Type: Lithograph

Title: Coursier I



Date: 1958

Publisher: Guilde de la Gravure, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches. With blind stamp of the Guilde de la Gravure

Plate size: 29,5 x 46 x cm

Sheet size: 38 x 56.5 cm

Print run: 220 proofs plus some épreuves d'artiste

No. : L 210

Ginestet & Pouillon: App. 102

Type: Lithograph

Title: Coursier II

Date: 1958

Publisher: Guilde de la Gravure, Paris

Printer: Mourlot, Paris

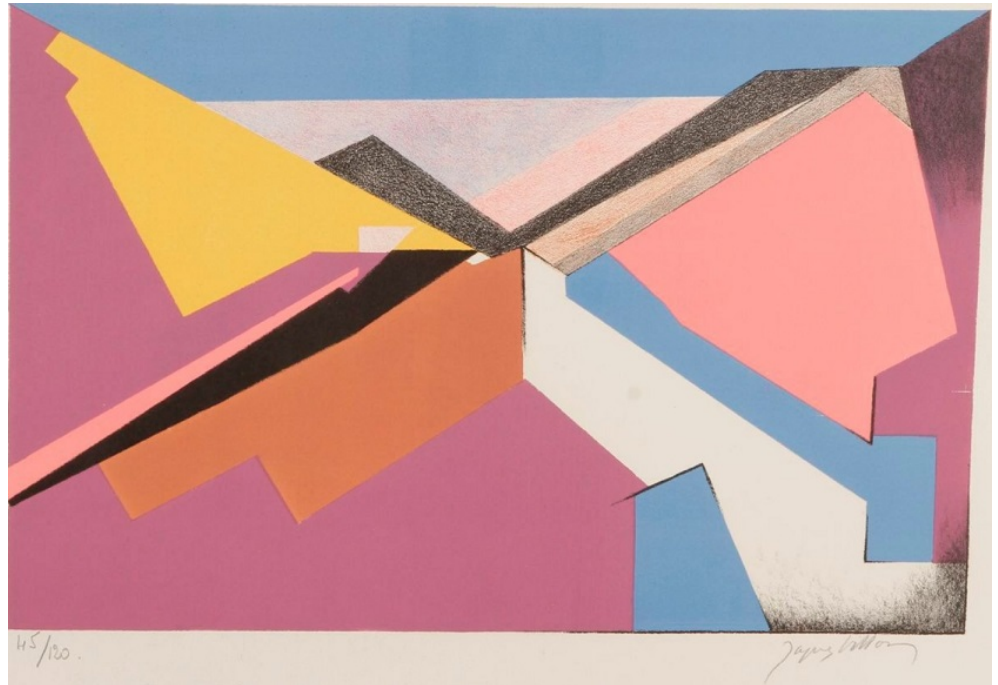
Paper: Vélín d'Arches. With blind stamp of the Guilde de la Gravure

Plate size: 45,5 x 29,5 cm

Sheet size: 38 x 56.5 cm

Print run: 220 proofs plus some épreuves d'artiste

Comment: Ginestet & Pouillon reproduce this print mistakenly upside down.



No. : L 211

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Coursier II (Color Variant)

Date: 1958

Publisher: Guilde de la Gravure, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches. With blind stamp of the Guilde de la Gravure

Plate size: 45,5 x 29,5 cm

Sheet size: 38 x 56.5 cm

Print run: 220 proofs plus some épreuves d'artiste

Comment: The color variation warrants in our opinion a different entry. This proof was located at the Musée d'Art moderne de Paris.



No. : L 212

Ginestet & Pouillon: App. 103

Type: Lithograph

Title: La conquête de l'air ou Oiseaux en vol (Birds in Flight)



Date: 1958

Publisher: Gerald Cramer, Genève

Printer: Mourlot, Paris

Paper: Vélín d'Arches. **Plate size:** 30,3 x 41 cm

Sheet size: 42,5 x 56,2 cm

Print run: 75 proofs and some proofs on Japan paper

Comment: Made from a gouache

Poèmes de ce temps

Portfolio planned by publisher Louis Broder, later abandoned. The six lithographs were then published separately.

No. : L 213

Ginestet & Pouillon: App. 104

Type: Lithograph

Title: Livres et mappemondes

Date: 1959

Publisher: Louis Broder Éditeur, Paris

Printer: Mourlot, Paris

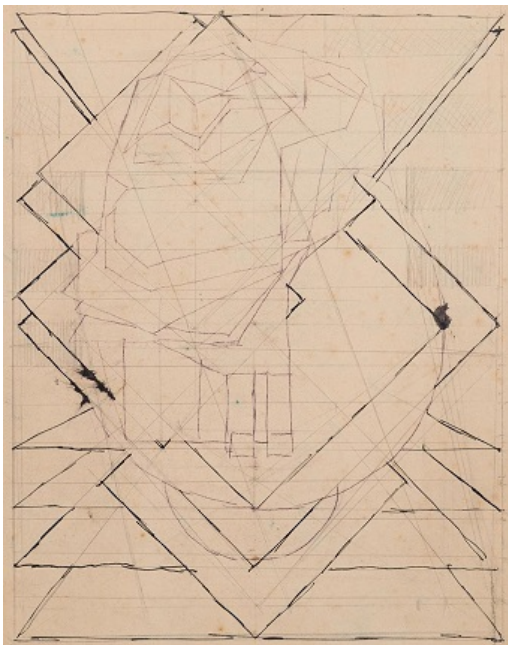
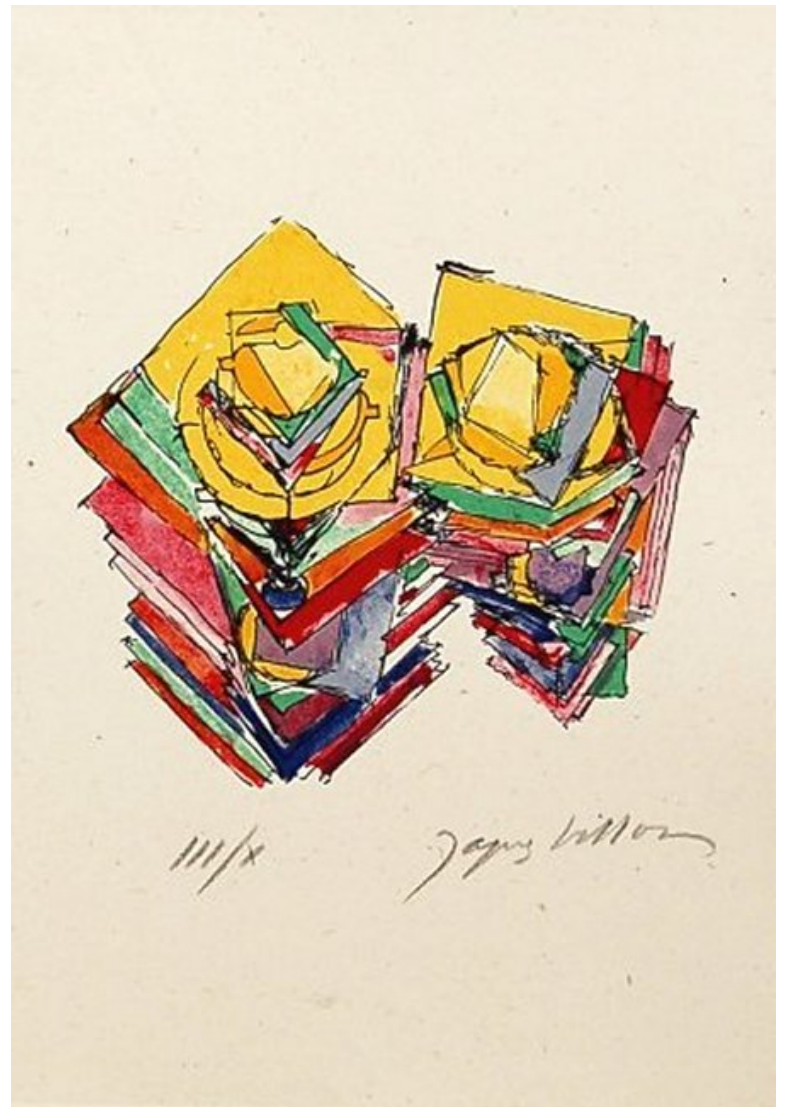
Paper: Vélín de Rives BFK, Auvergne a la Main

Plate size: 12 x 12,3 cm

Sheet size: 38 x 28,6 cm

Print run: 70 signed and numbered proofs plus 10 Hors Commerce proofs numbered I to X

Comment: Planned to illustrate the portfolio *Poèmes de ce temps*, but issued separately. Villon retook here the theme of one of his paintings from 1920 (see below) and reworked it in China ink and paper, and then in watercolors.



Complement to No. : L 213

Type: China ink and pencil on paper

Title: La poupée

Date: 1951

Size: 27,5 x 21,5cm

Comment: Private collection Galerie 50

Complement to No. : L 213

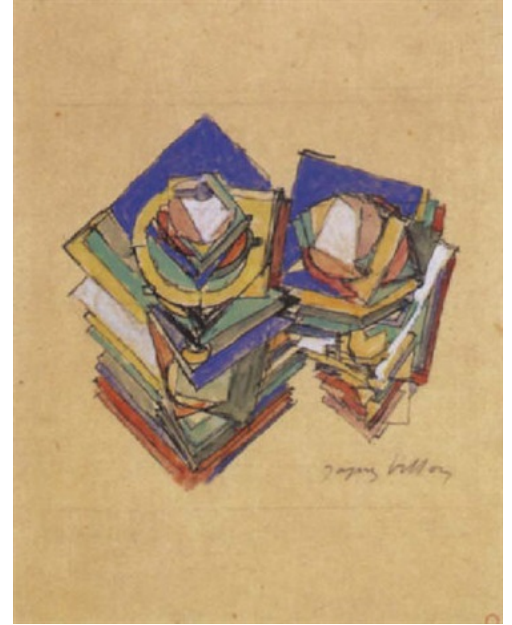
Type: Watercolor on paper

Title: L'Univers

Date: 1951

Size: 21,5 x 16,5 cm

Comment: Sold at an auction on December 10, 2002. Yet another proof that many of allegedly original Villon lithographs printed by Mourlot are in fact lithographs of interpretation.



Complement to No. : L 213

Title: Espaces

Type: Oil on canvas

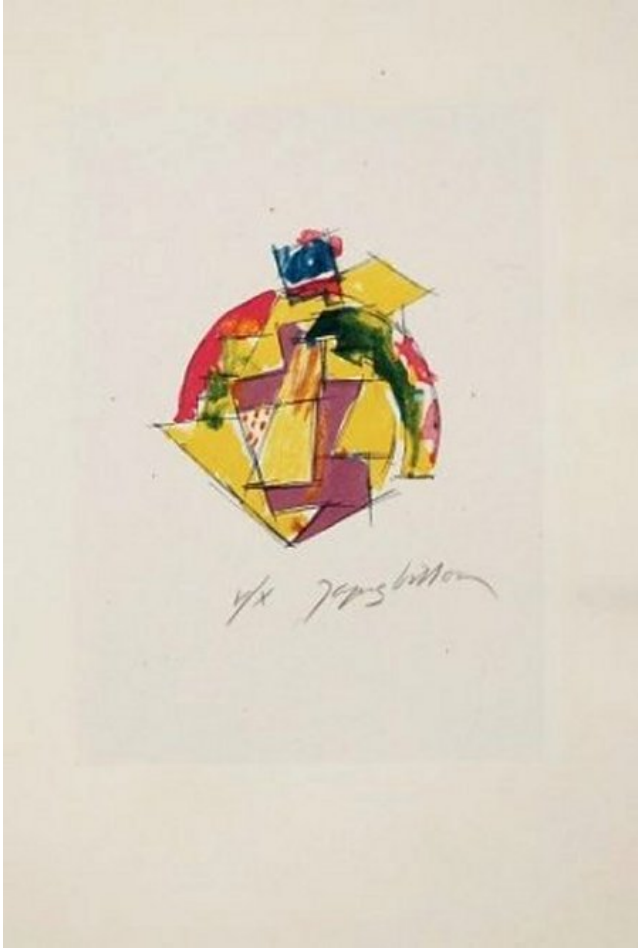
Measures: 73 x 91.6 cm

Title: Floraison

Date: 1920

Comment: Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York). Accession No. 76.2553 PG 23)





No. : L 214

Ginestet & Pouillon: App. 105

Type: Lithograph

Title: La Tête

Date: 1959

Publisher: Louis Broder Éditeur, Paris

Printer: Mourlot, Paris

Paper: Vélín de Rives BFK, Auvergne a la Main

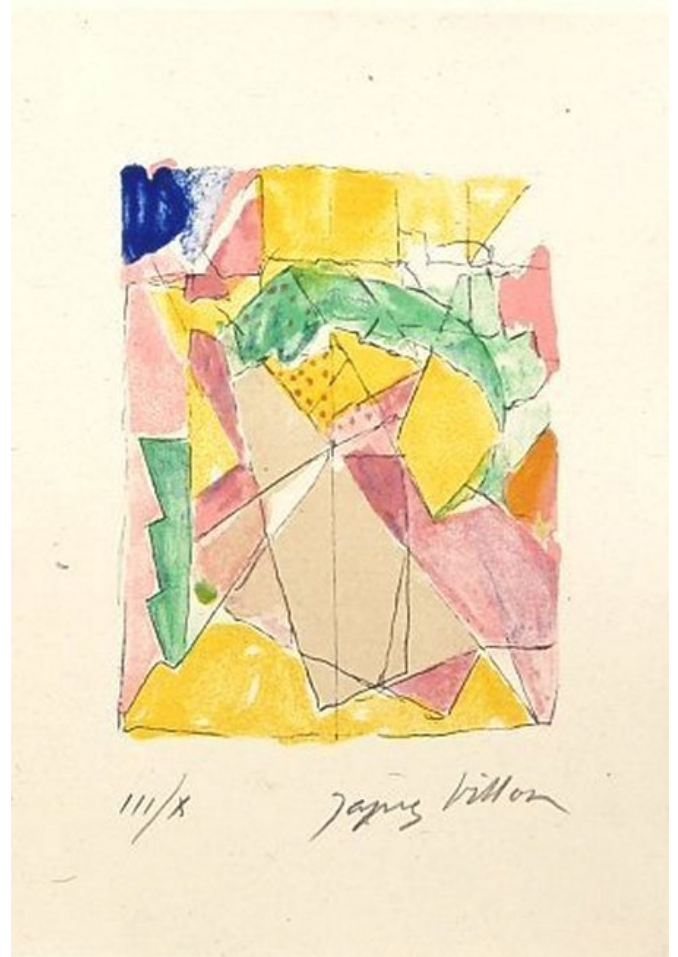
Plate size: 10 x 9,5 cm

Sheet size: 38 x 28,6 cm

Print run: 70 signed and numbered proofs plus 10 Hors Commerce proofs numbered I to X

Comment: Planned to illustrate the portfolio Poèmes de ce temps, but issued separately

No. : L 215
Ginestet & Pouillon: App. 106
Type: Lithograph
Title: La fenêtre
Date: 1959
Publisher: Louis Broder Éditeur, Paris
Printer: Mourlot, Paris
Paper: Vélín de Rives BFK, Auvergne a la Main
Plate size: 21,8 x 15,6 cm
Sheet size: 38 x 28.1 cm
Print run: 70 signed and numbered proofs plus 10 Hors Commerce proofs numbered I to X
Comment: Planned to illustrate the portfolio *Poèmes de ce temps*, but issued separately



No. : L 216
Ginestet & Pouillon: Not in Ginestet & Pouillon
Type: Lithograph
Title: La fenêtre (Color variant)
Date: 1959
Publisher: Louis Broder Éditeur, Paris
Printer: Mourlot, Paris
Paper: Vélín de Rives BFK, Auvergne a la Main
Plate size: 21,8 x 15,6 cm
Sheet size: 38 x 28.1 cm
Print run: unknown number of proofs of this variant
Comment: Planned to illustrate the portfolio *Poèmes de ce temps*, but issued separately

No. : L 217

Ginestet & Pouillon: App. 107

Type: Lithograph

Title: Moissons (The Harvest)

Date: 1959

Publisher: Louis Broder Éditeur, Paris

Printer: Mourlot, Paris

Paper: Vélín de Rives BFK, Auvergne a la Main

Plate size: 13,7 x 28,3 cm

Sheet size: 32 x 42 cm; 36 x 47 cm

Print run: 70 signed and numbered proofs plus 10 Hors Commerce proofs numbered I to X

Comment: Planned to illustrate the portfolio *Poèmes de ce temps*, but issued separately



No. : L 218

Ginestet & Pouillon: App. 108

Type: Lithograph



Title: Jardin de Puteaux

Date: 1959

Publisher: Louis Broder Éditeur, Paris

Printer: Mourlot, Paris

Paper: Vélín de Rives BFK, Auvergne a la Main

Plate size: 19,5 x 28 cm

Sheet size: 32 x 42 cm; 36 x 47 cm

Print run: 70 signed and numbered proofs plus 10 Hors Commerce proofs numbered I to X

Comment: Planned to illustrate the portfolio *Poèmes de ce temps*, but issued separately

No. : L 219

Ginestet & Pouillon: App. 109

Type: Lithograph

Title: Le poète

Date: 1959

Publisher: Louis Broder Éditeur,
Paris

Printer: Mourlot, Paris

Paper: Vélín de Rives BFK,
Auvergne a la Main

Plate size: 14 x 10 cm

Sheet size: 38 x 28 cm; 56 x 28 cm

Print run: 70 signed and numbered
proofs plus 10 Hors Commerce proofs
numbered I to X

Comment: Planned to illustrate the
portfolio *Poèmes de ce temps*, but
issued separately



No. : L 220

Ginestet & Pouillon:

App. 110

Type: Lithograph

Title: Le pigeonnier
Normand (strong colors
on Japan paper)

Date: 1959

Publisher:

Printer: Mourlot,
Paris

Paper: Vélin de
Rives BFK, Japon

Plate size: 31 x 48,5
cm

Sheet size: 52 x 66
cm

Print run: 200 proofs

Comment:

Reproduction of a
drawing



No. : L 221

Ginestet & Pouillon: App. 110

Type:

Lithograph

Title: Le
pigeonnier
Normand (softer
colors on Vélin
paper)

Date: 1959

Publisher:

Printer:
Mourlot, Paris

Paper: Vélin de
Rives BFK, Japon

Plate size: 31 x
48,5 cm

Sheet size: 52 x
66 cm

Print run: 200
proofs

Comment:

Reproduction of a
drawing



Complement to No. : L 220-221



Type: China ink on paper

Measures: 38 X 57 cm

Title: Cour de ferme

Date: 1953

Comment:

This drawing was the base of the above color lithograph. It was sold at the following auction:

*Succession
Olga Carré,
Née Burel,*

Ancienne Collection Louis Carré : 4ème Vente chez Piasa. Drouot Richelieu - Salle 9 - Paris 03 juillet 2003. Lot 87

Jacques Villon, Cour de ferme, 1953 Encre de Chine sur papier signée et datée en bas à droite : «Jacques Villon, 53» 38 X 57 cm (15 X 22 1/2 in). Estimation 1 500 / 2 000 €

No. : L 222

Ginestet & Pouillon: App. 111

Type: Lithograph

Title: Jeune Fille (avant la lettre)

Date: 1959

Publisher: Bibliothèque Nationale, Paris

Printer: Mourlot, Paris

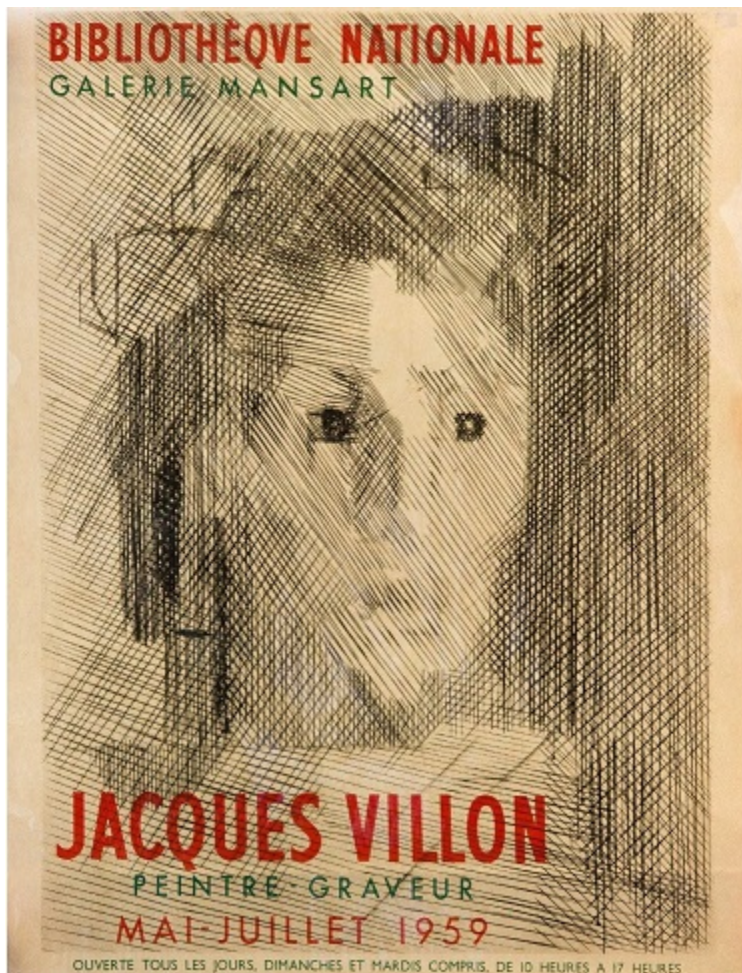
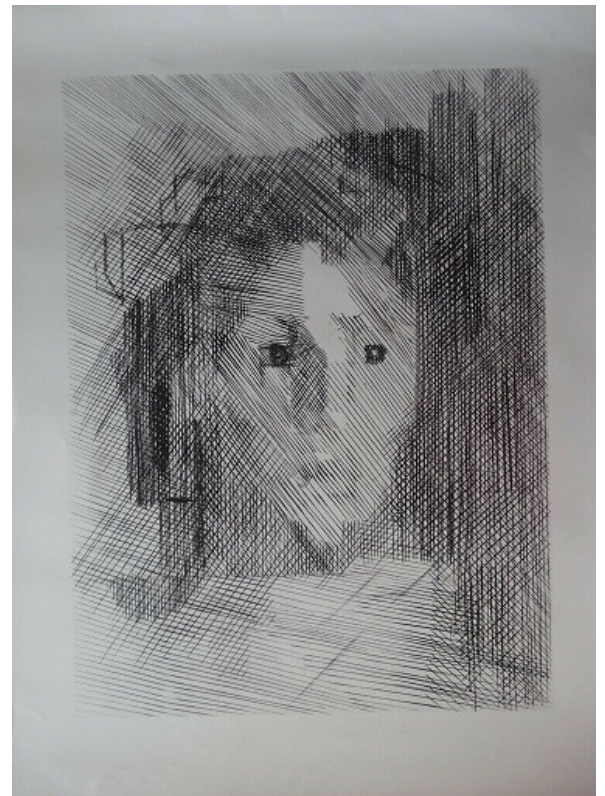
Paper: V'wlin d'Arches

Plate size: 53,5 x 40 cm

Sheet size: 66 x 51 cm

Print run: Unknown number of avant la lettre proofs signed by Villon (Ginestet & Pouillon). The proofs we have seen were unnumbered and unsigned.

Comment: Reproduction of a 1942 etching (E. 456)



No. : L 223

Ginestet & Pouillon: Not illustrated in Ginestet & Pouillon

Type: Lithograph

Title: Jeune Fille (Poster)

Date: 1959

Publisher: Bibliothèque Nationale, Paris

Printer: Mourlot, Paris

Paper: V'wlin d'Arches

Plate size: 53,5 x 40 cm

Sheet size: 56 X 45 cm

Print run: Unknown number of poster proofs

Comment: Reproduction of a 1942 etching (E. 456)

No. : L 224

Ginestet & Pouillon: Not illustrated in
Ginestet & Pouillon

Type: Lithograph

Title: Fleurs d'amandier

Date: 1959

Publisher: Musée d'Art Moderne de la
Ville de Paris

Printer: Mourlot, Paris

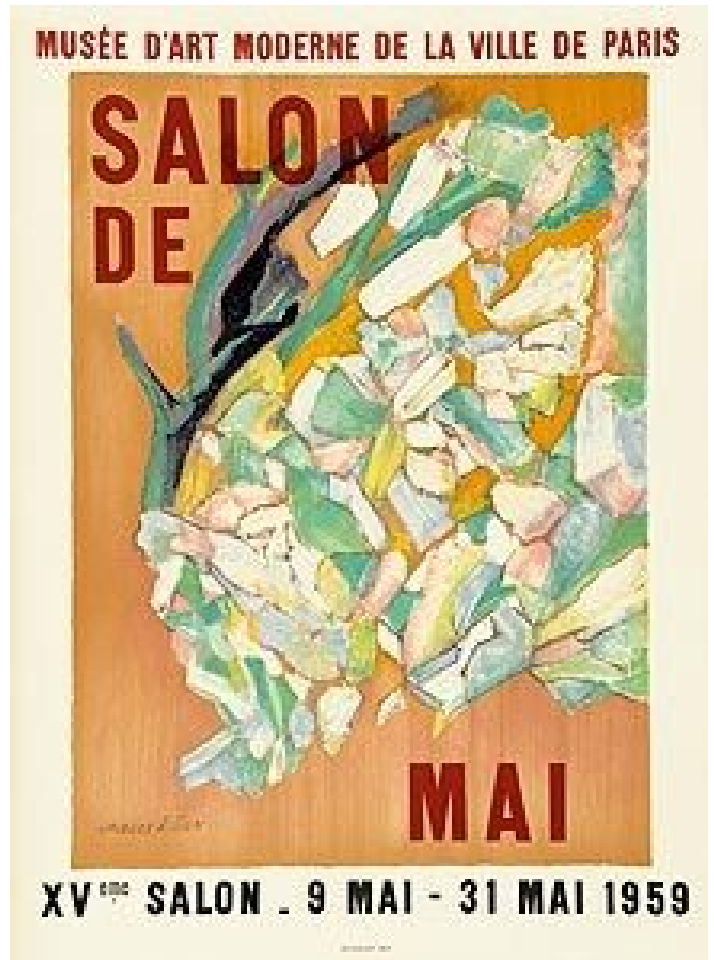
Paper: Vélín d'Arches

Plate size: 50,5 x 37 cm

Sheet size: 61 x 45 cm; 63 x 47,5 cm

Print run: Unknown number of poster
proofs

Comment: Poster for the XVI Salon de
Mai, at the museum from May 9 - 31, 1959
Paris. Reproduction of a 1912 painting (see
below)



No. : L 225

Ginestet & Pouillon: App. 112

Type: Lithograph

Title: Fleurs d'amandier (avant la lettre)

Date: 1959

Publisher: Musée d'Art Moderne de la
Ville de Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 50,5 x 37 cm

Sheet size: 61 x 45 cm; 63 x 47,5 cm

Print run: 75 avant la lettre proofs
signed by Villon

Comment: Poster for the XVI Salon de
Mai, at the museum from May 9 - 31, 1959
Paris. Reproduction of a painting



No. : L 226

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Fleurs d'amandier (avant la lettre color variant)

Date: 1959

Publisher: Musee d'Art Moderne de la Ville de Paris

Printer: Mourlot, Paris

Paper: Vélin d'Arches

Plate size: 50,5 x 37 cm

Sheet size: 61 x 45 cm; 63 x 47,5 cm

Print run: 75 avant la lettre proofs signed by Villon

Comment: Poster for the XVI Salon de Mai, at the museum from May 9 - 31, 1959 Paris.

Reproduction of a painting



Complement to No. : L 224-226

Ginestet & Pouillon: App. 16

Type: Etching and aquatint

Title: Untitled

Date: 1959

Publisher: Pierre de Tartas Éditeur, Paris

Printer: Georges Leblanc Imprimeur, Paris

Paper: Vélin d'Arches

Plate size: 18,8 x 13 cm

Sheet size: 27,5 x 18,7 cm

Print run: 200 copies of the book *Œuvre poétique*, plus 60 in the suites.

Comment: The 1912 painting *Floraison* was thus used by Georges Leblanc for the etching to illustrate this book and by Mourlot for the poster.

Complement to No. : L 224-226

Type: Oil on panel

Measures: 23,8 x 18,7 cm

Title: Floraison

Date: 1912

Comment: Sold by Artcurial in sale *Art Impressionniste et Moderne*, 30 October 2013. Lot 302. Provenance, collection Jurmand, Paris. Estimated 2,000 - 3,000 €
1912 Floraison, Huile sur panneau



No. : L 227

Ginestet & Pouillon: App.

Type: Offset Lithograph

Title: Jacques Villon Oslo

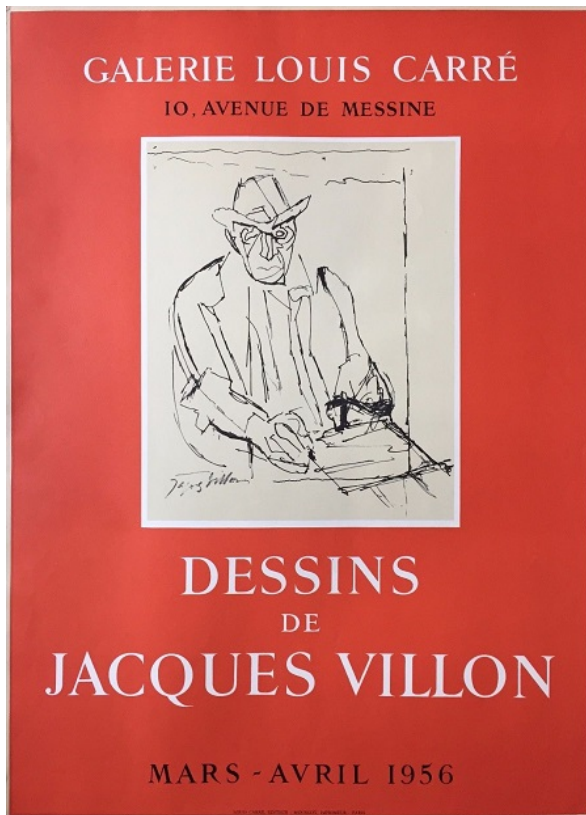
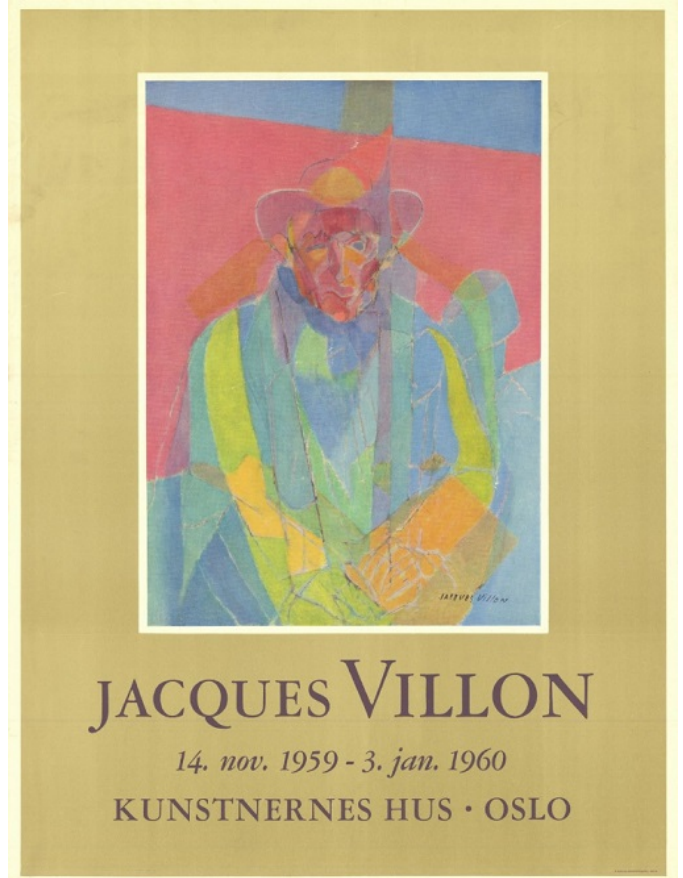
Date: 1959

Publisher: Kunstnernes Hus, Oslo

Printer: Unknown

Sheet size: 65 x 49 cm

Print run: Unknown number of poster proofs



No. : L 228

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Dessins de Jacques Villon

Date: 1956

Publisher: Louis Carré Éditeur, Paris

Printer: Mourlot, Paris

Paper: Vélín

Sheet size: 48x65cm

Print run: Unknown

Comment: Poster for an exhibition in March-April 1956



Complement to No. : L 227-228
Type: Oil on canvas
Title: Autoportrait
Date: 1949
Size: 100 x 72,5 cm
Location: Musée de Beaux Arts de Rouen

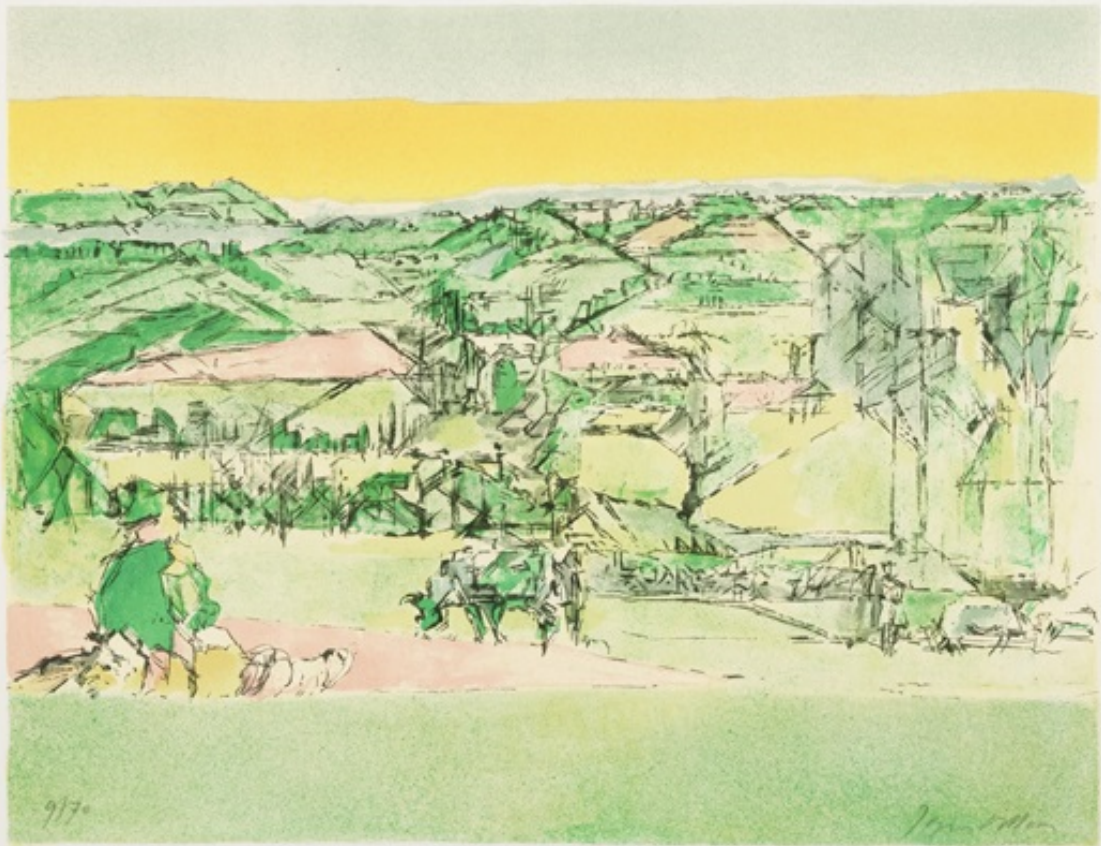
No. : L 229

Ginestet & Pouillon: App. 113

Type: Lithograph

Title: Pastorale

Date: 1960. Portfolio published 1968



Publisher: Louis Broder Éditeur, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 30 x 39,5 cm

Sheet size: 47,3 x 36,8 cm

Print run: 70 numbered and signed proofs, plus Hors commerce, artist proofs, etc.

Comment: Included in portfolio *La magie quotidienne*

Complement to No. : L
229
Type: Oil on canvas
Title: Paysage du Tarn-et-
Garonne
Date: 1941
Size: 54 x 73 cm



Complement to No. : L
229
Type: Oil on canvas
Title: Dans le Tarn
Date: 1953
Size: 50 x 65 cm
Comment: Sold in
auction on June 27, 1995

No. : L 230

Ginestet & Pouillon: App. 114

Type: Lithograph

Title: Portrait

Date: 1960

Publisher: Unknown

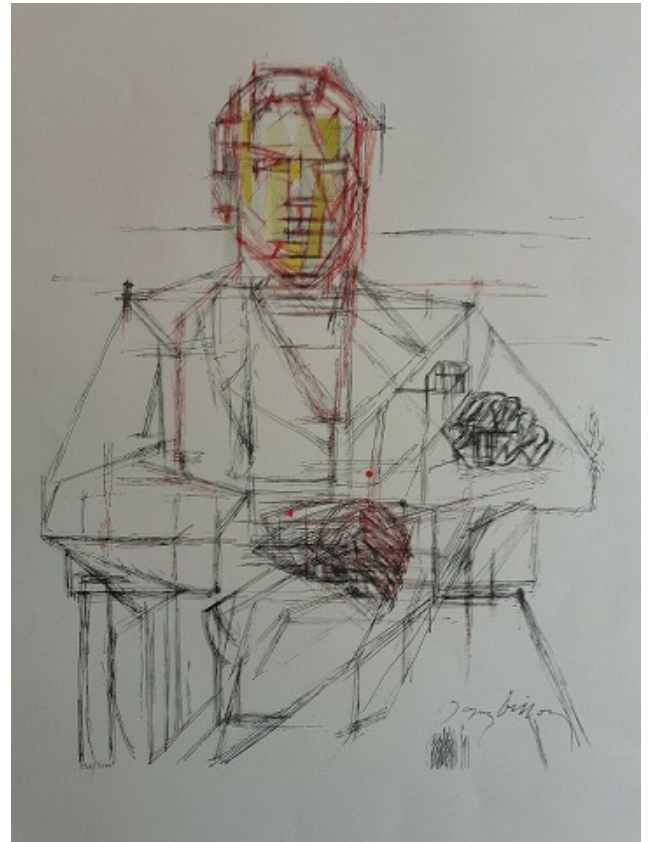
Printer: Mourlot, Paris

Paper: Japan

Plate size: 38 x 30 cm

Sheet size: 60 x 47 cm

Print run: 20 proofs numbered and signed, printed for a laboratory in Puteaux (Ginestet & Pouillon).



The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 231

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph after Jacques Villon (black)

Title: Samothrace / Figure sur fond jaune

Date: 1960 ?

Publisher:

Printer: J. P. Lorriaux (lithographer)

Paper: Vélín d'Arches, Japon nacré

Plate size: 45,5 x 28 cm

Sheet size: 52 x 33 cm

Print run: Unknown number of proofs



No. : L 232

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph after Jacques Villon

Title: Samothrace / Figure sur fond jaune

Date: 1960 ?

Publisher:

Printer: J. P. Lorriaux (lithographer)

Paper: Vélín d'Arches, Japon nacré

Plate size: 45,5 x 28 cm

Sheet size: 52 x 33 cm

Print run: Unknown number of proofs

No. : L 233

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph after Jacques Villon

Title: Samothrace / Figure sur fond jaune

Date: 1960 ?

Publisher:

Printer: J. P. Lorriaux (lithographer)

Paper: Vélín d'Arches, Japon nacré

Plate size: 45,5 x 28 cm

Sheet size: 52 x 33 cm

Print run: Unknown number of proofs



No. : L 234

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph after Jacques Villon (Variant)



Title: Samothrace / Figure sur fond jaune

Date: 1960 ?

Publisher:

Printer: J. P. Lorriaux (lithographer)

Paper: Vélín d'Arches, Japon nacré

Plate size: 45,5 x 28 cm

Sheet size: 52 x 33 cm

Print run: Unknown number of proofs

Complement to No. : 231-234

Type: Blue ink on black paper

Title: Composition

Date: 1960 ?

Size: 65 x 50 cm

Comment: Drawing sold at sale *Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa Drouot Richelieu - Salle 9 – Paris 03 juillet 2003. Lot 88 Composition, s.d. Encre bleue sur papier noir signée en bas à droite : «Jacques Villon» 65 X 50 cm (25 1/2 X 19 3/4 in) Un certificat de M. Patrick Bongers, Galerie Louis Carré & Cie, sera remis à l'acquéreur. Estimation 400 / 500 €*



Last lithographs

Jacques Villon, Huit Lithographies Originales présenté par Lionello Venturi

Portfolio of eight unnumbered but signed color "original" lithographs. Jacques Villon--huit lithographies originales.

Author: Lionello Venturi. Publisher: Louis Carré, 1962.

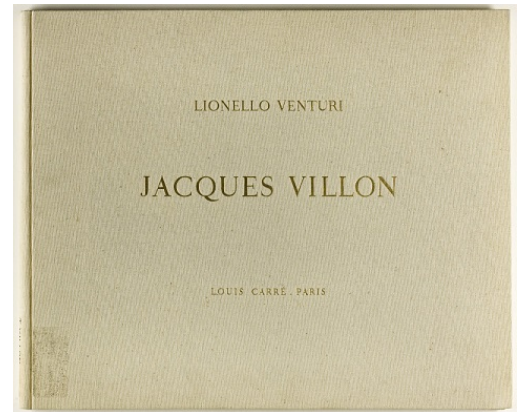
Printer: Imprimerie Nationale. Printer of lithographs: Mourlot frères. 43.6 x 53.3 x 1.8 cm (illustrée en hors-texte de 8 lithographies en couleurs de Jacques Villon, toutes signées

(App. 65 à 72) : *Papiers, Le théâtre, Le potager aux citrouilles,*

Vers la chimère, Le vase jaune, Le pigeonnier normand, Orly, Le long du parc. Tirage :

25 sur Japon Impérial nacré, de a à y + 175 sur Arches + XXV HC sur Arches + 25 suites

sur Japon nacré et 25 suites sur Arches. Un des 175 exemplaires numérotés. We think that these 8 lithographs could be interpretation ones made by Henri Deschamps under Villon's supervision.



No. : L 235

Ginestet & Pouillon:

App. 65

Type: Lithograph

Title: Papiers

Date: 1962

Publisher: Louis Carré Éditeur

Printer: Mourlot, Paris

Paper: Vélin d'Arches, Japon impérial nacré

Plate size: 31 x 40 cm

Sheet size: 43 x 52 cm; 50 x 61 cm (Suites)

Print run: Lithograph signed by Jacques Villon but not numbered. 225 copies of the portfolio *Jacques Villon. Huit lithographies originales*

(25 on Japon impérial nacré; 175 on Vélin d'Arches; 25 Hors Commerce on Vélin d'Arches) as well as 25 extra suites of the lithographs on Japon impérial nacré and a further 25 suites of the lithographs on Vélin d'Arches. Based on a painting from 1923

Comment: Based on a painting by Villon dated 1932.



No. : L 236

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: Papiers (Poster version)

Date: 1961

Publisher: Galerie
Charpentier, Paris

Printer: Mourlot, Paris (Henri
Deschamps lithographer)

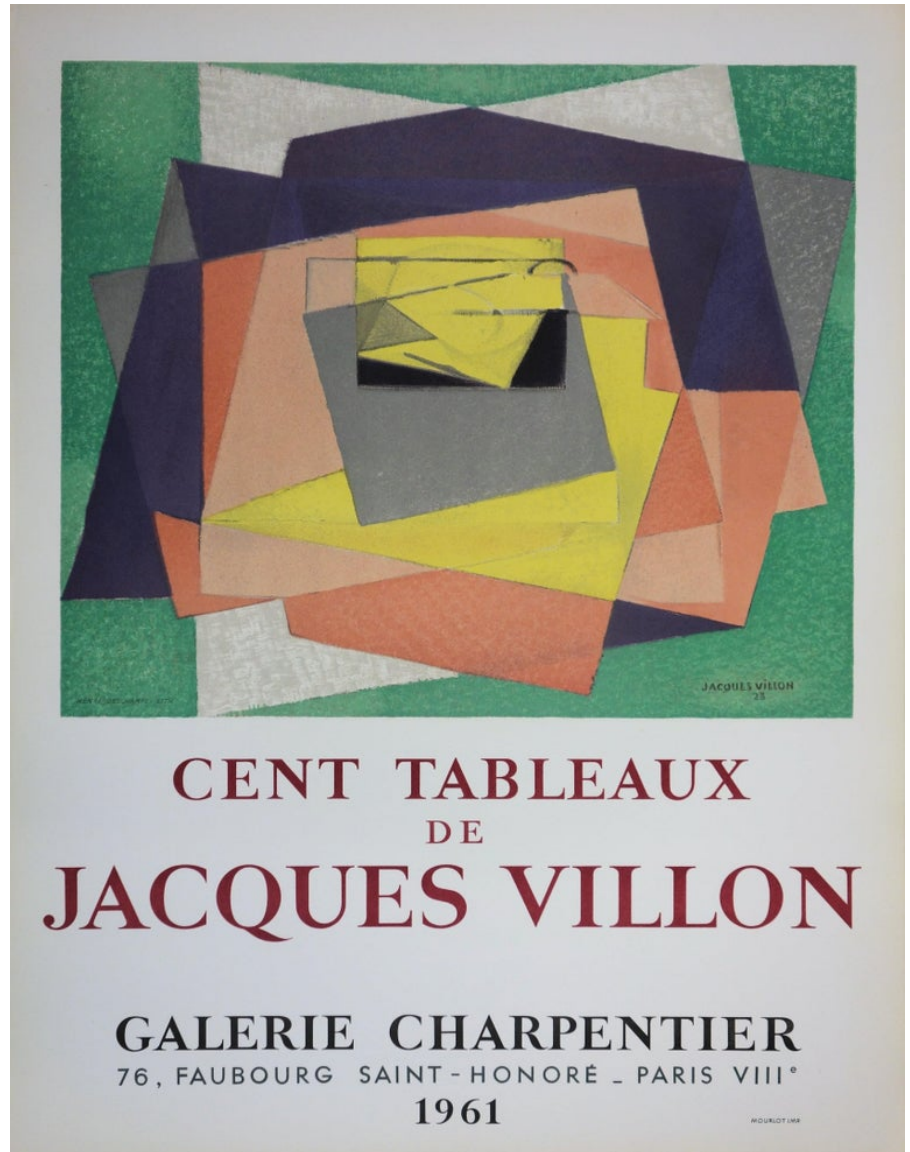
Paper: Vélin d'Arches

Plate size: 37,5 x 45.8 cm

Sheet size: 65 x 51 cm

Print run: Unknown number
of poster proofs

Comment: Created for the
exhibition "Cent tableaux" at
Gallery Charpentier. It seems
plausible to think that the
lithographic plate Mourlot was
preparing for the portfolio *Huit
lithographies originales* was
enlarged with photomechanical
means for this poster. The poster
plate carries both a printed
Jacques Villon signature lower
right and the inscription "Henri
Deschamps Lith" at the lower
left. Obviously, the lithograph in
the portfolio does not carry this
last inscription, as Jacques Villon
was identified as the sole
chromist. However, Henri



Deschamps did help
Villon make the
lithographs of he portfolio.

No. : L 237

Ginestet & Pouillon:

Not in Ginestet & Pouillon

Type: Lithograph

Title: Papiers

(Avant la lettre poster version)

Date: 1961

Publisher: Galerie Charpentier, Paris

Printer: Mourlot, Paris (Henri Deschamps lithographe)

Paper: Vélín d'Arches

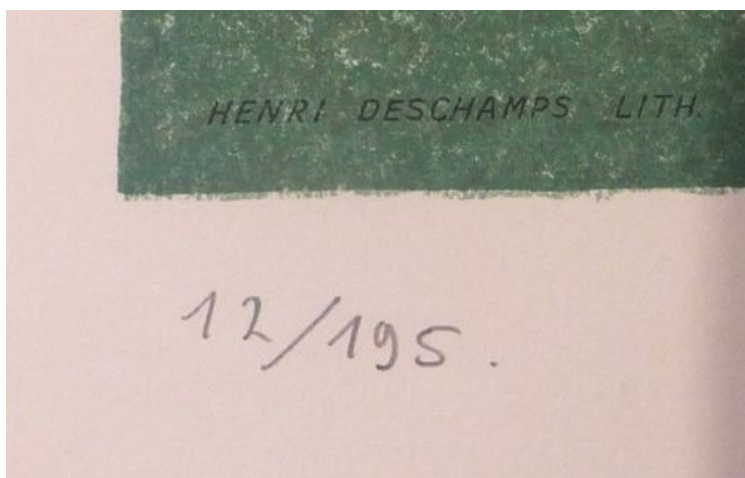
Plate size: 37,5 x 45.8 cm

Sheet size: 68 x 54 cm

Print run: 195

numbered proofs signed by Jacques Villon plus some artist proofs.

Comment: Created for the exhibition "Cent tableaux" at Gallery Charpentier



No. : L 238

Ginestet & Pouillon: App. 66

Type: Lithograph



Title: Le théâtre

Date: 1962

Publisher: Louis Carré Éditeur

Printer: Mourlot, Paris

Paper: Vélin d'Arches, Japon impérial nacré

Plate size: 31 x 40 cm

Sheet size: 43 x 52 cm; 50 x 61 cm (Suites)

Print run: Lithograph signed by Jacques Villon but not numbered. 225 copies of the portfolio *Jacques Villon. Huit lithographies originales* (25 on Japon impérial nacré; 175 on Vélin d'Arches; 25 Hors Commerce on Vélin d'Arches) as well as 25 extra suites of the lithographs on Japon impérial nacré and a further 25 suites of the lithographs on Vélin d'Arches.

Comment: Based on a painting by Villon dated 1932

No. : L 239

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Poster lithograph

Title: FIAC 79, Paris Grand
Palais

Date: 1979

Publisher: Galerie Louis Carre
& cie, Paris

Printer: Bellini Lithographe

Paper: Vélín

Plate size: 31 x 40 cm

Sheet size: 70 x 48,5 cm

Print run: Unknown



No. : L 240

Ginestet & Pouillon: App. 67

Type: Lithograph

Title: Le potager aux citrouilles



Date: 1962

Publisher: Louis Carré Éditeur

Printer: Mourlot, Paris

Paper: Vélín d'Arches, Japon impérial nacré

Plate size: 31 x 40 cm

Sheet size: 43 x 52 cm; 50 x 61 cm (Suites)

Print run: Lithograph signed by Jacques Villon but not numbered. 225 copies of the portfolio *Jacques Villon. Huit lithographies originales* (25 on Japon impérial nacré; 175 on Vélín d'Arches; 25 Hors Commerce on Vélín d'Arches) as well as 25 extra suites of the lithographs on Japon impérial nacré and a further 25 suites of the lithographs on Vélín d'Arches.

Comment: The present lithograph is a variation of a theme developed in at least two paintings dated 1940 and 1941 (see below)

Complement to No. : L 240
Type: Oil and ink on paper laid on canvas
Title: Potager aux citrouilles
Date: 1940
Size: 25,2 x 32 cm
Location: Musée national beaux-arts Québec N° inv. 1987.252 Don Charles S.N. Parent



Complement to No. : L 240
Type: Oil on canvas
Title: Le Potager
Date: 1941
Size: 65 x 92 cm

No. : L 241

Ginestet & Pouillon: App. 68

Type: Lithograph

Title: Vers la chimère

Date: 1962

Publisher: Louis Carré Éditeur

Printer: Mourlot, Paris

Paper: Vélin d'Arches, Japon
impérial nacré

Plate size: 40 x 31 cm; 36,2 x
29,4 cm

Sheet size: 52 x 43 cm; 61 x 50
cm (Suites)

Print run: Lithograph signed by
Jacques Villon but not numbered.
225 copies of the portfolio *Jacques
Villon. Huit lithographies
originales* (25 on Japon impérial
nacré; 175 on Vélin d'Arches; 25
Hors Commerce on Vélin
d'Arches) as well as 25 extra suites
of the lithographs on Japon
impérial nacré and a further 25
suites of the lithographs on Vélin
d'Arches.

Comment: Based on a painting
by Villon dated 1942



No. : L 242

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: Vers la chimère (Poster
version)

Date: 1955

Publisher: Louis Carré Éditeur

Printer: Mourlot, Paris

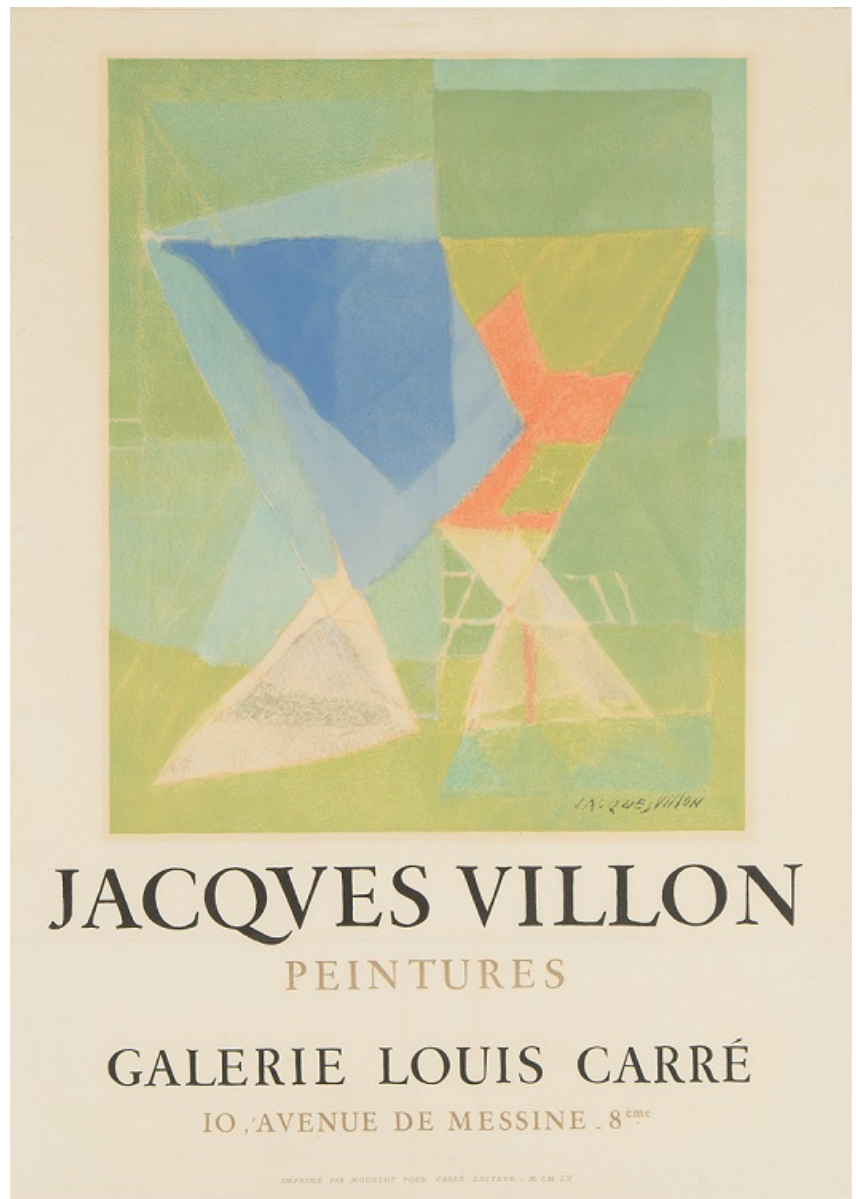
Paper: Vélín d'Arches

Plate size: 40 x 31 cm

Sheet size: 72 x 51,5 cm

Print run: Unknown number of
poster proofs, unnumbered and
unsigned.

Comment: Based on a painting
by Villon dated 1942. Used to
advertise the exhibition *Jacques
Villon Peintures* at the Galerie
Louis Carré



No. : L 243

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Vers la chimère (avant la lettre Poster version)

Date: 1955

Publisher: Louis Carré Éditeur

Printer: Mourlot, Paris

Paper: Vélin d'Arches

Plate size: 40 x 31 cm

Sheet size: 72 x 51,5 cm

Print run: 100 avant la lettre poster proofs, numbered and signed by Villon.

Comment: Based on a painting by Villon dated 1942.



Complement to No. : L 241-243

Type: Oil on canvas

Title: Drink to the Chimera

Date: 1947

Size: 73 x 59.4 cm

Location: National Gallery of Art, Washington (Collection of Mr. and Mrs. Paul Mellon. Inventory 1983.1.36)

Comment: The above lithographs are in our view interpretation ones of a painting –not located– belonging to the same series of the one we reproduce here.

No. : L 244

Ginestet & Pouillon: App.
69

Type: Lithograph

Title: Le vase jaune

Date: 1962

Publisher: Louis Carré
Éditeur

Printer: Mourlot, Paris

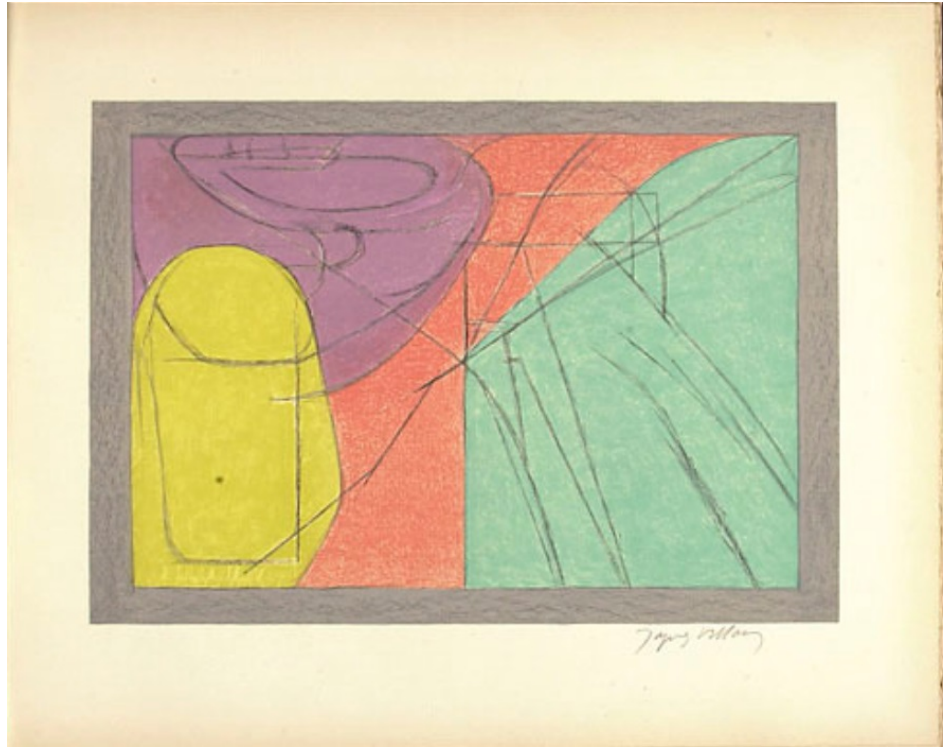
Paper: Vélín d'Arches,
Japon impérial nacré

Plate size: 31 x 40 cm

Sheet size: 43 x 52 cm; 50
x 61 cm (Suites)

Print run: Lithograph
signed by Jacques Villon but
not numbered. 225 copies of
the portfolio *Jacques Villon*.
Huit lithographies originales
(25 on Japon impérial nacré;
175 on Vélín d'Arches; 25

Hors Commerce on Vélín d'Arches) as well as 25 extra suites of the lithographs on Japon impérial nacré and a further 25 suites of the lithographs on Vélín d'Arches.



Complement to No. : L 244

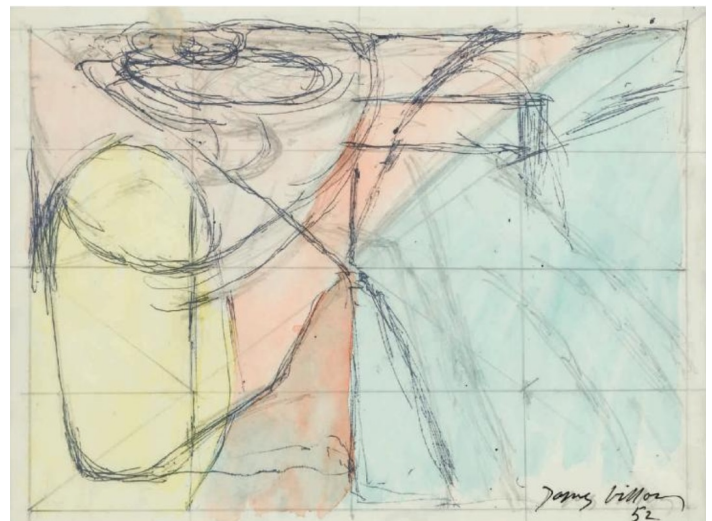
Type: Mixed media, pencil and black ink on paper

Title: Le vase jaune, nature morte

Date: 1952

Size: 20,9 x 27,1 cm

Comment: This drawing, dating from
1952 was the base for the lithograph in the
previous entry. It was sold by the auction
house Freeman's in its *Modern &*
Contemporary Art Auction 5/12/12. Lot 18.
It indicated as provenance Galerie Louis
Carré & Cie, Paris; property from the Estate
of Janet Brown, Oyster Bay, New York.
Estimate: \$ 1.500 – 2,000



No. : L 245

Ginestet & Pouillon:

App. 70

Type:

Lithograph

Title: Le pigeonnier normand

Date: 1962

Publisher:

Louis Carré
Éditeur

Printer:

Mourlot, Paris

Paper:

Vélin
d'Arches,
Japon impérial
nacré

Plate size:

31 x 40 cm

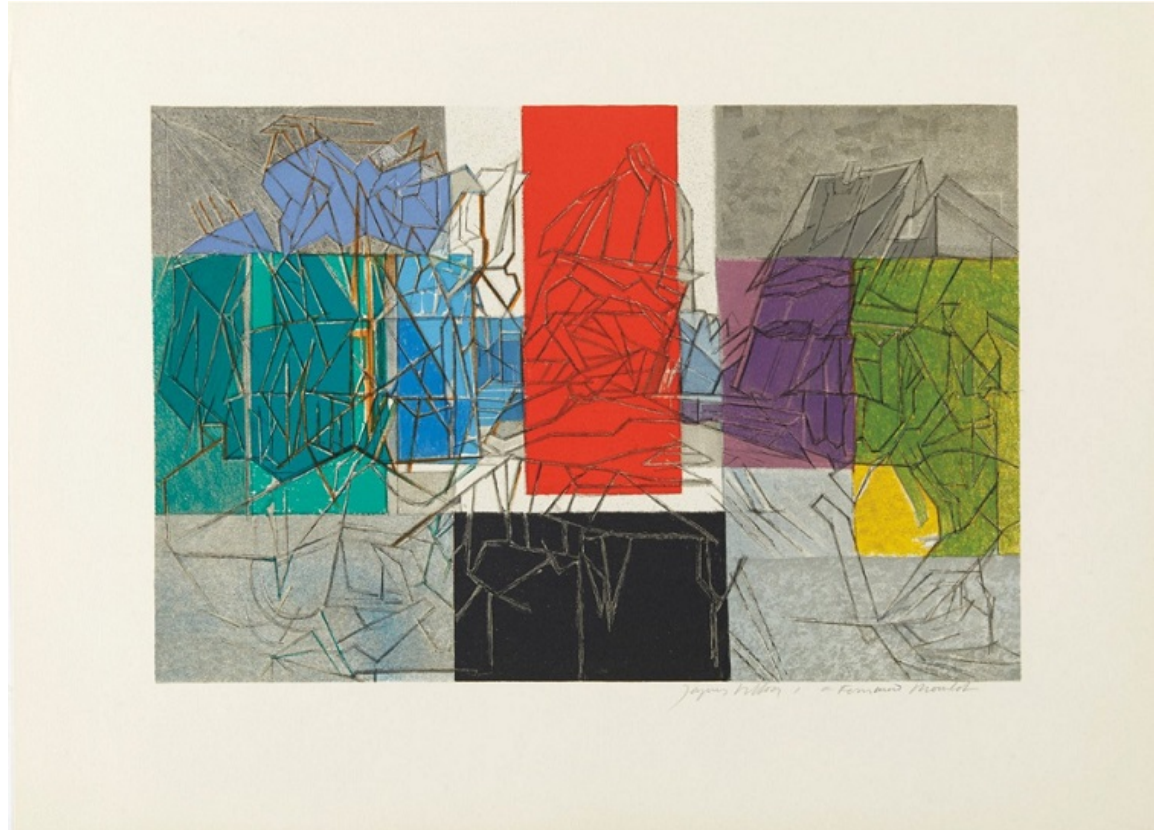
Sheet size:

43 x 52 cm;

50 x 61 cm (Suites)

Print run: Lithograph signed by Jacques Villon but not numbered. 225 copies of the portfolio *Jacques Villon. Huit lithographies originales* (25 on Japon impérial nacré; 175 on Vélin d'Arches; 25 Hors Commerce on Vélin d'Arches) as well as 25 extra suites of the lithographs on Japon impérial nacré and a further 25 suites of the lithographs on Vélin d'Arches.

Comment: Based on a painting by Villon dated 1953. We have not located exactly this painting, but some similar ones. Another lithograph with an extremely similar background design was made in 1954 and published in 1968 (see below)



Complement to No. :

Type: Oil and ink on canvas

Measures: 38,3 x 55,4 cm

Title: Le pigeonnier de la rue

Date: 1952-1953

Comment: Sold by Artcurial in sale *Art Impressionniste et Moderne*, 30 October 2013. Lot 302. Provenance, collection Jurmand, Paris. Estimated 12,000 - 6,000 €



No. : L 246

Ginestet & Pouillon:

App. 95

Type: Lithograph

Title: Le Pigeonnier

Normand, from the
portfolio Hommage à
Mourlot

Date: 1954. Published
1968

Publisher: Mourlot

Éditions

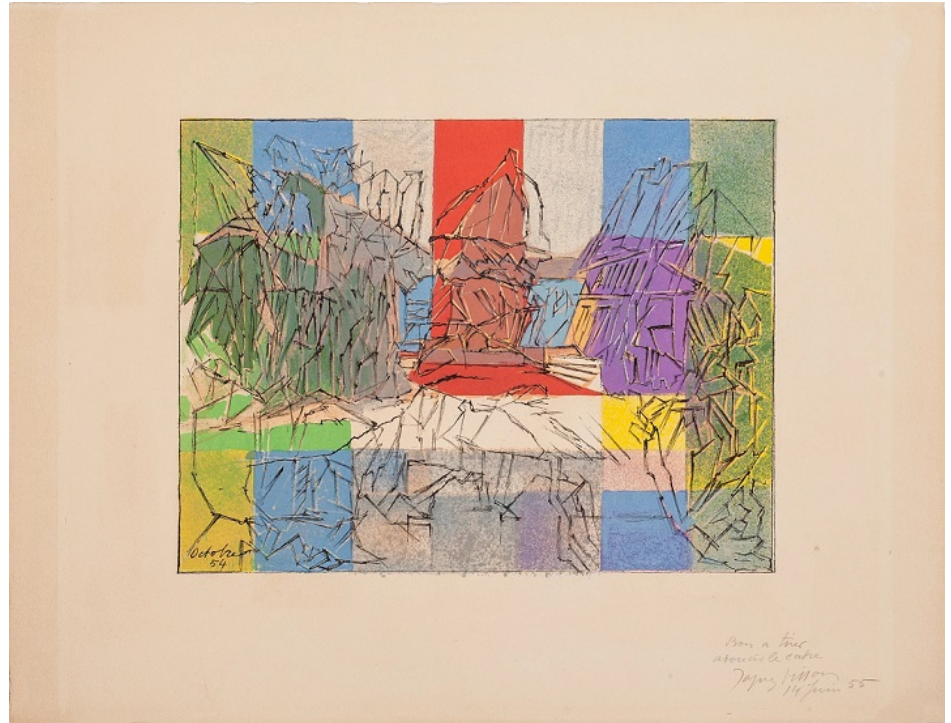
Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 32 x 42 cm

Sheet size: 50 cm. x
61,5 cm.

Print run: 100 proofs
numbered 1 to 75 and 1
to 25, all signed by
Villon. Illustrated here is
the Bon à tirer by Villon.



No. : L 247

Ginestet & Pouillon:

App. 71

Type:

Lithograph

Title: Orly

Date: 1962

Publisher:

Louis Carré

Éditeur

Printer:

Mourlot, Paris

Paper:

Vélin

d'Arches,

Japon impérial

nacré

Plate size:

31 x 40 cm

Sheet size:

43 x 52 cm;

50 x 61 cm (Suites)

Print run: Lithograph signed by Jacques Villon but not numbered. 225 copies of the portfolio *Jacques Villon. Huit lithographies originales* (25 on Japon impérial nacré; 175 on Vélin d'Arches; 25 Hors Commerce on Vélin d'Arches) as well as 25 extra suites of the lithographs on Japon impérial nacré and a further 25 suites of the lithographs on Vélin d'Arches.

Comment: Based on a painting by Villon dated 1954. "Like many other cubists of his time, Villon was enthusiastic about flying. His first drawings on the subject were made as early as 1912 when the big airplane meeting took place in Paris, which also fascinated Delaunay, de la Fresnaye and Picasso. However, he waited until 1937 to plan his first major project with Delaunay and Gleizes, namely the wall design for the "Pavillon d'air" at the world exhibition. With Gleizes he worked on the boards without interruption until 1942, until it became clear that the implementation would not take place. Villon mostly uses aircraft models as templates for his designs, as he mentioned in a conversation with Dora Vallier." (Ketterer Kunst)

Complement to No. : L 247

Type: Oil on Canvas

Size: 89 x 146 cm

Title: Orly

Date: 1954

Comment: This 1954 painting (part of a series on airports) was used for the previous lithograph.



No. : L 248

Ginestet & Pouillon:

App. 72

Type: Lithograph

Title: Le long du parc

Date: 1962

Publisher: Louis Carré Éditeur

Printer: Mourlot, Paris

Paper: Vélin d'Arches, Japon impérial nacré

Plate size: 31 x 40 cm

Sheet size: 43 x 52 cm; 50 x 61 cm (Suites)

Print run: Lithograph signed by Jacques Villon but not numbered. 225 copies of the portfolio *Jacques Villon. Huit lithographies originales* (25 on Japon impérial nacré; 175 on Vélin d'Arches; 25 Hors Commerce on Vélin d'Arches) as well as 25 extra suites of the lithographs on Japon impérial nacré and a further 25 suites of the lithographs on Vélin d'Arches.

Comment: Based on a painting by Villon dated 1955. We illustrate here the *Bon à tirer* signed by Villon on February 5, 1960.

Complement to No. : L 248

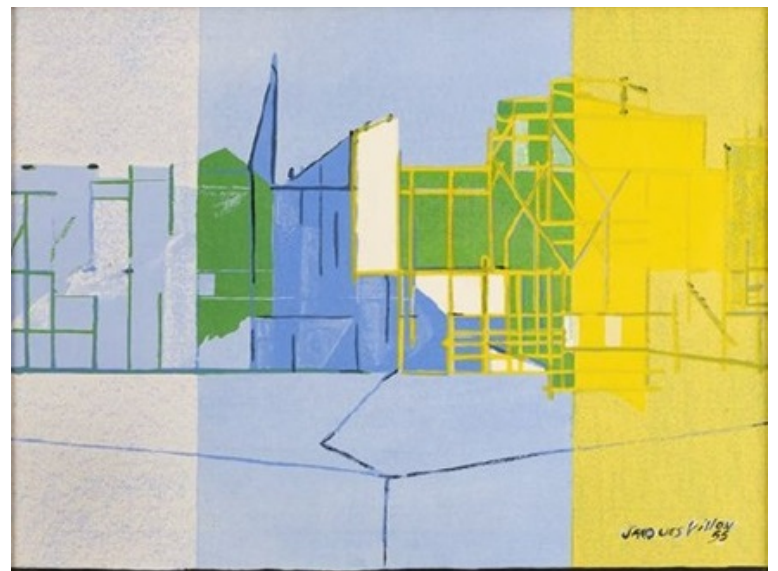
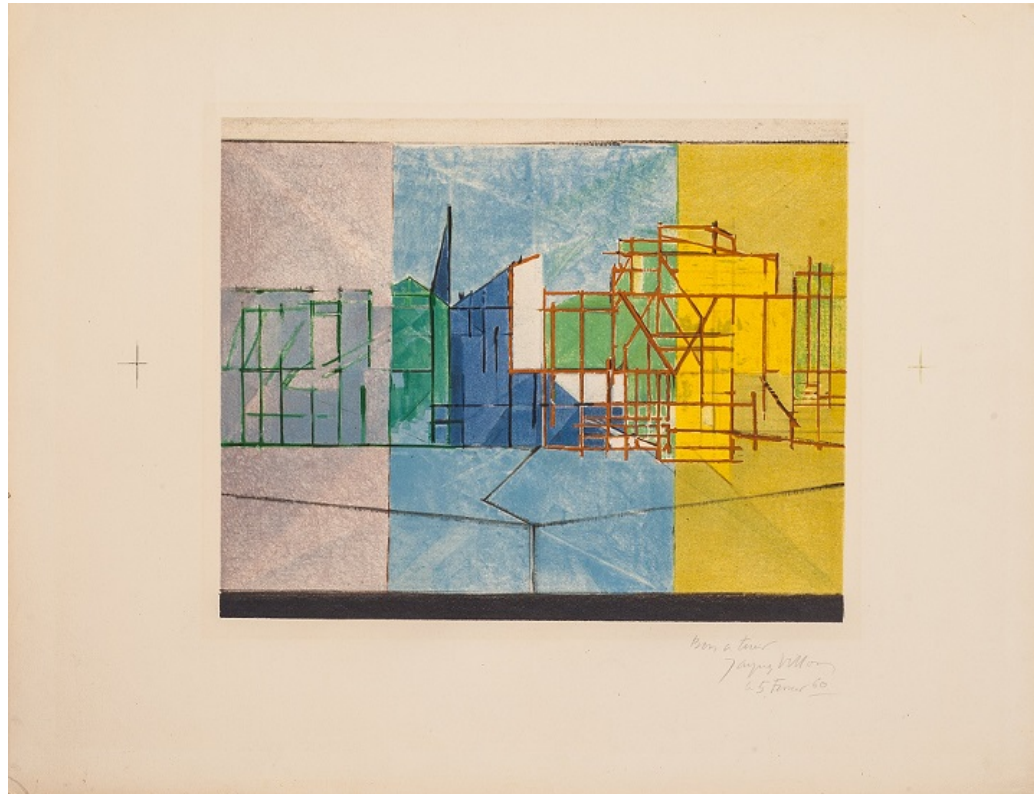
Type: Gouache on paper

Title: Le long du parc

Date: 1955

Size: 46 x 61 cm

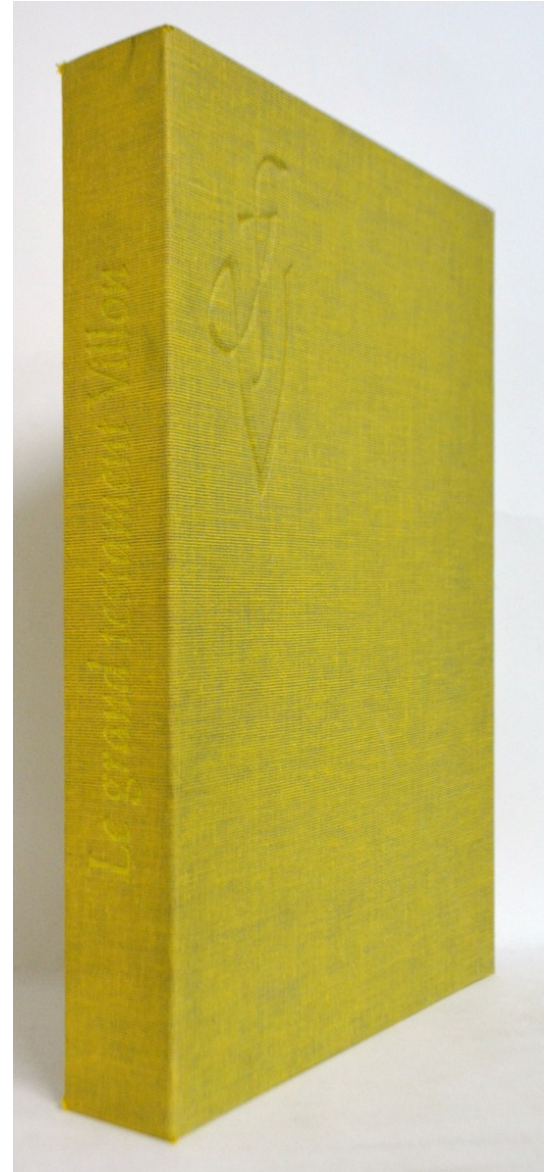
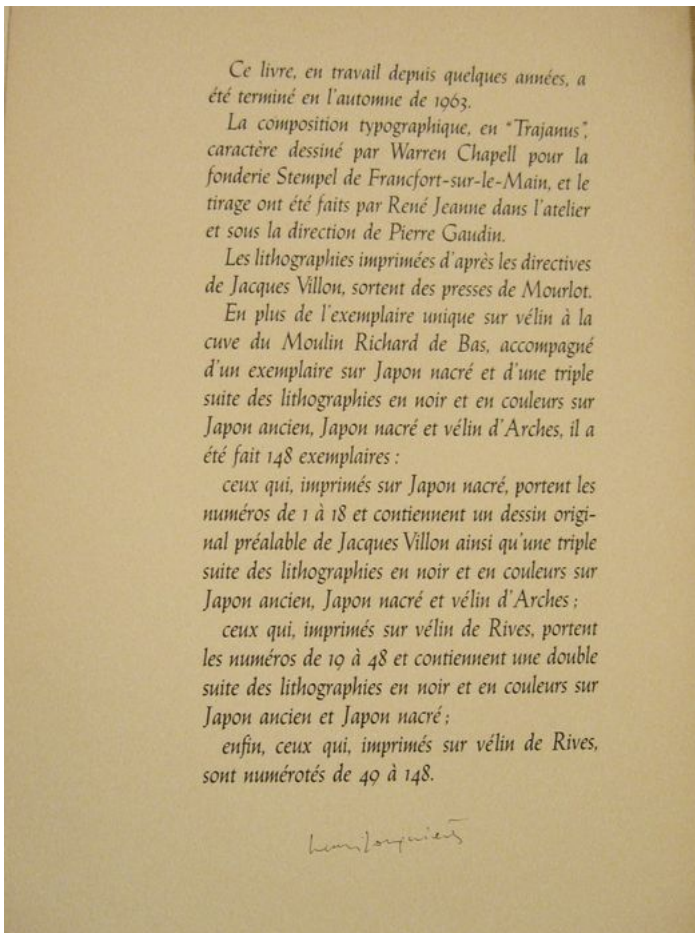
Comment: Sold by iGavelAuctions, 210 West Mill Street, New Braunfels, TX 78130 in its Sale 2643204: Jacques Villon 1955 Mixed media abstract watercolour on printed paper. Fr3SH 08/07/2012. Signed and dated 1955 lower right. Verso label and NY Times 1961 news clip. Original painted wood glazed framing. Provenance: Judge William E Spencer [1900-1975] Founder of the Memorial Museum, AZ. Measurements: Artwork alone measures 24 x 18 1/8".



Le grand Testament

Paris, Henri de Jonquières, 1963. In-folio (377 x 252 mm), 2 ff. 142 pp., 10 pp. (glossary and table), 8 pp. (justification of the print), in sheets, printed on Vélín de Rives, 18 color lithographs, 10 of which are full page, printed and filled cover, boxed up by the publisher. This work is illustrated with 18 original lithographs in color by Jacques Villon. Very nice leaf copy as published executed in 1960-1961. It is the last illustrated book by Jacques Villon and that he did not live to see it published. We illustrate here the camshell box and the colophon, signed by the publisher, as Villon had died.

The Grand Testament is a poetic work composed in 1461 by François Villon, rich with more than twenty relatively autonomous poems. It is a flagship of medieval literature. The illustrator, who comes from a prestigious family of artists, adopted the pseudonym of Jacques Villon to distinguish himself from his brothers and in reference to the poet of the Middle Ages. He



writes in The Grand Testament
 "I did not take the name of this poet by chance, there is between him and me an incontestable spiritual kinship."

No. : L 249

Ginestet & Pouillon: App. 73

Type: Lithograph

Title: Untitled (page 9 of the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

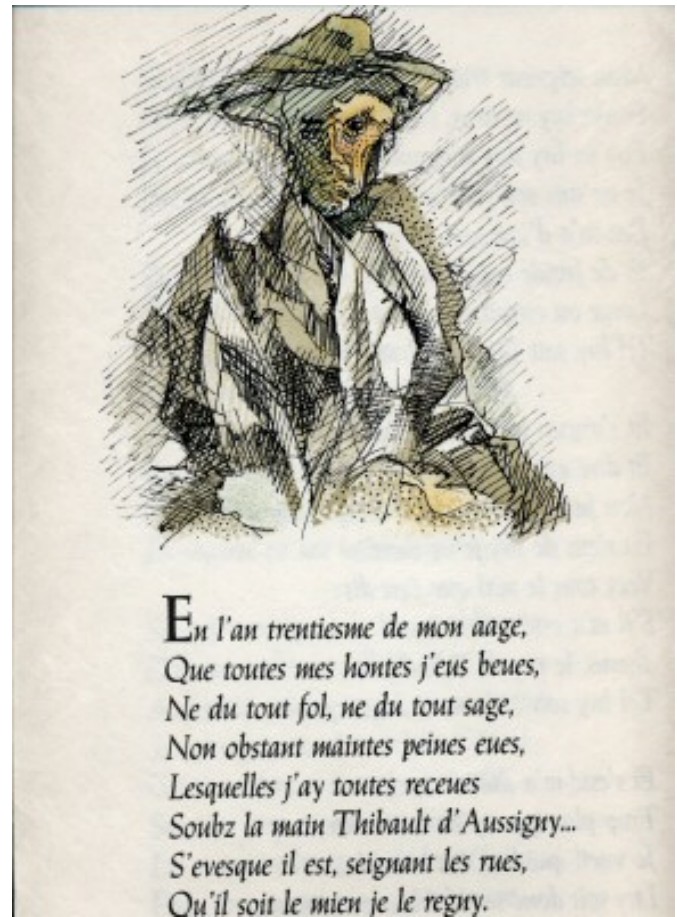
Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches, Vélín de Rives

Plate size: 18 x 16 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No. : L 250

Ginestet & Pouillon: App. 74

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 34 x 25,5 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)

No. : L 251

Ginestet & Pouillon: App. 75

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 35 x 25,5 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No. : L 252

Ginestet & Pouillon: App. 76

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélin à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélin d'Arches

Plate size: 30 x 20 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélin à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélin d'Arches; 30 copies (numbered 19 to 48) on Vélin de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélin de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No.

:

L 253

Ginestet & Pouillon: App. 76

Type: Lithograph in black

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélin à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélin d'Arches

Plate size: 30 x 20 cm

Sheet size: 37.6 x 25.5 cm

Print run: 30 copies in black on Japon ancien



No. : L 254

Ginestet & Pouillon: App. 77

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

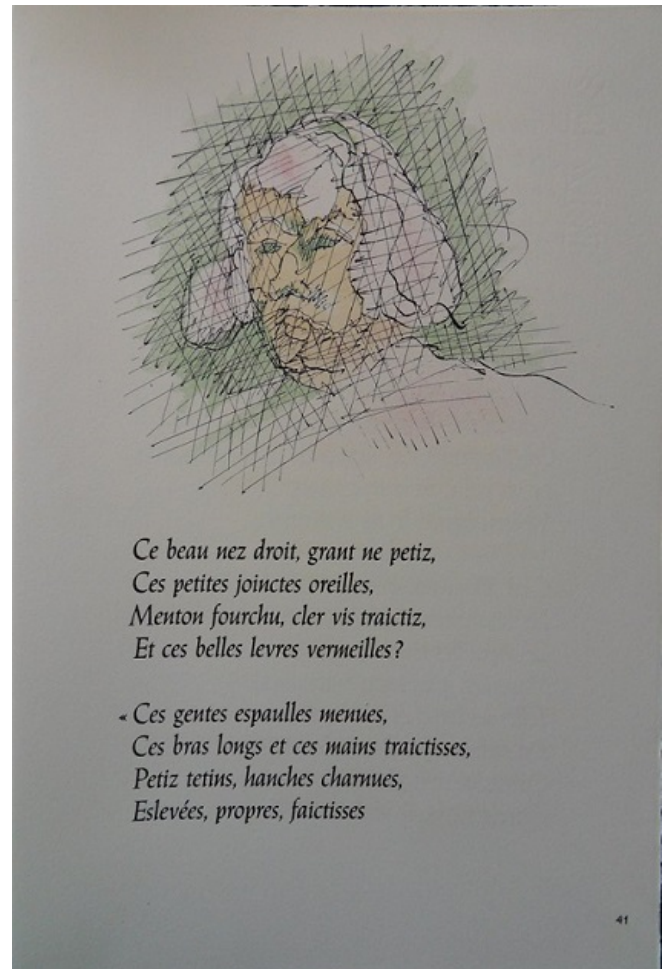
Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 18 x 20 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



*Ce beau nez droit, grant ne petiz,
Ces petites jointes oreilles,
Menton fourchu, cler vis traictiz,
Et ces belles levres vermeilles?*

** Ces gentes espaulles menues,
Ces bras longs et ces mains traictisses,
Petiz tetins, hanches charnuës,
Eslevées, propres, faictisses*



** Ceste leçon icy leur baille
La belle et bonne de jadis;
Bien dit ou mal, vaille que vaille,
Enregistrer j'ay faict ces dis*

No. : L 255

Ginestet & Pouillon: App. 78

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 29 x 25 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)

No. : L 256

Ginestet & Pouillon: App. 79

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 31,5 x 23 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No. : L 257



Ginestet & Pouillon: App. 80

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 25 x 23,5 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)

No. : L 258

Ginestet & Pouillon: App. 81

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 31 x 23 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No. : L 259

Ginestet & Pouillon: App. 82

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

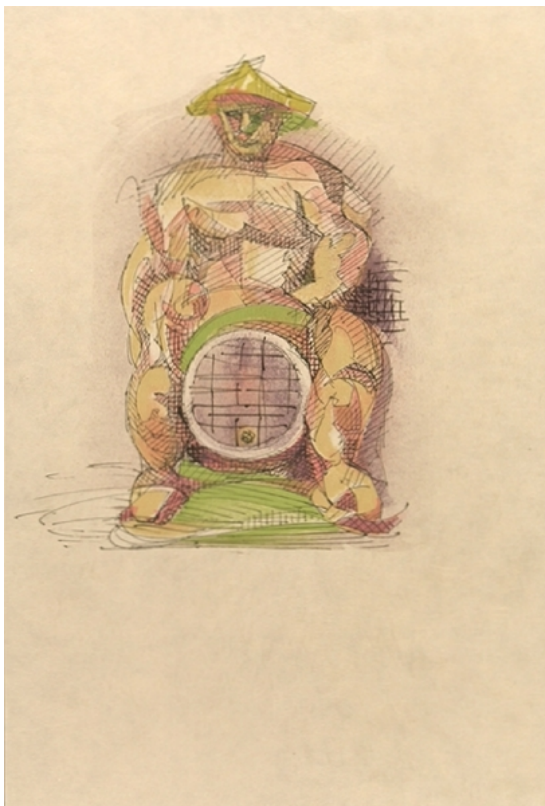
Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 23 x 20 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No. : L 260

Ginestet & Pouillon: App. 83

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 31,2 x 20,5 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)

No. : L 261

Ginestet & Pouillon: App. 84



Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 26 x 24 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)

No. : L 262

Ginestet & Pouillon: App. 85

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 36,5 x 18 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No. : L 263

Ginestet & Pouillon: App. 86



Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 25,5 x 24 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)

The Prints of Jacques Villon 2 Lithographs

No. : L 264

Ginestet & Pouillon: App. 87

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 25 x 21 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No. : L 265

Ginestet & Pouillon: App. 88

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélín à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélín d'Arches

Plate size: 17,2 x 17,5 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélín à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélín d'Arches; 30 copies (numbered 19 to 48) on Vélín de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélín de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No. : L 266

Ginestet & Pouillon: App. 89

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

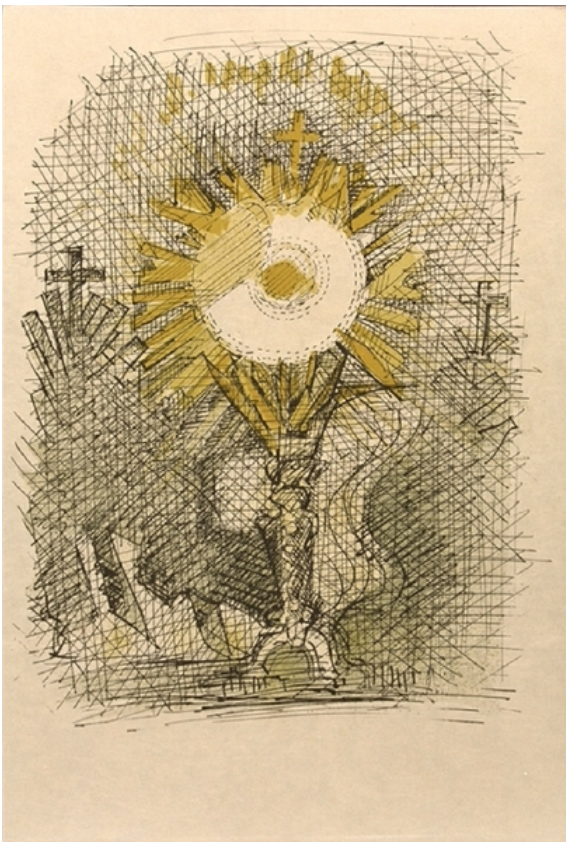
Printer: Mourlot, Paris

Paper: Vélin à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélin d'Arches

Plate size: 22 x 15 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélin à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélin d'Arches; 30 copies (numbered 19 to 48) on Vélin de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélin de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)



No. : L 267

Ginestet & Pouillon: App. 90

Type: Lithograph

Title: Untitled (from the book *Le Grand testament de François Villon*)

Date: 1960-61 (Book published 1963)

Publisher: H. Jonquières Éditeur

Printer: Mourlot, Paris

Paper: Vélin à la cuve du Moulin Richard de Bas, Japon nacré, Japon ancien, Vélin d'Arches

Plate size: 31 x 25 cm

Sheet size: 37.6 x 25.5 cm

Print run of the book: 1 copy on Vélin à la cuve du Moulin Richard de Bas; 18 in Japon nacré (numbered 1 to 18) with triple suite of the lithographs on Japon ancien, Japon nacré and Vélin d'Arches; 30 copies (numbered 19 to 48) on Vélin de Rives with double suite of the lithographs in black and in colors on Japon ancien and Japon nacré; 100 copies on Vélin de Rives; 20 Hors Commerce copies numbered I to XX. (A total of 169 printed proofs of the lithographs in the book plus 414 printed proofs in the suites)

No. : L 268

Ginestet & Pouillon: App.
91

Type: Lithograph (from the
book *Souvenirs et portraits
d'artistes*, by Fernand Mourlot)

Title: Portrait d'une jeune
fille.

Date: 1960-61 (Book
published 1972)

Publisher: A.C. Mazo, Paris
and Léon Amiel, New York

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 32,5 x 22,5 cm

Sheet size: 32,5 x 25 cm

Print run: 800 copies of the
book

Comment:



No. : L 269

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: Portrait d'une jeune
fille.

Date: 1972

Publisher: Mourlot Editions,
16 East 79th Street, New York
NY 10075

Printer: Mourlot

Paper: Vélín d'Arches

Plate size: 32,5 x 22,5 cm

Sheet size: 43.8 x 35.6 cm

Print run: Unknown

Comment: This item is for sale
early 2020 at Mourlot Editions:



<https://www.mourloteditions.com/products/portrait-dune-jeune-fille-from-souvenirs-et-portraits-dartistes-by-jacques-villon>

No. : L 270

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph after Jacques Villon

Title: France / La Lorraine / Metz: Vitraux de la cathédrale

Date: 1962

Publisher: Commissariat général du tourisme, Paris

Printer: Mourlot, Paris

Paper: Vélín

Sheet size: 99 x 62.5 cm

Print run: Unknown

Comment: This Cathedrale de Metz poster was produced by Mourlot in 1962 for the French Bureau of Tourism. The piece is based directly off the "The Passover of the Lord" stained window at the Cathedral of Saint Stephen of Metz.



No. : L 271

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph after Jacques Villon

Title: France / La Lorraine / Metz: Vitraux de la cathédrale (avant la lettre)

Date: 1962

Publisher: Commissariat général du tourisme, Paris

Printer: Mourlot, Paris

Paper: Vélín

Sheet size: 102.4 x 67.3 cm

Print run: Unknown number of avant la lettre proofs

Comment: This Cathedrale de Metz poster was produced by Mourlot in 1962 for the French Bureau of Tourism. The piece is based directly off the "The Passover of the Lord" stained window at the Cathedral of Saint Stephen of Metz.

No. : L 272

Ginestet & Pouillon: App. 116

Type: Lithograph

Title: Portrait d'acteur

Date: 1962

Publisher: A. Sauret, Paris

Printer: Mourlot, Paris

Paper: Velin d'Arches

Plate size: 26,5 x 21 cm

Sheet size: 31.8 x 24.4 cm

Print run: 18 signed proofs, 38 unsigned proofs to accompany the portfolio *Regards sur Paris* (Ginestet & Pouillon). The actual print run was 180: 10 signed in a suite; 20 on arches wove paper; 120 unsigned in the regular edition numbered (the book) 31 to 150; 30 hors commerce copies

Complement to No. : L 272

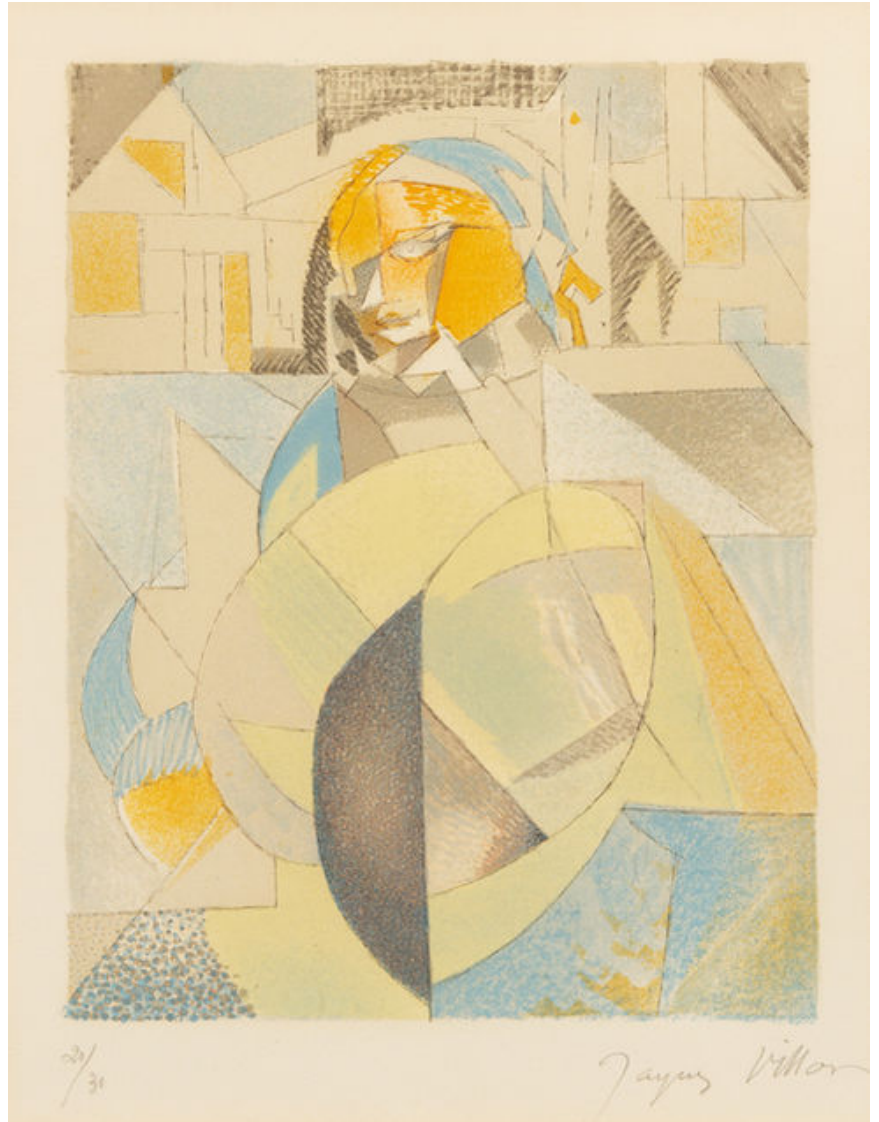
Type: Pencil drawing

Title: Portrait d'acteur (Félix Barré)

Date: 1913

Size: 21,5 x 16 cm

Comment: The above lithograph was based on this drawing as well as others (one at the Metropolitan Museum of New York) and also on the



painting of the same name dated 1912 (former collection of Françoise Tournié). The drawing was sold at *Succession Olga Carré, Née Burel, Ancienne Collection Louis Carré : 4ème Vente chez Piasa, Drouot Richelieu - Salle 9 - 9, rue Drouot - Paris 3 juillet 2003* Portrait d'acteur (félix barré), 1913 Crayon noir avec mise au carreau sur papier calque signé et daté en bas à droite : «Jacques Villon 13» 21,5 x 16 cm. Estimation 1 500 / 2 000 €

No. : L 273

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Peintres Graveurs Français.
Hommage aux Graveurs Cubistes

Date: 1970

Publisher: Bibliothèque Nationale

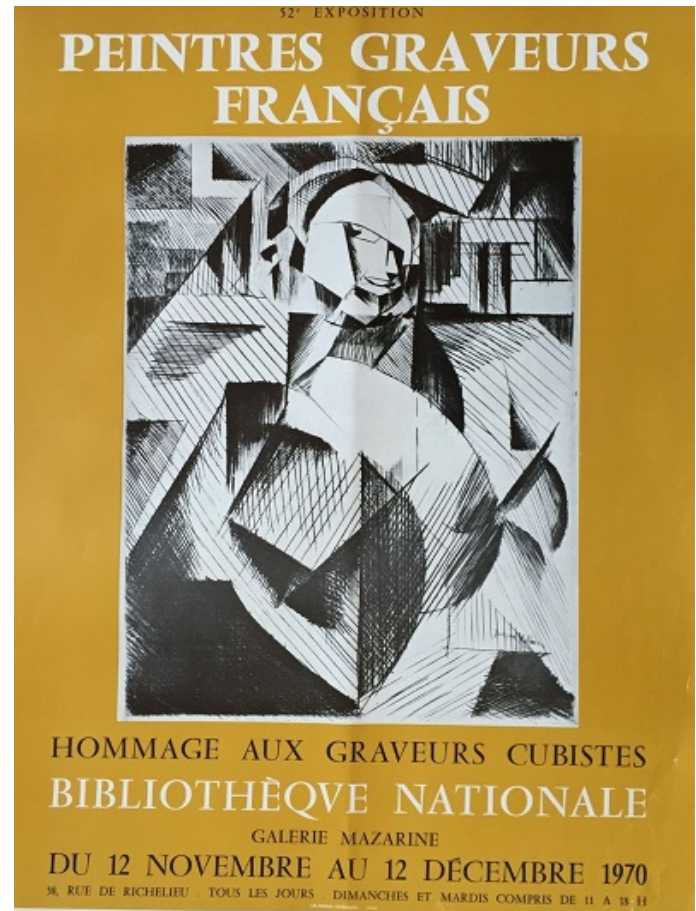
Printer: Presses Artistiques, Paris

Paper: Vélin

Sheet size: 68 x 45 cm

Print run: Unknown number of poster proofs

Comment: This exhibition poster reproduces one of the most celebrated cubist etchings by Villon: the 1913 *Portrait de un acteur / Portrait of an Actor (Félix Barré)* Drypoint (plate 40.1 x 31.4 cm Sheet 48.5 x 35.9 cm)



No. : L 274

Ginestet & Pouillon:

App. 117

Type:
Lithograph

Title:
Marchands
de quatre
saisons

Date:
1962

Publisher:
A. Sauret,
Paris

Printer:
Mourlot,
Paris

Paper:
Velin
d'Arches

Plate size:
30 x 50 cm

Sheet size: 36,50 x 57 cm

Print run: 18 signed proofs, 38 unsigned proofs to accompany the portfolio Regards sur Paris (Ginestet & Pouillon). The actual print run was 180: 10 signed in a suite; 20 on arches wove paper; 120 unsigned in the regular edition numbered (the book) 31 to 150; 30 hors commerce copies

Comment: Reproduction of a drawing. Villon also made an etching with exactly this design.



No. : L 275

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph in black

Title: Marchands de quatre
saisons

Date: 1962

Publisher: A. Sauret, Paris

Printer: Mourlot, Paris

Paper: Velin d'Arches

Plate size: 30 x 50 cm

Sheet size: 36,50 x 57 cm

Print run: Unknown number
of proofs in black.



No. : Correction to G&P

Ginestet & Pouillon:

App. 118

Type: Lithograph

(Ginestet & Pouillon)

Actually Color etching
and aquatint (Eau-forte et
aquatinte en couleurs)

Title: Monsieur

Duchamp

Date: 1962

Publisher:

Commelynck ?

Printer: Atelier

Commelynck imprimeur

(Ginestet & Pouillon)

Paper: Vélín de Rives

Plate size: 59,5 x 48,7
cm

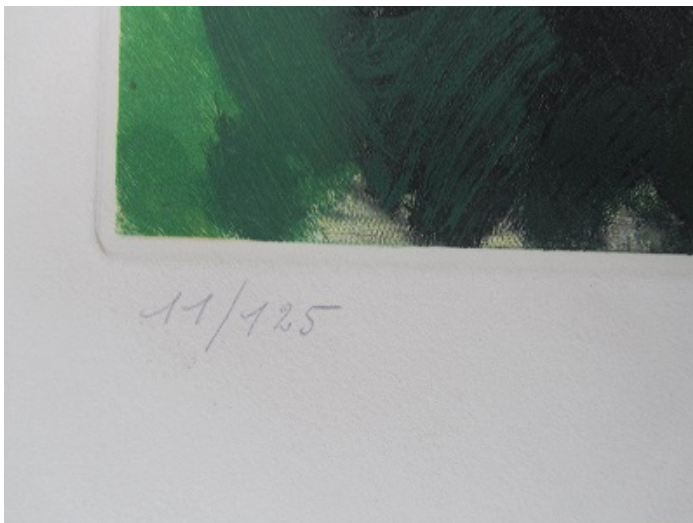
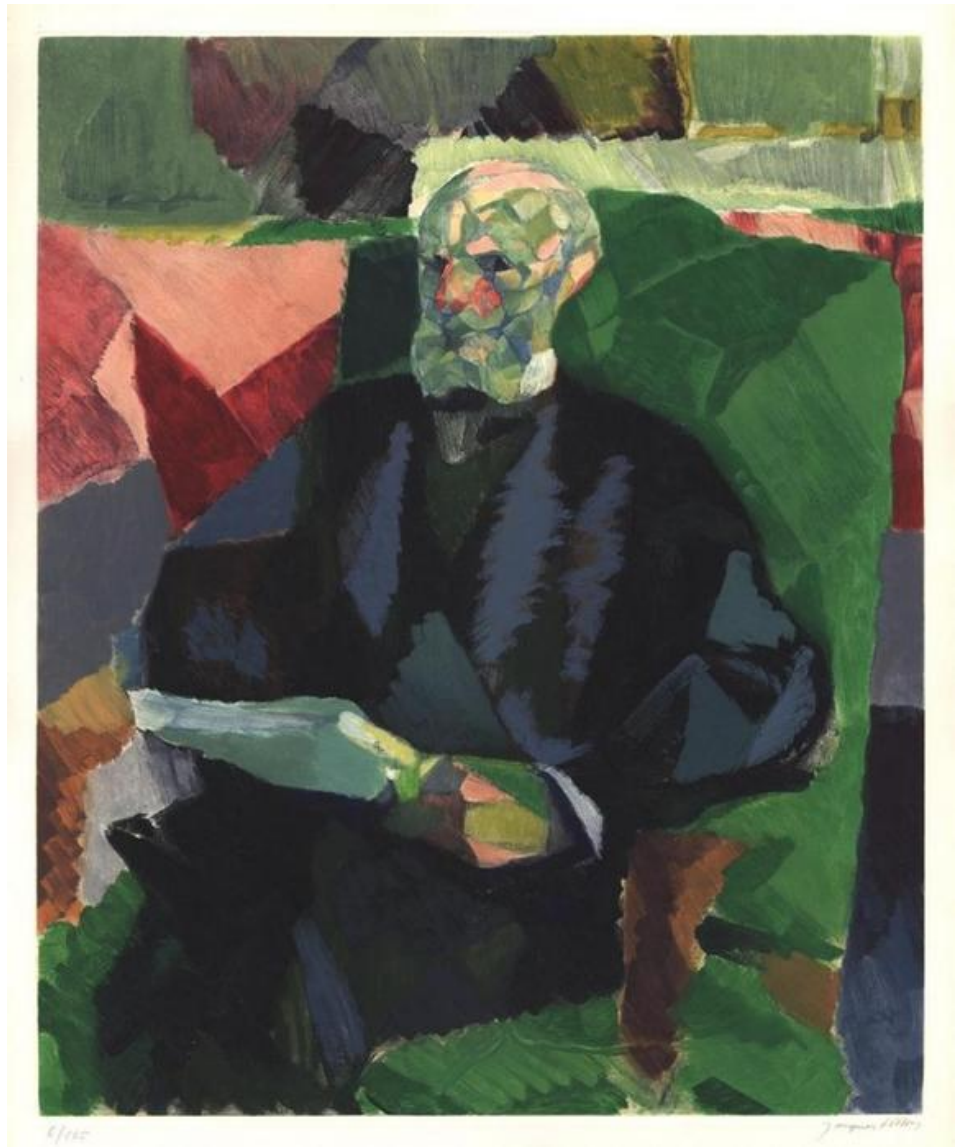
Sheet size: 76 x 57 cm

Print run: 125

numbered and signed
proofs

Comment:

Reproduction of a
painting. See photo below
that proves it is an
etching:



No. : L 276

Ginestet & Pouillon:

App. 119

Type: Lithograph in black

Title: Prométhée Délivré
(Prometheus unbound)

Date: unknown

Publisher: unknown

Printer: Mourlot ?

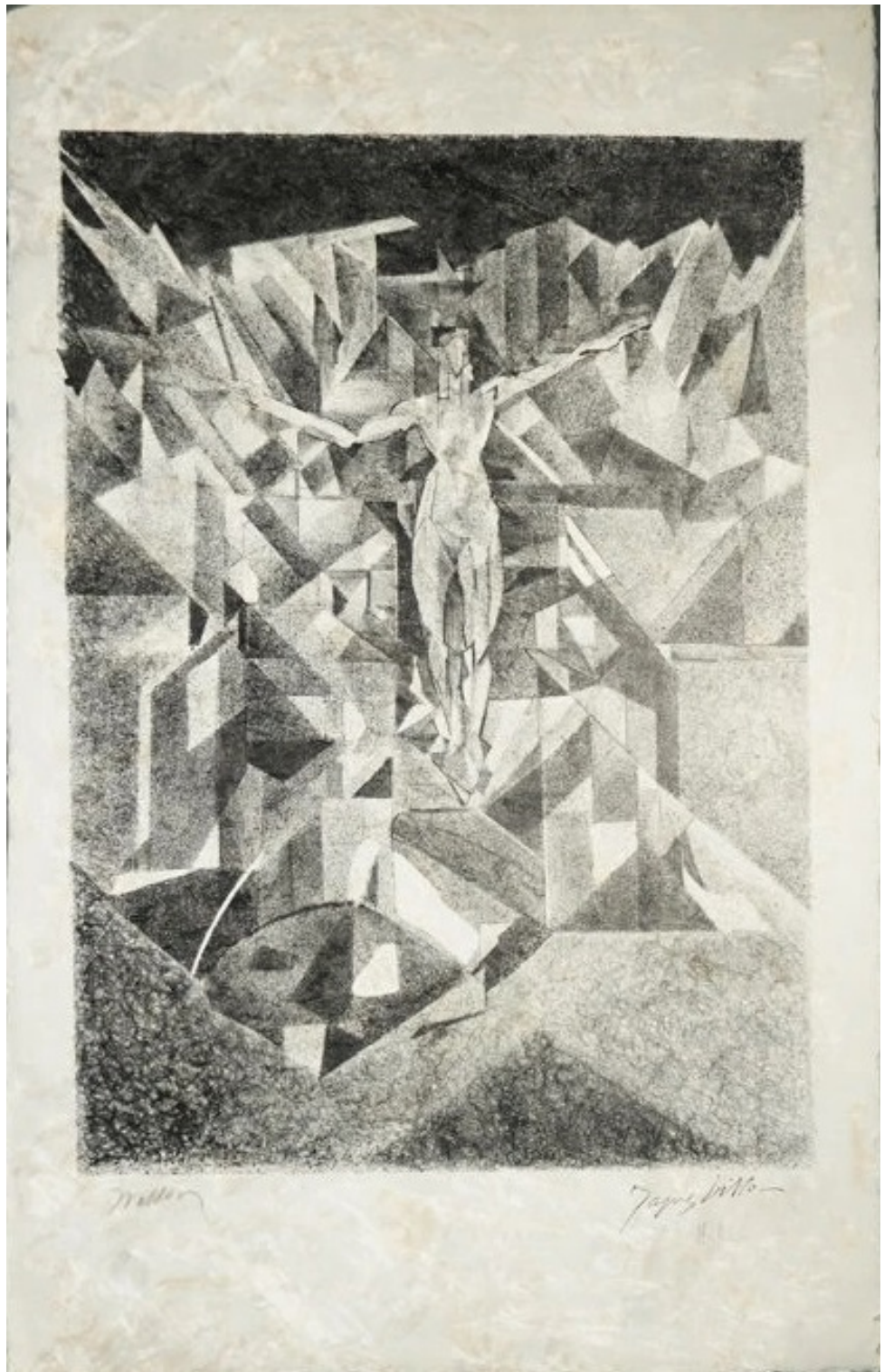
Paper: Vélín d'Arches,
Japon nacré

Plate size: 40 x 30 cm

Sheet size: 53 x 33 cm

Print run: Unknown

Comment: One of the studies for the decoration of the school of Technique in Cachan (Décoration de l'Ecole Technique de Cachan)



No. : L 277

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph (Third state)

Title: Prométhée Délivré
(Prometheus unbound)

Date: unknown

Publisher: unknown

Printer: Mourlot ?

Paper: Vélin d'Arches, Japon
nacré

Plate size: 40 x 30 cm

Sheet size: 53 x 33 cm

Print run: Unknown

Comment: "Prometheus Unbound"
was a collaboration between Villon
and the printer Paul Haasen. It
reproduces a painting, a study for
the decoration of the Technical
School de Cachan.

The black keystone was drawn on
the stone by Haasen and hand
stenciled and colored by Villon. It
was done in very few proofs and the
proposed portfolio was never
published. This proof is done using
gold leaf.

Prometheus was a Titan in Greek
mythology, best known as the deity
in Greek mythology who was the
creator of mankind and its greatest
benefactor, who stole fire from
Mount Olympus and gave it to
mankind. "Prometheus Bound" is an
ancient Greek tragedy, mostly
attributed to the 5th century BC Greek author Aeschylus.

"Prometheus Unbound" was a lyrical drama based on the myth, written by Percy Shelley, first published in 1820. It is concerned with the torments of the Greek mythological figure Prometheus, who defies the gods and gives fire to humanity, for which he is subjected to eternal punishment and suffering at the hands of Zeus. He was bound to a rocky crag on the shores of Ocean in the trackless waste of Scythia.



The Annex Galleries

No. : L 278

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph in colors

Title: Prométhée Délivré
(Prometeus unbound)

Date: unknown

Publisher: unknown

Printer: Mourlot ?

Paper: Vélín d'Arches, Japon
nacré

Plate size: 40 x 30 cm

Sheet size: 53 x 33 cm

Print run: Unknown

Comment: Reproduction of an
oil painting by Villon that was
one of the studies for the
decoration of the school of
Technique in Cachan
(Décoration de l'Ecole
Technique de Cachan)



No. : L 279

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph in black (First state)

Title: Prométhée Délivré (Prometheus unbound)

Date: unknown

Publisher: unknown

Printer: Mourlot ?

Paper: China

Plate size: 40 x 30 cm

Sheet size: 57 x 38 cm

Print run: Unknown

Comment: One of the studies for the decoration of the school of Technique in Cachan (Décoration de l'Ecole Technique de Cachan)



Complement to No. : L 276-279

Type: Oil on canvas

Title: Prometheus Liberated from his Chains

Date: 1956

Sheet size: 90.8 x 64.14 cm

Comment: The above lithograph is based on this oil painting, owned by the Haggerty Museum of Art, Marquette University, Wisconsin (Inventory No. 60.11 Gift of Mr. and Mrs. Ira Haupt)

Complement to No. : L 276-279

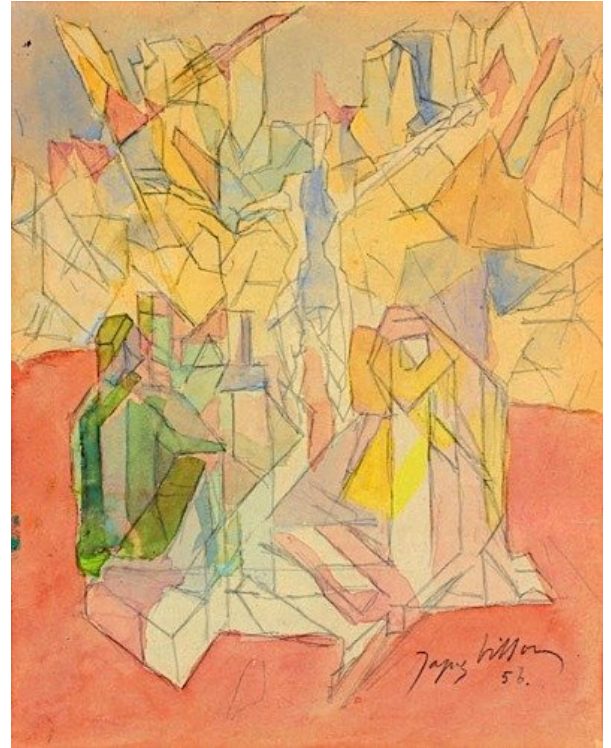
Type: Watercolor and pencil on paper (Dessin à la mine de plomb et rehaut d'aquarelle sur papier)

Title: Prométhée

Date: 1956

Sheet size: 27,50 x 22 cm

Comment: We located this drawing at Artcurial Sale No. 1672 - 21.04.2009 *Collection Gerard Oury*. Lot No. 103 Jacques Villon 1875-1963 Prométhée, 1956. Aquarelle et mine de plomb sur papier signé et daté "56" en bas à droite. 27,5 x 22 cm (10,73 x 8,58 in.) Provenance : Collection Gérard Oury. Par descendance à l'actuel propriétaire. Cette œuvre figure dans les archives de la galerie Louis Carré & Cie. À rapprocher de l'œuvre "Prométhée libéré de ses chaînes", 1956 - Huile sur toile - 92 x 65 cm. (Étude pour une grande décoration du Hall de l'école technique de Cachan) Collection Marquette University, Wisconsin (USA), Patrick et Béatrice Haggery, Museum of Art (don de Mr et Mrs Haupt en 1960. Estimated 2 000 / 3 000 €



Complement to No. : L 276-279

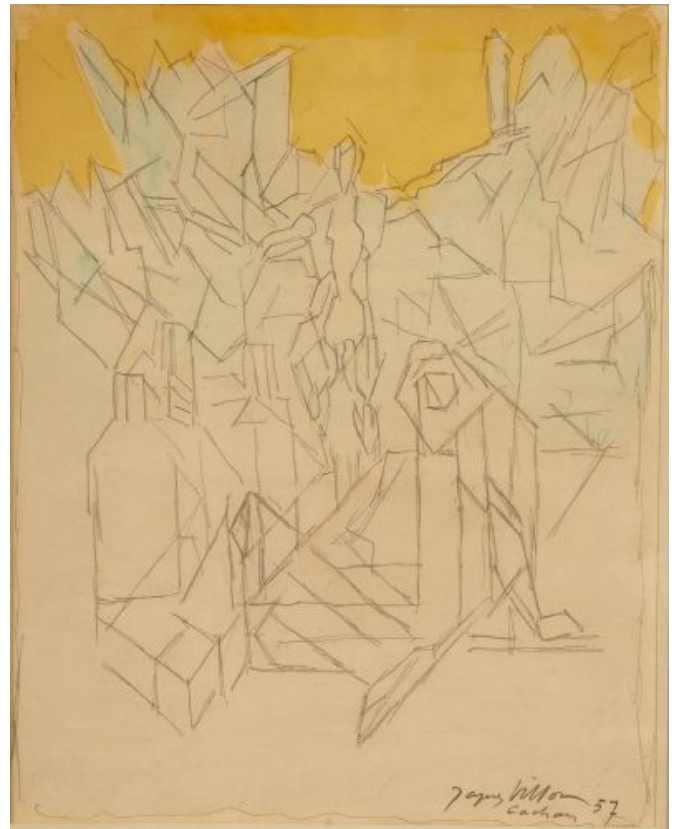
Type: Dessin à la mine de plomb et rehaut d'aquarelle sur papier

Title: Prométhée Délivré

Date: 1957

Sheet size: 30 x 24 cm

Comment: We located this drawing at Artcurial Sale No. 2000, *Vente Art moderne* - 13 octobre 2011 /Lot 458 Jacques VILLON (Damville, 1875- Puteaux, 1963) Cahors, 1957 Dessin à la mine de plomb et rehaut d'aquarelle sur papier signé, daté et situé en bas à droite "Jacques Villon Cahors 57" Hauteur : 30 Largeur : 24 cm. Provenance : Galerie Mote, Genève Estimation 300 - 400 € Vendu 638 € frais acheteur et taxes compris.



Complement to No. : L 276-279

Type: Fresco painted on canvas

Title: Prométhée délivré



Date: 1958 ?

Sheet size: 6.3 x 5.6 metres

Comment: Painted for Hall Villon, D'Alembert- Université Paris-Saclay, Cachan campus.

Complement to No. : L 276-279

Type: Pen, ink and watercolor on paper

Title: Etude pour Prométhée délivré

Date: 1958

Sheet size: 31.8 x 24.8 cm

Comment: This watercolor was sold By Christie's in its Sale 2542 *Christie's Interiors* New York 3 - 4 April 2012 Lot 29 *Property of a New York Estate Jacques Villon* (French, 1875-1963) Etude pour Prométhée délivré. pen, ink and watercolor on paper. signed and dated 'Jacques Villon '58' (lower right) 12½ x 9¾ in. (31.8 x 24.8 cm.) Executed in 1958. Price realised USD 375 Estimate USD 1,000 - USD 1,500



No. : L 280

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Lithograph

Title: Christ en croix / Crucifixion / Le Christ

Date: 1961

Publisher: Unknown

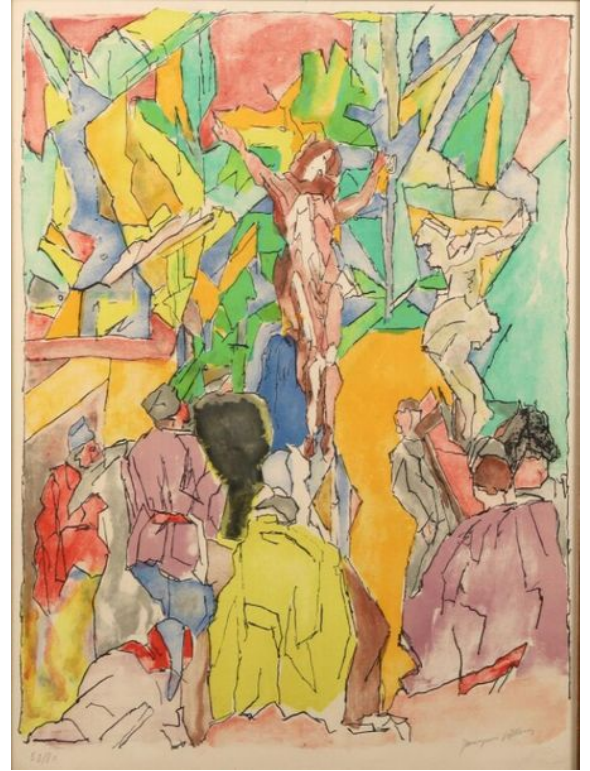
Printer: Mourlot ?

Paper: Vélin d'Arches

Plate size: 63 x 46 cm

Sheet size: 74 x 55 cm

Print run: 80 numbered proofs signed by Villon



No. : L 281

Ginestet &

Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Crucifixion / Le Christ

Date: Unknown

Publisher: Unknown

Printer: Mourlot ?

Paper: Vélin d'Arches

Sheet size: 52,5 x 33 cm

Print run: 20 numbered proofs signed by Villon

Comment: Sold by auction house Millon & Associés in its sale *Art Moderne - Des Petites Œuvres De Grands Maîtres "Collection Du Docteur F"* Mercredi 13 Avril 2016 Salle V.V. 3, rue Rossini, quartier Drouot - 75009 Paris. Lot n° 449 Estimation 80 - 120 EUR Résultat : 160 EUR. Jacques Villon (1875-1963) Christ. Lithographie, épreuve signée dans la pierre, contresignée et numérotée 27/200. 52,5 x 33 cm

No. : L 282

Ginestet & Pouillon:

App. 120

Type: Lithograph in black

Title: L'aigle quitte Prométhée

Date: Unknown

Publisher: Unknown

Printer: Mourlot ?

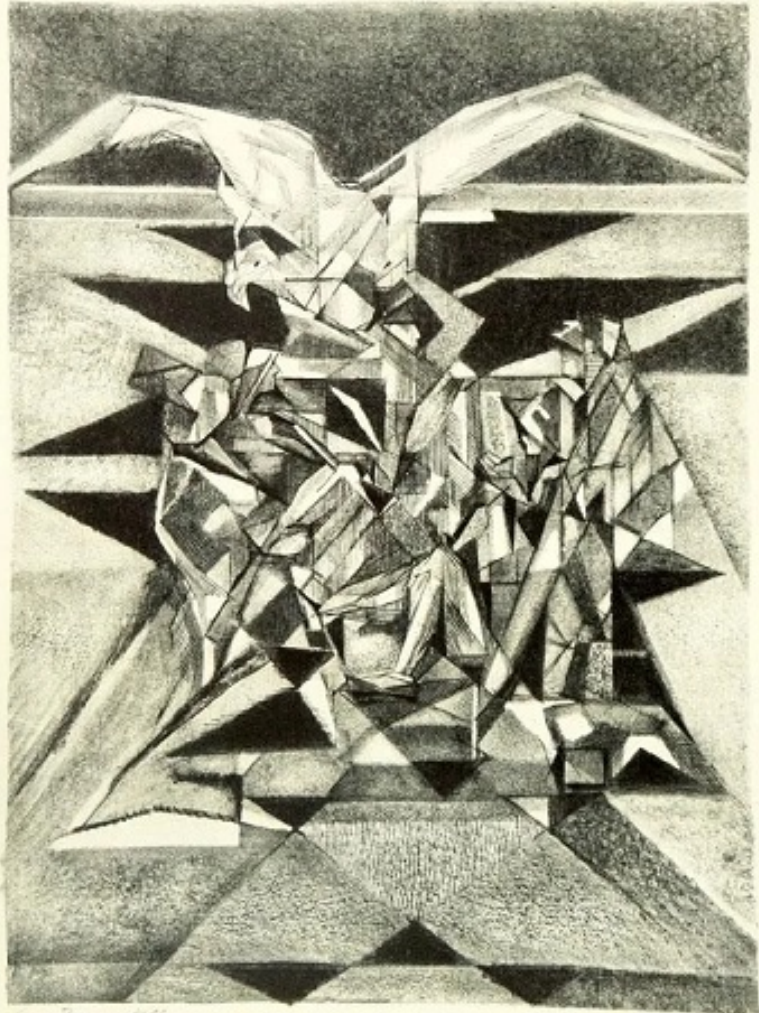
Paper: Vélin d'Arches, Japon nacré

Plate size: 40 x 30 cm

Sheet size: 53 x 33 cm

Print run: Unknown

Comment: Lithographic version of an oil painting by Villon that was one of the studies for the decoration of the school of Technique in Cachan (Décoration de l'Ecole Technique de Cachan)



No. : L 283

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph in colors

Title: L'aigle quitte Prométhée

Date: Unknown

Publisher: Unknown

Printer: Mourlot ?

Paper: Vélín d'Arches, Japon nacré

Plate size: 40 x 30 cm

Sheet size: 53 x 33 cm

Print run: 150 ?

Comment: Lithographic version of an oil painting by Villon that was one of the studies for the decoration of the school of Technique in Cachan (Décoration de l'Ecole Technique de Cachan)



Complement to No. : L 282-283

Type: Fresco painted on canvas

Title: Prométhée délivré

Date: 1958 ?

Sheet size: 6.3 x 5.6 metres

Comment: Painted for Hall Villon, D'Alembert- Université Paris-Saclay, Cachan campus.

No. : L 284

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Femme Cubiste (Cubist Woman) 1914

Date: 1962

Publisher: Unknown

Printer: Mourlot (Henri Deschamps lithographer), Paris

Paper: Vélin d'Arches

Plate size: 58 x 28 cm

Sheet size: 73 x 42 cm

Print run: 200 numbered proofs signed by Jacques Villon

Comment: Inscribed "H. Deschamps Lith. 1962" in plate lower left.



The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 285
Ginestet & Pouillon: Not in Ginestet & Pouillon.
Type: Lithograph
Title: Le lecteur
Date: 1962
Publisher: Pierre Béres Editeur, Paris
Printer: Mourlot Imprimeur, Paris
Paper: Vélin
Sheet size: 33 x 25 cm
Print run: Unknown
Comment: Published in page 43 of *Art de France, Revue Annuelle de L'art Ancien et Moderne*, Numéro 2, January 1962



No. : L 286



Ginestet & Pouillon: App.
Type: Lithograph
Title: Main de l'artiste (Artist's hand)
Date: 1962
Publisher: Jean Pascal Lorriaux Editeur d'Art
Printer: Jean-Pascal Lorriaux
Paper: Vélin de Rives
Sheet size: 51 x 33 cm
Print run: A few proofs
Comment: Jean-Pascal Lorriaux was a designer and a passionate collector who had the idea of publishing a collection of lithographs presenting hands belonging to the great artists of his time. As such, Chagall, Picasso, Fautrier (for which he was an assistant and close friend in the last years of his life), Foujita, Cocteau, Lurcat or Mathieu would go to his workshop to engrave their hand on lithographic stone. Lorriaux did not have enough time to wrap up his project: only a few test proofs – including this lithograph – would be produced.

No. : L 287

Ginestet & Pouillon: App. 115

Type: Lithograph

Title: Le Manège

Date: 1963

Publisher: A. Sauret, Paris

Printer: Mourlot, Paris

Paper: Velin d'Arches

Plate size: 39 x 30 cm

Sheet size: 39 x 30 cm **Sheet size:**
31.8 x 24.4 cm

Print run: 18 signed proofs, 30 unsigned proofs to accompany the portfolio *Regards sur Paris* (Ginestet & Pouillon). The actual print run was 180: 10 signed in a suite; 20 on arches wove paper; 120 unsigned in the regular edition numbered (the book) 31 to 150; 30 hors commerce copies

Comment: *Regards sur Paris* included 33 original lithographs in colors, printed by Mourlot Freres, by Villon, Andre Beaudin, Georges Braque; Maurice Brianchon; Jean Carzou; Marc Chagall; Dunoyer De Segonzac; Andre Masson; Pablo Picasso and Kees Van Dongen. They illustrate texts by the ten members of the literary "Academie Goncourt," including Raymond Queneau, Herve Bazin, and Jean Giono. Each of their texts is illustrated with original lithographs by important artists who have lived in Paris.



No. : L 288

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Lithograph

Title: Fleurs

Date: 1965 (publication date)

Publisher: Éditions d'Art Les
Heures Claires, Paris

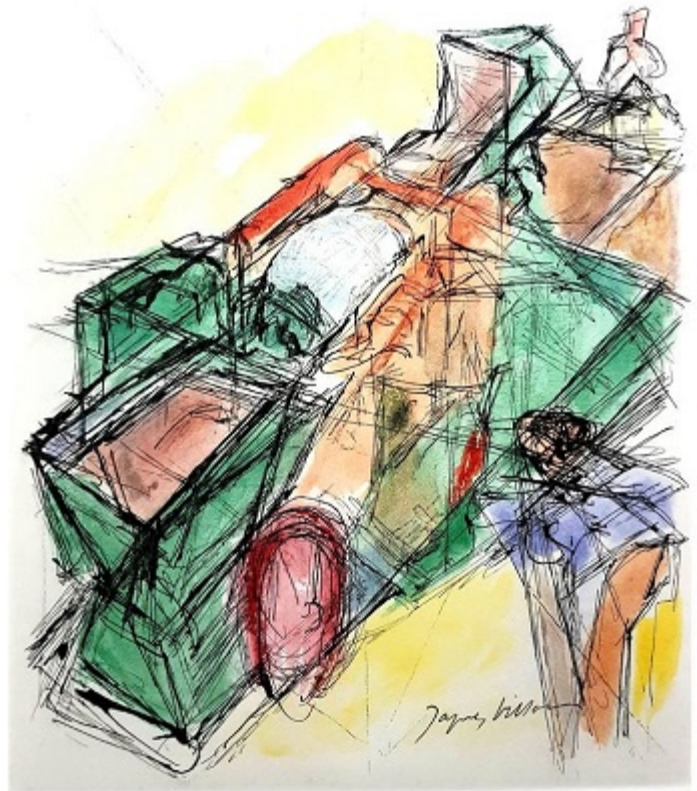
Printer: Atelier Manuel Robbe

Paper: Grand Vélín d'Arches

Sheet size: 38 x 28 cm

Print run: 250 plus some hors
commerce, signed in the plate

Comment: Included in the 1965
portfolio *Les Peintres mes amis* by
André Warnod and:



No. : L 289

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph after Jacques Villon

Title: Le violoncelliste

Date: 1965

Publisher: Librairie Académique Perrin-Imprimerie Nationale, Paris

Printer: Mourlot, Paris (Henri Jadoux lithographer)

Paper: Vélín Arjomari, Vélín B.F.K. de Rives.

Plate size:

Sheet size: 30 x 24 cm

Print run: 6,000 proofs

Comment: This was Jacques Villon's contribution in homage to Raoul Dufy in the book *Lettre à mon peintre Raoul Dufy*. Other contributors were Jean Cocteau, Georges Braque, Othon Friesz, Marc Chagall, Dunoyer de Segonzac, Marcel Gromaire, Maurice Utrillo, Bernard Buffet, André Lhote and Jean Lurçat.

Price achieved in Auctions:

Hommage à Raoul Dufy - Lithographie sur Vélín Arjomari 24 x 30 cm



No. : L 290

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Offset Lithograph

Title: Exposition Jean Racine
Bibliothèque Nationale, Paris

Date: 1967

Publisher: Bibliothèque Nationale,
Paris

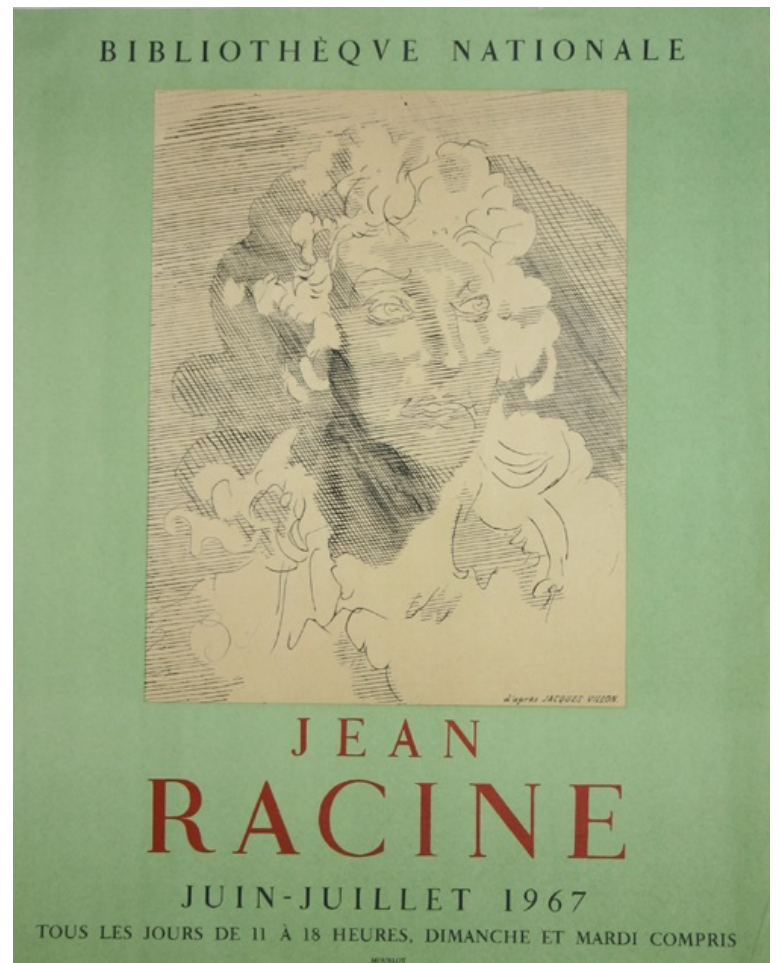
Printer: Mourlot, Paris

Paper: Vélin d'Arches

Sheet size: 56 x 45 cm

Print run: Unknown number of poster proofs

Comment: This lithograph for a June-July 1967 exhibition reproduced the etching *Portrait de Jean Racine*, frontispiece of the 1946 book *Cantique Spirituel* (plate 32,2 x 26,5 cm Ginestet & Pouillon E 484)



No. : L 291

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Jacques Villon, Gravures originales

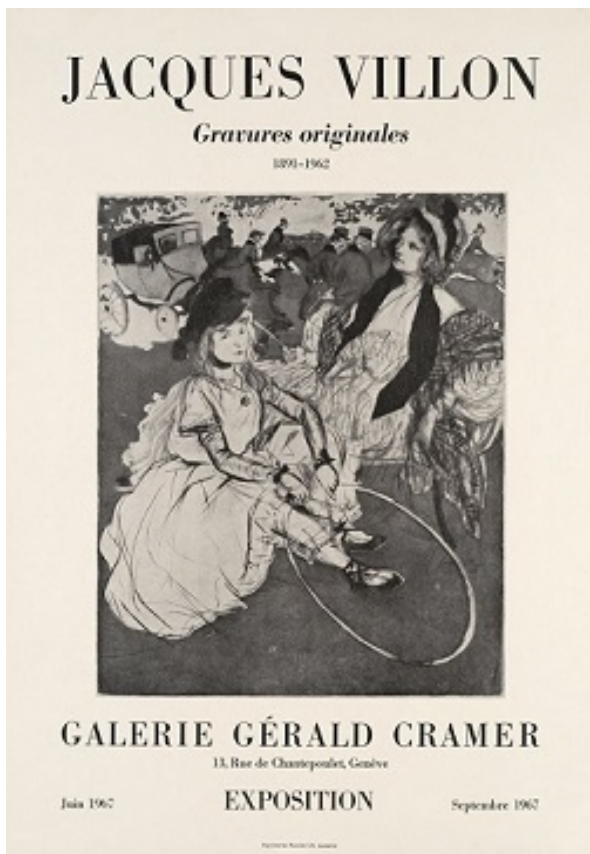
Date: 1967

Publisher: Galerie Gérald Cramer, Genève

Printer: Imprimeries Réunies SA, Lausanne

Sheet size: 51 x 36 cm

Print run: Unknown number of poster proofs



No. : L 292

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

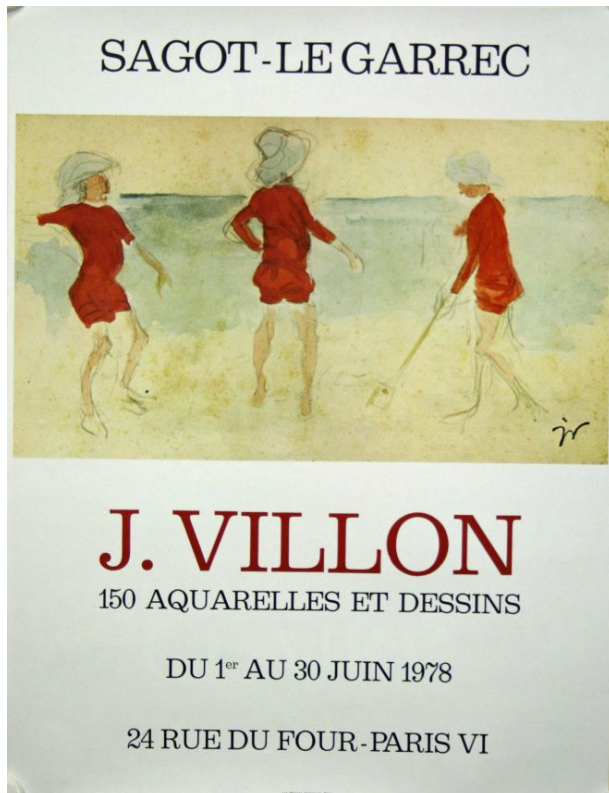
Title: Bazaine, Chaissac, Estève, Lanskoj, Lapique, Lobo, Poliakov, Staël, Villon

Date: 1974

Publisher: Galerie Nathan, Zürich

Sheet size: 86 x 55 cm

Print run: Unknown number of poster proofs



No. : L 293

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Jacques Villon: 150 aquarelles et dessins

Date: 1978

Publisher: Galerie Sagot - Le Garrec, Paris

Printer: Les Presses Artistiques, Paris

Sheet size: 64 x 48 cm

Print run: Unknown number of poster proofs

The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 294

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Lithograph

Title: Composition aux ballons

Date: 1980

Publisher: Louis Carré Éditeur

Printer: Bellini (Lithographer R. They)

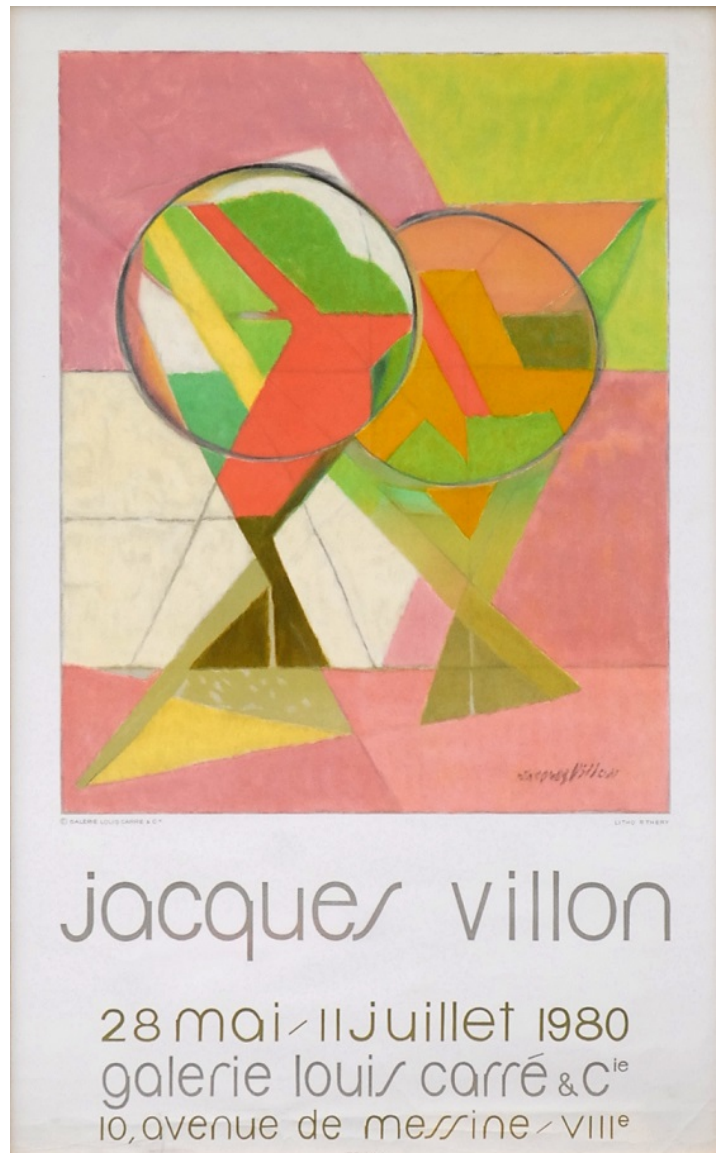
Paper: Vélín d'Arches

Plate size: 56 x 46 cm

Sheet size: 80 x 49 cm

Print run: Unknown number of poster proofs

Comment: Poster for the 28 May – 11 July Jacques Villon exhibition at Galerie Louis Carré, Paris. Designed inspired on the painting below.



Complement to

No. : L 294

Type: Oil on canvas

Title: Terre et ciel

Date: 1947

Sheet size: 41.3 x 33 cm

Comment: Sold by Christie's on its Sale 1009 Art Impressioniste et Moderne 20.05.2011, Paris Lot 99

Complement to No. : L 294

Type: Oil on canvas

Title: Mappemonde

Date: 1927

Sheet size: 24.5 x 32.3 cm

Comment: Sold by Christie's on its Sale 6434 Impressionist-Modern 24.6.11 Lot 207 sold GBP 8,750



The Prints of Jacques Villon 2 Lithographs

Miguel Orozco

No. : L 295

Ginestet & Pouillon: App.

Type: Lithograph

Title: Jacques Villon , 120 estampes originales

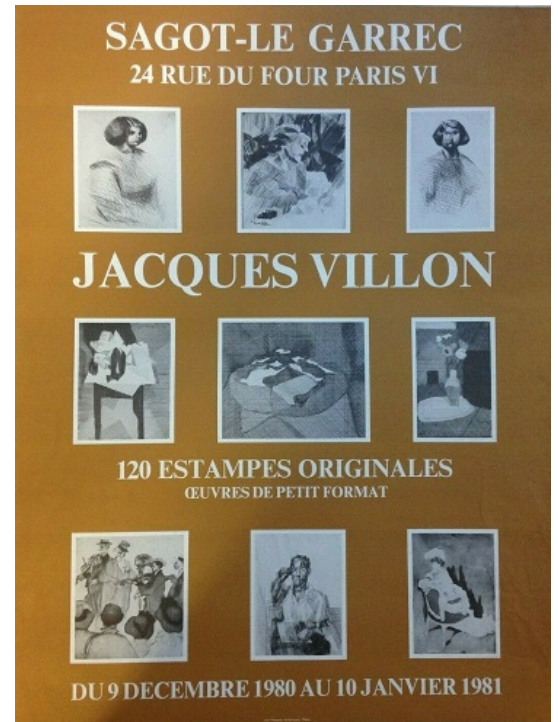
Date: 1981

Publisher: Galerie Sagot - Le Garrec, Paris

Printer: Les Presses Artistiques, Paris

Sheet size: 64,5 x 48,7 cm

Print run: Unknown number of poster proofs



Monotypes

No. : M 296

Ginestet & Pouillon: E 594

Type: Monotype

Title: Composition

Date: 1942

Publisher: Jacques Villon

Printer: Jacques Villon

Size: 26,5 x 22 cm

Location: Private collection, Paris



No. : M 297

Ginestet & Pouillon: E 595.

Type: Monotype

Title: Piano à quatre mains

Date: 1942

Publisher: Jacques Villon

Printer: Jacques Villon

Size: 20 x 16 cm

Location: Private collection, Paris

No. : M 298

Ginestet & Pouillon: E 596

Type: Monotype

Title: Promméthée

Date: 1942

Publisher: Jacques Villon

Printer: Jacques Villon

Size: 44 x 32,5 cm

Location: Private collection, Paris.

Comment: This 1942 Prometheus will be followed by the decoration of the Hall Villon, D'Alembert-Université Paris-Saclay, Cachan campus, Seine, France and a number of lithographs described in the present book.



No. : M 299

Ginestet & Pouillon: E 597

Type: Monotype

Title: Portrait d'homme

Date: 1942

Publisher: Jacques Villon

Printer: Jacques Villon

Size: 22,5 x 15,5 cm

Location: Private collection, Paris

No. : M 300

Ginestet & Pouillon: E 598

Type: Monotype

Title: Étude pour Prométhée

Date: 1942

Publisher: Jacques Villon

Printer: Jacques Villon

Size: 40,7 x 18,2 cm

Location: Private collection, Paris.

Comment: This 1942 Prometheus will be followed by the decoration of the Hall Villon, D'Alembert- Université Paris-Saclay, Cachan campus, Seine, France and a number of lithographs described in the present book.



No. : ;
301

Ginestet & Pouillon: E 598 bis

Type: Monotype

Title: Prométhée

Date: 1942

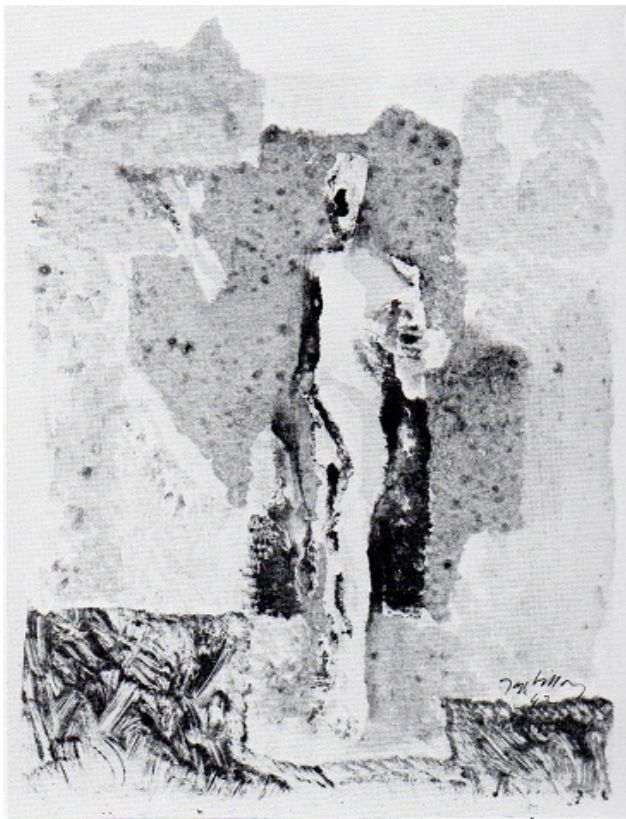
Publisher: Jacques Villon

Printer: Jacques Villon

Size: 44 x 32 cm

Location: Private collection, Paris. It was sold at an auction house in Paris. Hotel Druout, Paris May 16-17 1961, Lot 284, *Femme nue debout*, Collection de M.X.

Comment: This 1942 Prometheus will be followed by the decoration of the Hall Villon, D'Alembert- Université Paris-Saclay, Cachan campus, Seine, France and a number of lithographs described in the present book.



No. : M 302

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Monotype

Title: Buste de Baudelaire

Date: 1942

Publisher: Jacques Villon

Printer: Jacques Villon

Size: 30,2 x 21,5 cm.

Comment: The two same-titled monotypes from 1942 relate to the artist's same-titled 1920 etchings (see Ginestet/Pouillon 290 and 291), which in turn were based on Villon's brother's, Raymond Duchamp-Villon, Cubist sculpture from 1911.

Location: Sold by Swann Galleries in its auction *A Selection of Works From The Collection of Eric Carlson. 19th & 20th Century Prints & Drawings*. March 2, 2017. 104 E. 25th Street New York Lot 48: Jacques Villon, *Buste de Baudelaire*, color monotype, 1942. Color monotype on thick, beige wove paper, 1942. 302 x 215 mm; 11 7/8x8 1/2 inches. Signed and dated in blue ink, lower right. Sold for \$5,460.



No. : M 303

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Monotype

Title: Buste de Baudelaire

Date: 1942

Publisher: Jacques Villon

Printer: Jacques Villon

Size: 23.7 x 15.9 cm

Comment: The two same-titled monotypes from 1942 relate to the artist's same-titled 1920 etchings (see Ginestet/Pouillon 290 and 291), which in turn were based on Villon's brother's, Raymond Duchamp-Villon, Cubist sculpture from 1911.

Location: The Clark Art Institute, Williamstown, MA. Accession Number 2005.11.3. Gift of Lola and Edwin Jaffe, 2005



No. : M 304

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Monotype

Title: L'Arbre

Date: 1942

Publisher: Jacques Villon

Printer: Jacques Villon

Size: 23 x 17,5 cm

Comment: Sold at an auction by Artcurial. *Vente Art moderne* - 09 décembre 2008 /Lot 52 Jacques Villon (1875-1963) L'arbre, 1942. Monotype en couleur sur papier signé et daté "42" en bas à droite
Hauteur : 23 Largeur : 17,50 cm Estimation 600 - 800 € Vendu 765 € frais acheteur et taxes compris.



No. : M 305

Ginestet & Pouillon: Not in Ginestet & Pouillon.

Type: Monotype heightened with gouache

Title: Potager à La Brunié

Date: 1942

Publisher: Jacques Villon

Printer: Jacques Villon

Size: 17,2 x 25 cm

Location: Musée national des beaux-arts du Québec.

Québec, QC G1R 2H1, Canada. Numéro d'inventaire 1991.141. Don de Charles S.N. Parent



Pochoirs

No. : P. 306

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Pochoir after Jacques Villon

Title: Petite Peinture Cubiste

Date: 1953 (painting from 1921)

Publisher: Éditions Art d'Aujourd'hui, Boulogne-sur-Seine

Printer: Wilfredo Arcay

Plate size: 47.5 × 32.1 cm

Sheet size: 64 × 49 cm

Print run: 300 numbered proofs signed by Villon

Comment: Included in the portfolio of sixteen screenprint reproductions *Art d'aujourd'hui, maîtres de l'art abstrait* (Art of Today, Masters of Abstract Art) Album I, 1953 with an introduction by Léon Degand and other 15 silkscreens after Jean (Hans) Arp, Giacomo Balla, Robert Delaunay, Sonia Delaunay Terk, Albert Gleizes, Auguste Herbin, Vasily Kandinsky, Paul Klee, František Kupka, Fernand Léger, Alberto Magnelli, Piet Mondrian, Francis Picabia, Sophie Taeuber-Arp, and Theo van Doesburg.



No. : P 307

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Pochoir in six colors after Jacques Villon

Title: Noblesse

Date: 1953

Publisher: Éditions Art d'Aujourd'hui, Boulogne-sur-Seine

Printer: Ateliers Renson, Paris

Paper: Vélín d'Arches

Plate size: 29 x 19 cm

Sheet size: 30 x 23.5 cm

Print run: 1500 unnumbered, unsigned proofs



No. : P 308

Ginestet & Pouillon: Not in
Ginestet & Pouillon

Type: Pochoir after Jacques
Villon

Title: En colère

Date: 1959

Publisher: Éditions d'art du
Lion, Paris

Printer: Daniel Jacomet

Sheet size: 46 x 33 cm

Print run: 1000 proofs (900
trade and 30 hors commerce)

Comment: Signed in the plate.
Included in the portfolio *Douze
contemporains*, with twelve
stencils made by Daniel Jacomet
after Georges Braque, Marc
Chagall, André Derain, Raoul
Dufy, Fernand Léger, Henri
Matisse, Amédéo Modigliani,
Pablo Picasso, Georges Rouault,
Maurice Utrillo, Jacques Villon
and Maurice de Vlaminck



No. : P 309

Ginestet & Pouillon: Not in Ginestet & Pouillon

Type: Pochoir

Title: Pour Gerald Cramer

Date: 1971 (original 1956)

Publisher: Gérald Cramer, Geneva

Paper: Vélin de Rives

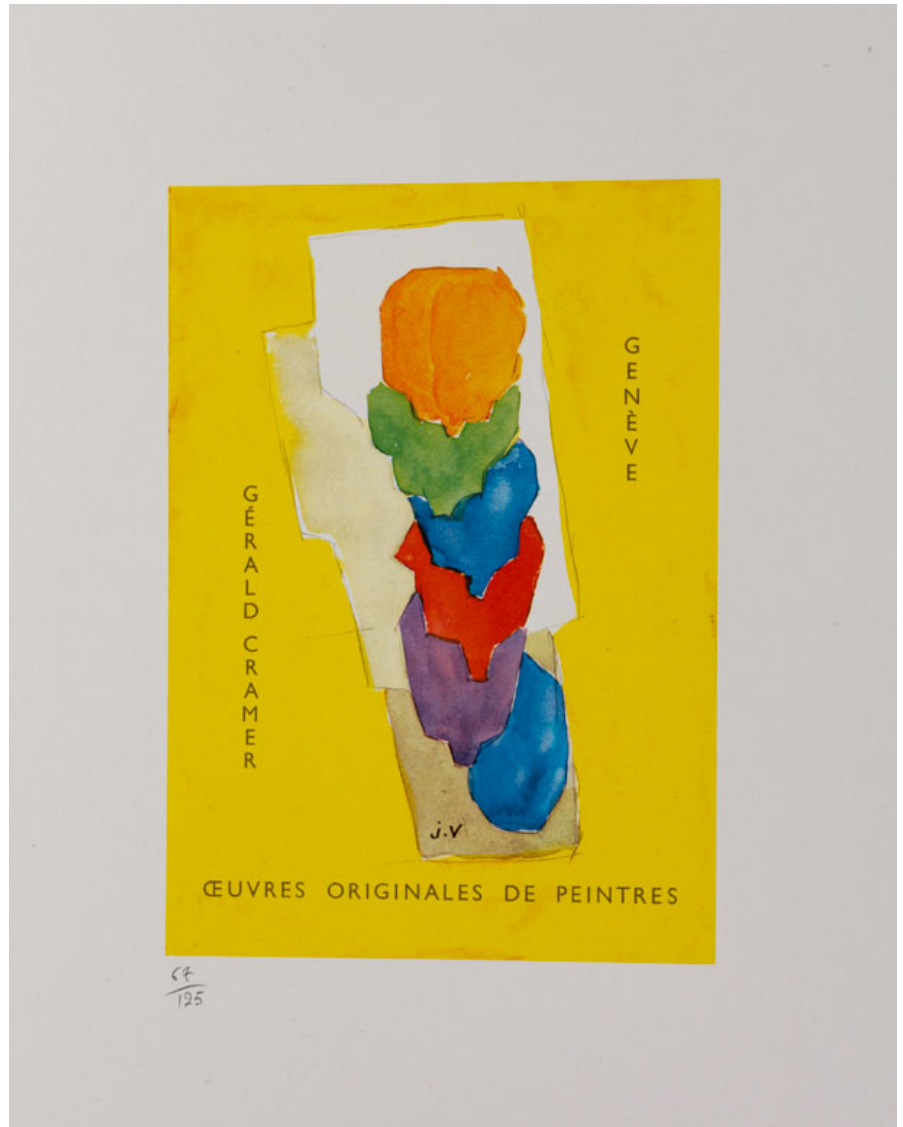
Plate size: 20,8 x 14,8 cm

Print run: 125 proofs

Comment: Included in the portfolio *Gérald Cramer. 30 ans d'activité*, comprising nine signed etchings (Marc Chagall (C. 33); André Dunoyer de Ségonzac; Max Ernst (S./L. 129B); Marino Marini (G. A36); André Masson (C. 85); Joan Miro (D. 549); Henry Moore (C. 95); Pablo Picasso (B. 1241); and Zao Wou-Ki), two signed lithographs (Lynn Chadwick in black and David Siqueiros in colors), and four unsigned reproductions (Jean Arp, Georges Braque, Henri Matisse, and Jacques Villon), 1971 (15 prints)

Note: The prestigious Galerie Michelle Champetier, 52 avenue Saint-Jean 06400 Cannes describes this print as follows: "Pour Gerald Cramer. 1971.

Pochoir à la gouache d'après une composition de Jacques Villon pour l'ouvrage "Gérald Cramer. 30 ans d'activité". Mentionné dans Cramer ("Miro") n°144"



No. : P 310

Ginestet & Pouillon:

App.

Type: Pochoir after
Jacques Villon

Title: Shéhérazade

Date: 1960

Publisher: Guy Spitzer,
Éditeur, Paris

Printer: Guy Spitzer

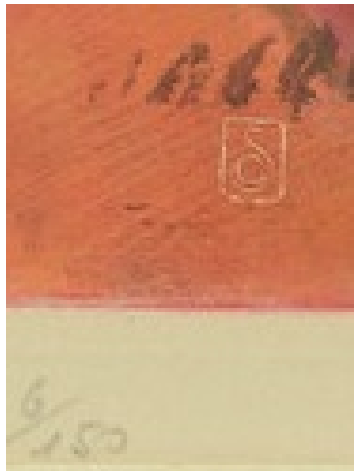
Paper: Vélín with
Spitzer blind stamp

Plate size: 44,5 x 53,3
cm

Sheet size: 48,2 x 55,9
cm

Print run: 150 numbered
proofs plus 15 numbered
hors commerce proofs, all
signed by Villon

Comment:



No. : P 311

Ginestet & Pouillon: App.

Type: Collotype and pochoir after Jacques Villon

Title: Colin-
maillard

Date: 1955

Publisher: Guy
Spitzer, Éditeur, Paris

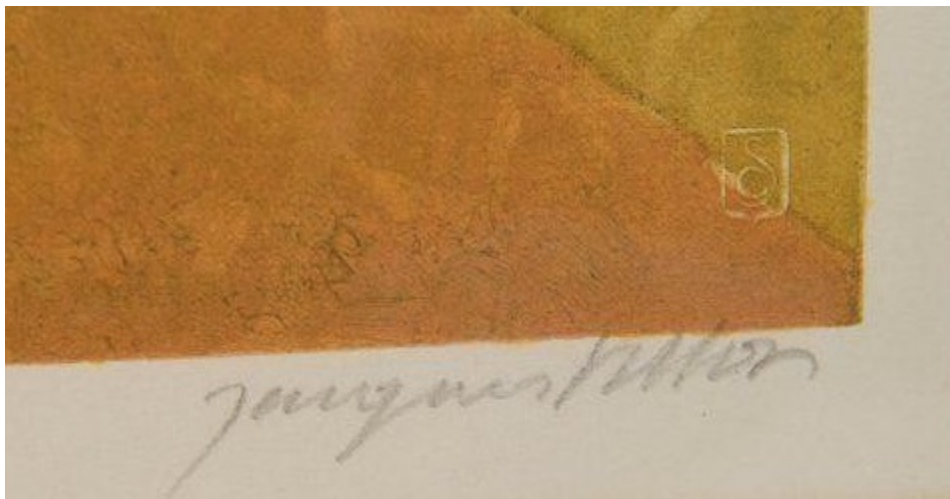
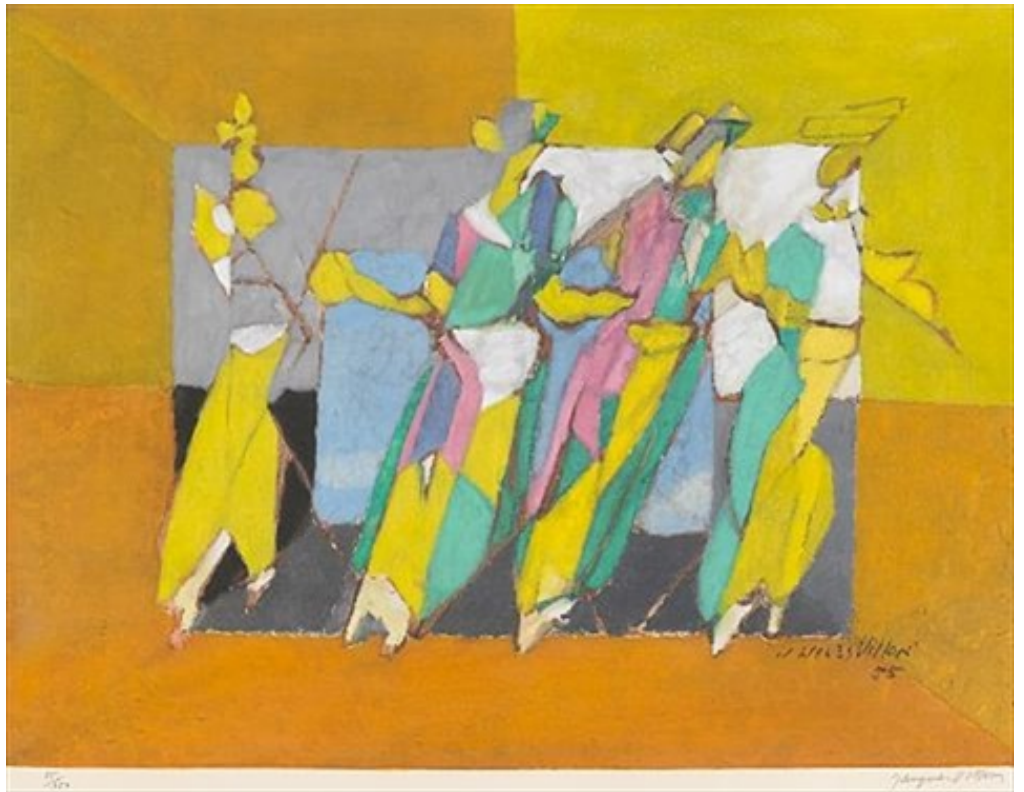
Printer: Guy
Spitzer

Paper: Vélin
with Spitzer blind
stamp

Plate size: 45,6 x
60,3 cm

Sheet size: 64,5 x
90,5 cm

Print run: 150
numbered proofs plus
15 numbered hors
commerce proofs, all
signed by Villon



Woodcuts:

No. : W 312

Ginestet & Pouillon: App.

Type: Woodcut after Jacques Villon

Title: L'homme et la couleuvre

Date: 1961

Publisher: Jaspard Polus et cie, Monaco

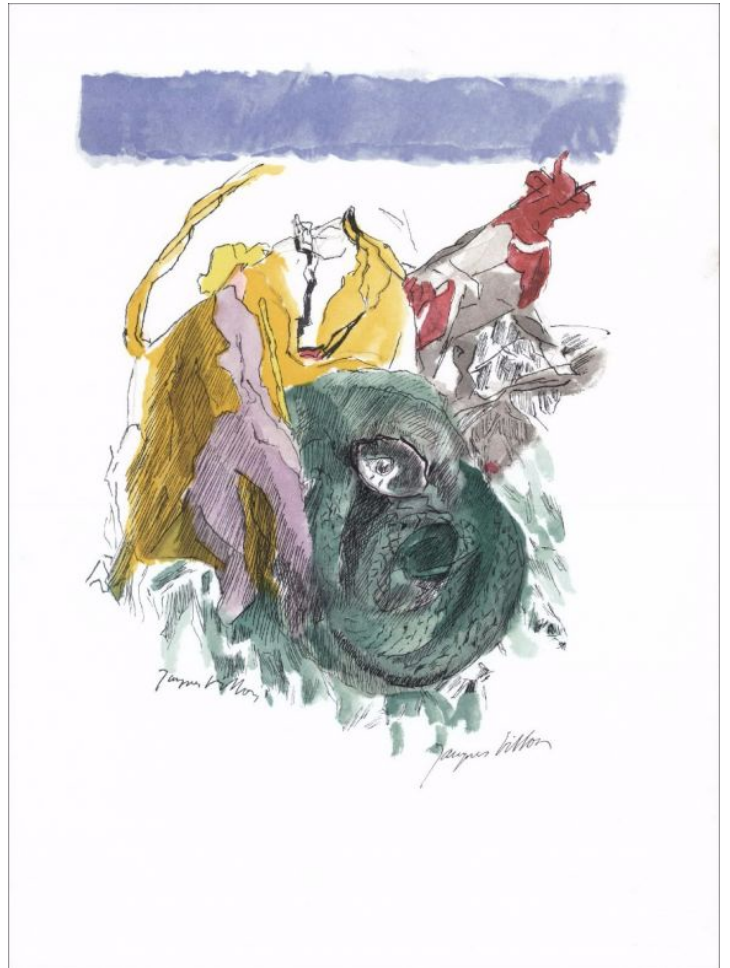
Printer: G. Angiolini & G. Rougeaux

Paper: Vélín de Johannot

Sheet size: 38 x 27,5

Print run: 300 copies of the book

Comment: This is part of the book Vingt (20) Fables by Jean de La Fontaine, with 21 original full page woodcuts and 20 half page woodcuts & 20 lettrines by Cocteau, Bernard Buffet, Foujita, Carzou, Leonor Fini, Fontanarosa, Goerg, Lila De Nobili, Oudot, Picart Le Doux, Planson, Terechkovitch, Touchagues, Vertes and Waroquier



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