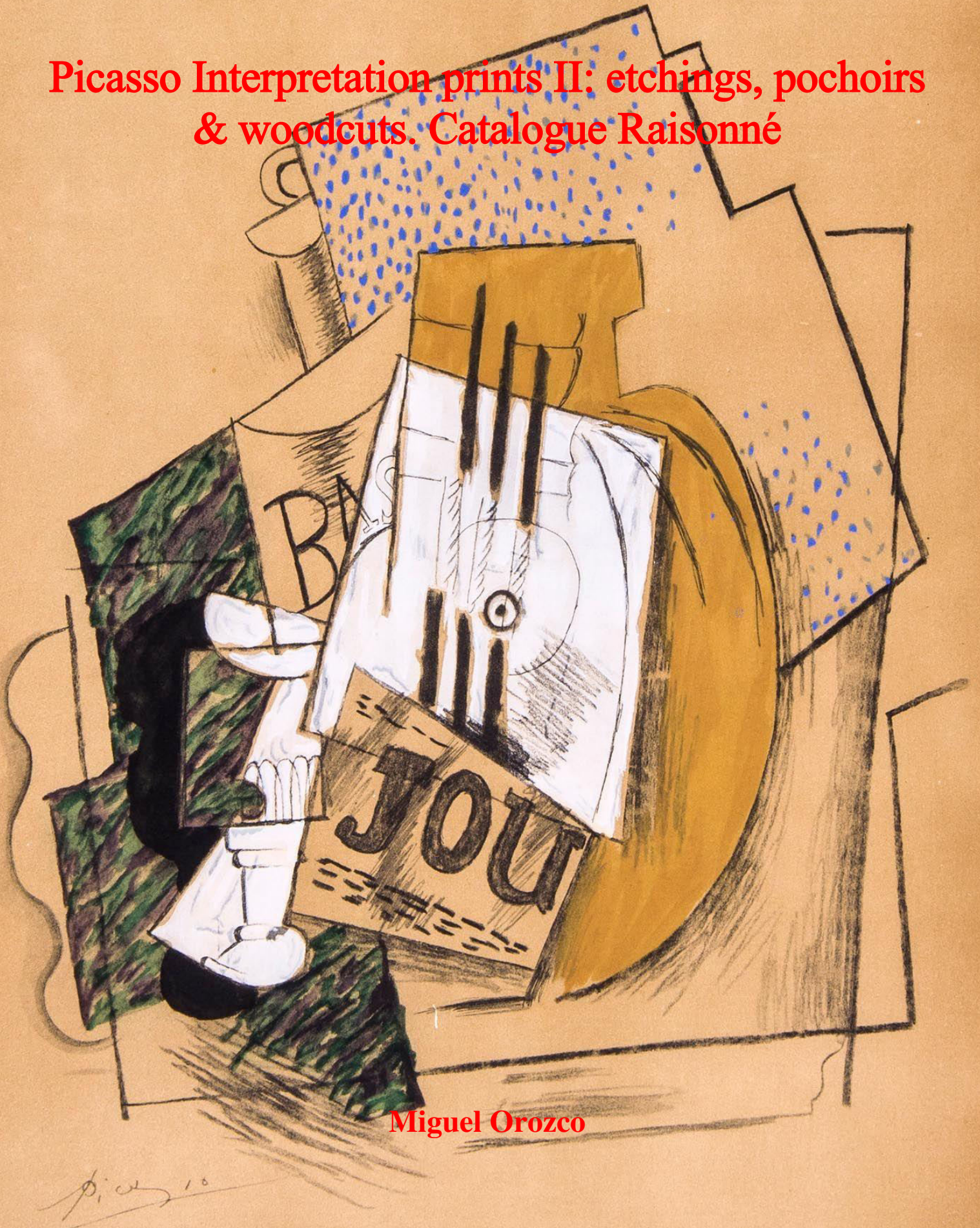


Picasso Interpretation prints II: etchings, pochoirs & woodcuts. Catalogue Raisonné



Miguel Orozco

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Introduction

In 30 years of collecting artist's books, illustrated books, and graphic work by the great masters of 20th-century painting, I have had the privilege of being taught and accompanied by extraordinary characters to whom our society owes a tribute as a fundamental gear in the preservation and transmission of the artistic heritage of the era that has produced more and better artists in the history of humanity: art dealers, in my case the gallery owners of *livres d'artiste* and engravings. I have been fortunate to deal with the world's leading businessmen in this genre, and even become friends with some of them. The process was the natural one in any collector's career. In the early nineteen nineties internet did not exist, and if you wanted to document yourself about masters' prints you only had established catalogues raisonnés. If you wanted to actually see the prints, you had museums, which only had in their collections (and showed) a tiny selection of them. And then you had art galleries and dealers, where collectors like myself had the opportunity to admire and acquire the wonders they treasured, learn the secrets of the material and meet and learn from experts such as Matthias Bärmann or Castor Seibel, who often dropped by the galleries.

The biggest concentration of galleries specialized in prints of the masters of the School of Paris has always been in the *Quartier Latin*, in Paris' *Rive gauche*, where Picasso lived and painted until 1948, before moving to the *Côte d'Azur* in Southern France. The center of the area was the Rue de Seine, one of the small streets going from the Seine river banks to the Boulevard Saint-Germain. Near the *École Nationale Supérieure des Beaux-Arts* in Rue Bonaparte and 200 meters from the studio-residence where Picasso painted the *Guernica*, in Rue des Grands-Augustins. During many years I became an assiduous visitor to the tens of galleries in the area, and gallerists started to recognize me. Most of them had been part of the prints *milieu* around publishers and printers like Fernand Mourlot and were more than happy to share their knowledge with you... provided you actually bought prints periodically. In fact, I found some of the prints and *livres d'artiste* I saw there for sale at lower prices in less prestigious establishments, merchants or directly from collectors. These galleries were also the meeting point of print art critics and cataloguers, which often had very interesting talks among themselves and with the gallerists. I would watch and listen to the conversations, without participating in them, since I was only an uninvited guest.

As the internet developed in the late nineties and galleries, merchants and collectors started to advertise in the web, I compiled in preparation for my purchasing trips to Paris catalogues of what was available for sale anywhere in the world in the fields I was interested in, e.g., Picasso illustrated books, Chillida prints, etc... I would not show these catalogues to the gallerists, since they revealed how I sought to buy from the cheapest seller, and not necessarily from them. But eventually I was induced to show my catalogues to just a few of the gallerists, just to prove a point or to show how there was a state proof not included in the corresponding Catalogue Raisonné. Although they knew I would continue to buy periodically from them, they weren't too happy with my initiative and tried to guide me to a different endeavour. The three or four

gallerists to whom I showed my papers unanimously suggested that I seek to compile a catalogue of Picasso interpretation prints, the only one that had not yet been done. A bit late, but I am finally doing what they asked me to do.

The first of the dealers with whom I established a relationship –and a close friendship– was Alexander Verezhensky (Arik for friends). A master of dealers and collectors, Arik had a romantic life and was ideologically opposed to his admired Picasso, of whom he sold practically all of his artist books and of whom at his death he still had a considerable stock, including some exceptional lithographs, although prices that only the richest of men and women could afford to pay. Born in Moscow in 1946, the son of a family of enlightened Ashkenazi Jews (father a chemistry teacher and art collector, mother a Romanian language teacher), Arik had a PhD in applied cybernetics, and was a professor at one of the institutes of the Soviet Academy of Sciences. But he did not sympathize with the regime, and as soon as he could, in the late 1970s, he migrated to the United States thanks to the Jackson-Vanik Amendment of 1974, which was instrumental in eliminating barriers to the emigration of Soviet Jewry. He arrived there without speaking a word of English, but still a polyglot (Russian, Romanian, Italian and French). And he was hired by the Amoco oil company (now BP), for which he worked in Italy, Canada and Chicago, while cultivating his hobby, collecting artist books and graphic works by Russian artists and the great masters of European painting. In 2001, at the age of 55, he left the multinational to dedicate himself professionally to his hobby. In a short time he made his Gemini Fine Books & Arts store in Hinsdale, a suburb of Chicago, the most prestigious dealer in the world. It was around this time that I met him and we established a sincere transatlantic epistolary friendship, only interrupted at times by the heated disputes that Arik often had with Yves Sucre de Fontbrune, collector and publisher of *Cahiers d'Art*, with other friends and myself over political issues of Middle East. I also introduced Arik to the Picasso Foundation in Málaga, which bought him some works by the artist.

Photo: Arik Verezhensky

Arik was concerned about the continuity of his trade which, with some official help in France but left to its own devices in the rest of the world, has managed to save some of the artist's book masterpieces from the dismembering maelstrom of many gallery owners, who extract the lithographs, etchings and pochoirs to sell, discarding the rest. This work is now in danger due to the fragility of the most important element of the triangle that forms the brotherhood of lovers of the genre. In reality, collectors, dealers and catalogers or academics are the same type of people. A dealer is an amateur with a commercial vocation or who has tasted the forbidden apple of selling a “son”, just as an expert is another amateur with academic inclinations and a desire to write. And none of them began



as a dealer or researcher, but rather as a simple collector, as it happened to Georges Bloch or Bernhard Geiser, the first cataloguers of Picasso's graphic work.

Arik also worried about the future of his collection. He had magnificent proofs of works by Picasso, Miró, Chagall, Braque, Matisse, etc. in his shop –and in his private collection– and he sold them at market prices. He bought them either directly from American collectors who bought them in Europe in the last century, or on his annual trips to Europe, especially France, where he bought from dealers when he thought he could sell at a reasonable margin on the other side of the Atlantic. He also bought at the many auctions that are held on the European continent. And he was desperate to see that his son, monolingual, university dropout and ordinary American –whom he wanted to introduce to my multilingual daughters– showed no interest in art and went off to eat hamburgers while his parents visited the *Musée d'Orsay* or the *Louvre* on his trips to Paris. And indeed, upon his death his business was closed and his collection auctioned (Bonhams Auction House, 580 Madison Avenue New York *The Gemini collection of modern prints and illustrated books*, Oct 28, 2014, New York).

Photo: Martijn Oleff

A disappearing profession

In recent years, the main dealers in graphic works and artist books or *livres d'artiste* have died or withdrew from the area around the Rue de Seine in Paris, close to Picasso's studio in the Latin Quarter, where the guild emerged in the 1950s thanks to the boom in lithography by Picasso, Braque, Chagall or Miró. The aforementioned Yves de Fontbrune has also died and *Cahiers d'Art* now belongs to the Swedish millionaire Staffan Ahrenberg. Mourlot's former printer Martijn Oleff, owner of Posada Art Books in Brussels (also defunct) and source of anecdotes about Charles Sorlier and other magicians of Rue Chabrol (Mourlot's printing house) also disappeared.

Photo: Lucien Désalmand

The endearing Lucien Désalmand, founder of the historic *Galerie Arenthon* at 3 Quai Malaquais, at the corner of the beginning of Rue de Seine, has died too. His business was acquired by his neighbor Yves Lebouc, from the mythical *Bouquinerie de l'Institut* on Rue Bonaparte –the one that acquired the collection of Chagall's factotum, the lithographer Charles Sorlier. But Yves had to close his other artist's book gallery, *Les Arcades*, next to the luxurious Place Vendôme, and has retired. His son Marc Lebouc has lost interest in artist books and has turned the *Bouquinerie* into a simple art gallery.



Photo: Yves Lebouc

Also closed in Rue Mazarine, the parallel street to Rue de Seine was the Galerie 27 of Noëlle Prejger – the daughter of Lionel Prejger, the scrap dealer with whom Picasso made his metal sculptures. Closed for good is also the *Belle & Belle* gallery of Anne and Herbert Pfeiffer on 31 Rue de Seine, although this time as a result of a matter of illicit trafficking: participating in the commercialization of more than 400 Picasso works stolen by an electrician from Catherine Hutin-Blay, the daughter of Jacqueline Picasso, and hundreds of prints by Miró, Calder, Braque and Giacometti, looted by the same person from Catherine's neighbour Sylvie Baltazart-Eon's, the illegitimate daughter –and heiress– of the gallery owner, publisher and Picasso's enemy Aimé Maeght.

None of the dealers I have dealt with became millionaires, although they dealt in goods often valued at tens or even hundreds of thousands of Euros. Some enjoyed a wealthy status, but I felt that their main concern was not to get rich, but to treat with the utmost affection and care the heritage whose safekeeping had been entrusted to them by fortune.



There are still galleries of artist's books scattered throughout France, and elsewhere in Europe, such as the Galerie Bordas in Venice, run by Hervé Bordas, grandson of the printer Fernand Mourlot. And some less important ones in Barcelona. But, especially in Spain, some official effort is needed to promote this original and beautiful specialty of modern art via acquisitions, exhibitions and educational activities. Only in this way will it be possible for the masterpieces we are talking about to survive and reach museums intact through acquisitions or donations from collectors. The Reina Sofía in Madrid does not have even a tiny fraction of the artist books that it should to compete with the Pompidou Center in Paris, or the Museums of Modern Art (MoMA) and the Metropolitan in New York... or the Casa Natal Picasso In Malaga.

In the United States there are still other prestigious dealers specializing in graphic work, artist and illustrated books. Among them are Marninart of Reston, Va.; Ursus Books on Madison Avenue in New York, founded more than 50 years ago by Peter Kraus and now run by himself and his daughter Nicole; Bauman Books & Gallery, also on New York's Madison Avenue (with stores in Philadelphia and Las Vegas), founded by Natalie and David Bauman in 1973. Not forgetting Wittenborn Art Books on Geary Blvd, San Francisco, which merged twenty years ago with Alan Wofsy Fine Arts. Alan is another of the great experts on the subject, and the editor of the catalogues raisonnés of the 19th century impressionists, as well as paintings, drawings and lithographs by Picasso, Miró, Rouault, Henry Moore, Max Ernst, Braque, etc. Alan is the promoter of the important initiative (*The Picasso Project*) to make –and edit– a monumental chronological and photographic catalog of all Picasso's works (paintings, watercolors, drawings, sculptures, etc.), publishing the first volumes in 1995. In total Wofsy has published 28 thick volumes of the work. In his herculean task, Alan had to face a lawsuit from Arik's friend, Yves Sucre de Fontbrune, who, as the owner of *Cahiers d'Art*, demanded royalties from him for the publication of black and white photos taken almost a century ago...

In the UK, the major dealer in both graphic work and artist's books is the prestigious Sims Reed in London SW1, founded in 1995 by Max Reed, which has two separate premises for artist's books and a graphic

gallery. At any time they have engravings and lithographs by Picasso, Miró, Chillida, Matisse, Braque, Bacon, etc. And even greater is its selection of artist and illustrated books.

What matters is the quality of the print

As we mentioned in our Catalogue Raisonné of Picasso's Books, one of the flaws of Patrick Cramer's *Pablo Picasso. The Illustrated Books: Catalogue Raisonné*, which lists 156 items, is that while it describes page by page how the book is built, it leaves the reader without an idea of what it looked like. Because it only illustrates, without exception, the original prints the book contains. But in addition to the original prints they contain, present in Picasso-illustrated books are hundreds of interpretation prints, i.e., where the stones or plates were not made by Picasso, but by the chromists and technicians that helped the painter to prepare the stones or plates for original prints and also took care of the printing. All were closely supervised by Picasso, who had to give the *bon à tirer* for each lithograph of interpretation¹.

Some of Picasso's most beautiful original lithographs can, in fact, be acquired for a few hundred dollars, and even if they are not hand-signed by the painter they have the same authenticity, originality and quality as many signed catalogued graphic works. In fact, these original, unsigned lithographs can enjoy a greater guarantee of authenticity than much work signed by Picasso, but in which the participation of the Spaniard was limited to draw in a lithographic paper and give the go-ahead to the work done by the engraver or chromist and the stamper in the printing press and sign it. That is the case of lithographs and etchings called "of interpretation" or "after Picasso", that is, reproductions by third parties of paintings, which have never been cataloged. 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 the painter Jacques Villon, brother of Marcel Duchamp and probably the best engraver and lithographer of the 20th century, are authentic masterpieces and are worth tens of thousands of euros, but the author was not Picasso, but the "modest" Villon. The same can be said of the etchings "after" Picasso made by Aldo Crommelynck, the woodcuts of Gerard Angiolini or even the pochoirs printed by Daniel Jacomet or edited by Guy Spitzer, all numbered and signed by Picasso and that reach at auctions prices of several tens of thousand euros. Spitzer's specialty was limited edition pochoir/serigraph reproductions of paintings by late nineteenth and twentieth century School of Paris artists. His 1973 catalogue, *Éditions Guy Spitzer, Reproductions de Tableaux de Maîtres*, listed 7 works by Picasso, who received 30 of the 300 proofs printed. This book is about these often forgotten "after Picasso" prints.

Regardless of the beauty of many of these works of interpretation, some argue that from a perspective of authenticity it is better to have a lithograph made by the hand of Picasso, even if unsigned. But then, one has to admit that many of the prints of interpretation are of an extreme complexity and beauty. It would have taken Picasso too long and a great effort to turn a painting of his into a lithograph of interpretation. It was much simpler for him, once decided that a print after a painting had to be done, to delegate the work to the chromists that helped make, or co-authored with him his original prints. People like Henri Deschamps, Jacques Frelaut, Roger Lacourière or Piero and Aldo Crommelynck. These prints of interpretation look often better than original Picasso lithographs or etchings because the chromist and printers were not subject to the constant scrutiny and tyranny of the painter. Once *pressier* Gaston Tutin eliminated from a stone a tiny dot that he thought Picasso had not noticed, but when the painter saw the first proofs, he immediately asked for the dot to be restored. After the chromists and *pressier* had finished

¹ In an original lithograph it is the painter himself who draws 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 stones, 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 Fernand Mourlot.

their work, Mourlot would bring the result to Picasso, who would either sign the *bon à tirer* or asked for color changes. For Mourlot, the main reason for Picasso lithographs of interpretation was an excessive work load for the artist. In his first book of memoirs, the printer recalls that while at the beginning the painter did all posters for exhibitions, later he asked Mourlot to do interpretation prints. Picasso would choose the painting to be reproduced –without having to worry about the difficulty of transmitting the painting to a stone– and left all the work to the Mourlot work force, simply waiting for the result, which almost always was satisfactory to him. The printer even launched a *boutade* after the painter had died, saying that he wondered whether Picasso actually cared about it ².

The employees of Mourlot, coauthors of artistic feats so admired and who are ultimately responsible for the success of their employer, were a separate race among the printers. They knew that they worked in the best lithographic printing company in the country and tended to remain faithful to their boss Fernand. Some because they felt safer there and earned a little more than in the printing presses of the competition, although they were still workers' salaries of a time when they earned very little. Others, more educated or more savvy, knew how to take advantage of the perks that working in the printing press could provide them and even got other side jobs after hours. Some, like Charles Sorlier, used his employment in Mourlot's as a platform for social ascension, assiduously treating and even making friends with the main painters, dealers and publishers of the time. After helping Chagall make lithographs chez Mourlot, and doing all of his lithographs of interpretation, Sorlier became Chagall's factotum until the painter's death.

Henri Deschamps was the favorite chromist of Georges Braque, the one who had executed the first lithograph of interpretation for the painter in 1938 and made all of the book *Braque le Patron* between 1943 and 1945. Deschamps, one of the best chromists of the 20th century, felt an admiration and a boundless love for Braque, to whom he wanted to offer shortly before his death the splendid general catalog of lithographs *Braque Lithographe*, for which the chromist had to execute –by hand and with the salary of a worker– hundreds of new lithographic stones, all done by him and not by the painter. Braque supervised the work day by day and made several original lithographs for the



² Mourlot 1979, pag. 23

work, but he did not see it finished, since he died months before it was put together in 1963.

Picasso 'displaces' Braque in the workshop of Mourlot, and knew without a doubt that Braque's chromist was Deschamps and his stamper Gaston Tutin. He went straight for them and filled them with flattery, so that they loved him more than Braque. But he did not get it. With his great stature, air and elegant dress and his gentle condescension, Braque seduced better than the easy-going Picasso, always willing to make jokes to be nice.

An anecdote illustrates the opportunities provided by the work in the Mourlot workshop. Sorlier recounts that at the beginning of working in the printing press, Picasso gave his admired *pressier* Gaston Tutin a dedicated and signed proof of each plate he printed. But Tutin did not appreciate this gift at all, because in spite of working thoroughly to satisfy the painter in all his technical desires, he did not stop considering what Picasso did as 'stupidities' without any value. On one occasion he told Sorlier: "They won't cheat me, Mr. Charles. You have to be credulous to think that these things are worth a lot. These are things that are said, and you may believe them, but I am not a dupe. Of course I am not a dupe..."³. Consistent with this opinion, the printer broke into pieces the lithographs dedicated by Picasso again and again, until in the end he got Picasso to stop giving them, offering him instead bottles of port wine, what the stamper interpreted as a sign that Picasso was becoming less stingy. If he had kept the trial proofs that the painter had dedicated to him, most of which were not published commercially and can only be admired now in one lucky museum, Tutin would have become a millionaire.

The hierarchy in Interpretation prints

In this book about prints of interpretation, a key element, but not an exclusion criteria for including prints is knowing or having strong indications that Picasso knew about the interpretation print before its publication, approved the illustrations, selected them or even signed them, as it is often the case. Furthermore, if Picasso participated in the production, gave the *bon à tirer*, as is the case in most prints we have found but were excluded by the established catalogues raisonnés of lithographs or etchings, these deserve to be in our list. Naturally, and particularly from the perspective of a collector, signed interpretation prints would top the pyramid, and the level of involvement of the painter in the making of the print would determine its placement in the hierarchy. Posthumous prints would normally be at the bottom. However, I personally place on top the items that for me have more technical and artistic quality, regardless of whether there was a signed and numbered edition, the print run, or the level of involvement of the painter in the production of the prints. After all, Picasso delegated the technical and artistic work of reproduction to those that, jointly with him, produced his original prints... and also the interpretation work.

Interpretation prints brought Picasso to Mourlot

Picasso's secretary Jaime Sabartés' described first encounter between the painter and the printer Fernand Mourlot in a succinct way. He merely recalls that on November 2, 1945, Picasso renews his interest in lithography, appearing at the Mourlot press to smell what was cooking there. Sabartés pretends that the initiative corresponds in fact to Mourlot, arguing that the printer had come months before to the rue des Grands-Augustins to propose to the painter the edition of color lithographs of interpretation of his oil paintings, adding that Mourlot showed Picasso a folder of samples of reproductions of works of other painters⁴. The information provided by Sabartés is not convincing. In the first place, there is no record of Mourlot's visit to Picasso prior to that of October 30, 1945. On the other hand, it is absurd to pretend that

³ Sorlier 1985, p. 135.

⁴ Mourlot 1949, preface by Jaime Sabartés, pp. 6-7.

at the end of 1945 Mourlot would have proposed to Picasso to publish lithographic reproductions of his works.

Braque knew Mourlot well for the work of interpretation lithographs the latter's had done –under the careful supervision of the painter– for Tériade's *Verve* magazine. The magazine had used a Braque for the cover of No. 2, dated in the spring of 1938⁵, but it was a simple photograph reproduced in four-color process. Mourlot recounts in 1979 in his book *Gravés dans ma mémoire* that the first work he had done for Braque was for the “first issue” of *Verve* (actually it was number 5/6 dated in the spring of 1939). Braque had greatly appreciated that first work that chromist Henri Deschamps had done for him. When Mourlot brings the first proofs to his studio-domicile of the Rue du Douanier (now rue Georges Braque), near the Parc de Montsouris in Paris, the printer sees that the work of which they had reproduced a fragment from a color photo (*Figure*), was hanging on the wall of the studio. But Braque's reaction was as we saw earlier positive, indicating that Deschamps had managed to 'make a Braque', adding that he would only make some suggestions about the colors to use⁶. We recall that in lithography, stones or plates are painted with black ink, and that colors are only used at the time of printing, and can thus be changed or adjusted as many times as you want, even if the same plates are used.

From 1938, Braque takes the habit of going down the Rue Chabrol to see Fernand, talking with the operators and asking questions to chromists like Deschamps. It is in this environment that the idea of making *Braque le Patron* arises⁷. Braque, despite being flattered by Jean Paulhan's text, does not want to make a show, out of modesty or perhaps because he felt that the book was going to irritate more than one. To illustrate a book dedicated to oneself, an original signed lithograph appears as a justified courtesy, almost obligatory, while illustrating it in its entirety could be interpreted as excessive. Hence, in view of the lack of interest of Braque for making original works for the book, the printer decides to illustrate Paulhan's text with lithographs of interpretation, made by his best chromists of the time, Henri Deschamps and Popineau. Braque therefore attends to the long process of elaboration of those lithographs of interpretation as a spectator, but reviewing each stage and with the right of correction that the fact of being the author of the canvas that the chromist is reproducing gives him.

Maurice Gieure points out in his work *G. Braque*, that while Henri Deschamps executed the stones of *Braque le Patron*, for the painter it was a pleasure to follow his execution. He discusses non-stop with the chromist and with Mourlot himself on the techniques used and adding small additional touches to reach 'almost the matter of the painting'⁸. And once finished and printed, and to enhance the lithographs of interpretation, Mourlot and his workers decide to give them a little relief by applying to them one by one a



⁵ See Anthonioz, Michel *L'album Verve*, Flammarion, Paris, 1987

⁶ Mourlot 1979, p. 118, y Mourlot 1972, p. 87

⁷ Mourlot 1979, p. 118

⁸ Gieure, Maurice *G. Braque*, Éditions Pierre Tisue, Paris 1956, p. 94

retouching varnish, which gave the prints a certain thickness and made some colors shine. If the painter had been pleasantly surprised by the first work of Deschamps in 1938, when he sees the final result of the lithographs of interpretation of the book *Braque le Patron*, his reaction is much more enthusiastic, telling the printer: “My dear Mourlot, I have been eight days without painting after seeing the proofs. I looked at them every day, although in the end I went back to painting”⁹.

If Picasso already had enough reasons to be irritated with Braque and with the friends who encumbered him as the great master of all painters, he will soon come across a new insult. Shortly after illustrating in 1948 with 125 magnificent lithographs *Le chant des morts* by Reverdy, which bibliophile master François Chapon describes as ‘perhaps the most beautiful book made in the 20th century’¹⁰, Picasso learns that after the grievance of Jean Paulhan's book on Braque, Fernand Mourlot had reoffended too, preparing the following year another book by Reverdy with the same protagonist: Braque.

The artist's book, published under the title *Une aventure méthodique*, is a study by Reverdy on the work of Braque that he illustrated modestly with one lithograph in three colors on full page and 26 small ones in black. But Mourlot completes the work with 12 new and magnificent lithographs of interpretation reproducing new works of the painter, exactly as he had done with *Braque le Patron*. This new book indicates explicitly on its last page that the painter had personally supervised the execution of these lithographs. As in the case *Braque le patron*, Henri Deschamps also completes here some of the lithographs one by one with touches of varnish that give thickness to the painting.

Éditions Cercle d'Art

Picasso and his publishers would follow the example of Mourlot and Braque, and many of his books, particularly with a French Communist Party publisher, included too prints of interpretation. A large part of them were published by *Éditions Cercle d'Art*, which had been founded in 1950 by Charles Feld at Picasso's suggestion, and with his help and that of Fernand Chenot, former lithographer of Mourlot who had founded the *Imprimerie Moderne du Lion* in the rue des Plantes, which would print collotype reproductions and many interpretation lithographs. Feld was a resistant Jew who, after founding the Movement against Antisemitism, received the commission from the French Communist Party to launch the publishing house, whose main sustenance would be precisely Pablo Picasso. *Cercle d'Art* published dozens of books on the painter, and in 14 of them the Andalusian also contributed original prints without receiving any remuneration. The French Communist Party extracted from Picasso all it could, asking him to cede to the organization the reproduction rights of the popular illustrations of his books, also free of charge. In the case of the 1961 book *Toros y Toreros*, which drawings are reproduced ad nauseam in tableware, key chains, bookmarks, etc., millions flowed to the party and continued to give dividends until 1993, when the heirs of Picasso sued the publisher, claiming that the donation that Picasso had made of the rights of reproduction was only valid for the first edition. The case ended with a decision of the Paris Court of Appeal in 2001 that restored the right to the painter's heirs and obliged the publisher to pay reproduction rights for future editions of the book.

Pochoirs¹¹ after Picasso

When we were compiling our Catalogue Raisonné of Picasso's Books we had to make a decision as to letting in or leaving out a book. Two main criteria that prevailed in our case over others. The first was an artistic one, and we tend to include in our listing books or portfolios that include original art work, and in

⁹ Mourlot 1979, p. 120

¹⁰ Chapon, François *Le peintre et le livre*, Flammarion, Paris 1987. p. 237

¹¹ *Pochoir* is the French word for stencil

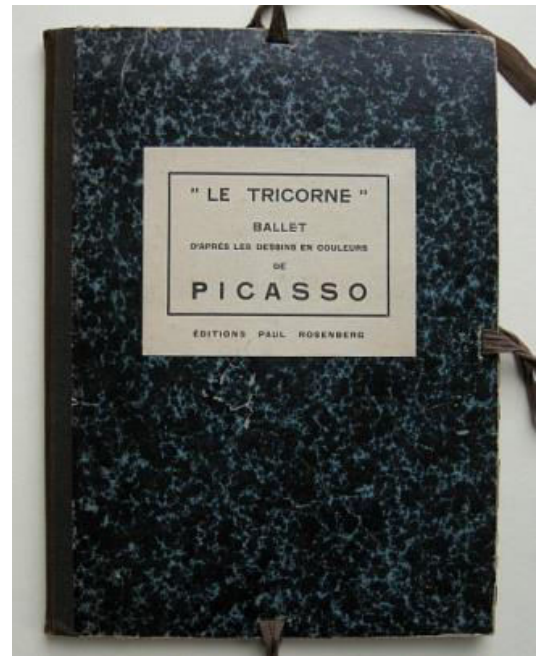
this category we opted for including pochoirs. It was a deliberate move on our part. We thought that the fact that two of the best *livres d'artiste* made in the twentieth century were deliberately chosen by the artists to be done in pochoir justifies the move.

In comparison to other reproduction techniques, pochoir was unique. It was almost completely manual. Pochoir devotees hailed this human aspect, believing the image to be truer since it was achieved by hand without contamination of mechanical printing devices. In addition the colors were purer since they were the same as those used in the original. The pochoir compositions had two other qualities that flat printing didn't provide: texture and a potential for variety, because they were all done by hand¹². The centre of pochoir printing in the early twentieth century was Greningaire Fils & Cie, with pioneer Andre Marty taught a number of future masters of the technique, like Jean Saudé, said to be the artisan who most influenced pochoir. Another pupil of Marty was Daniel Jacomet (1894-1966), whose first pochoirs were stamped "AMJD" (Atelier Marty Jacomet Daniel).

As pochoir expert and collector Charles Rahn Fry indicated in the preface of an exhibition catalogue¹³, "Some painters felt a special affinity for pochoir. A case in point is Henri Matisse, whose *jazz* (1947) is currently the most valuable twentieth century illustrated book. Rejecting other processes, Matisse chose pochoir to illustrate *Jazz* years after this technique had been in decline as a result of the economic upheavals of the 1930s and '40s, the passing on of the master practitioners, the increased expense involved in its use, and the rise of photomechanical reproduction. Matisse's use of pochoir resulted in a masterpiece, demonstrating that this reproductive method could lead to color illustrations of the first order in the hands of a great artist who understood its capabilities."

The pochoir method was thus chosen by Henri Matisse to make the majestic *livre d'artiste Jazz*, published in 1947 by Tériade. In this case, easier to make given the much larger size of the gouaches decoupés of the fauve painter, the work was executed by book illustration specialist of the first half of the 20th century, Edmond Vairel. But for Joan Miro's *Constellations* of 1959, also made with this technique, a much more delicate work was needed: the preparation of the papers was achieved by collotype, the ideal selection of the gouache colors to be used—which Vairel could have also made—and a meticulousness that only Daniel Jacomet's workers could provide. Daniel Jacomet (1894-1966) had already made, in 1920, the splendid Picasso pochoirs for *Le Tricorne*, the book published by Paul Rosenberg that reproduced the 32 sets and figurines by the painter for the representation of *The Three-Cornered Hat* by Manuel de Falla, released with Diaghilev's choreography at the Alhambra Theater in London in 1919.

And since 1952 Jacomet worked with Heinz Berggruen, doing in collotype and pochoir the illustrations of the interior of the small catalogs of the gallerist's exhibitions. These, with a Mourlot lithograph on the cover, were sold to visitors and today reach high prices in the art market. His first works were the catalogs or plaquettes for the exhibitions of Paul Klee (24 Gravures) and



¹² FRY, Charles Rahn, The Stencil Art of Pochoir: An Exhibition of French Color Prints, 1920-1930, from the Collection of Charles Rahn Fry, Princeton University Library (January 1, 1982)

¹³ The Metropolitan Museum of Art. N.Y. *Pochoir by painters: An Exhibition of Books, Folios, Prints, and Ephemera, 1918-1938, from the Collection of Charles Rahn Fry December 6, 1988-March 3, 1989* Thomas J. Watson Library

Henri Matisse (Gravures récentes), both in 1952. The following year, and in view of the enthusiasm of Berggruen and small collectors, Jacomet repeated the feat with Arp, Braque, Matisse and Seuphor. In 1954 he made the catalogs of the exhibitions by Kandinsky, Picasso and Matisse in the Berggruen Gallery with the same technique of pochoir over phototype. In 1955 Klee, Laurens, Marini and Arp came again, and in 1956 Picasso, Severini and Ernst. In 1957, when gallerist Pierre Matisse decided to launch the reissue of Joan Miró's *Constellations*, the collaboration between Jacomet and Berggruen had intensified. The following year, Jacomet realizes the facsimile of the *Carnet Catalán* de Picasso, also for Berggruen. That same year of 1958, Jacomet will print the impressive portfolio *Mes dessins d'Antibes* by Picasso, but his main task that year, and the one that will occupy his employees, will be the reissue of the *Constellations*.

Picasso loved this technique. Once, Fernand Mourlot was with Picasso at his Rue des Grands Augustins studio when Guy Spitzer arrived to obtain Picasso's *bon à tirer* for one of his pochoirs. Picasso complained that the print did not satisfy him, since it did not correspond exactly to his original gouache. He then asked Mourlot, in this instance a competitor of Spitzer, to corroborate his impression. The printer elegantly answered that while Picasso might be right, the proof he was examining was very beautiful and amusing. "It is not the model, but it is a Picasso", he said. The painter answered: "You are right. Spitzer, I give you the *bon à tirer*, you can proceed to print!"¹⁴. And Picasso had a strong sympathy for Jacomet and cooperated closely with him in many publications that contained pochoir reproductions of his paintings, sometimes throwing into the lot an original print to add more market value. Had we left out books or portfolios illustrated with pochoirs we would have deprived readers from access to some of the most beautiful productions of the painter. And pochoirs will thus constitute the main technique included in the second volume of the present book dedicated to Picasso's prints of interpretation.

Also in our catalogue are individual issues of art magazines, like *XXe Siècle* or *Verve*. Picasso was a close friend of the publishers and in at least one case (*Suite de 180 dessins de Picasso*) dedicated more than two months to make the 180 drawings destined to be in this volume. It is excluded from the Cramer on the pretext that the illustrations are *after* Picasso. But we should not forget that Picasso designed personally the covers, the frontispiece and had included in the book 12 color lithographs of interpretation, lithographic front and back covers, title page and 166 héliogravures, 3 of which colored lithographically. And the 12 lithographs and 3 colored héliogravures were also released in a numbered and signed separate edition (prints Nos. 1-15 of Volume I of this book). Much more Picasso involvement than in most of the books included in the Cramer. Summing up, our purpose has been to produce a catalog that is as comprehensive as possible, always meeting the main criteria of Picasso involvement. If Picasso wanted to illustrate and did what was necessary to achieve that goal, we see no reason to exclude the result of that endeavour from our list.

As for the Picasso drawing notebooks (*Carnets*), Sebastian Goepfert includes the *Carnet de la Californie* (1959) and *Toros y Toreros* (1961). Both are accompanied by original prints by Picasso, which justifies their inclusion in the Cramer, but they are quite large in size. Cramer also includes two other tiny *Carnets*: *El carnet de La Tauromaquia de Pepe Illo* (1963) and *Le Picasso de Poche* (1964), in both cases also because they are accompanied by original etchings. But these two are not actually drawing notebooks, but carnets filled with drawings as a present for one person: Gustavo Gili, Jr. and Marcel Duhamel respectively. In this connection, we have added another carnet to the Cramer lot: *Le Carnet Des Carnets* (1965), which constitutes a true curiosity that has caused confusion in the art market. In fact, this last item originates in the fact that when Picasso saw *Le Picasso de Poche*, he thought it needed improvement and

¹⁴ Mourlot 1979, pag. 23

changed considerably both the notebook and the envelope that housed it. But the printing had already been done by Daniel Jacomet, and in fact, many of the English version copies of this item (notably the de luxe copies that also contain a modified etching) have the new carnet and envelope of *Le Carnet Des Carnets*. For the French market it was decided to issue a second edition, i.e., that of 1965.

We include in our catalog, in addition to those, four more tiny items that are true drawing notebooks: the *Carnet Catalán* (1958), the *Carnet de La Coruña 1894-1895* (1971), the *Carnet de Paris, 1900* (1972) and the *Carnet Picasso Madrid 1898* (1976). We have decided to incorporate them because all but one were published during Picasso's

lifetime, because in three of them he supervised the work and gave the *bon à tirer*, and particularly because the four of them were made in pochoir by Daniel Jacomet. With respect to the *Carnet de Paris, 1900*, it should be noted that this item has been subject of two ulterior editions: in Germany in 1994 by Akademische Druck- u. Verlagsanstalt, Graz (Austria) and in 1995 by Editorial



Casariago, Madrid. Neither of these two editions contain pochoirs and are thus not covered by our catalog.

We have, however, left out of the compilation the prints included in the four volumes of the book *Picasso Lithographe*, the first edition of the catalogue raisonné of Picasso lithographs prepared by Fernand Mourlot in 1949, 1950, 1956 and 1964 (volumes I, II, III & IV), published by Andre Sauret, Montecarlo. Many of these prints are sold in the internet as Picasso Lithographs. The justification is that Mourlot only indicates in these volumes that the printing has been done by Atelier Mourlot and Atelier Duval, the specialist in collotype. He does not specify that Mourlot only printed the original lithographs, thus leaving open the possibility of the color reproductions being lithographs of interpretation printed by Mourlot, either entirely or over Duval collotypes. And the color reproductions are of high quality, resembling lithographs. We feel it would be redundant to include all these prints, most in our volume dealing with collotypes and pochoirs and only the color ones in the first volume of lithographs of interpretation. But we do want to stress that these 356 prints do exist. They are reproductions of some, but certainly not all, of the original lithographs we included in our book devoted to that subject, which raised the number of original lithographs from Mourlot's 356 to 946.

Other printing techniques

In addition to lithographs, etchings and pochoirs, we have included the second of these two volumes of interpretation prints works made through other printing methods, like woodcuts, Zircograph, Dietz-Offizin process prints and Vercors process callichrome. The reason is that we have proofs of Picasso's interest in these new techniques and of that he participated in the process by vetting them and the resulting prints, giving the usual *bon à tirer* to each of them.

Miguel Orozco

March 2023

Interpretation etchings**No. :** 1**Title:** *Femme en buste (Buste de Femme en blanc)***Medium:** Color aquatint after Pablo Picasso**Date:** 1930 (1922 ?)**Publisher:** Editions des Chroniques du Jour, Paris**Printer:** F. de Lagausie, Montrouge**Paper:** Chine appliqué**Plate :** 55 x 45 cm**Sheet size:** 75,5 x 55,5 cm**Print run:** 125 numbered and signed proofs**Catalogue raisonné:** None. Zervos 393 for the reproduced painting**Sold by:****Swann:**

Jean-Émile Laboureur: Prints, Paintings & Livres d'Artist • Prints & Drawings
 Mar 08, 2012 - Sale 2272 Lot 748 Price Realized: \$ 13,200 Estimate: \$ 15,000 - \$ 20,000 Tête de Femme. Color aquatint, 1930. 550x450 mm; 21 7/8x17 3/4 inches, full margins. Signed and numbered 2/125 in pencil, lower right. With the text "Mis sur Cuivre par F. de Lagausie Montrouge" printed lower right. Published by Editions des Chroniques du Jour, Paris. A superb impression of this very scarce, early aquatint, with strong colors.



Jacques Villon

The success and enormous repercussions of New York's 1913 *International Exhibition of Modern Art* (Armory Show), that made Jacques Villon known to American collectors and museums, gave him high expectations for the future. He was represented there with as many as nine paintings, all immediately sold to top collectors. *Jeune Femme* (*Young Girl*) was sold to Arthur Jerome Eddy on March 1, 1913 for \$270¹⁵. 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 *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. Another top American collector, Walter Conrad Arensberg, 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.

But the outbreak of the First World War dissolved all hopes. In fact, Villon 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 himself¹⁶. The painter knew of the initiative through his brother-in-law Jean Crotti, who was obviously aware of his financial difficulties¹⁷. No photomechanical processes were used in this project and the resulting prints are miracles of the engraver's art.



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

¹⁵ \$ 7,054 in 2020 taking inflation into account

¹⁶ 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

¹⁷ Mourlot, Fernand, *Gravés dans ma memoire*, Éditions Robert Laffont-Opera Mundi, Paris 1979, p. 153

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 day¹⁸.

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.

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 conversation: "Listen, Matisse..." He was cut short by his interlocutor, who admonished him: "Call me Mr. Matisse"¹⁹.

¹⁸ Valançay, Robert *Visite à Jacques Villon* Revue Sang Nouveau, Charleroi, 1929

¹⁹ Mourlot 1979, p. 154

No. : 2

Type: Color etching and aquatint after Pablo Picasso

Title: *Maternité*

Date: 1930

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Engraver Jacques Villon

Paper: Vélin d'Arches

Plate size: 65 x 42,5 cm

Sheet size: 78 x 56,3 cm

Print run: 200 proofs numbered and hand signed by Picasso; an unknown number of *épreuves d'artiste* for Picasso and for Villon, and the Chalcographie edition.

Catalogue raisonné: Orozco's Villon Interpretation Prints No. 51. Ginestet & Pouillon: E 670

Comment: Based on the 1901 oil on canvas *Mère et enfant (Maternité)* sold by Christie's New York on Nov. 14, 1988 for \$24,750,000. Bears the engraved notice "Gravé par Jacques Villon 1930" at the lower left side of the plate.

Price achieved in Auctions:

Phillips Editions 21 November 2010 New York Lot 61. After Pablo Picasso By Jacques Villon.

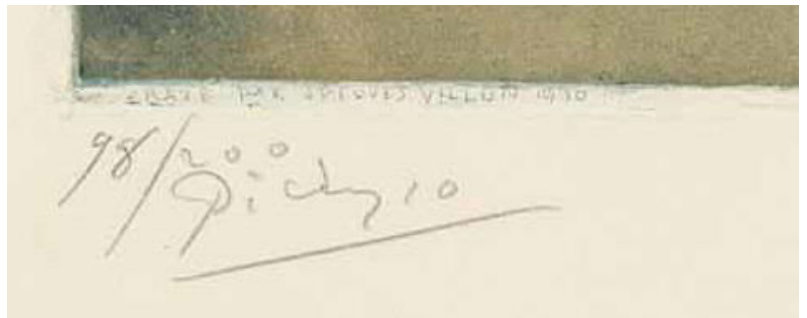
Maternité, Aquatint in colors, on wove paper, with margins, I. 25 5/8 x 16 1/2 in. (65.1 x 41.9 cm); S. 30 1/2 x 21 in. (77.5 x 53.3 cm) signed and annotated 'Essai' in pencil (a proof, the edition was 200), published by Galerie Bernheim-Jeune, Paris, the palest mat staining, occasional soft handling creases, minor soiling and soft rubbing in the margins, a flattened crease and minor compound crease at lower left margin, otherwise in good condition, unframed. Estimate \$12,000 - 16,000 Sold for \$15,000

Christie's Sale 2548 Prints & Multiples

New York 24 - 25 April 2012 Lot 128

After Pablo Picasso By Jacques Villon (1875-1963) *Maternité* (Ginestet & Pouillon E670) etching and aquatint in colors, 1930, on Arches, signed in pencil, numbered 10/200, published by Galerie Bernheim-Jeune, Paris, with full margins, generally in very good condition, framed P. 25 5/8 x 16 3/4 in. (651 x 426 mm.). S. 32 3/8 x 24 7/8 in. (822 x 632 mm.) Price realised USD 15,000 Estimate USD 7,000 - USD 10,000

Christie's Sale 1516 Old Master, Modern & Contemporary Prints London 19 March 2014 Lot 314 After Pablo Picasso by Jacques Villon *Maternité* etching and aquatint in colours, 1930, on Arches paper, signed in pencil by Picasso, numbered 98/200, published by Galerie Bernheim-Jeune, Paris, with margins P. 655 x 425 mm., S. 780 x 563 mm. Price realised GBP 8,750 Estimate GBP 6,000 - GBP 8,000



No. : 3

Type: etching and aquatint after Pablo Picasso

Title: *Maternité (First state)*

Date: 1930

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Engraver Jacques Villon

Paper: Vélin d'Arches

Plate size: 65 x 42,5 cm

Sheet size: 78 x 56,3 cm

Print run: unknown number of proofs

Catalogue raisonné: Orozco's Villon Interpretation Prints No.

52. Ginestet & Pouillon: E 670



No. : 4

Type: etching and aquatint after Pablo Picasso

Title: *Maternité (second state)*

Date: 1930

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Engraver Jacques Villon

Paper: Vélin d'Arches

Plate size: 65 x 42,5 cm

Sheet size: 78 x 56,3 cm

Print run: unknown number of proofs

Catalogue raisonné: Orozco's Villon Interpretation Prints No.

52. Ginestet & Pouillon: E 670

No. : 5

Type: Color etching and aquatint after Pablo Picasso

Title: *Maternité*
(*Chalcographie du Louvre*)

Date: 1950 ?

Publisher: Chalcographie du Louvre, Paris

Printer: Chalcographie du Louvre, Paris (Engraver Jacques Villon)

Paper: Vélín d'Arches with dry stamp of the Chalcographie

Plate size: 65 x 42,5 cm

Sheet size: 71 x 48 cm

Print run: Unknown number of proof of the Chalcographie edition.

Catalogue raisonné: Orozco's Villon Interpretation Prints No. 53. Ginestet & Pouillon: E 670

Comment: Does not bear any the engraved notice.

Price achieved in Auctions:

Skinner Auctions Boston MA
Sale 2560B *American & European Paintings & Prints* 09-09-2011
09-09-2011 Lot # 165 Jacques Villon (French, 1875-1963),
After Pablo Picasso (Spanish, 1881-1973) *Maternité*. Jacques Villon (French, 1875-1963),
After Pablo Picasso (Spanish, 1881-1973)

Maternité, 1930, edition of 200

(Ginestet & Pouillon, 670). Unsigned, identified within the plate, Musée du Louvre Chalcographie dry stamp l.c. Color etching with aquatint on paper, plate size 25 5/8 x 16 3/4 in. (65.0 x 42.5 cm), framed. Estimate \$700-900. Sold for: \$1,838

Cornette de Saint Cyr Estampes et Multiples Lundi 23 Mars 2015 Hôtel des Ventes - 6, avenue Hoche, Paris VIIIème Lot n° 30. *Maternité* (Ginestet & Pouillon, E 670) Aquatinte gravée par Jacques Villon L'une des planches rééditées par la Chalcographie du Louvres après les années 60 Épreuve d'essai sur vélin. Porte une signature apocryphe. Galerie Bernheim-Jeune Editeur, Paris Chalcographie du Louvre Imprimeur (Réédition) Image : 65 x 42,5 cm Feuille : 76,2 x 52,5 cm (marges coupées) Estimation 800 - 1 200 EUR Résultat: 5 410 EUR



Miguel Orozco

Picasso Interpretation prints II: etchings, pochoirs & woodcuts

No. : 6

Type: Aquatint with roulette
after Pablo Picasso

Title: *Les Saltimbanques*
(Acrobats)

Date: 1922

Publisher: Bernheim Jeune
Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélín d'Arches

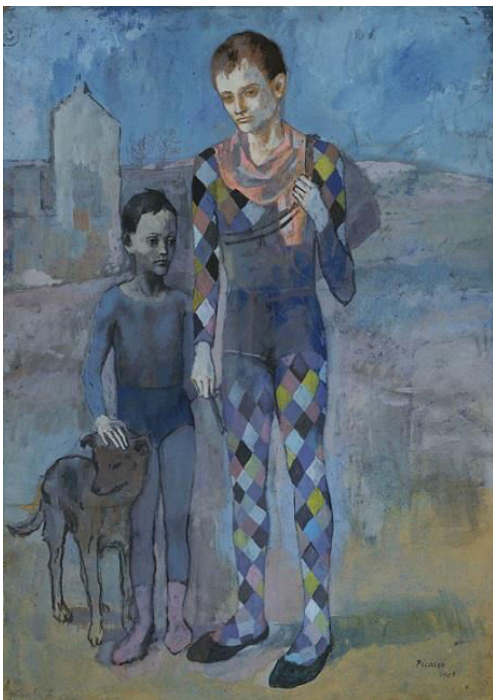
Plate size: 60.2 x 42.8 cm

Sheet size: 71.9 x 53.8 cm

Print run: 200 proofs in
color justified and signed by
Picasso

Catalogue raisonné: Orozco's
Villon Interpretation Prints No.
54. Ginestet & Pouillon: E
634

Comment: Based on the 1905
gouache *Deux saltimbanques*
avec un chien (Two Acrobats
with a Dog) 105.5 x 75 cm,
The Museum of Modern Art,
New York. MoMA Drawings



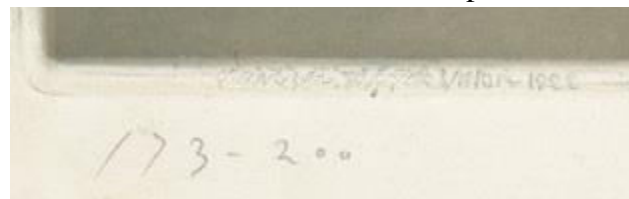
and Prints Object number 223.1985 Bears the engraved notice "Gravé
par Jacques Villon 1922" at the lower left side of the plate.

Price achieved

Auctions:

Christie's Sale
Old Master,
Modern and
Contemporary

Prints. London 29 June 2005 Lot 374 After Pablo Picasso, by Jacques
Villon Les Saltimbanques (G. & P. 634)



in

7063

Price realised GBP 10,800 Estimate GBP 6,000 - GBP 8,000 etching and aquatint in colours, 1922, on Arches, signed by Picasso in pencil, inscribed '3-10 épreuve d'artiste', an artist's proof aside from the editions of two hundred and of 22 in black only, published by Bernheim-Jeune, Paris, with full margins, a deckle edge left and right, some mount staining, some unobtrusive soft creasing at the sheet edges, otherwise in good condition, framed P. 600 x 425 mm., S. 920 x 630 mm.

Lempertz: *Auction 972, Modern Art, 03.12.2010, 00:00, Cologne* After After Pablo Picasso, Les Saltimbanques Lot 220 R Estimated price €4.000 - €5.000 Result:

€9.600 Etching (aquatinta) by Jacques Villon on ivory colored wove paper 60.1 x 42.3 cm (71.3/71.6 x 53,4/53 cm), framed under glass. Signed by Pablo Picasso lower right as well as numbered lower left. Proof 146/200. Édition Bernheim-Jeune, Paris. - The colors somewhat faded; the wide margins with variously strong light-stains; browned within former mat opening. Ginestet/Pouillon E 634

Print by Jacques Villon after the painting "Deux saltimbanques avec un chien" by Pablo Picasso, dated 1905 (Museum

No. : 7

Type: Aquatint with roulette

Title: *Les Saltimbanques (Acrobats) First state*

Date: 1922

Publisher: Bernheim Jeune Éditeurs, Paris

Printer: Jacques Villon

Paper: Vélin d'Arches

Plate size: 60.2 x 42.8 cm

Sheet size: 71.9 x 53.8 cm

Print run: 22 proofs of the first state in black

Catalogue raisonné: Orozco's Villon

Interpretation Prints No. 55. Ginestet & Pouillon:

E 634

Comment: Bears the engraved notice "Gravé par Jacques Villon 1922" at the lower left side of the plate. We have not located any proof of the first state. We illustrate therefore a gray version of the color proof.



No. : 8

Type: Color aquatint after Pablo Picasso

Title: *Nature Morte*

Date: 1927-28

Publisher: Bernheim Jeune, Paris



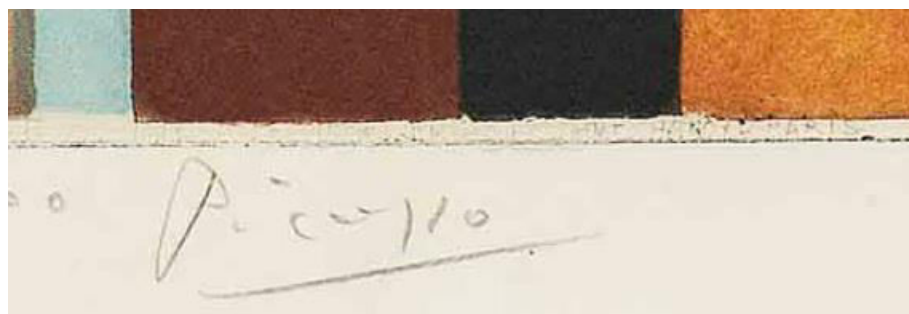
Printer: Jacques Villon

Paper: Vélín d'Arches

Plate size: 37,3 x 50 cm

Sheet size: 50,2 x 65,7

Print run: 200 proofs numbered and signed by Picasso; 9 proofs in black haven't located any of these); 10 numbered and signed *épreuves d'artiste*



cm

(we

for

Picasso; a number of unnumbered proofs for Picasso; and a number of unnumbered, unsigned proofs for Jacques Villon. No Chalcographie du Louvre edition.

Catalogue raisonné: Orozco's Villon Interpretation Prints No. 56. Ginestet & Pouillon: E 652

Comment: Based on the 1924 Oil on canvas (98,5 x 131.5 cm) *Le tapis rouge* Although practically unnoticeable in most of the prints we have examined, the print bears the engraved notices "Gravé par Jacques Villon 1927" at the upper right side of the plate and "Edité par Bernheim-Jeune 83 Fauburg Saint-Honoré, Paris" at the lower left hand side.

Price achieved in Auctions:

Christie's SALE 2740 *Prints & Multiples*. New York 29 - 30 October 2013 Lot 94 |

After Pablo Picasso by Jacques

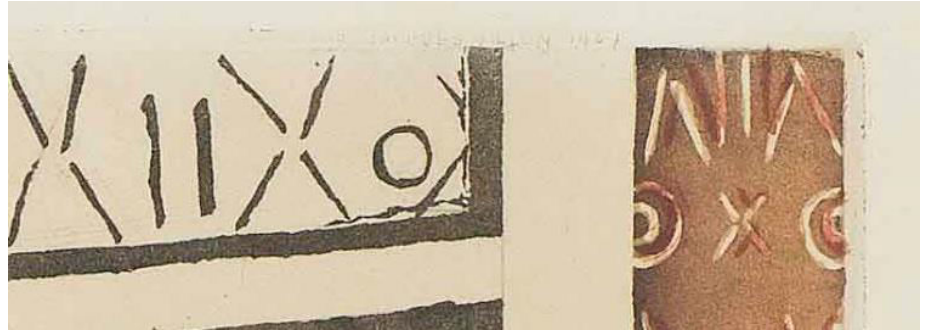
Villon. Nature morte. aquatint in colors, 1927-28, on wove paper, signed in pencil, numbered 66/200 (there were also 10 artist's proofs), published by Galerie Bernheim-Jeune, Paris, with wide margins, generally in very good condition, framed Image: 14 5/8 x 19 5/8 in. (372 x 499 mm.) Sheet: 19 3/8 x 23 3/4 in. (482 x 584 mm.) Price realised USD 16,250 Estimate USD 10,000 - USD 15,000

Bonhams (See photo below): Prints & Multiples 21 Oct 2014, San Francisco Lot 140 After Pablo Picasso (1881-1973) by Jacques Villon (1875-1963) Nature Morte (G./P. E652), 1927. Aquatint in colors on wove paper, signed in pencil and annotated '10/10 épreuves d'artiste' (aside from the edition of 200), published by Galerie Bernheim-Jeune, Paris, with full margins, framed. 14 3/4 x 19 5/8 in sheet 19 5/8 x 26 in Sold for US\$ 16,250 (€ 14,334) suppl. incl.

Artcurial: Sale *Limited Edition* - 28 may 2019 /Lot 296 d'après Pablo PICASSO par Jacques VILLON

Nature morte – 1967 Aquatinte en couleurs Signée par Picasso et numérotée "47/200" Aquatint in colors; signed and numbered Bibliographie : Ginestet & Pouillon 652 Estimation 1 500 - 2 000 € Sold 14,300 € including buyer's fees and taxes. Sale: 3918 Date: 28 may 2019 20:00 Auctioneer: Arnaud Oliveux

Original painting



Atelier Lacourière, Paris**No. :** 9**Title:** *Nature Morte au Guéridon /
Nature morte devant une Fenetre a St.Raphael***Medium:** Engraving and pochoir printed in
colors after Pablo Picasso**Date:** circa 1925-1930**Publisher:** Atelier Lacourière, Paris ?**Printer:** Atelier Lacourière ?**Paper:** chine collé on simili japon support**Plate :** 37 x 27 cm**Sheet size:** 46.5 x 35.3 cm**Print run:** 100 numbered and signed proofs**Catalogue raisonné:** None. Zervos III.396 for the
paintingComment : Based on the 1919 gouache on
cardboard *Nature morte devant une fenêtre à
Saint-Raphaël* (Nationalgalerie, Berlin)**Sold by:****Sotheby's** Prints & Multiples 26 September
2018 • London Lot 120Nature morte au guéridon Estimate
6,000 - 8,000 GBP Sold 13,750 GBPNature morte au guéridon Engraving and pochoir
printed in colours, circa 1925, signed in pencil,numbered 76/100, on chine collé with a simili japon support
(as issued), framed**No. :** 10**Title:** *Mère et enfant /Maternité au rideau rouge***Medium:** Color etching, aquatint and roulette after Pablo
Picasso**Date:** 1929**Publisher:** R. Lacourière Editeur, Paris ?**Printer:** Atelier Lacourière ?**Paper:** cream wove paper, Chine appliqué**Plate :** 52,1 x 43,2 cm**Sheet size:** 800 x 65,4 cm**Print run:** 100 numbered and signed proofs**Catalogue raisonné:** None. Zervos 370 for the original work

No. : 11

Title: *Tête de Femme (Dora Maar)*

Medium: Color aquatint after Pablo

Picasso

Date: circa 1943

Publisher: Roger Lacourière, Paris

Printer: Atelier Lacourière, Paris

Paper: Montval laid paper

Plate : 41,2 x 30,2 cm

Sheet size: 52,8 x 38,6 cm

Print run: 50 numbered and signed

proofs

Catalogue raisonné: None

Sold by

Swann: *Old Master Through Modern*

Prints Oct 29, 2014 - Sale 2363

Lot 402 *Tête de Femme (Dora Maar)* Price

Realized: \$ 37,500 Estimate: \$ 25,000 - \$

35,000 Color aquatint, circa 1943.

415x305 mm; 16 1/4x12 inches, full

margins. Artist's proof, aside from the

edition of 50. Signed in blue crayon and

inscribed "epreuve d'essai" in pencil,

lower margin. Printed by **Lacourière**,

Paris. A superb, richly-inked impression

of this very scarce proof, with strong

colors.

Christie's 2007 | Live Auction 7388 Old

master, 19th century, modern and

contemporary prints Lot 376 *Tête de*

Femme (cf. Picasso Project 41-283) Price

realised

GBP 19,200 Estimate GBP 7,000 – GBP

9,000 Closed: 28 Mar 2007

aquatint in colours, circa 1943, on Montval laid paper, signed in pencil, numbered 36/50, with a pencil

inscription gravé et imprimé par R Lacouriere Paris 43, with margins. P. 412 x 302 mm., S. 528 x 386

mm.



No. : 12

Title: *Still life with lobster (Le Homard / Nature morte a la Langouste)*

Medium: Aquatint of interpretation

Date: 1945

Publisher: Roger Lacourière, Paris

Printer: Roger Lacourière

Paper: Montval hand-made laid paper

Plate size: 26,5 x 45,8 cm

Sheet size: 25,5 x 54,5 cm

Print run: 100 numbered and signed proofs

Catalogue raisonné: None



No. : 13

Title: *Still life with lobster (Le Homard / Nature morte a la Langouste)First state*



Medium: Aquatint of interpretation

Date: 1945

Publisher: Roger Lacourière, Paris

Printer: Roger Lacourière

Paper: Montval hand-made laid paper

Plate size: 26,5 x 45,8 cm

Sheet size: 25,5 x 54,5 cm

Print run: Unknown number of proofs

Catalogue raisonné: None

No. : 14

Title: *Le Petit Pierrot aux Fleurs*

Medium: Color aquatint after Pablo Picasso

Date: circa 1960

Publisher: Roger Lacourière, Paris ?

Printer: Roger Lacourière ?

Paper: Chine collé on imitation

Japan paper

Sheet size: 56,8 x 44 cm

Print run: 100 numbered and signed proofs

Catalogue raisonné: None. Zervos VII.267, *Le Petit Pierrot aux Fleurs* (portrait of the artist's son Paulo) 1929 oil on canvas

Sold by :

Swann: *19th & 20th Century Prints & Drawings*

Sep 12, 2013 - Sale 2322 Lot 334

Le Petit Pierrot aux Fleurs. Price

Realized: \$ 15,000. Estimate: \$ 12,000 -

\$ 18,000. Color aquatint on Chine collé on imitation Japan paper, circa 1930.

568x440 mm; 22 1/2x17 1/2 inches, wide (full ?) margins. Artist's proof, aside from the edition of 100. Signed and inscribed "Épreuve d'artiste" in pencil, lower margin. A very good impression with strong colors.

Phillips Modern & Contemporary Editions 21 Nov 2010, New York : lot 57 After Pablo Picasso by Jacques Villon *Le petit pierrot aux fleurs* circa 1960 Aquatint in colors, on Japanese paper, with margins, I. 20 1/2 x 16 3/8 in. (52.1 x 41.6 cm); S. 30 5/8 x 23 1/2 in. (77.8 x 59.7 cm) signed and annotated 'Épreuve d'artiste' in pencil (an artist's proof, the edition was 100), a touched-in crease at lower right, several unobtrusive touched-in abrasions in the lower image, occasional soft creasing, soiling and rubbing mainly in the margins, a crease at lower left platemark, otherwise in good condition, unframed. Estimate \$15,000 - 20,000



No. : 15**Title:** *Nature Morte
au Crâne***Medium:** Color
aquatint after Pablo
Picasso**Date:** circa 1960**Publisher:** Atelier
Lacourière, Paris**Printer:** Atelier
Lacourière**Paper:** cream wove
paper**Plate :** 42,5 x 62,3
cm**Sheet size:** 56 x 75,8
cm**Print run:** 150
numbered and signed proofs**Catalogue raisonné:** None.**Sold by:****Swann:** *19th & 20th Century Prints & Drawings*

Mar 03, 2011 - Sale 2238 Lot 687 Pablo Picasso (after) Nature Morte au Crâne

Price Realized: \$ 12,000 Estimate: \$ 10,000 - \$ 15,000 Color aquatint on cream wove paper, circa 1960.

425x623 mm; 16 3/4x24 1/2 inches, full margins. Signed and numbered 5/150 in pencil, lower margin. A superb impression with very strong colors.

Christie's 2009 | Live Auction 7747 Old Master, Modern & Contemporary Prints

Lot 107 After Pablo Picasso (1864-1901) Nature morte au Crane Price realised GBP 12,500 Estimate GBP 10,000 – GBP 15,000 Closed: 17 Sep 2009 aquatint in colours, 1960, on Arches, signed in pencil, numbered 106/150, printed and published by Atelier Lacourière, Paris, the full sheet, a deckle edge below, some very faint light- and mount staining in the margins, a small, pale brown stain at the upper sheet edge, a few pinpoint foxmarks, generally in good condition, framed P. 425 x 623 mm., S. 560 x 758 mm. .

Color aquatint on cream wove paper, circa 1960. 425x623 mm; 16 3/4x24 1/2 inches, full margins. Signed and numbered 105/150 in pencil, lower margin. A superb impression with very strong colors. Aquatint printed in colours, c. 1960, signed in pencil, a rare unnumbered proof aside from the numbered edition of 150, published by Atelier Lacourière, Paris, with full margins. 16 3/4 x 24 1/2 in 42.5 x 62.3 cm



No. : 16

Title: *Vollard et son chat*
Medium: etching and aquatint in colors after Pablo Picasso

Date: circa 1960

Publisher: Atelier Lacourière, Paris

Printer: Atelier Lacourière

Paper: Vélin d'Arches with blindstamp

Plate : 60,4 x 45,1 cm

Sheet size: 76,3 x 56,3 cm

Print run: 200 numbered and signed proofs

Catalogue raisonné: None.

Sold by:

Christie's : 2007 | Live Auction 1830 *Prints and multiples* Lot 378 *Vollard et son chat*

Price realised USD 20,400 Estimate USD 10,000 – USD 15,000 Closed: 2 May 2007

etching and aquatint in colors, circa 1960, on Arches, signed in pencil, numbered 12/200, with full margins, minor surface soiling, the palest scattered foxing, occasional soft handling creases, pale time staining, otherwise in good condition

P. 23³/₄ x 17³/₄ in. (604 x 451 mm.) S.

30 x 22 ³/₁₆ in. (763 x 563 mm.)

Sotheby's Picasso Online Including

Prints from the Collection of Marina Picasso 21 November 2019 Lot 47 After Pablo Picasso | *Vollard Et Son Chat* Estimate:8,000 - 12,000 USD Aquatint printed in colors, circa 1960, signed in pencil and numbered 126/200, on Arches wove paper, with the blindstamp of the publisher, Atelier Lacourière, Paris, framed plate: 606 by 454 mm 23⁷/₈ by 17⁷/₈ in framed: 875 by 711 mm 34³/₈ by 28 in



No. : 17

Title: *Vollard et son chat (color variant)*

Medium: etching and aquatint in colors after Pablo Picasso

Date: circa 1960

Publisher: Atelier Lacourière, Paris

Printer: Atelier Lacourière

Paper: Vélin d'Arches with blindstamp

Plate : 60,4 x 45,1 cm

Sheet size: 76,3 x 56,3 cm

Print run: 200 numbered and signed proofs

Catalogue raisonné: None.

Comment: We illustrate also three progressive color proofs:



No. : 18

Title: *Le Crâne de Chèvre*

Medium: Color aquatint after Pablo Picasso

Date: circa 1960

Publisher: R. Lacourière

Editeur, Paris

Printer: Atelier

Lacourière

Paper: Vélin BFK

Rives with blindstamp

Plate : 50,6 x 65 cm

Sheet size: 56 x 76,5 cm

Print run: 150 numbered
and signed proofs

Catalogue raisonné: None.

Comment : The gouache
from 1952 in the Musée
d'Orsay, Paris, probably
served as a template.

Compare also with the 1952
original aquatint etching "*Le
Crâne de Chèvre sur la
Table*" published by Galerie
Louise Leiris (Bloch 696 ;
Baer 903.III,B,b,2)
illustrated below.



Atelier Crommelynck**No. :** 19**Title:** *Famille des Saltimbanques***Medium:** Soft-ground etching
after Pablo Picasso**Date:** circa 1950**Publisher:** Atelier Crommelynck,
Paris**Printer:** Atelier Crommelynck**Paper:** Japon nacré**Plate :** 49,5 x 41,7 cm**Sheet size:** 76 x 55,5 cm**Print run:** 300 numbered and
signed proofs**Catalogue raisonné:** None.**Sold by:****Swann:** *Jean-Émile Laboureur:*
Prints, Paintings & Livres d'Artist •
Prints & Drawings Mar 08, 2012 -
Sale 2272

Lot 751 Price Realized: \$ 5,000
 Estimate: \$ 4,000 - \$ 6,000 Famille
 des Saltimbanques. Soft-ground
 etching printed in black with a tan
 background on Japon nacré, 1904.
 492x410mm; 19 1/2x16 1/4 inches,
 full margins. Signed and numbered
 138/300 in red pencil, lower margin
 (the edition number partially erased).
 Published by Commelynck, Paris, with
 the blind stamp lower left. A very
 good impression.



No. : 20

Title: *Tête d'homme*

Medium: Color aquatint and roulette after Pablo Picasso

Date: circa 1950

Publisher: Atelier Crommelynck , Paris

Printer: Crommelynck, Paris

Paper: Vélin d'Arches, Japon nacré with the blind stamp lower left

Plate : 30,3 x 25,4 cm

Sheet size: 56 x 47,5 cm

Print run: 200 numbered and signed proofs

Catalogue raisonné: None

Sold by Swann: Sale 2585 - Lot 340 Price Realized: \$ 5,000 Estimate: \$ 5,000 - \$ 8,000 Tête de Faune.

Color aquatint and roulette on wove paper, circa 1950. 302x255 mm; 11 7/8x10 inches, wide margins. Signed in pencil, lower right. Published by Crommelynck, Paris, with the blind stamp lower left. A very good impression with strong colors.



No. : 21

Title: *Tête d'homme (First state in black)*

Medium: Color aquatint and roulette after Pablo Picasso

Date: circa 1950

Publisher: Atelier Crommelynck , Paris

Printer: Crommelynck, Paris

Paper: Vélin d'Arches, Japon nacré with the blind stamp lower left

Plate : 30,3 x 25,4 cm

Sheet size: 56 x 47,5 cm

Print run: 200 numbered and signed proofs

Catalogue raisonné: None

No. : 22

Title: *La Corrida*

Medium: Color
aquatint after Pablo Picasso

Date: 1956

Publisher: Atelier
Crommelynck, Paris

Printer: Atelier
Crommelynck

Paper: Vélin de
Rives BFK, with the blind
stamp lower left

Plate : 48,5 x 65,5
cm

Sheet size: 56,8 x 76,4
cm

Print run: 200
numbered and signed
proofs

Catalogue raisonné:
None.

Sold by:

Swann: *19th & 20th Century Prints & Drawings Featuring Property from the Ismar Littmann Family Collection* Mar 05, 2019 - Sale 2500 Lot 421 Pablo Picasso (after) *La Corrida* Price Realized: \$ 15,000 Estimate: \$ 10,000 - \$ 15,000 Color aquatint, 1956. 485x655 mm; 19 1/8x25 3/4 inches, full margins. Artist's proof, aside from the edition of 200. Signed and inscribed "E.A" in pencil, lower margin. Printed by Crommelynck, Paris, with the blind stamp lower left. A very good, richly-inked impression of this large aquatint with strong colors.

Many prominent 20th century artists produced "after" prints, that is etchings, aquatints and lithographs produced after their well-known oil paintings, issuing works that were made by the same professional printmakers that they were working with to produce their "original" editions. In some cases, the "after" prints were created by well-known artists, like Jacques Villon, who also made prints after paintings by Manet, Cézanne, Van Gogh and Matisse. "After" prints were also created under the auspices of artists' publishers. Like his contemporaries--Chagall, Braque and Matisse--Picasso assisted the printers closely throughout the entire process; he chose each image and which technique to use, directed the lithographer or engraver, and corrected and approved the proofs, authorizing his production of the work by hand signing the edition.

These "after" prints reproduce prominent, large color paintings from earlier in the artists' careers, created before they had begun to utilize color printmaking techniques. Generally, these "after" editions have been championed by print publishers too as a means of extending the artists' commercial output.



No. : 23

Title: *Bacchanale*
Medium: Etching and aquatint after Pablo Picasso
Date: circa 1955-1960
Publisher: Atelier Crommelynck, Paris
Printer: Crommelynck, Paris
Paper: Vélín de Rives BFK, with the blind stamp lower left
Plate : 47,2 x 56,2 cm
Sheet size: 55,9 x 76,2 cm
Print run: 300 numbered and signed proofs
Catalogue raisonné: None



No. : 24

Title: *Bacchanale (first state)*
Medium: Etching and aquatint after Pablo Picasso
Date: circa 1955-1960
Publisher: Atelier Crommelynck, Paris
Printer: Crommelynck, Paris
Paper: Vélín de Rives BFK, with the blind stamp lower left
Plate : 47,2 x 56,2 cm
Sheet size: 55,9 x 76,2 cm
Print run: 250 numbered and signed proofs
Catalogue raisonné: None

No. : 25

Title: *Intérieur Rouge avec un Transatlantique Bleu*

Medium: Etching and aquatint after Pablo Picasso

Date: 1960

Publisher: Atelier Crommelynck, Paris

Printer: Crommelynck, Paris

Paper: Vélín de Rives BFK, with the blind stamp lower left

Plate : 40,6 x 32,7 cm

Sheet size: 66 x 50,1 cm

Print run: 300 numbered and signed proofs

Catalogue raisonné: None

Sold by :

Swann: Sale 2585 - Lot 350 Price Realized: \$ 6,750 Estimate: \$ 10,000 - \$ 15,000 *Intérieur Rouge avec un Transatlantique Bleu*. Color aquatint, 2 impressions, and 2 original copper etching plates, circa 1960. 405x325 mm; 16x12 3/4 inches, full margins. One color aquatint signed and numbered 300/300 in red crayon (signature faded); the other an unsigned artist's proof. Printed and published by Crommelynck, Paris. Very good impressions with strong colors. Provenance: Aldo Crommelynck, Paris; private collection, New York.

We illustrate also here two copper etching plates used for this print



No. : 26**Title:** *Intérieur Rouge avec un Transatlantique Bleu*
(state proof)**Medium:** Etching and aquatint after Pablo Picasso**Date:** 1960**Publisher:** Atelier Crommelynck , Paris**Printer:** Crommelynck, Paris**Paper:** Vélín de Rives BFK, with the blind stamp

lower left

Plate : 40,6 x 32,7 cm**Sheet size:** 66 x 50,1 cm**Print run:** unknown number of proofs**Catalogue raisonné:** None**No. :** 27**Title:** *Nature morte au Citron et au Pichet rouge***Medium:** Color aquatint after Pablo Picasso**Date:** circa 1960**Publisher:** Atelier

Crommelynck, Paris

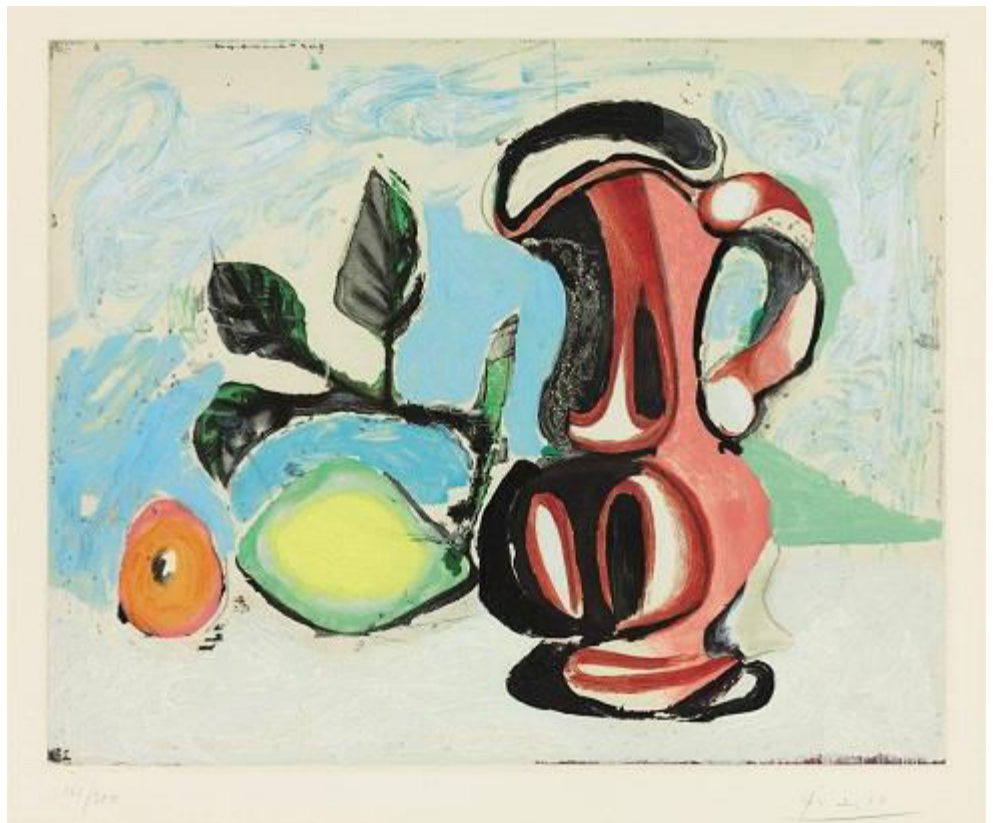
Printer: Atelier

Crommelynck

Paper: Japon nacré**Plate :** 32,4 x 40,4 cm**Sheet size:** 46,7 x 55,9 cm**Print run:** 300 numbered and
signed proofs**Catalogue raisonné:** None.**Sold by: Swann:** *19th & 20th
Century Prints & Drawings* Mar
13, 2018 - Sale 2469Drawings by Monet and
Modigliani join scarce prints and
sculptures by American and
European masters in this
blockbuster auction. Lot 323
Nature morte au Citron et au
Pichet rouge Sale 2469 - Lot 322

Price Realized: \$ 17,500

Estimate: \$ 10,000 - \$ 15,000



Color aquatint, circa 1960. 330x410 mm; 13x16 1/4 inches, full margins. Signed and numbered 296/300 in pencil, lower margin. Printed and published by Crommelynck, Paris, with the blind stamp lower left. A superb, richly-inked impression with vibrant colors.

No. : 28**Title:** *Nature Morte aux Poires et au Pichet***Medium:** Color aquatint after Pablo Picasso**Date:** circa 1960**Publisher:** Atelier Crommelynck, Paris**Printer:** Atelier Crommelynck**Paper:** Vélin de Rives BFK, with the blind stamp lower left**Plate :** 32,5 x 43,7 cm**Sheet size:** 50,1 x 66,4 cm**Print run:** 300 numbered and signed proofs**Catalogue raisonné:** None.**Sold by:****Swann:** *19th & 20th Century Prints & Drawings Featuring**Property from the Ismar Littmann Family Collection Mar 05, 2019 - Sale 2500 The Story Behind the Littmann Collection of German Expressionism & European Avant-Garde Lot 413 Pablo Picasso (after) Nature Morte aux Poires et au Pichet Price Realized: \$ 17,500 Estimate: \$ 10,000 - \$ 15,000*

Nature Morte aux Poires et au Pichet. Color aquatint, circa 1960. 315x430 mm; 12 3/8x16 7/8, full margins. An hors commerce impression, aside from the edition of 300. Signed and inscribed "H.C." in pencil, lower margin. Published by Atelier Crommelynck, Paris, with the blind stamp lower left. A very good impression with vibrant colors.

Christie's : 2004 | Live Auction 1428 Prints And Multiples Lot 190 Property from the Estate of Maggie Sheerin Nature morte au fruits Price realised USD 20,315 Estimate USD 3,000 –

USD 5,000 Closed: 3 Nov 2004 aquatint in colors, circa 1936, on wove paper, signed in pencil, numbered 222/300, with the Atelier Crommelynck blindstamp, Paris, with margins, pale mat and time staining, a soft crease at the upper left plate edge and another at the center of the right plate edge, occasional pale foxing and minor surface soiling in the margins, a small nick at the lower right margin edge and a few in places at the upper margin edge, two small abrasions at the lower left margin corner, pale foxing on the reverse, otherwise in good condition, framed P. 320 x 432 mm S. 408 x 511 mm

No. : 29

Title: *Le Verre d'Absinthe*

Medium: Color etching and collotype after Pablo Picasso

Date: circa
1960

Publisher:
Atelier
Crommelynck,
Paris

Printer:
Atelier
Crommelynck

Paper: Vélin
d'Arches

Plate : 50 x
60 cm

Sheet size: 64 x
84 cm

Print run: 300
numbered and
signed proofs

**Catalogue
raisonné:** None.

Sold by:
Swann: 19th &
20th Century Prints
& Drawings Mar
13, 2018 - Sale 2469

Lot 324 PABLO PICASSO (after) La Verre dAbsinthe Price Realized: \$ 10,000 Estimate: \$ 8,000 - \$ 12,000

Color etching and collotype, circa 1960. 490x605 mm; 19 3/8x23 7/8 inches, full margins. Signed and numbered 148/300 in pencil, lower margin. Published by Crommelynck, Paris, with the blind stamp lower left. A superb impression with strong colors.



No. : 30

Title: *Bethsabée*

Medium: Etching and aquatint after Pablo Picasso

Date: 1966

Publisher: Atelier

Crommelynck, Paris

Printer:

Crommelynck, Paris

Paper: Vélin de Rives BFK, with the blind stamp lower left

Plate : 26,5 x 37,5 cm
Sheet size: 44,5 x 55,9 cm

Print run: 300 numbered and signed proofs

Catalogue raisonné: None

Sold by Christie's: 2010 | Live Auction 2309

Prints & Multiples Lot 221

Bethsabée Price realised

USD 35,000 Estimate USD

35,000 – USD 45,000

Closed: 27 Apr 2010

aquatint in colors, 1966, on

Rives BFK, signed and

dated in pencil, dedicated 'Pour Jean Penneguin', a proof aside from the edition of 300, with the Atelier Crommelynck blindstamp, with full margins, the palest light- and mat staining, pale foxing in the margins, minor surface soiling at the sheet edges, a minor skillfully repaired tear at the lower sheet edge, otherwise in good condition, framed; together with six unsigned aquatints in colors, 1966, progressive trial proofs before the edition of 300, framed as two sets of three Each P. 10½ x 14½ in. (267 x 368 mm.) Each S. 17½ x 22 in. (445 x 559 mm.) (7)



Pour Jean Penneguin
Picasso
Le 18.12.66.

Books with interpretation etchings**No. :** 31**Title:** *Portrait d'Apollinaire*
(*Calligrammes*)**Medium:** Etching after Picasso**Date:** 1918**Publisher:** Mercure De France, Paris**Printer:** René Jaudon**Paper:** Imperial Japan, Vélín
d'Arches, China**Size:** 23 x 14,9 cm**Print run:** 1500 copies of the book
Calligrammes, containing 1 woodcut and 1
etching by Picasso engraved by R. Jaudon :
100 with a suite; 20 hors commerce with suite
(101-120); 1380 numbered 121 to 1500.**Catalogue raisonné:** Orozco's Picasso Books
No. 9; Not in Cramer Horodisch: C2**Comment:** René Jaudon (1889 – 1966) was a
French painter and lithographer. He was born
in Marvejols. After a first job at the Comptoir
d'Escompte de Paris agency in Chalon, he
became an apprentice draftsman-lithographer
at the Moret printing press. He went to Paris
to prepare for Decorative Arts at the Académie
Julian and passed the competition in 1908. In
1910, he entered the Ecole des Beaux-Arts.
Later, in 1938, he was appointed professor at
the Ecole des Beaux Arts and taught
lithography there. At the same time, he
continued his lessons in his studio, associated
with Baudry, where they formed an Academy
in Paris where they taught lithography. In 1950, he was elevated to the rank of Commander in the Order of
Academic Palms. Jaudon was a great pedagogue: Jacques Auriac will make the career that we know, as a
poster designer.

No. : 32

Title: *Portrait d'Apollinaire*
(*Contemporains pittoresques*)

Medium: Etching after Pablo Picasso

Date: 1929

Publisher: Aux Editions De La Belle Page

Printer: Chassepot, Paris

Paper: Vergé de Hollande Van Gelder
Zonen, China, Japon and Arches

Sheet size: 20 x 15 cm

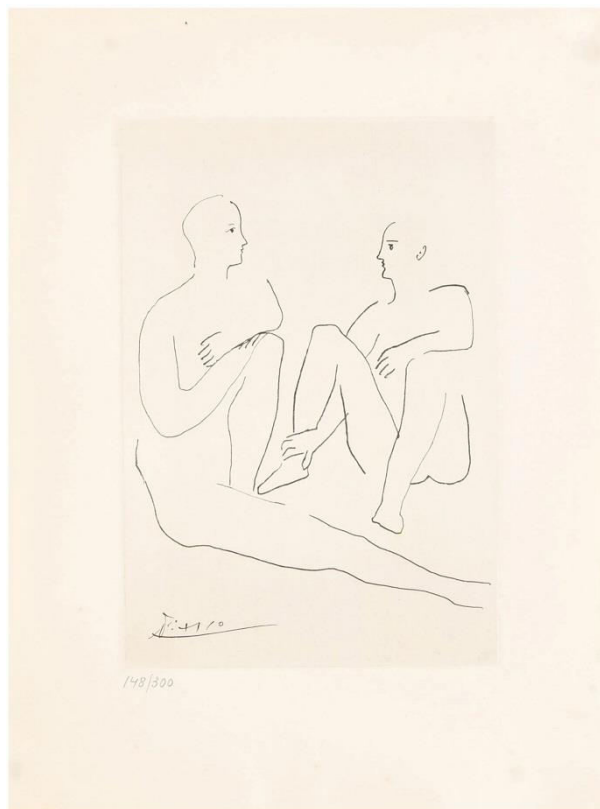
Print run: 360 copies of the book: 15 on
Japon (with the Picasso print on vergé de
Hollande Van Gelder Zonen, China, Japon
and Arches: 20 on vergé de Hollande Van
Gelder Zonen with the Picasso print on vergé
and on China, the rest on Vélin d'Arches.

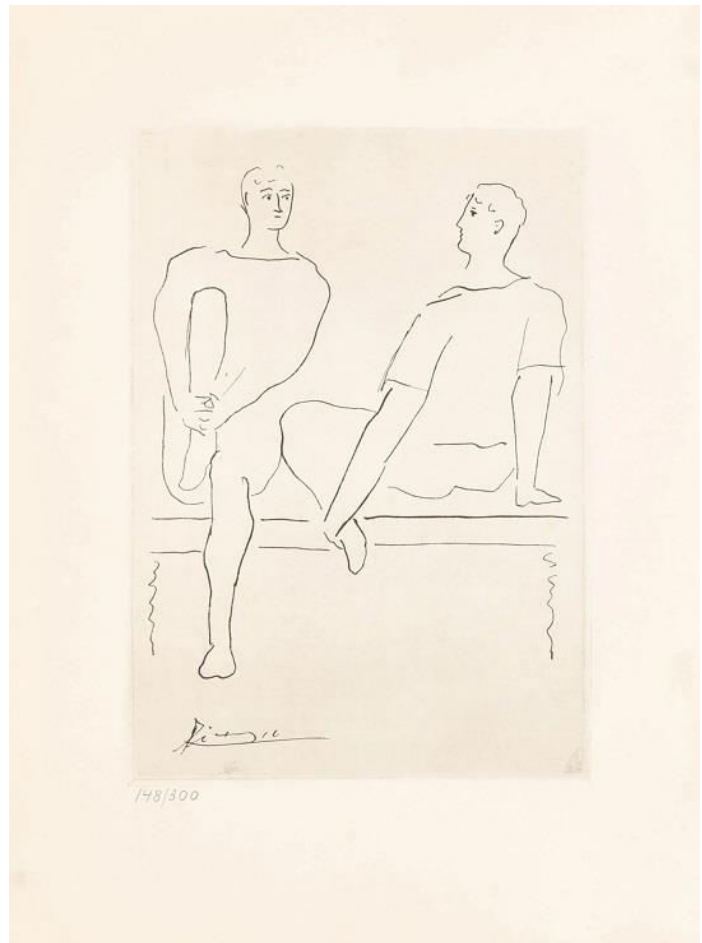
Catalogues raisonnés: Not in Cramer
Horodisch C15. Orozco's Picasso Books
No.48

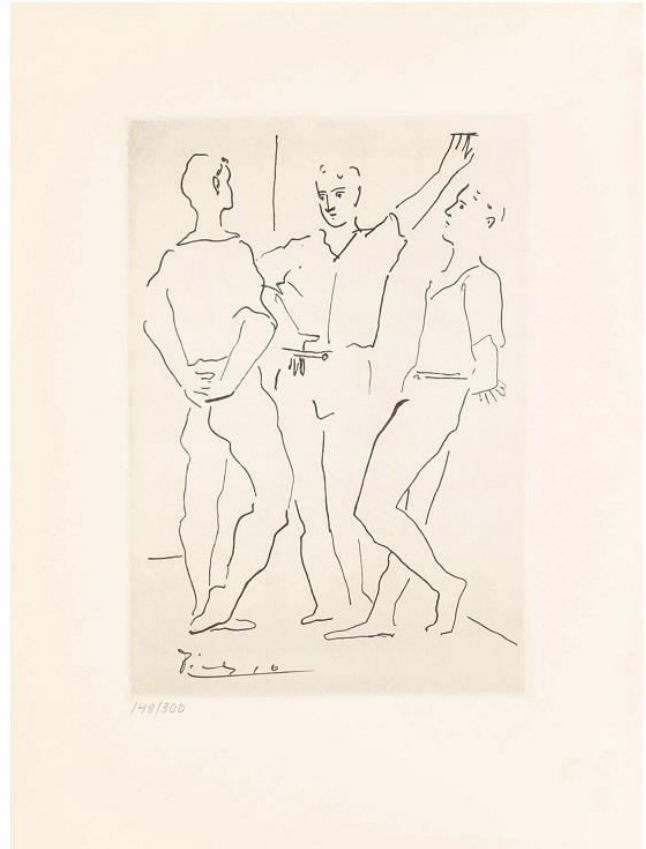


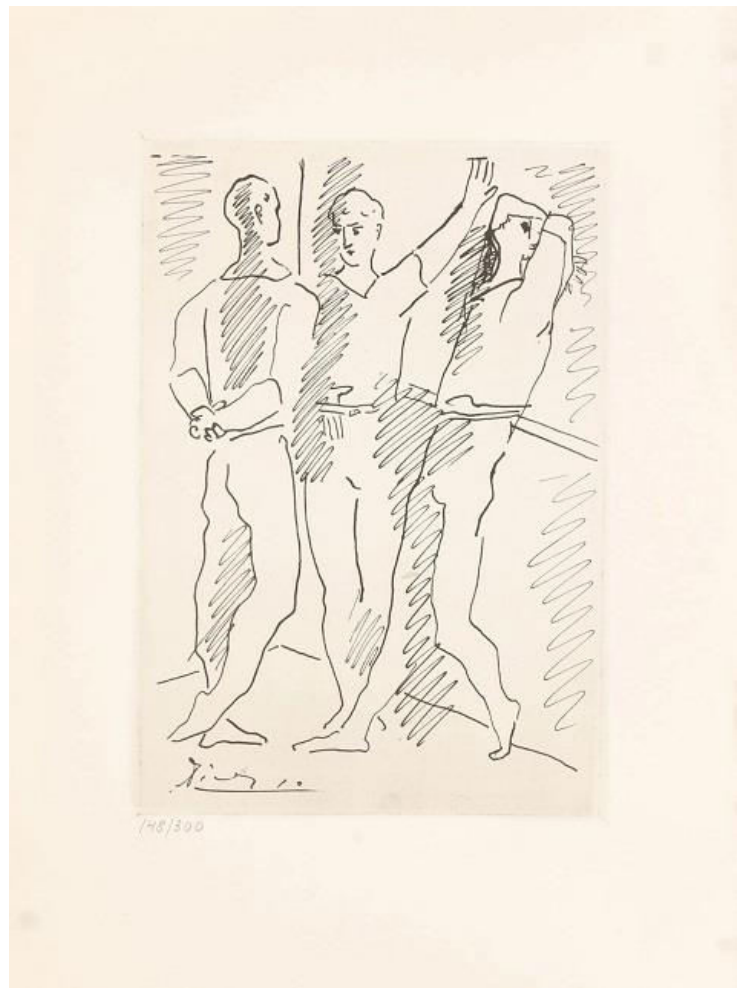
No. : 33**Title:** *14 dessins originaux gravés sur cuivre 1***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) Apart were printed 300 suites with wide margins on Vélín à la main. The illustrations in this catalogue raisonné are from the suites with wide margins.**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** Picasso stayed in Monte Carlo with his wife dancer Olga Kokhlova for the Ballets Russes season. Fascinated by the world of entertainment, he attended rehearsals, performances, and haunted the scenes, the notebook in hand, executing a hundred

drawings. The present series of dancers offers a choice that reflects this intense activity. The etchings are signed in plate and numbered in pencil.

**No. :** 34**Title:** *14 dessins originaux gravés sur cuivre 2***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.

No. : 35**Title:** *14 dessins originaux gravés sur cuivre 3***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.**No. :** 36**Title:** *14 dessins originaux gravés sur cuivre 4***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.

No. : 37**Title:** *14 dessins originaux gravés sur cuivre*
5**Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) . The illustrations in this catalogue raisonné are from the suites with wide margins.**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.**No. :** 38**Title:** *14 dessins originaux gravés sur cuivre*
6**Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.

No. : 39**Title:** *14 dessins originaux gravés sur cuivre 7***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.**No. :** 40**Title:** *14 dessins originaux gravés sur cuivre 8***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.

No. : 41**Title:** *14 dessins originaux gravés sur cuivre 9***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.**No. :****42****Title:** *14 dessins originaux gravés sur cuivre 10***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.

No. : 43**Title:** *14 dessins originaux gravés sur cuivre 11***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX).**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.**No. :** 44**Title:** *14 dessins originaux gravés sur**cuivre 12***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX).**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.

No. : 45**Title:** *14 dessins originaux gravés sur cuivre 13***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.**No. :****46****Title:** *14 dessins originaux gravés sur cuivre 14***Medium:** Etching after Pablo Picasso**Date:** 1940**Publisher:** Louis Grosclaude, Lausanne**Printer:** Engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris**Paper:** vélin de Rives BFK**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 300 copies of the portfolio *14 dessins originaux gravés sur cuivre*, numbered and signed by the publisher plus 29 on China (I-XXIX) .**Catalogue raisonné:** Orozco Picasso Books No. 77 ; Not in Cramer**Comment:** See above.**No. :** 47

Title: *Grâce et mouvement: 14 compositions originales gravées sur cuivre 1*

Medium: Etching after Pablo Picasso

Date: 1943

Publisher: Louis Grosclaude, Zurich

Printer: engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich

Paper: imperial Japan, China, Vélín à la main

Plate : 27 x 18,5 cm **Sheet size:** 40 x 30 cm

Print run: 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. The illustrations in this catalogue raisonné are from the suites with wide margins. All copies were signed by the publisher.

Catalogue raisonné: Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10



Comment: The suite is entitled as the 1940 edition (*14 dessins originaux gravés sur cuivre*), and not the 1943 one (*Grâce et mouvement...*). But it dates from 1943 and includes the impressions made by Christian Bichsel, not Paul Haasen. (*Ces 14 compositions originales de Pablo Picasso ont été gravées sur cuivre à l'eau-forte par la maison Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds (Suisse). Christian Bichsel à Zurich, spécialiste de l'eau-forte, les à tirées à la main sur ses presses à bras.*)



No. : 48

Title: *Grâce et mouvement: 14 compositions originales gravées sur cuivre 2*

Medium: Etching after Pablo Picasso

Date: 1943

Publisher: Louis Grosclaude, Zurich

Printer: engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich

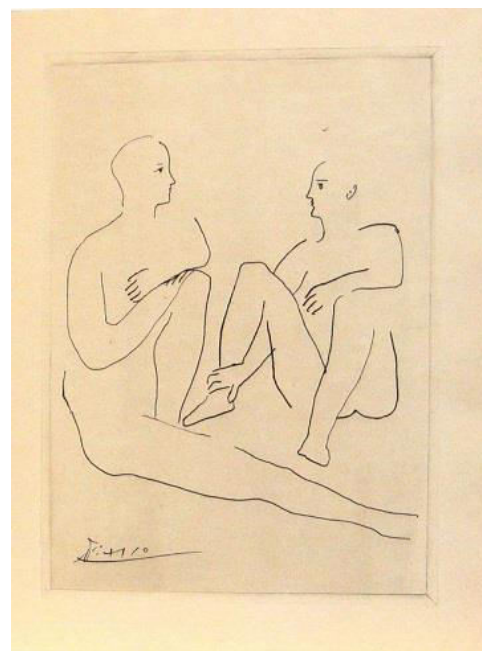
Paper: imperial Japan, China, Vélín à la main

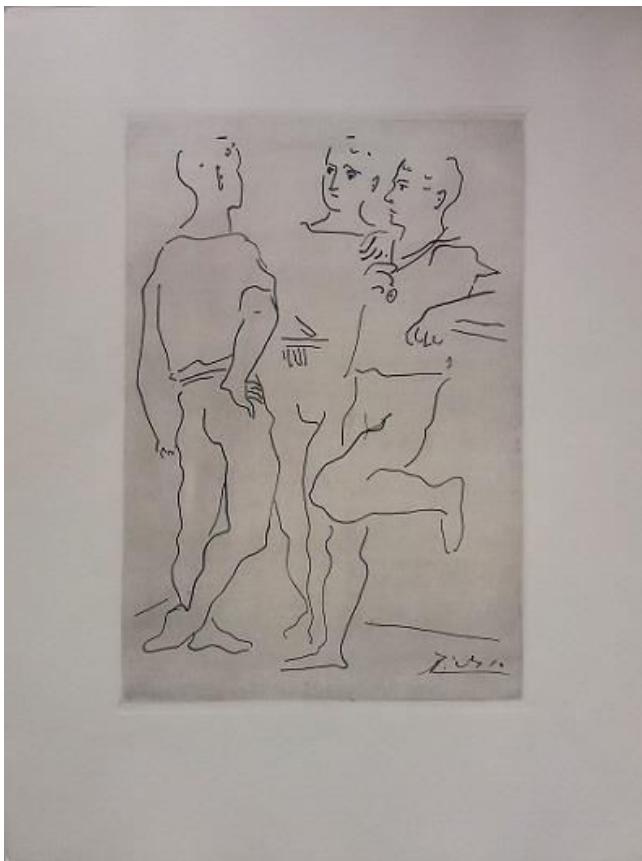
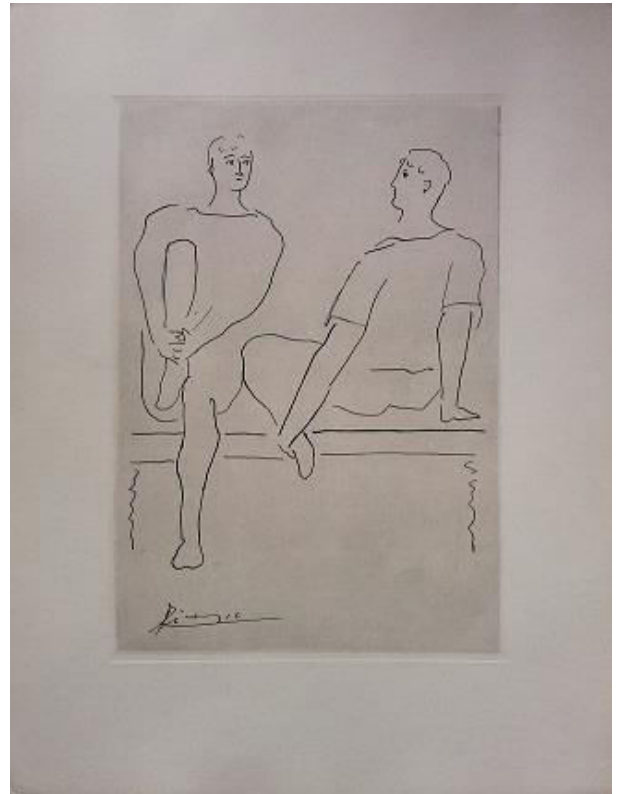
Plate : 27 x 18,5 cm **Sheet size:** 40 x 30 cm

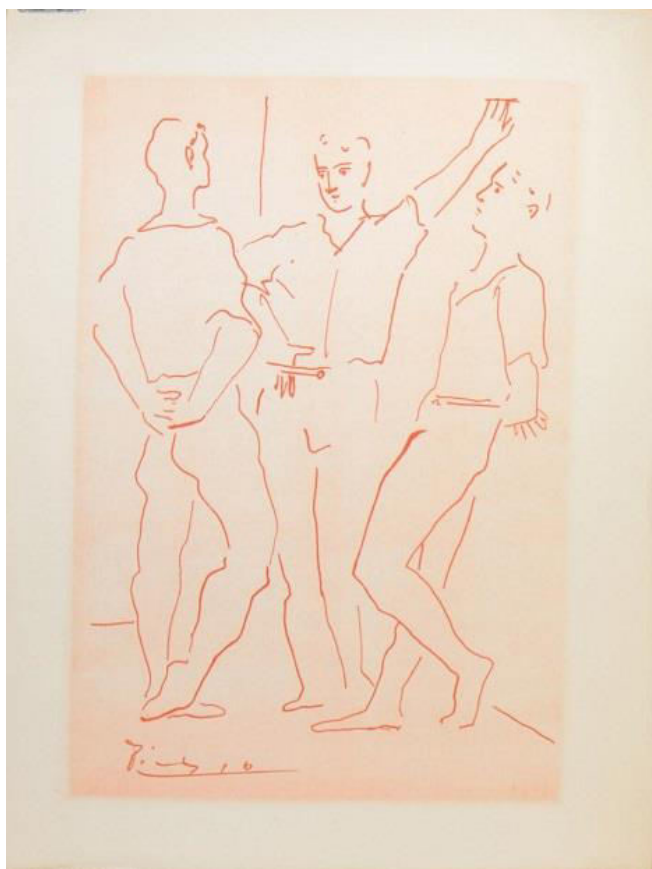
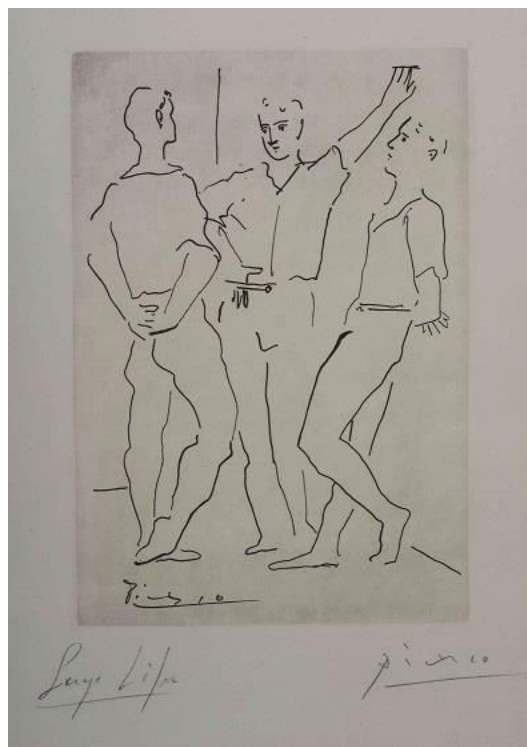
Print run: 350 copies of the portfolio: 100 on imperial Japan with a suite on China and 250 on Vélín à la main. Apart 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.

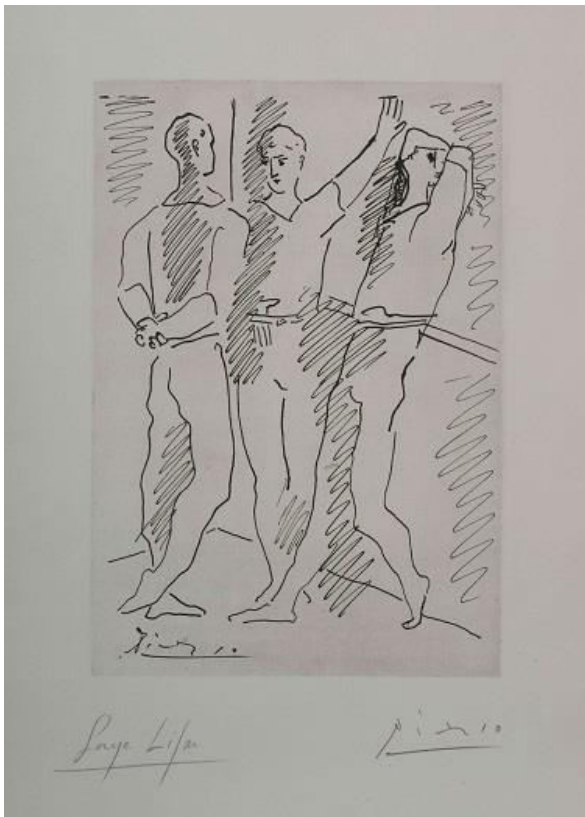
Catalogue raisonné: Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10

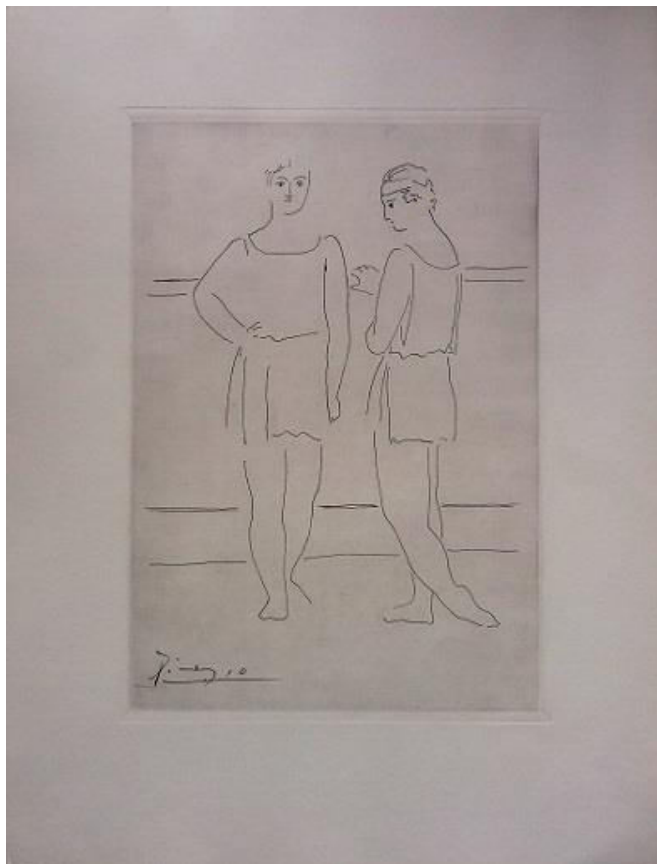
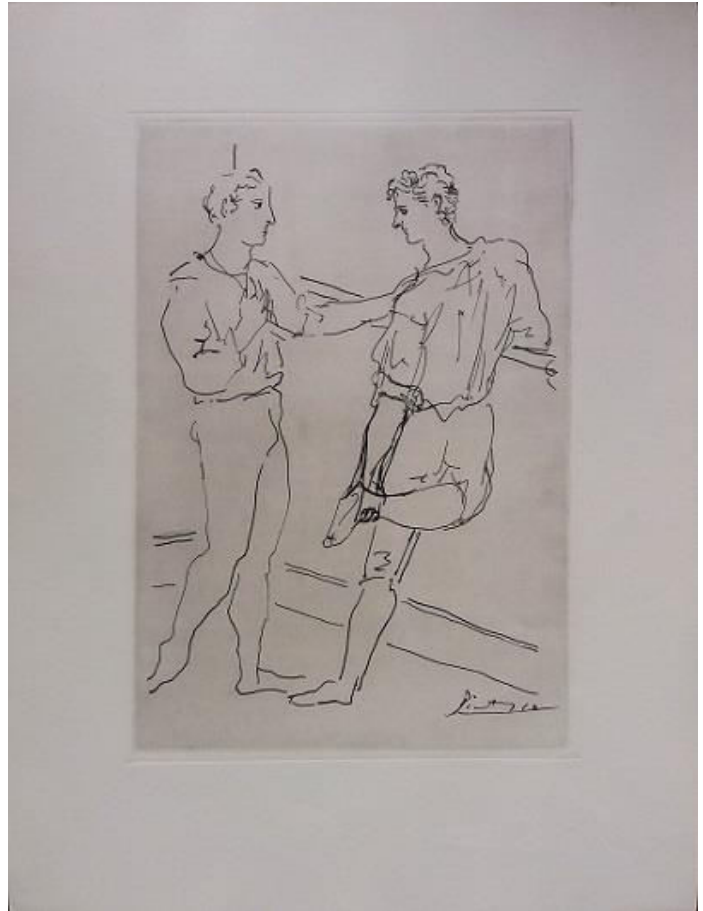
Comment: See above

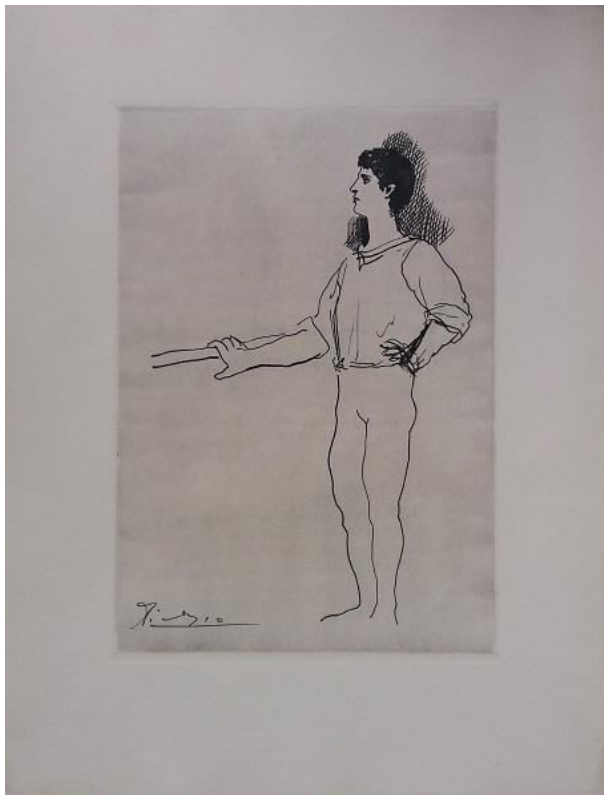


No. : 49**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 3***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above**No. :** 50**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 4***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm **Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above

No. : 51**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 5***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above**No. :** 52**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 5 (pink)***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above

No. : 53**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 6***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above**No. :** 54**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 7***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above

No. : 55**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 8***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above**No. :** 56**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 9***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm **Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above

No. : 57**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 10***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above**No. :** 58**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 11***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above

No. : 59**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 12***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse.

Printed by Christian Bichsel, Zurich

Paper: imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above**No. :** 60**Title:** *Grâce et mouvement: 14 compositions originales gravées sur cuivre 13***Medium:** Etching after Pablo Picasso**Date:** 1943**Publisher:** Louis Grosclaude, Zurich**Printer:** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich**Paper:** imperial Japan, China, Vélín à la main**Plate :** 27 x 18,5 cm**Sheet size:** 40 x 30 cm**Print run:** 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.**Catalogue raisonné:** Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10**Comment:** See above

No. : 61

Title: *Grâce et mouvement: 14 compositions originales gravées sur cuivre 14*

Medium: Etching after Pablo Picasso

Date: 1943

Publisher: Louis Grosclaude, Zurich

Printer: engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse.

Printed by Christian Bichsel, Zurich

Paper: imperial Japan, China, Vélín à la main

Plate : 27 x 18,5 cm

Sheet size: 40 x 30 cm

Print run: 350 copies of the portfolio: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.

Catalogue raisonné: Orozco Picasso Books No. 78 ; Not in Cramer; Horodisch : B10

Comment: See above



No. : 62

Title: *Pour Ruby (L'Age du Soleil)*

Medium: Etching after Pablo Picasso

Date: 1950

Publisher: Robert J. Godet

Printer: G. Leblanc, Paris

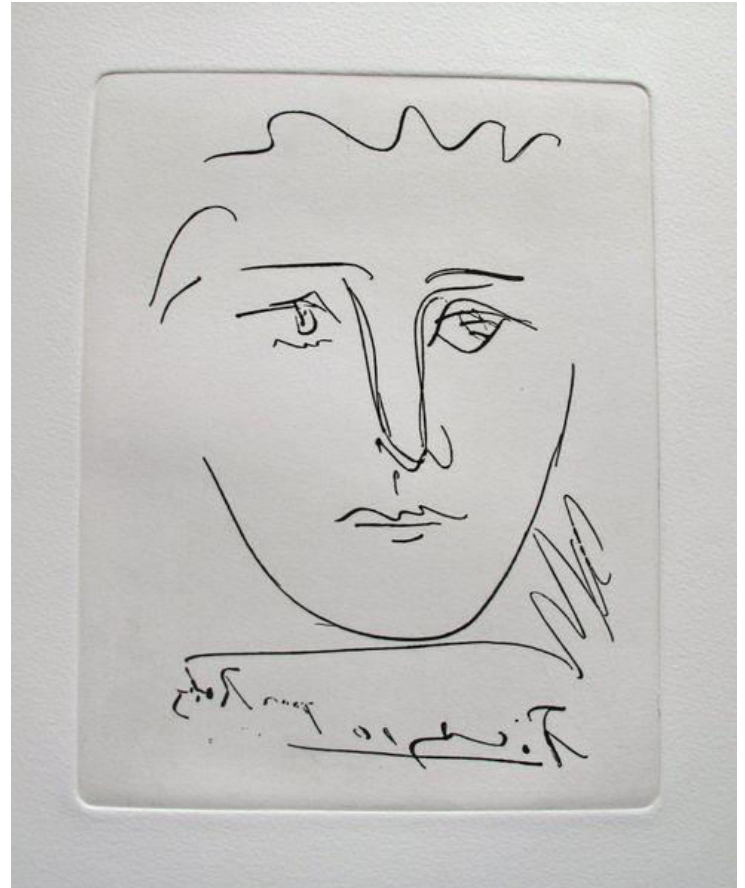
Paper: Arches, Marais, Rives

Sheet size: 28,2 x 23,5 cm

Print run: 1114 copies of the book *L'Age du Soleil* : 4 on Arches with an original drypoint and additional impressions of it in blue, red and ocher as well as the etching in black, blue, ocher and green; 10 on Arches A-J with the drypoint and additional impressions of it in blue, red and ocher, as well as the etching in black, blue ocher and green; 100 I-C on Marais with the drypoint signed in ink and the etching in black; 1000 on Vélín with a negative lithographic impression of the etching.

Catalogues raisonnés: Cramer 57 Horodisch D26 Bloch 369, 680. Orozco's Picasso Books No.119

Comment:



LE PRÉSENT TIRAGE, CONSTITUANT L'ÉDITION ORIGINALE DE L'OUVRAGE, A ÉTÉ LIMITÉ A ONZE CENT QUATORZE EXEMPLAIRES AINSI RÉPARTIS :

QUATRE EXEMPLAIRES NOMINATIFS SUR ARCHES A LA MAIN RÉSERVÉS AUX COLLABORATEURS DE L'OUVRAGE.

DIX EXEMPLAIRES SUR ARCHES A LA MAIN COMPORTANT CINQ ÉTATS EN NOIR ET EN COULEURS DE LA GRAVURE, MARQUÉS DE A A J;

CENT EXEMPLAIRES SUR VÉLIN DU MARAIS COMPORTANT L'ÉTAT EN NOIR DE LA GRAVURE ET NUMÉROTÉS DE I A C;

MILLE EXEMPLAIRES SUR VÉLIN COURANT COMPORTANT LA REPRODUCTION DE LA GRAVURE ET NUMÉROTÉS DE 1 A 1.000.

ACHEVÉ D'IMPRIMER LE 21 JUILLET 1950, SOUS LA DIRECTION DE L'AUTEUR, SUR LES PRESSES DE E. DURAND, MAÎTRE-IMPRIMEUR A PARIS POUR LA TYPOGRAPHIE, ET DE G. LEBLANC, MAÎTRE-TAILLE-DOUCIER A PARIS POUR LA GRAVURE.

EXEMPLAIRE NUMÉROTÉ

Handwritten signature

Robert J. Godet

The print run justification of this book was a model of confusion, which has

led to numerous subsequent errors. It states that the original edition consists of ten copies on Vélín d'Arches with five states in black and color of the engraving, marked from A to J, plus one hundred copies in Vélín de Marais with the state "in black" of the engraving, numbered I to C, and one thousand copies in Vélín that carry the reproduction of the engraving, numbered from 1 to 1000. In short, it does not indicate which engraving it is, but only speaks of a print.

We understand that in preparing the book, Picasso and Godet had only planned to include the engraving "Pour Ruby" in the first copies of the book, including the negative of it (the "state in black") in the copies of the "current" edition. But then he found that he had a drypoint available and decided to add it to the lot without modifying the justification page, which was already done. Hence the confusion.

Another incognita of the engraving *Pour Ruby* of this book is the personality of the dedicated, Ruby. One possibility that has occurred to us is that of the painter Ruby Canfield, wife of the also painter and editor Milton S. Fox, founder, precisely in 1950, of the Harry N. Abrams publishing house, which would publish many books by Picasso. Ruby and Milton could have met

Picasso in the Paris of the 20s, where both studied art, and could have seen him more from 1950 onwards.

No. : 63

Title: *Pour Ruby (L'Age du Soleil) negative variant*

Medium: Etching after Pablo Picasso

Date: 1950

Publisher: Robert J. Godet

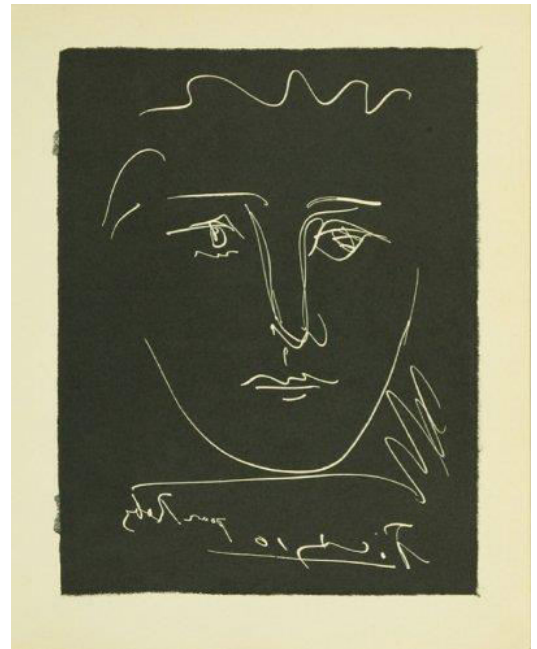
Printer: G. Leblanc, Paris

Paper: Arches, Marais, Rives

Sheet size: 28,2 x 23,5 cm

Print run: 1114 copies of the book *L'Age du Soleil* : 4 on Arches with an original drypoint and additional impressions of it in blue, red and ocher as well as the etching in black, blue, ocher and green; 10 on Arches A-J with the drypoint and additional impressions of it in blue, red and ocher, as well as the etching in black, blue ocher and green; 100 I-C on Marais with the drypoint signed in ink and the etching in black; 1000 on Vélín with a negative lithographic impression of the etching.

Catalogues raisonnés: Cramer 57 Horodisch D26 Bloch 369, 680. Orozco's Picasso Books No.119



No. : 64

Title: *Pour Ruby (L'Age du Soleil) Blue variant*

Medium: Etching after Pablo Picasso

Date: 1950

Publisher: Robert J. Godet

Printer: G. Leblanc, Paris

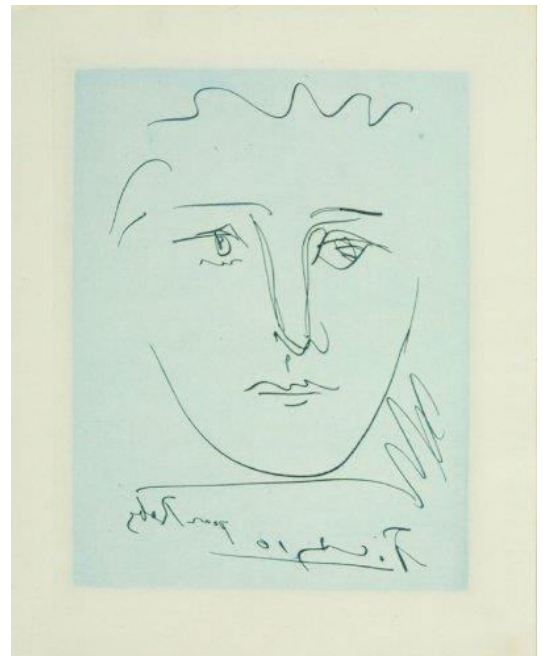
Paper: Arches, Marais, Rives

Sheet size: 28,2 x 23,5 cm



Print run: 1114 copies of the book *L'Age du Soleil* : 4 on Arches with an original drypoint and additional impressions of it in blue, red and ocher as well as the etching in black, blue, ocher and green; 10 on Arches A-J with the drypoint and additional impressions of it in blue, red and ocher, as well as the etching in black, blue ocher and green; 100 I-C on Marais with the drypoint signed in ink and the etching in black; 1000 on Vélín with a negative lithographic impression of the etching.

Catalogues raisonnés: Cramer 57 Horodisch D26 Bloch 369, 680. Orozco's Picasso Books No.119



No. : 65

Title: *Pour Ruby (L'Age du Soleil) Red variant*

Medium: Etching after Pablo Picasso

Date: 1950

Publisher: Robert J. Godet

Printer: G. Leblanc, Paris

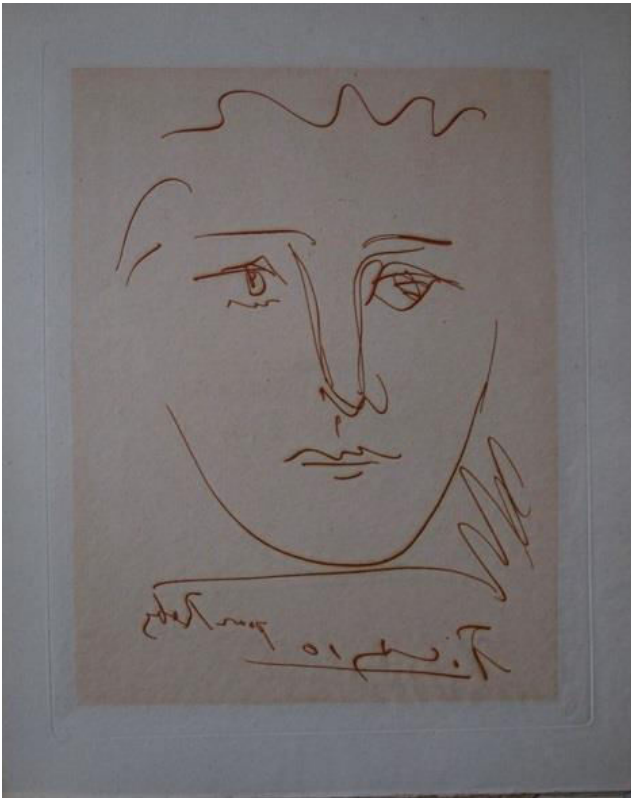
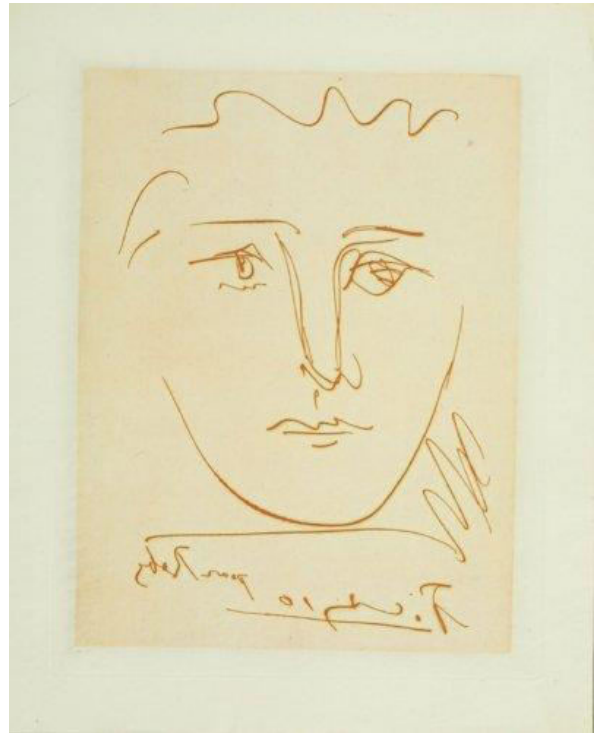
Paper: Arches, Marais, Rives

Sheet size: 28,2 x 23,5 cm

Print run: 1114 copies of the book *L'Age du Soleil* : 4 on Arches with an original drypoint and additional impressions of it in blue, red and ocher as well as the etching in black, blue, ocher and green; 10 on Arches A-J with the drypoint and

additional impressions of it in blue, red and ocher, as well as the etching in black, blue ocher and green; 100 I-C on Marais with the drypoint signed in ink and the etching in black; 1000 on Vélin with a negative lithographic impression of the etching.

Catalogues raisonnés: Cramer 57 Horodisch D26 Bloch 369, 680. Orozco's Picasso Books No.119



No. : 66

Title: *Femme Nue Assise (Les Cavaliers d'Ombre 1)*

Medium: Etching after Pablo Picasso

Date: 1954

Publisher: J Foret Éditeur. Paris

Printer: Georges Bétemps, Paris

Paper: Vélín, Johannot pur fil, Auvergne Montval

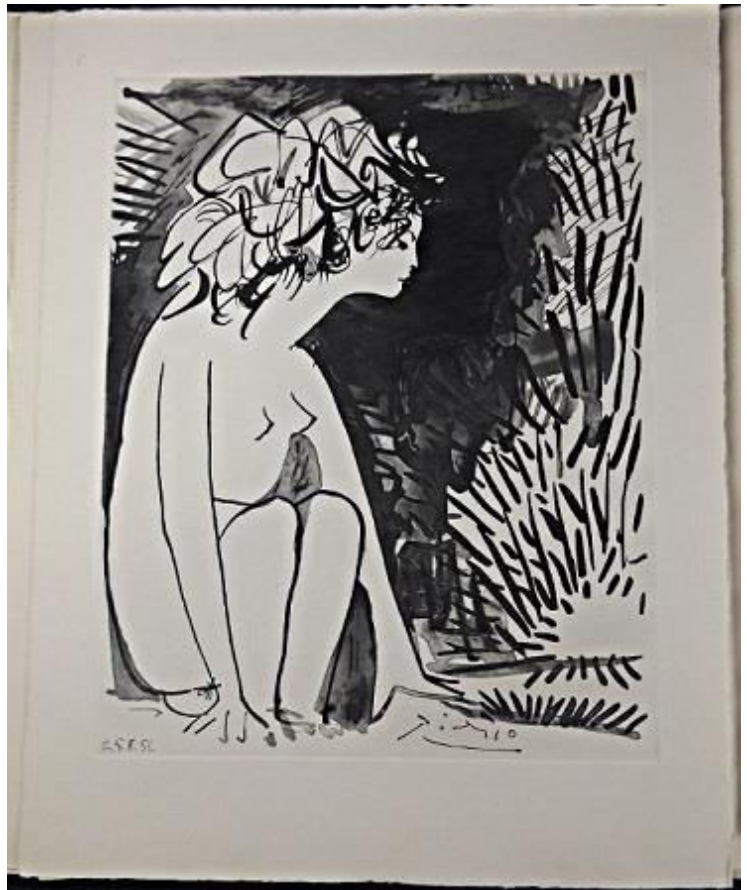
Plate : 25 x 25,5 cm

Sheet size: 41 x 32,5 cm

Print run: 217 copies of the book: 100 on Vélín with suites; 100 on Johannot pur fil; 17 hors commerce on Auvergne Montval. Picasso signed a number of proofs.

Catalogue raisonné: Orozco Picasso Books No. 138 ; Not in Cramer; Not in Bloch; Horodisch : B20

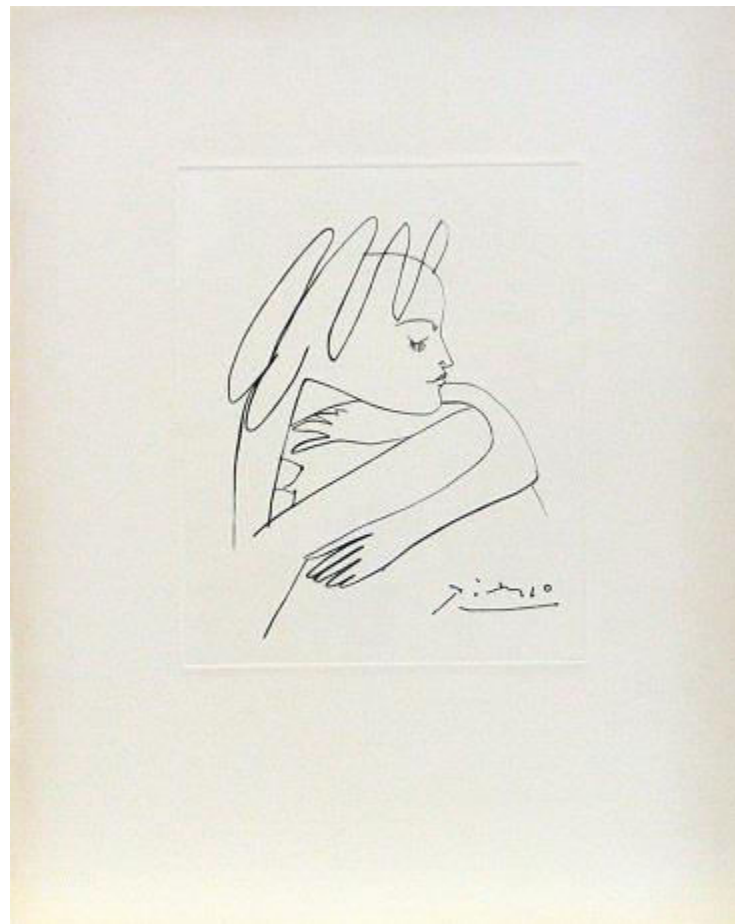
Comment : *Les cavaliers d'ombre* is a book with 14 poems by Geneviève Laporte and 7 etchings engraved by Georges Bétemps from Picasso's drawings. In folio (34x42 cm) in cardboard folder and casing, in sheets (about sixty pages). Illustrated with seven drawings by Pablo Picasso engraved on copper intaglio by Georges Bétemps. The total circulation is 167 copies (of which 100 on Johannot pure thread and 17 off trade). All copies were

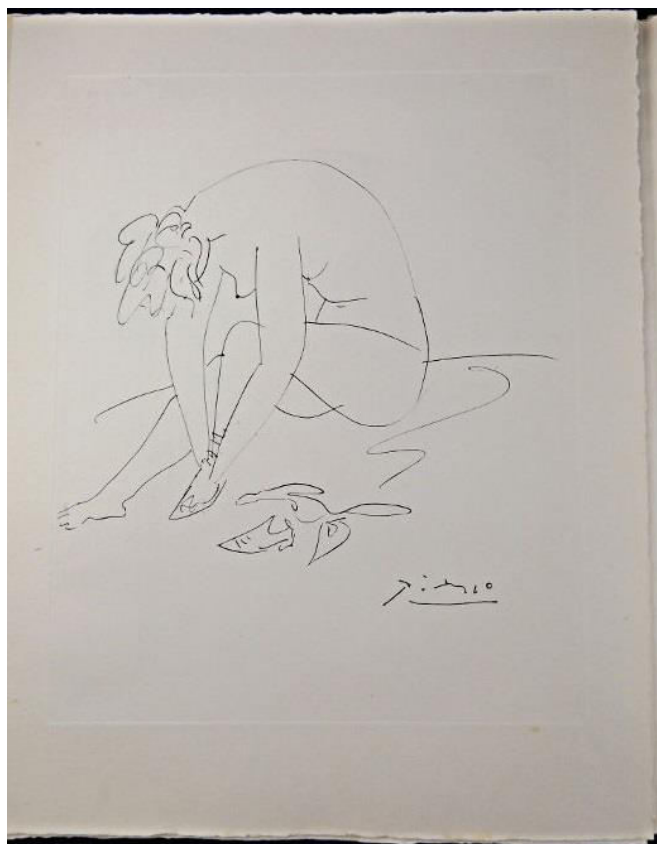
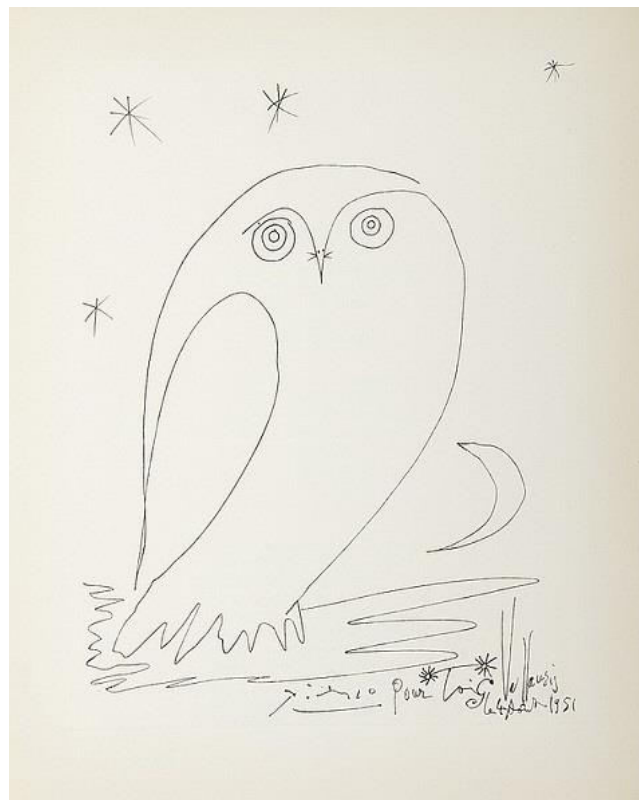


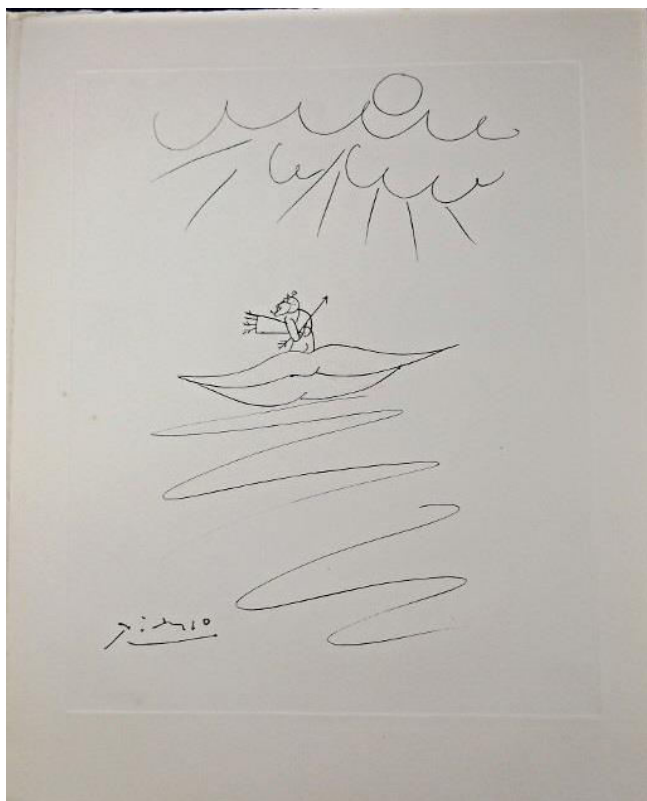
hand-signed by the publisher and the engraving plates were scratched after printing.

Photo: Picasso at La Californie signing impressions of the etchings of this book before publisher/promoter Pierre Bertrand



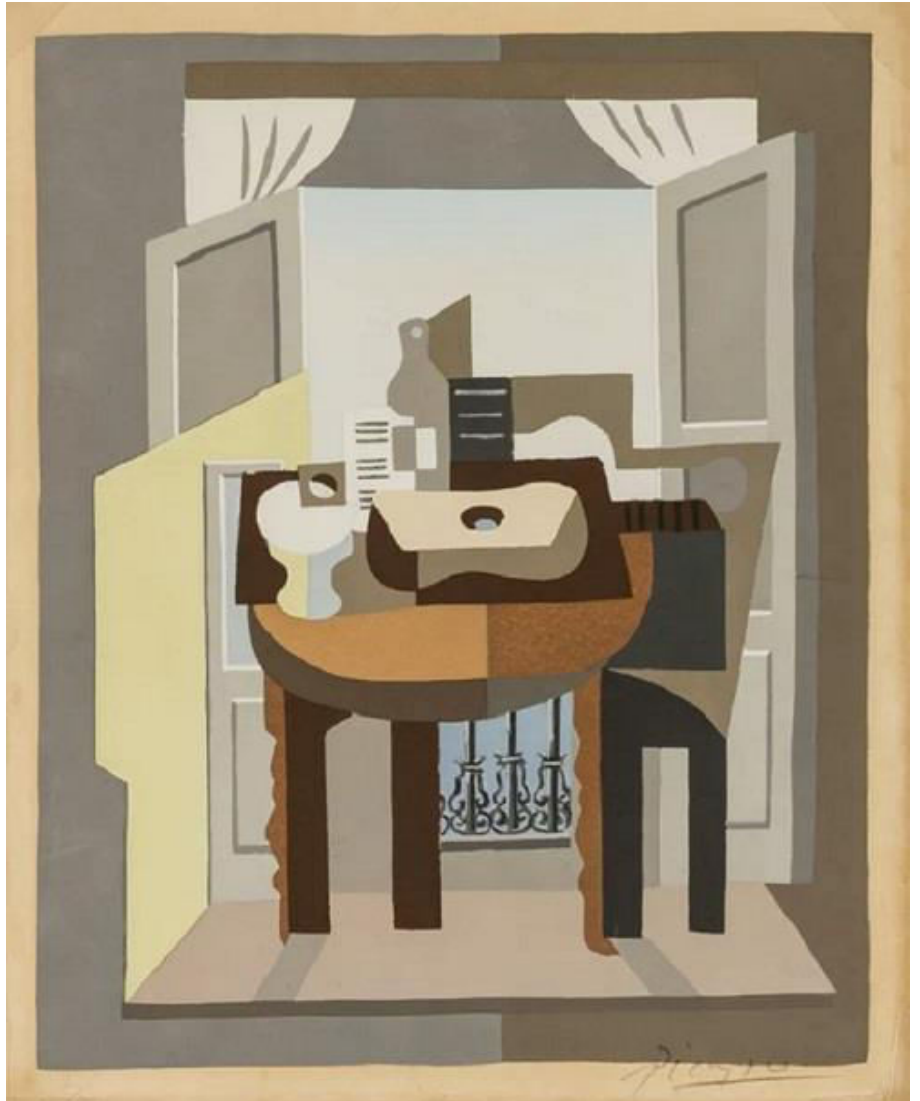
No. : 67**Title:** *Les Cavaliers d'Ombre 2***Medium:** Etching after Pablo Picasso**Date:** 1954**Publisher:** J Foret Éditeur. Paris**Printer:** Georges Bétemps, Paris**Paper:** Vélin, Johannot pur fil, Auvergne
Montval**Plate :** 25 x 25,5 cm**Sheet size:** 41 x 32,5 cm**Print run:** 217 copies of the book: 100 on Vélin with suites; 100 on Johannot pur fil; 17 hors commerce on Auvergne Montval. Picasso signed a number of proofs.**Catalogue raisonné:** Orozco Picasso Books No. 138 ; Not in Cramer; Not in Bloch; Horodisch : B20**No. :** 68**Title:** *Les Cavaliers d'Ombre 3***Medium:** Etching after Pablo Picasso**Date:** 1954**Publisher:** J Foret Éditeur. Paris**Printer:** Georges Bétemps, Paris**Paper:** Vélin, Johannot pur fil, Auvergne
Montval**Plate :** 25 x 25,5 cm**Sheet size:** 41 x 32,5 cm**Print run:** 217 copies of the book: 100 on Vélin with suites; 100 on Johannot pur fil; 17 hors commerce on Auvergne Montval. Picasso signed a number of proofs.**Catalogue raisonné:** Orozco Picasso Books No. 138 ; Not in Cramer; Not in Bloch; Horodisch : B20

No. : 69**Title:** *Les Cavaliers d'Ombre 4***Medium:** Etching after Pablo Picasso**Date:** 1954**Publisher:** J Foret Éditeur. Paris**Printer:** Georges Bétemps, Paris**Paper:** Vélin, Johannot pur fil, Auvergne
Montval**Plate :** 25 x 25,5 cm**Sheet size:** 41 x 32,5 cm**Print run:** 217 copies of the book: 100 on Vélin with suites; 100 on Johannot pur fil; 17 hors commerce on Auvergne Montval. Picasso signed a number of proofs.**Catalogue raisonné:** Orozco Picasso Books No. 138 ;
Not in Cramer; Not in Bloch; Horodisch : B20**No. :** 70**Title:** *Les Cavaliers d'Ombre 5***Medium:** Etching after Pablo Picasso**Date:** 1954**Publisher:** J Foret Éditeur. Paris**Printer:** Georges Bétemps, Paris**Paper:** Vélin, Johannot pur fil, Auvergne
Montval**Plate :** 25 x 25,5 cm**Sheet size:** 41 x 32,5 cm**Print run:** 217 copies of the book: 100 on Vélin with suites; 100 on Johannot pur fil; 17 hors commerce on Auvergne Montval. Picasso signed a number of proofs.**Catalogue raisonné:** Orozco Picasso Books No. 138 ;
Not in Cramer; Not in Bloch; Horodisch : B20

No. : 71**Title:** *Les Cavaliers d'Ombre 6***Medium:** Etching after Pablo Picasso**Date:** 1954**Publisher:** J Foret Éditeur. Paris**Printer:** Georges Bétemps, Paris**Paper:** Vélin, Johannot pur fil, Auvergne
Montval**Plate :** 25 x 25,5 cm**Sheet size:** 41 x 32,5 cm**Print run:** 217 copies of the book: 100 on Vélin with suites; 100 on Johannot pur fil; 17 hors commerce on Auvergne Montval. Picasso signed a number of proofs.**Catalogue raisonné:** Orozco Picasso Books No. 138 ; Not in Cramer; Not in Bloch; Horodisch : B20**No. :** 72**Title:** *Les Cavaliers d'Ombre 7***Medium:** Etching after Pablo Picasso**Date:** 1954**Publisher:** J Foret Éditeur. Paris**Printer:** Georges Bétemps, Paris**Paper:** Vélin, Johannot pur fil, Auvergne
Montval**Plate :** 25 x 25,5 cm**Sheet size:** 41 x 32,5 cm**Print run:** 217 copies of the book: 100 on Vélin with suites; 100 on Johannot pur fil; 17 hors commerce on Auvergne Montval. Picasso signed a number of proofs.**Catalogue raisonné:** Orozco Picasso Books No. 138 ; Not in Cramer; Not in Bloch; Horodisch : B20**Comment:** See above.

Collotype and pochoirs**Daniel Jacomet****No. :** 73**Title:** *Compotier, Partition, Bouteille et Guitare devant une Fenêtre***Medium:** Collotype and pochoir**Date:** circa 1920**Publisher:** Paul Rosenberg, Paris**Printer:** Most likely Daniel

Jacomet

Paper: Vélín d'Arches**Sheet size:** 29.5 × 24.5 cm**Print run:** 100 signed and numbered proofs**Catalogue raisonné:** None**Comment:** Proofs of this print were sold by**Swann:** Sale 2500 - Lot 403 Unsold Estimate: \$ 20,000 - \$ 30,000 Signed and numbered 36/100 in pencil, lower margin**Forum Auctions:** Editions and Works on Paper (July 2019) - Forum Auctions After Pablo Picasso, 'Compotier, Partition, Bouteille et Guitare devant une Fenêtre', circa 1920, Print, Pochoir in colours, signed and numbered from the edition of 100 in pencil, published by Editions Galerie Rosenberg, Paris, with margins, sheet 295 x 245mm (11 5/8 x 9 5/8in) (unframed)

No. : 74

Title: *Nature Morte avec Figure (Dix pochoirs 1)*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Galerie

Rosenberg, Paris

Printer: Ateliers André Marty,

Daniel Jacomet & Compagnie, Paris

(MoMA)

Paper: Vélín

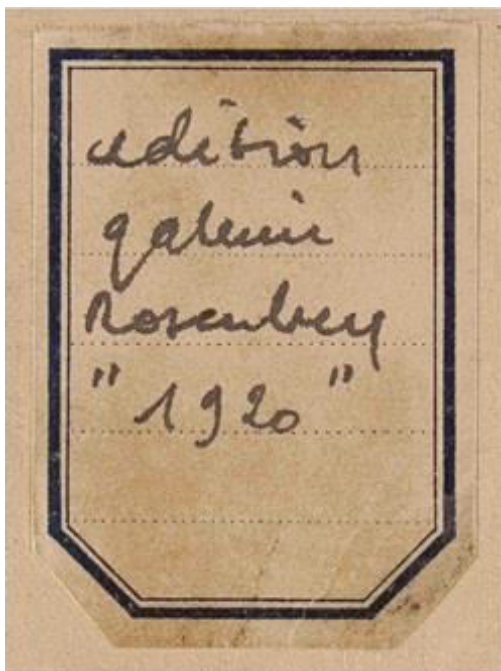
Plate size: 26,7 x 20 cm

Sheet size: 32,5 x 22,5 cm

Print run: 100 signed and numbered portfolios 1/100 to 100/100

Catalogues raisonnés: Orozco Picasso Books No. 18, Not in Cramer, Not in Bloch.

Comment: The portfolio *Dix Pochoirs* was a set of ten pochoirs in colours, circa 1920, on various wove and laid papers, the colours fresh, all signed in pencil, numbered 6/100, published by



Editions Galerie Rosenberg, Paris, 1920, with margins, loose in a portfolio sleeve, with the original gallery label written in ink, apparently in Rosenberg's hand, pasted to the inside cover. S. 325 x 225 mm. (and smaller). Paul Rosenberg became Picasso's dealer in 1918 and represented the artist until 1940. In the early 1920s he published a set of 10 pochoirs, including the current work, after a series of Cubist gouaches depicting Commedia dell'Arte motifs that Picasso had made in 1920.

No. : 75

Title: *Musicien (Dix pochoirs 2)*
Medium: Collotype and pochoir
Date: 1920
Publisher: Éditions Galerie Rosenberg, Paris
Printer: Ateliers André Marty, Daniel Jacomet & Compagnie, Paris
Paper: Vélin
Plate size: 26,7 x 20 cm
Sheet size: 32,5 x 22,5 cm

Print run: 100 signed and numbered portfolios 1/100 to 100/100
Catalogues raisonnés: Orozco Picasso Books No. 18, Not in Cramer, Not in Bloch.



No. : 76

Title: *Guéridon avec Guitare et Partition / Nature morte à l'Instrument de Musique (Dix pochoirs 3)*

Medium: Collotype and pochoir
Date: 1920
Publisher: Éditions Galerie Rosenberg, Paris
Printer: Ateliers André Marty, Daniel Jacomet & Compagnie, Paris
Paper: Vélin
Plate size: 26,7 x 20 cm
Sheet size: 32,5 x 22,5 cm
Print run: 100 signed and numbered portfolios 1/100 to 100/100
Catalogues raisonnés: Orozco Picasso Books No. 18, Not in Cramer, Not in Bloch.

No. : 77

Title: *Nature morte a l'instrument de musique / Guitare et partition sur guéridon (Dix pochoirs 4)*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Galerie Rosenberg, Paris

Printer: Ateliers André Marty, Daniel Jacomet & Compagnie, Paris

Paper: Vélin

Plate size: 26,7 x 20 cm

Sheet size: 32,5 x 22,5 cm

Print run: 100 signed and numbered portfolios 1/100 to 100/100

Catalogues raisonnés: Orozco Picasso Books No. 18, Not in Cramer, Not in Bloch.

Comment: Proofs of this print were sold by

Swann: Jean-Émile Laboureur: Prints, Paintings & Livres d'Artist • Prints & Drawings Mar 08, 2012 - Sale 2272 - Lot 747 Unsold Estimate: \$ 12,000 - \$ 18,000
PABLO PICASSO (after) Nature Morte à l'Instrument de Musique. Color pochoir, circa 1920. 250x190 mm; 10x7 1/2 inches, wide margins. Signed and numbered 23/100 in pencil, lower left. Published by Paul Rosenberg, Paris.

Swann: Old Master Through Contemporary Prints

May 03, 2007 - Sale 2112 Lot 551 PABLO PICASSO (after) Nature Morte à l'Instrument de Musique
PABLO PICASSO (after) Nature Morte à l'Instrument de Musique Sale 2112 - Lot 550
Price Realized: \$ 11,400 Estimate: \$ 10,000 - \$ 15,000



No. : 78

Title: *Musicien avec guitare / Guéridon avec Guitare (Dix pochoirs 5)*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Galerie Rosenberg,
Paris

Printer: Ateliers André Marty, Daniel
Jacomet & Compagnie, Paris

Paper: Vélín

Plate size: 26,7 x 20 cm

Sheet size: 32,5 x 22,5 cm

Print run: 100 signed and numbered
portfolios 1/100 to 100/100

Catalogues raisonnés: Orozco Picasso Books
No. 18, Not in Cramer, Not in Bloch.



No. : 79

Title: *Musicien avec guitare /
Guéridon avec Guitare (Dix pochoirs 6)*

Medium: Collotype and pochoir



Date: 1920

Publisher: Éditions Galerie Rosenberg, Paris

Printer: Ateliers André Marty, Daniel Jacomet &
Compagnie, Paris

Paper: Vélín

Plate size: 26,7 x 20 cm

Sheet size: 32,5 x 22,5 cm

Print run: 100 signed and numbered portfolios 1/100 to
100/100

Catalogues raisonnés: Orozco Picasso Books No. 18, Not
in Cramer, Not in Bloch.

No. : 80

Title: *Pierrot et Arlequin (Dix pochoirs 7)***Medium:** Collotype and pochoir**Date:** 1920**Publisher:** Éditions Galerie Rosenberg, Paris**Printer:** Ateliers André Marty, Daniel

Jacomet & Compagnie, Paris

Paper: Vélin**Plate size:** 26, 7 x 20 cm **Sheet size:** 32,5 x 22,5 cm**Print run:** 100 signed and numbered portfolios 1/100 to 100/100**Catalogues raisonnés:** Orozco Picasso Books No. 18, Not in Cramer, Not in Bloch.

No. : 81

Title: *Pierrot et Arlequin (Dix pochoirs 7 variant)***Medium:**

Collotype and pochoir

Date: 1920**Publisher:** Éditions Galerie Rosenberg, Paris**Printer:** Ateliers André Marty, Daniel Jacomet & Compagnie, Paris**Paper:** Vélin**Plate size:** 26, 7 x 20 cm**Sheet size:** 39 x 30 cm**Print run:** 100 signed and numbered portfolios 1/100 to 100/100**Catalogues raisonnés:** Orozco Picasso Books No. 18, Not in Cramer, Not in Bloch.**Original gouache held at The National Gallery of Art, Washington**

Pierrot and Harlequin (recto), 1920. Pen and black ink and gouache on folded cream paper. sheet (folded in half): 27.3 x 21.3 cm (10 3/4 x 8 3/8 in.) Credit Line: Gift of Mrs. Gilbert W. Chapman
Accession Number 1981.41.2.a

No. : 82

Title: *Pierrot et Arlequin à la terrasse du café (Dix pochoirs 8)*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Galerie Rosenberg, Paris

Printer: Ateliers André Marty, Daniel Jacomet & Compagnie, Paris

Paper: Vélín

Plate size: 26,7 x 20 cm

Sheet size: 32,5 x 22,5 cm

Print run: 100 signed and numbered portfolios 1/100 to 100/100

Catalogues raisonnés: Orozco Picasso Books No. 18, Not in Cramer, Not in Bloch.



No. : 83

Title: *Guéridon avec Guitare et Partition / Nature Morte avec Guitare et Partition (Dix pochoirs 9)*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Galerie Rosenberg, Paris

Printer: Ateliers André Marty, Daniel Jacomet & Compagnie, Paris

Paper: Vélín

Plate size: 26,7 x 20 cm

Sheet size: 32,5 x 22,5 cm

Print run: 100 signed and numbered portfolios 1/100 to 100/100

Catalogues raisonnés: Orozco Picasso Books No. 18, Not in Cramer, Not in Bloch.

No. : 84

Title: *Pierrot et Arlequin / Composition with Two Figures (Dix pochoirs 10)*

Medium:

Collotype and
pochoir

Date: 1920

Publisher: Éditions
Galerie Rosenberg,
Paris

Printer: Ateliers
André Marty, Daniel
Jacomet & Compagnie,
Paris

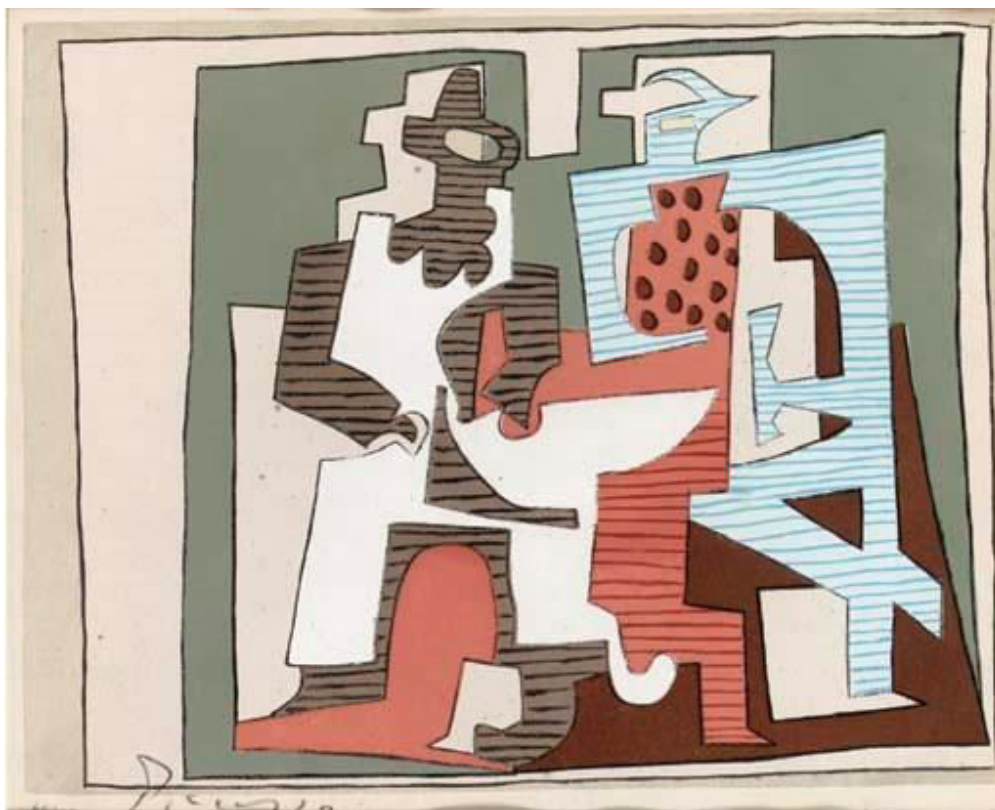
Paper: Vélín

Plate size: 26, 7 x
20 cm

Sheet size: 32,5 x
22,5 cm

Print run: 100
signed and numbered
portfolios 1/100 to
100/100

Catalogues raisonnés:
Orozco Picasso Books
No. 18, Not in Cramer,
Not in Bloch.



No.: 85**Title:** *Le Tricorne 1***Medium:** Collotype and pochoir**Date:** 1920**Publisher:** Éditions Paul Rosenberg, Paris**Printer:** Daniel Jacomet et Cie., Paris (pochoirs)**Sheet size:** 26,5 x 20 cm**Print run:** 250 portfolios, the first 50 containing a signed and numbered etching and a suite in black of the pochoirs**Catalogue raisonné:** Orozco Picasso Books No. 14, Cramer 8

Comment: Famous for having introduced the Ballets Russes into Europe, Serge Diaghilev wanted, from 1916, to renew the repertoire of his Company by producing a show related to the Spanish tradition. He then implemented the project *Tricorne*, from a social-political satire Alarcon gravitating around the adventures in love of a miller and his wife who managed to scare an old and energetic governor. In 1919, Diaghilev entrusted music to Manuel de Falla, choreography to dancer Léonide Massine, sets, costumes and curtains to Picasso. In order to carry



out this project, Picasso moved to London for three months in the spring of the same year, accompanied by his wife Olga Kokhlova, whom he had recently married. An album of 21 photos sent by the Polunin to Picasso, photos taken during the work in the workshops of Covent Garden, testifies to the evolution of the work of Picasso.

After an intense collaboration between Falla, Massine and Picasso, *Le Tricorne* was created in London in July 1919, then in Paris in January 1920, winning in both capitals a huge success. All of these 33 pochoirs include the sketches for the decor and the costumes selected for the show.

No.: 86

Title: *Le Tricorne 2*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris
(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso
Books No. 14, Cramer 8



No.: 87

Title: *Le Tricorne 3*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books
No. 14, Cramer 8

No.: 88

Title: *Le Tricorne 4*
Medium: Collotype and pochoir
Date: 1920
Publisher: Éditions Paul Rosenberg, Paris
Printer: Daniel Jacomet et Cie., Paris (pochoirs)
Sheet size: 26,5 x 20 cm
Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs
Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 89
Title: *Le Tricorne 5*
Medium:

Collotype and pochoir

Date: 1920
Publisher: Éditions Paul Rosenberg, Paris
Printer: Daniel Jacomet et Cie., Paris (pochoirs)
Sheet size: 26,5 x 20 cm
Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs
Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 90
Title: *Le Tricorne 6*
Medium:

Collotype and pochoir

Date: 1920
Publisher: Éditions Paul Rosenberg, Paris
Printer: Daniel Jacomet et Cie., Paris (pochoirs)
Sheet size: 26,5 x 20 cm
Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs
Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 91

Title: *Le Tricorne 7*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris
(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 92

Title: *Le Tricorne 8*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 93

Title: *Le Tricorne 9*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris

(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso
Books No. 14, Cramer 8



No.:

94

Title: *Le Tricorne 10*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14,
Cramer 8



No.: 95

Title: *Le Tricorne 11*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books

No. 14, Cramer 8



No.:

96

Title: *Le Tricorne 12*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 97

Title: *Le Tricorne 13*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris
(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso
Books No. 14, Cramer 8



No.: 98

Title: *Le Tricorne 14*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 99

Title: *Le Tricorne 15*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris

(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 100

Title: *Le Tricorne 16*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris

(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8

No.: 101

Title: *Le Tricorne 17*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg,
Paris

Printer: Daniel Jacomet et Cie.,
Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50
containing the signed and numbered
etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco
Picasso Books No. 14, Cramer 8



No.: 102

Title: *Le Tricorne 18*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the
signed and numbered etching and a suite in black of the
pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14,
Cramer 8

No.: 103

Title: *Le Tricorne 19*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris
(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books
No. 14, Cramer 8



No.: 104

Title: *Le Tricorne 20*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris
(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso
Books No. 14, Cramer 8



No.: 105

Title: *Le Tricorne 21*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg,
Paris

Printer: Daniel Jacomet et Cie., Paris
(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50
containing the signed and numbered etching
and a suite in black of the pochoirs

Catalogue raisonné: Orozco
Picasso Books No. 14, Cramer 8



No.: 106

Title: *Le Tricorne 22*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the
signed and numbered etching and a suite in black of the
pochoirs

Catalogue raisonné: Orozco Picasso Books No.
14, Cramer 8



No.: 107

Title: *Le Tricorne 23*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg,
Paris

Printer: Daniel Jacomet et Cie., Paris
(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50
containing the signed and numbered etching
and a suite in black of the pochoirs

Catalogue raisonné: Orozco
Picasso Books No. 14, Cramer 8



No.: 108

Title: *Le Tricorne 24*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the
signed and numbered etching and a suite in black of the
pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14,
Cramer 8

No.: 109

Title: *Le Tricorne 25*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg,
Paris

Printer: Daniel Jacomet et Cie., Paris
(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50
containing the signed and numbered etching
and a suite in black of the pochoirs

Catalogue raisonné: Orozco
Picasso Books No. 14, Cramer 8



No.: 110

Title: *Le Tricorne 26*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the
signed and numbered etching and a suite in black of the
pochoirs

Catalogue raisonné: Orozco Picasso Books No.
14, Cramer 8

No.: 111

Title: *Le Tricorne 27*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

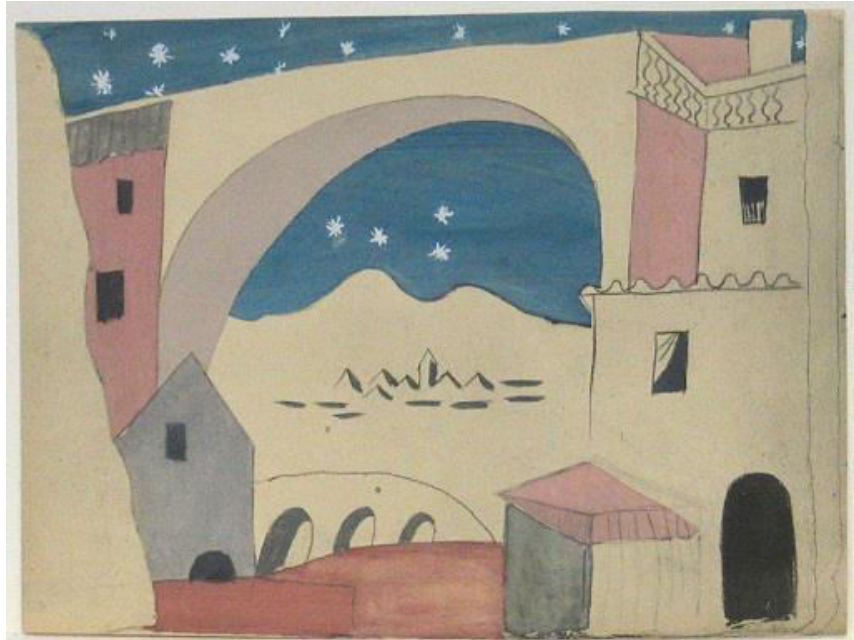
Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné:

Orozco Picasso Books No. 14, Cramer 8



No.: 112

Title: *Le Tricorne 28*

Medium: Collotype

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8

No.: 113

Title: *Le Tricorne 29*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco
Picasso Books No. 14, Cramer 8



No.: 114

Title: *Le Tricorne 30*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8

No.: 115

Title: *Le Tricorne 31*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris

(pochoirs)

Sheet size: 26,5 x 20 cm

Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 116

Title: *Le Tricorne 32*

Medium: Collotype and pochoir

Date: 1920

Publisher: Éditions Paul Rosenberg, Paris

Printer: Daniel Jacomet et Cie., Paris (pochoirs)

Sheet size: 26,5 x 20 cm

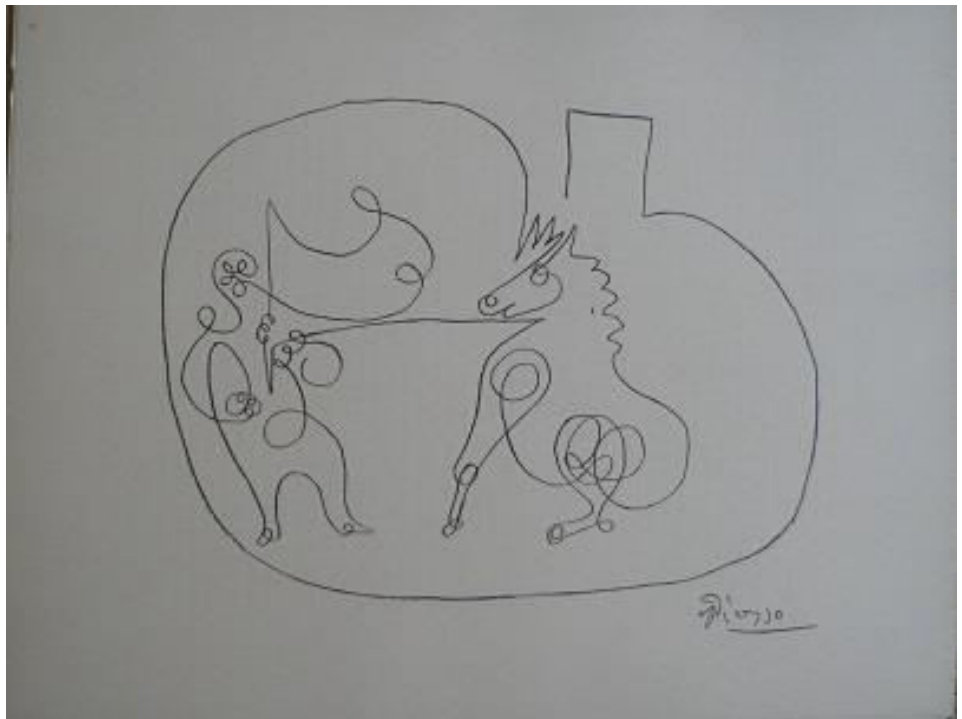
Print run: 250 portfolios, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8

Other Jacomet pochoirs**No.:** 117**Title:** *L'âme du cirque***Medium:** Collotype**Date:** 1924**Publisher:** Librairie de France, Paris**Printer:** Daniel Jacomet et Cie., Paris**Sheet size:** 27,5 x 35 cm**Print run:** 403 portfolios, 40 hors commerce on Madagascar for the author and artists, 325 on La Fuma paper**Catalogue raisonné:**

Orozco Picasso

Books No. 36, Not in Cramer

Comment: The book *L'âme du cirque* contains 1 collotype after Picasso; 13 other full page collotypes and pochoirs by Mariano

Andreu, Jacques-Emile Blanche, Pierre Bonnard, Emile Bourdelle, Jean Cocteau, Jean-Gabriel Daragnes, Maurice Denis, Raoul Dufy, Andre Favory, Jules Flandrin, Paul-Elie Gernez, Walter Gimmi, Gimel, Hermann Paul, Heuze, Pierre Laprade, Andre Lhote, Macoudia M'Baye, Luc-Albert Moreau, Bernard Naudin, Georges Rouault, Andre Rouveyre, Dunoyer de Segonzac, J.-E. Thomas, Felix Vallotton, Angel Zarraga. The text is by Louise Hervieu (1878-1954), French author, artist and draughtswoman, who studied art in Paris, and began to paint about 1905. She exhibited at the Salon des Independants, and had an one-woman show at the Galerie Eugene Blot, in Paris, in 1910. She began working with pastels and charcoal, concentrating on still lifes, and was influenced by Bonnard, Vuillard and Felix Vallotton. She also turned to book illustration, but a childhood illness led to diminished vision, and she turned her energies to writing, resulting in her work, *L'âme du cirque*.

No.: 118**Title:** *Sur la plage (L'Art d'Aujourd'hui 1)***Medium:** Collotype and pochoir**Date:** 1920**Publisher:** Albert Morancé, Paris**Printer:** Daniel Jacomet et Cie., Paris (probable)**Sheet size:** 28 x 24 cm**Paper:** Vélín d'Arches**Print run:** 105 portfolios on Vélín d'Arches, 5 of them for the publisher, marked A E.**Catalogue raisonné:**

Orozco Picasso

Books No. 37 Not in Cramer

Comment: L'Art

D'Aujourd'Hui: Printemps -

MCMXXIV. Peintures -

Dessins - Estampes -

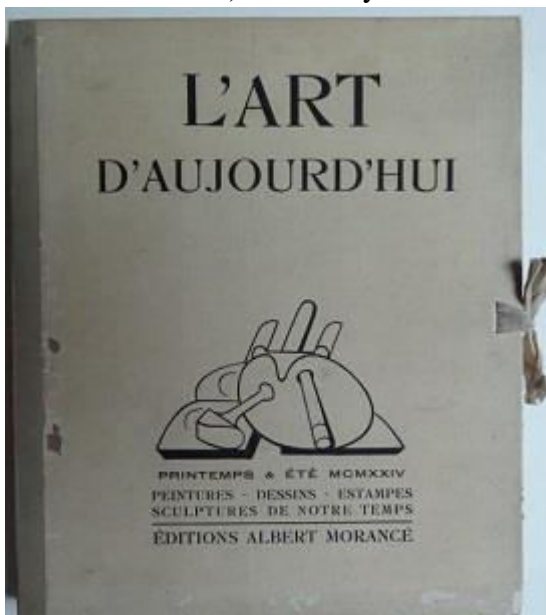
Sculptures de Notre Temps.

Albert Morance, based in

Paris in the 1920s, specialized in fine arts and architecture. His collections included the "Cahiers de l'encyclopédie d'architecture". Thick cloth portfolio with silk tie. Contents include 32 page text section in it's own printed cardstock folder and 15 loose plates (5 of them color). Part of a series of portfolios published between 1924 and 1929. This one features the art of Dunoyer De Segonzac (5 plates, including one color, and 5 illustrations in the text) written by Christian Zervos; Despiau (1 plate and 2 illustrations in the text) written by Francois Fosca; Picasso (5 plates including 3 color, and two illustrations in the text) by Maurice Reynal; Charles Dufresne (4 plates, including one color) by Charles Vildrac; and an article titled "La Methode et la Lecon de Gericault (with one illustration in the text) by Louis Vauxcelles. Vol. 1, printemps & été 1924.



to



No.: 119

Title: *Course de taureaux (L'Art d'Aujourd'hui 2)*

Medium: Collotype and pochoir

Date: 1920

Publisher: Albert Morancé, Paris

Printer: Daniel Jacomet et Cie., Paris (probable)

Sheet size: 28 x 24 cm

Paper: Vélín d'Arches

Print run: 105 portfolios on Vélín d'Arches, 5 of them for the publisher, marked A to E.

Catalogue raisonné:

Orozco Picasso Books

No. 37 Not in Cramer



No.: 120

Title: *Nature morte (L'Art d'Aujourd'hui 3)*

Medium: Collotype and pochoir

Date: 1920

Publisher: Albert Morancé, Paris

Printer: Daniel Jacomet et Cie., Paris (probable)

Sheet size: 28 x 24 cm

Paper: Vélín d'Arches

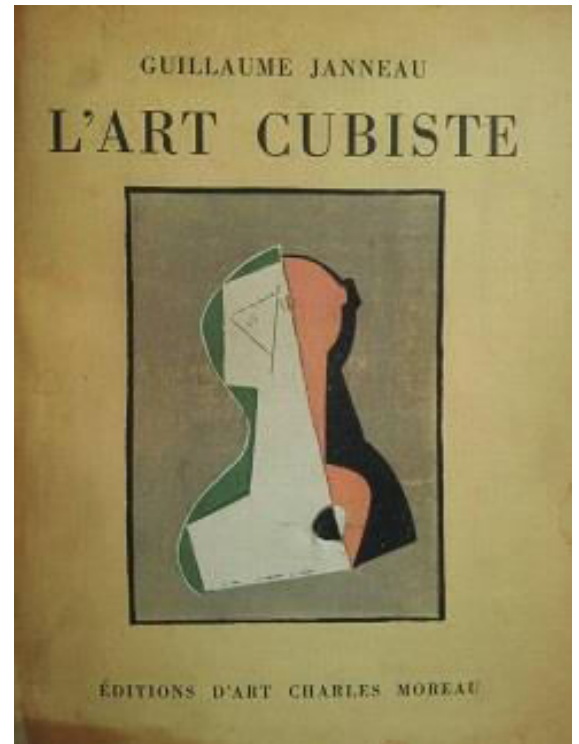
Print run: 105 portfolios on Vélín d'Arches, 5 of them for the publisher, marked A to E.

Catalogue raisonné:

Orozco Picasso

Books No. 37 Not in Cramer



No.: 121**Title:** *L'Art Cubiste 1***Medium:** Collotype and pochoir**Date:** 1929**Publisher:** Éditions D'Art Charles Moreau**Typography, text & binding:** Ducros et Colas**Printer of Illustrations :** Daniel Jacomet**Sheet size:** 27,5 x 21 cm**Illustrations :** The book contains 14 color pochoirs after Picasso (2 + cover plates 19,5 x 15,2), Braque, Léger, Juan Gris, Gleizes, Herbin, Marcoussis, Severini, Léger, Laurens, Lhote and Survage**Print run:** 500 copies**Catalogues raisonnés:** Orozco Picasso Books No. 50, Not in Cramer, not in Bloch**Comment:** *L'Art Cubiste*. Theories et realisations. Etude critique. Guillaume Janneau Editions d'art Charles Moreau (1929)quarto, 11, [2] pp., 48 plates, 14 of which are in color; original illustrated paper wrappers with pochoir image to the front cover. The fine plates are by Picasso, Braque, Juan Gris, Gleizes, Herbin, Marcoussis, Severini, Léger, Laurens, Lhote and Survage, printed by pochoir master Daniel Jacomet. 34 black & white plates, (out of 48). 4to, pictorial wrappers, with colored pochoir illustrations.**No. :** 122**Title:** *L'Art Cubiste 2***Medium:** Collotype and pochoir**Date:** 1929**Publisher:** Éditions D'Art Charles Moreau**Typography, text & binding:** Ducros et Colas**Printer of Illustrations :** Daniel Jacomet**Sheet size:** 27,5 x 21 cm**Illustrations :** The book contains 14 color pochoirs after Picasso (2 + cover plates 19,5 x 15,2), Braque, Léger, Juan Gris, Gleizes, Herbin, Marcoussis, Severini, Léger, Laurens, Lhote and Survage**Print run:** 500 copies**Catalogues raisonnés:** Orozco Picasso Books No. 50, Not in Cramer, not in Bloch**Comment:** *L'Art Cubiste*. Theories et realisations. Etude critique. Guillaume Janneau Editions d'art Charles Moreau (1929)quarto, 11, [2] pp., 48 plates, 14 of which are in color; original illustrated paper wrappers with pochoir image to the front cover. The fine plates are by Picasso, Braque, Juan Gris, Gleizes, Herbin, Marcoussis, Severini, Léger, Laurens, Lhote and Survage, printed by Daniel Jacomet.

No. : 123

Title: *L'Art Cubiste 3*

Medium: Collotype and pochoir

Date: 1929

Publisher: Éditions D'Art Charles Moreau

Typography, text & binding:

Ducros et Colas

Printer of Illustrations : Daniel Jacomet

Sheet size: 27,5 x 21 cm

Illustrations : The book contains 14 color pochoirs after Picasso (2 + cover plates 19,5 x 15,2), Braque, Léger, Juan Gris, Gleizes, Herbin, Marcoussis, Severini, Léger, Laurens, Lhote and Survage

Print run: 500 copies

Catalogues raisonnés: Orozco

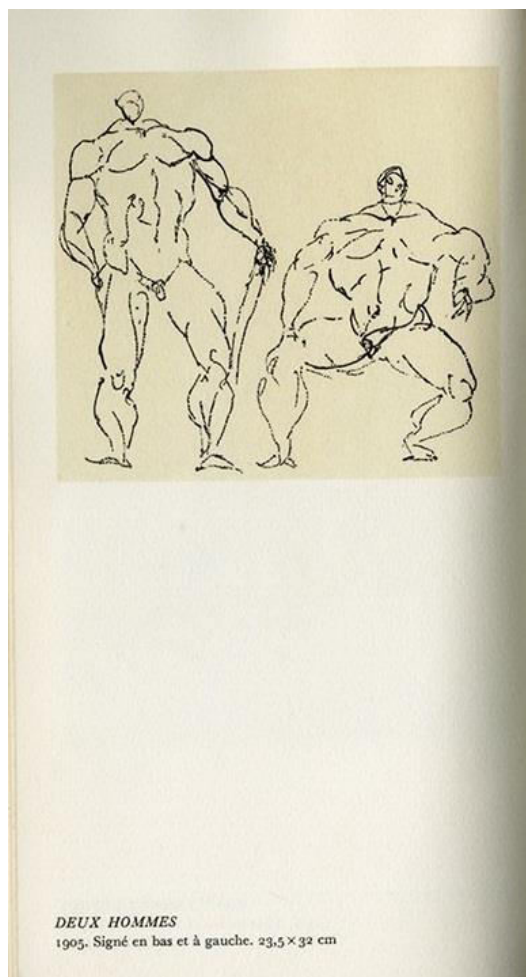
Picasso Books No. 50, Not in Cramer, not in Bloch

Comment: *L'Art Cubiste*. Theories et realisations. Etude critique. Guillaume Janneau Editions d'art Charles Moreau (1929)quarto, 11, [2] pp., 48 plates, 14 of which are in color; original illustrated paper wrappers with pochoir image to the front cover. The fine plates are by Picasso, Braque,

Juan Gris, Gleizes, Herbin, Marcoussis, Severini, Léger, Laurens, Lhote and Survage, printed by pochoir master Daniel Jacomet. 34 black & white plates, (out of 48). 4to, pictorial wrappers, with colored pochoir illustrations.

Janneau acted as adviser to Jacques Zoubaloff (1876-1941) in the formation of his collection, and most of the works illustrated in *L'Art Cubiste* belonged to the Zoubaloff collection.



Plaquettes Berggruen**No. :** 124**Title:** *Femme Nue debout (Picasso Dessins 1903-1907 1)***Date:** 1954**Medium:** Collotype and pochoir**Publisher:** : Berggruen & Cie., Paris**Printer:** Daniel Jacomet (collotype and pochoirs)**Paper:** Vélín d'Arches**Size:** 22 x 12 cm**Illustrations :** The exhibition catalogue contains reproductions of 20 drawings by Picasso, one in the lithographic cover and 19 in collotype and pochoir inside the book**Print run:** 2000 copies**Catalogues raisonnés:** Orozco Picasso Books No. 147; Not in Cramer Not in Reuße Not in Mourlot Not in Bloch**No. :** 125**Title:** *Deux hommes (Picasso Dessins 1903-1907 2)***Date:** 1954**Medium:** Collotype**Publisher:** : Berggruen & Cie., Paris**Printer:** Daniel Jacomet (collotype and pochoirs)**Paper:** Vélín d'Arches**Size:** 22 x 12 cm**Illustrations :** The exhibition catalogue contains reproductions of 20 drawings by Picasso, one in the lithographic cover and 19 in collotype and pochoir inside the book**Print run:** 2000 copies**Catalogues raisonnés:** Orozco Picasso Books No. 147; Not in Cramer Not in Reuße Not in Mourlot Not in Bloch

No. : 126

Title: *Femme et enfant (Picasso Dessins 1903-1907 3)*

Date: 1954

Medium: Collotype

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype and pochoirs)

Paper: Vélin d'Arches

Size: 22 x 12 cm

Illustrations : The exhibition catalogue contains reproductions of 20 drawings by Picasso, one in the lithographic cover and 19 in collotype and pochoir inside the book

Print run: 2000 copies

Catalogues raisonnés: Orozco Picasso Books No. 147; Not in Cramer Not in Reuße Not in Mourlot Not in Bloch



No. : 127

Title: *Étude pour La Fillette sur la boule (Picasso Dessins 1903-1907 4)*

Date: 1954

Medium: Collotype

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype and pochoirs)

Paper: Vélin d'Arches

Size: 22 x 12 cm

Illustrations : The exhibition catalogue contains reproductions of 20 drawings by Picasso, one in the lithographic cover and 19 in collotype and pochoir inside the book

Print run: 2000 copies

Catalogues raisonnés: Orozco Picasso Books No. 147; Not in Cramer Not in Reuße Not in Mourlot Not in Bloch

No. : 128

Title: *Le Cheval de cirque - Dessins d'un demi-siècle 1*

Date: 1956

Medium: Collotype and pochoir

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype and pochoirs)

Paper: Vélín d'Arches

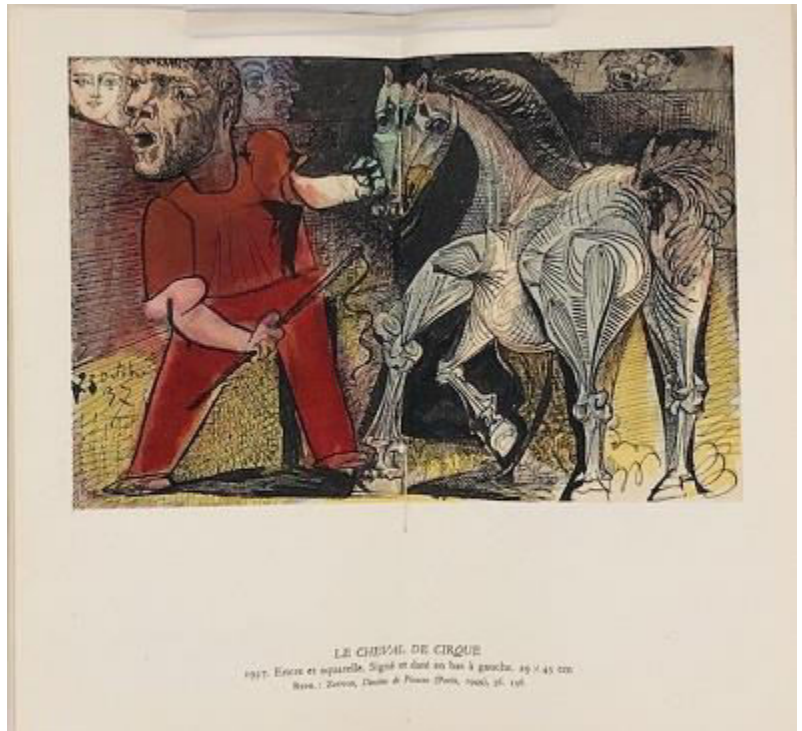
Size: 22 x 12 cm

Illustrations : The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.

Print run: 1000 copies

Catalogues raisonnés: Orozco Picasso Books No. 162; Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot : 268 Bloch: 792

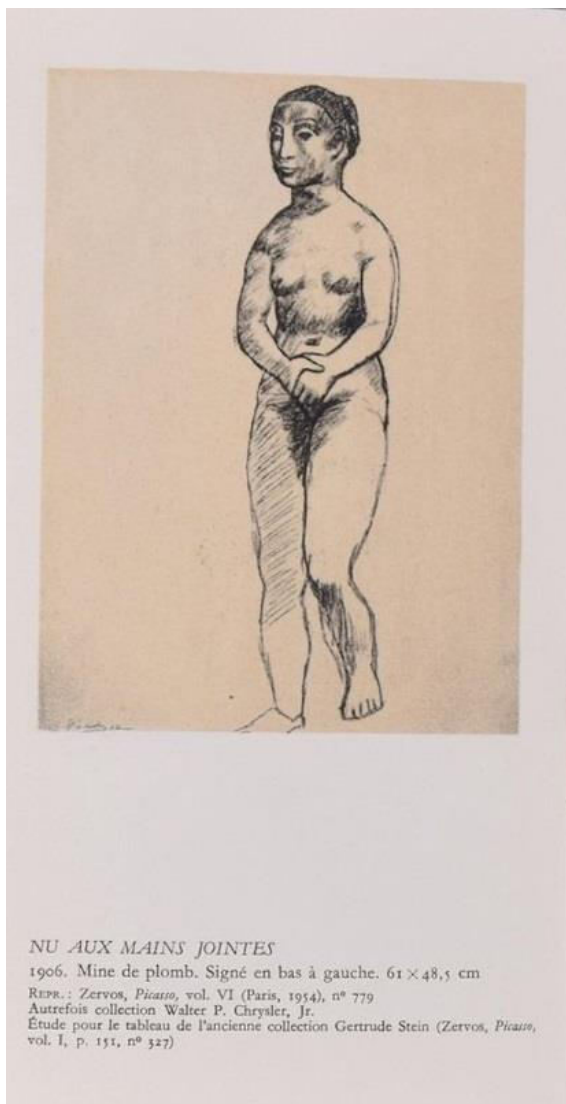
Comment: The painter does not return to lithography until the month of April, in which apart from the print of the faun used in the Sabartés book, he makes the cover and back cover of the small catalog (Cramer 82) of the exhibition *Dessins d'un demi-siècle* from the gallery of his friend, Jewish art dealer Heinz Berggruen (R. 674, M. 268). Although much smaller, this lithograph is but a color version and much more elaborate than the one he had made in November of the previous year for the Mourlot catalog: a bacchanal scene for the cover and a bearded faun head for the back cover. Made in four colors, blue, violet, black and green on transparent lithographic papers passed to stones of 22 by 22 cm this work is printed at 1000 copies in the strong vellum paper for the cover of the catalog. But as the result is a beautiful print, Picasso gives the go-ahead to also edit it with large margins, on Arches paper of 50.3 by 38 cm, with 50 numbered and signed copies, an edition that escapes Mourlot in its reasoned catalog.



Miguel Orozco

No. : 129**Title:** *Marin roulant une cigarette - Dessins d'un demi-siècle 2***Date:** 1956**Medium:** Collotype and pochoir**Publisher:** : Berggruen & Cie., Paris**Printer:** Daniel Jacomer (collotype and pochoirs)**Paper:** Vélin d'Arches**Size:** 22 x 12 cm**Illustrations :** The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.**Print run:** 1000 copies**Catalogues raisonnés:** Orozco Picasso Books No. 162; Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot : 268 Bloch: 792

MARIN ROULANT UNE CIGARETTE
1907. Encre et gouache. Signé en bas à gauche. 62,5 x 47 cm
REPR.: Zervos, *Picasso*, vol. II* (Paris, 1942), n° 7. Paul Eluard, *À Pablo Picasso*
(Genève, 1947), p. 132
Étude pour *Les Demeurs d'Avignon*

**No. :** 130**Title:** *Nu aux mains jointes***Dessins d'un demi-siècle 3****Date:** 1956**Medium:**

Collotype

Publisher: : Berggruen & Cie., Paris**Printer:** Daniel Jacomer (collotype and pochoirs)**Paper:** Vélin d'Arches**Size:** 22 x 12 cm**Illustrations :** The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.**Print run:** 1000 copies**Catalogues raisonnés:** Orozco Picasso Books No. 162; Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot : 268 Bloch: 792**NU AUX MAINS JOINTES**

1906. Mine de plomb. Signé en bas à gauche. 61 x 48,5 cm

REPR.: Zervos, *Picasso*, vol. VI (Paris, 1954), n° 779

Autrefois collection Walter P. Chrysler, Jr.

Étude pour le tableau de l'ancienne collection Gertrude Stein (Zervos, *Picasso*, vol. I, p. 151, n° 327)

No. : 131

Title: *Trois danseurs - Dessins d'un demi-siècle 4*

Date: 1956

Medium: Collotype

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype and pochoirs)

Paper: Vélín d'Arches

Size: 22 x 12 cm

Illustrations : The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.

Print run: 1000 copies

Catalogues raisonnés: Orozco Picasso Books No. 162; Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot : 268 Bloch: 792



No. : 132

Title: *Femme debout - Dessins d'un demi-siècle 5*

Date: 1956

Medium: Collotype

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype and pochoirs)

Paper: Vélín d'Arches

Size: 22 x 12 cm

Illustrations : The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.

Print run: 1000 copies

Catalogues raisonnés: Orozco Picasso Books No. 162; Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot : 268 Bloch: 792

No. : 133

Title: *Eurydice piquée par un serpent - Dessins d'un demi-siècle 6*

Date: 1956

Medium: Collotype

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype and pochoirs)

Paper: Vélín d'Arches

Size: 22 x 12 cm

Illustrations : The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.

Print run: 1000 copies

Catalogues raisonnés: Orozco Picasso Books No. 162; Cramer : 82 Horodisch : E14 Reuße : 674 Murlot : 268 Bloch: 792



No. : 134

Title: *Amours de Jupiter et de Sémélé - Dessins d'un demi-siècle 7*

Date: 1956

Medium: Collotype

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype and pochoirs)

Paper: Vélín d'Arches

Size: 22 x 12 cm

Illustrations : The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.

Print run: 1000 copies

Catalogues raisonnés: Orozco Picasso Books No. 162; Cramer : 82 Horodisch : E14 Reuße : 674 Murlot : 268 Bloch: 792



No. : 135

Title: *Tête de femme de profil - Dessins d'un demi-siècle 8*

Date: 1956

Medium: Collotype

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype and pochoirs)

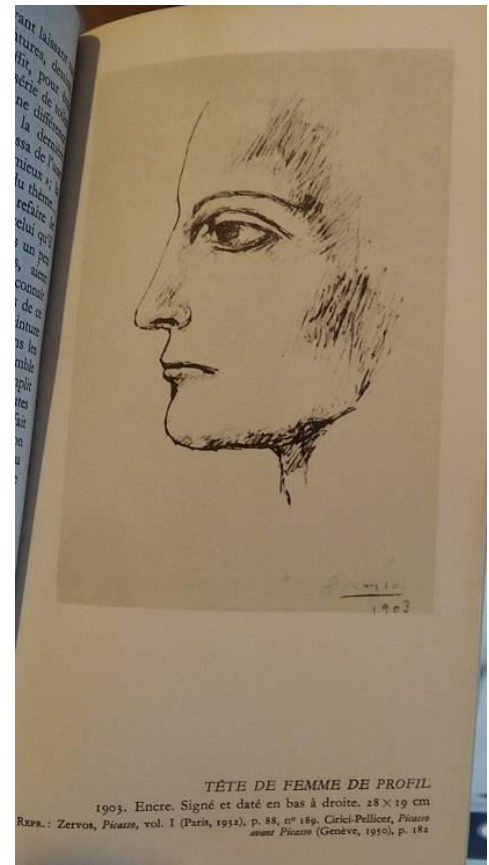
Paper: Vélín d'Arches

Size: 22 x 12 cm

Illustrations : The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.

Print run: 1000 copies

Catalogues raisonnés: Orozco Picasso Books No. 162; Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot : 268 Bloch: 792



No. : 136

Title: *Portrait d'Aniouta Pitoeff*

Dessins d'un demi-siècle 9

Date: 1956

Medium: Collotype

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype)

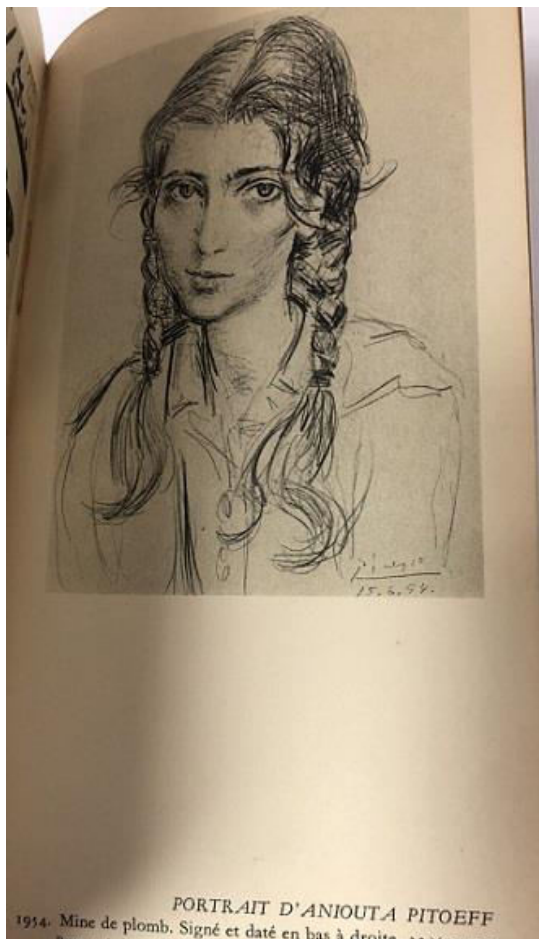
Paper: Vélín d'Arches

Size: 22 x 12 cm

Illustrations : The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.

Print run: 1000 copies

Catalogues raisonnés: Orozco Picasso Books No. 162; Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot : 268 Bloch: 792



No. : 137**Title:** *Bass - Dessins d'un demi-siècle 10***Date:** 1956**Medium:** Collotype and pochoir**Publisher:** : Berggruen & Cie., Paris**Printer:** Daniel Jacomer (collotype and pochoirs)**Paper:** Vélin d'Arches**Size:** 22 x 12 cm**Illustrations :** The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.**Print run:** 1000 copies**Catalogues raisonnés:** Orozco Picasso Books No. 162;Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot :
268 Bloch:
792**No. :** 138**Title:** *La Colombe - Dessins d'un demi-siècle 11***Date:** 1956**Medium:** Collotype and pochoir**Publisher:** : Berggruen & Cie., Paris**Printer:** Daniel Jacomer (collotype and pochoirs)**Paper:** Vélin d'Arches**Size:** 22 x 12 cm**Illustrations :** The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.**Print run:** 1000 copies**Catalogues raisonnés:** Orozco Picasso Books No. 162;Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot : 268
Bloch: 792

No. : 139

Title: *Dormeur et femme assise - Dessins d'un demi-siècle 12*

Date: 1956

Medium: Collotype and pochoir

Publisher: : Berggruen & Cie., Paris

Printer: Daniel Jacomer (collotype and pochoirs)

Paper: Vélín d'Arches

Size: 22 x 12 cm

Illustrations : The exhibition catalogue *Dessins d'un demi-siècle* contains 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); and 23 color and b/w illustrations in collotype and pochoir.

Print run: 1000 copies

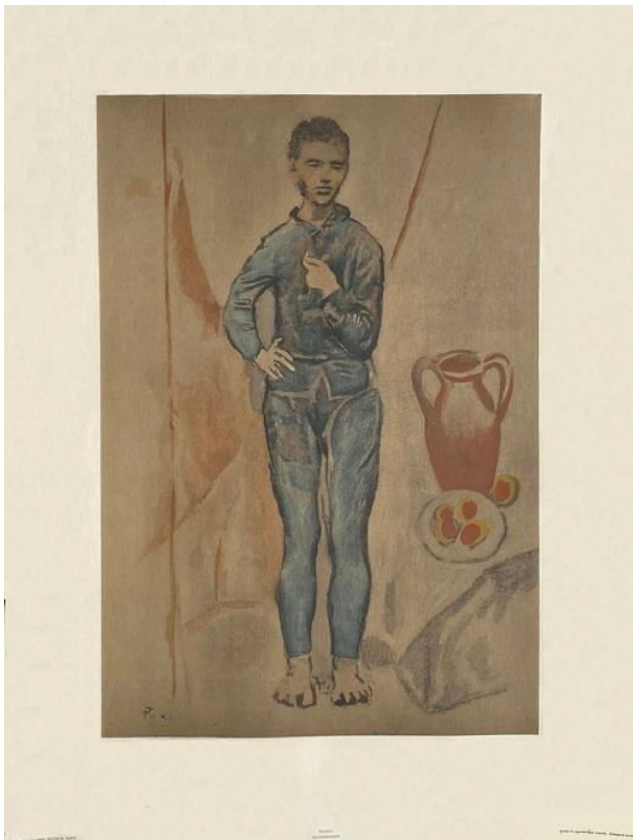
Catalogues raisonnés: Orozco Picasso Books No. 162;

Cramer : 82 Horodisch : E14 Reuße : 674 Mourlot : 268

Bloch: 792

No. : 140

Title: *Saltimbanque / Jeune homme en bleu / Young boy in blue suit / Juggler with Still Life*



Medium:

Collotype & pochoir

Date: 1960 ?

Publisher: Daniel Jacomet - Paris

Printer: Daniel Jacomet - Paris

Paper: Vélín d'Arches

Plate size: 49 x 33 cm

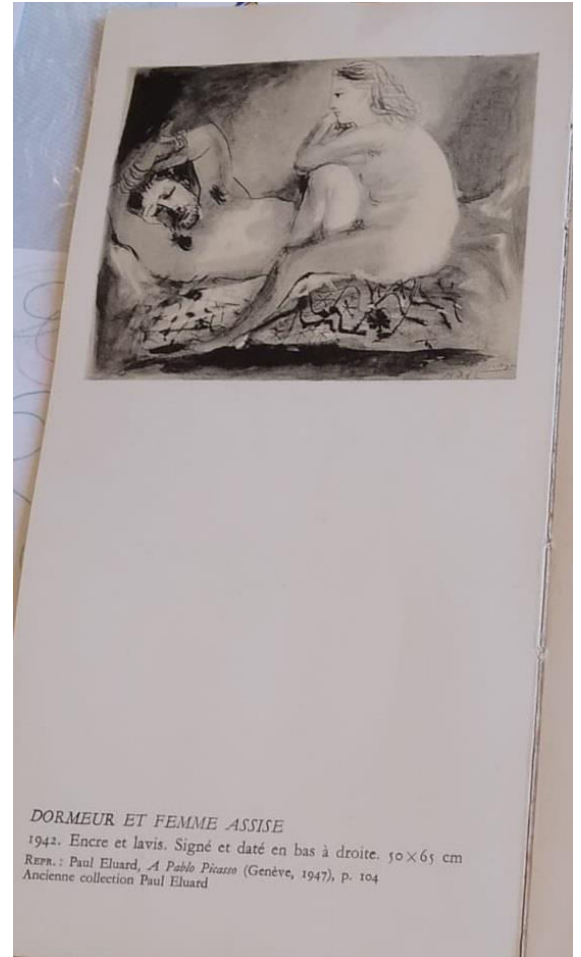
Sheet size: 64 x 49 cm

Print run: Unknown number of proofs

Catalogues raisonnés: Not in Orozco Picasso Books, Not in Cramer, Not in Bloch:

Comment: Based on the 1905 gouache on cardboard *Juggler with Still Life* 100 x 69.9 cm

The National Gallery of Art, Washington. Credit Line
Chester Dale Collection Accession Number



DORMEUR ET FEMME ASSISE
1942. Encre et lavis. Signé et daté en bas à droite. 50 x 65 cm
REFR. : Paul Eluard, *A Pablo Picasso* (Genève, 1947), p. 104
Ancienne collection Paul Eluard

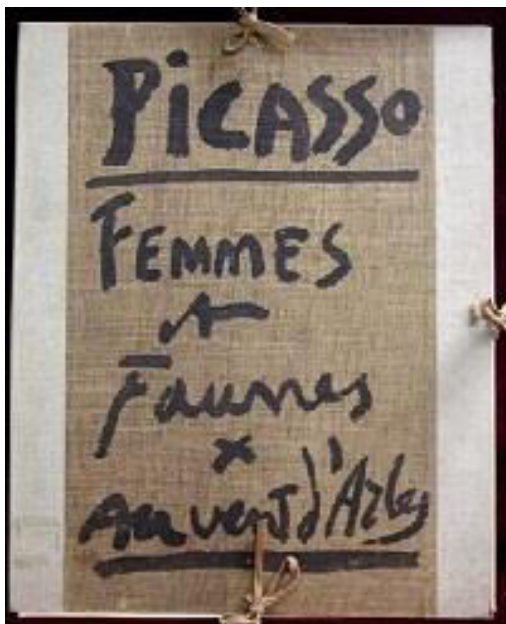
1963.10.191

No.: 141

Title: *Femmes et faunes 1***Medium:** Collotype and pochoir**Date:** 1956**Publisher:** Au Vent d'Arles, Paris**Printer:** Daniel Jacomet**Sheet size:** 51 x 36,7 cm**Paper:** La cuve du Moulin Richard de Bas**Print run:** 200 plus 26 hors commerce copies**Catalogue raisonné:** Orozco

Picasso Books No. 153, Not in Cramer

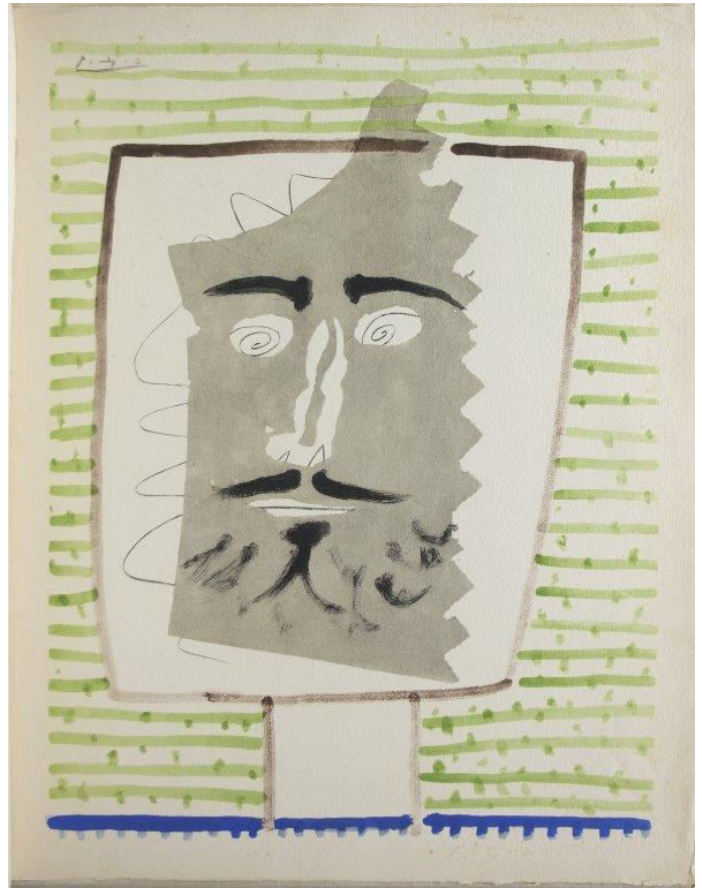
Comment: The complete portfolio comprises 12 collotypes, 5 with colour pochoir, with title-page, text and justification, the edition was 200, on Richard-de-Bas wove paper, published by Au Vent D'Arles, Paris, the full sheets loose in the original hessian folio with the artist's name and title printed on the uppers, overall size 514 x 410 mm (20 1/4 x 16 in). The extensive chronological period covered by the works presented, explains to a large extent the thematic variety and the plastic



approach. We see in this series slight connections with *La Joi de vivre* of Antibes 1946 (title taken directly from Matisse "Joi de vivre", 1906), and we can also observe works very close to the problematic posed in the *Suite Vollard*. Chromatically the series of *Femmes & Faunes* has examples of monochromatic lithographs, mostly and polychromatic only 4 examples. It gives the sensation that the works with use of color are images of the series *Faunes et flores d'Antibes* that for some reason had no place in that folder. Some themes are kept in common with the other folders, the faun, either playing the *aulós* (αὐλός) or a bust or head study. There is also some representation of the centaur. But above all there is a variation of themes. The female element that previously appears as a nymph, is recreated in the woman herself, and in some cases as maenads. The scenes also present a lot of variety. The idyllic trio has given way to the bacchanal, to the contemplated dream, to the winged bulls.

Museo de Málaga
Departamento de Grabado

No.: 142
Title: Femmes et faunes 2
Medium: Collotype and pochoir
Date: 1956
Publisher: Au Vent d'Arles, Paris
Printer: Daniel Jacomet
Sheet size: 51 x 36,7 cm
Paper: La cuve du Moulin Richard de Bas
Print run: 200 plus 26 hors commerce copies
Catalogue raisonné: Orozco Picasso Books
No. 153, Not in Cramer



No.: 143
Title: Femmes et faunes 3
Medium: Collotype and pochoir
Date: 1956
Publisher: Au Vent d'Arles, Paris
Printer: Daniel Jacomet
Sheet size: 51 x 36,7 cm
Paper: La cuve du Moulin Richard de Bas
Print run: 200 plus 26 hors commerce copies
Catalogue raisonné: Orozco Picasso Books
No. 153, Not in Cramer

No.: 144

Title: *Femmes et faunes 4*

Medium: Collotype and pochoir

Date: 1956

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet

Sheet size: 51 x 36,7 cm

Paper: La cuve du Moulin Richard de Bas

Print run: 200 plus 26 hors commerce copies

Catalogue raisonné: Orozco Picasso

Books No. 153, Not in Cramer



No.: 145

Title: *Femmes et faunes 5*

Medium: Collotype

Date: 1956

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet

Sheet size: 51 x 36,7 cm

Paper: La cuve du Moulin Richard de Bas

Print run: 200 plus 26 hors commerce copies

Catalogue raisonné: Orozco Picasso Books

No. 153, Not in Cramer



No.: 146

Title: *Femmes et faunes 6*

Medium: Collotype

Date: 1956

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet

Sheet size: 51 x 36,7 cm

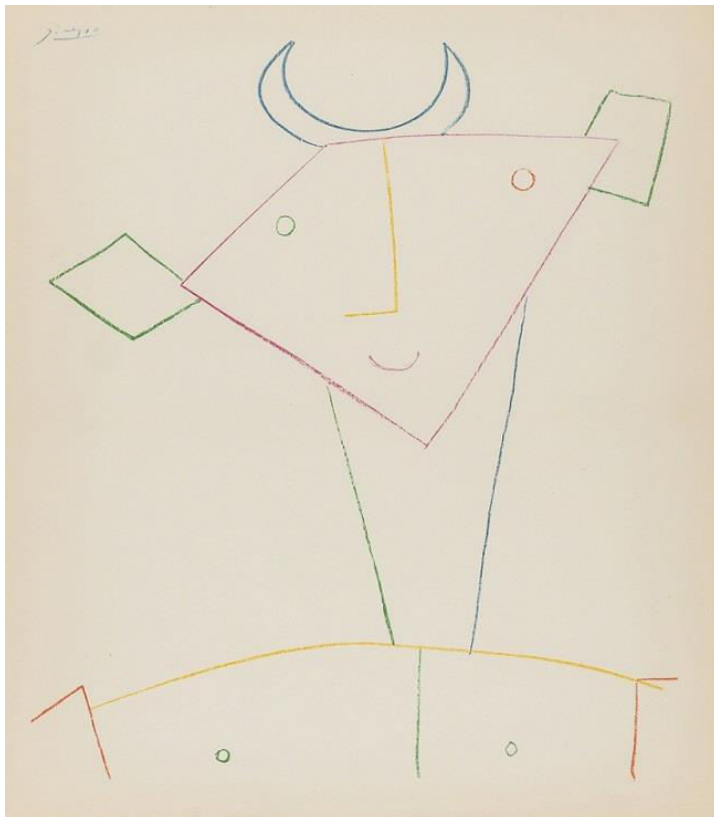
Paper: La cuve du Moulin Richard de Bas

Print run: 200 plus 26 hors commerce copies

Catalogue raisonné:

Orozco Picasso

Books No. 153, Not in Cramer



No.: 147

Title: *Femmes et faunes 7*

Medium: Collotype and pochoir

Date: 1956

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet

Sheet size: 51 x 36,7 cm

Paper: La cuve du Moulin Richard de Bas

Print run: 200 plus 26 hors commerce copies

Catalogue raisonné: Orozco Picasso

Books No. 153, Not in Cramer

No.: 148

Title: *Femmes et faunes 8*

Medium: Collotype

Date: 1956

Publisher: Au Vent
d'Arles, Paris

Printer: Daniel
Jacomet

Sheet size: 51 x 36,7 cm

Paper: La cuve du
Moulin Richard de Bas

Print run: 200 plus 26
hors commerce copies

Catalogue raisonné:

Orozco Picasso

Books No. 153, Not in
Cramer



No.: 149

Title: *Femmes et faunes 9*

Medium: Collotype

Date: 1956

Publisher: Au Vent d'Arles,
Paris

Printer: Daniel Jacomet

Sheet size: 51 x 36,7 cm

Paper: La cuve du Moulin
Richard de Bas

Print run: 200 plus 26 hors
commerce copies

Catalogue raisonné:

Orozco Picasso Books No.
153, Not in Cramer

No.: 150

Title: *Femmes et faunes 10*

Medium: Collotype

Date: 1956

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet

Sheet size: 51 x 36,7 cm

Paper: La cuve du Moulin

Richard de Bas

Print run: 200 plus 26 hors
commerce copies

Catalogue raisonné: Orozco

Picasso Books No. 153, Not in
Cramer



No.: 151

Title: *Femmes et faunes 11*

Medium: Collotype **Date:**

1956

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet

Sheet size: 51 x 36,7 cm

Paper: La cuve du Moulin

Richard de Bas

Print run: 200 plus 26 hors
commerce copies

Catalogue raisonné: Orozco

Picasso Books No. 153, Not in
Cramer

No.: 152

Title: *Femmes et faunes 12*

Medium: Collotype

Date: 1956

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet

Sheet size: 51 x 36,7 cm

Paper: La cuve du Moulin Richard de
Bas

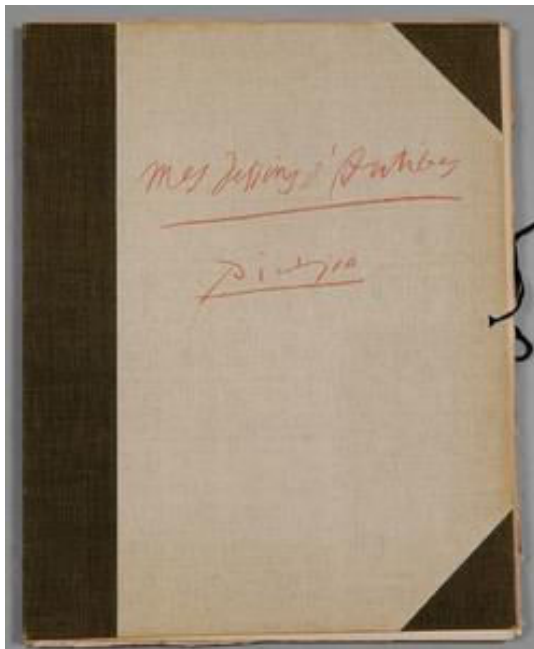
Print run: 200 plus 26 hors commerce
copies

Catalogue raisonné: Orozco Picasso
Books No. 153, Not in Cramer

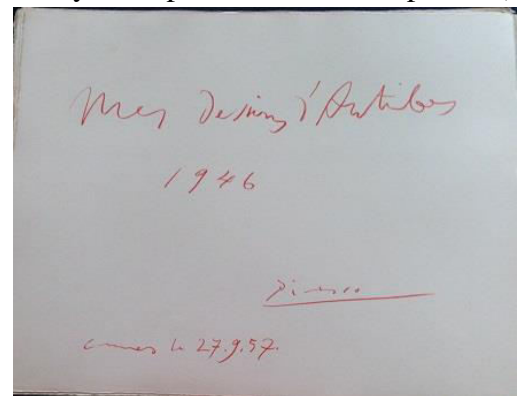


No.: 153**Title:** *Mes dessins d'Antibes I***Medium:** Collotype and pochoir**Date:** 1958**Publisher:** Au Pont Des Arts, Paris / Galerie Chalette. New York**Printer:** Daniel Jacomet**Sheet size:** 65 x 50 cm**Paper:** Vélín d'Arches pur Chiffon**Print run:** 350 copies: 300 plus 50 hors commerce**Catalogue raisonné:** Orozco
Picasso Books No. 180, Not in Cramer**Comment:** The series *Mes dessins d'Antibes* of sixteen prints on velin d'Arches pur Chiffon (by Daniel

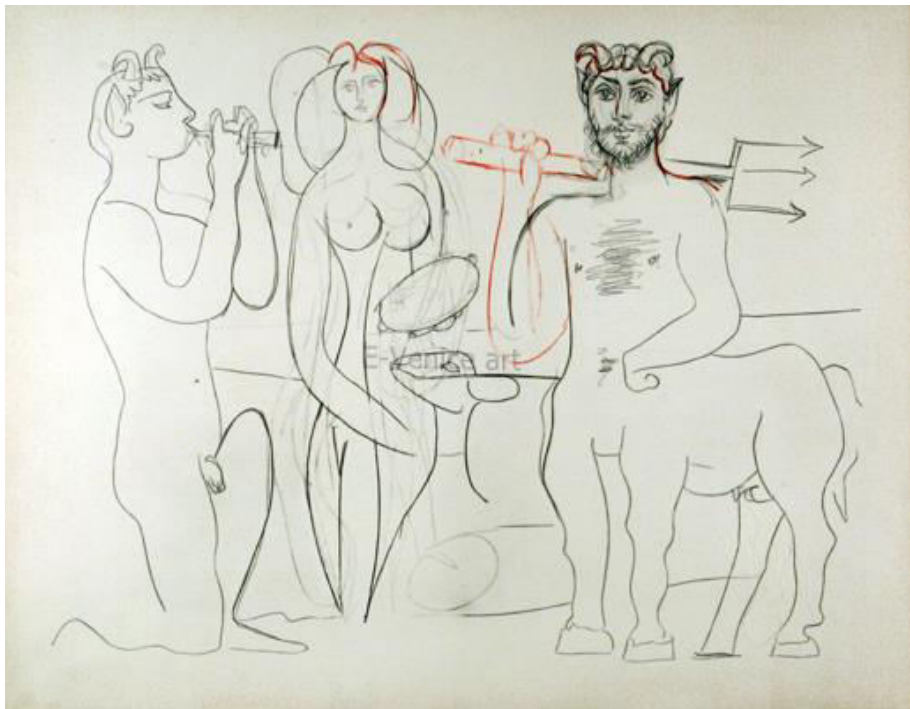
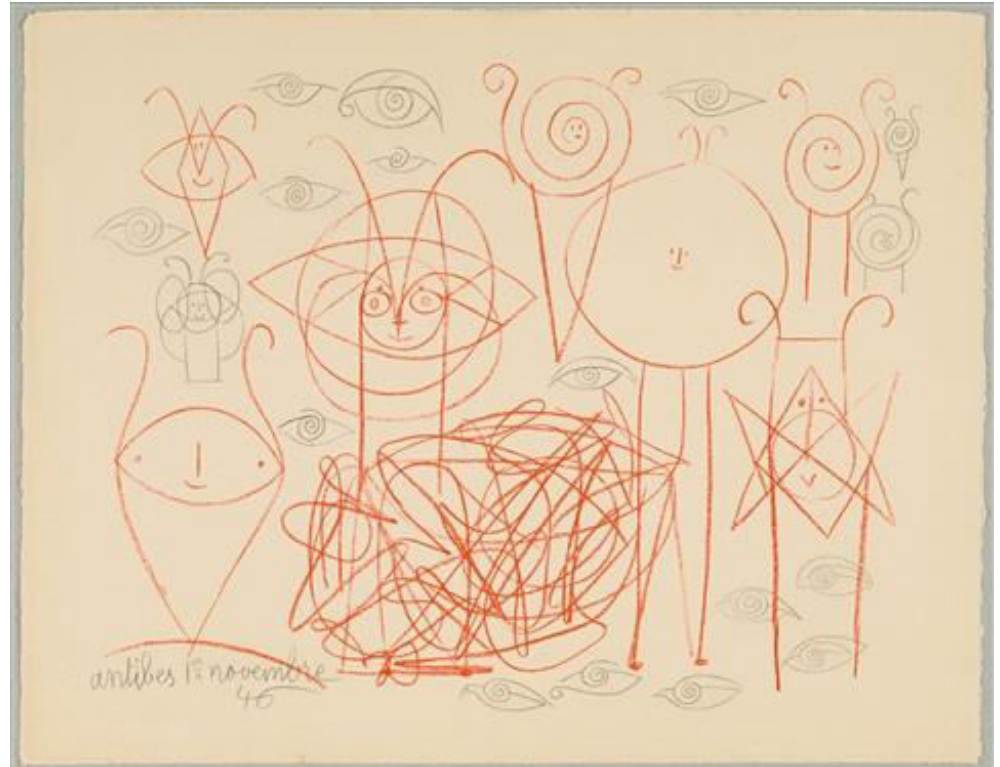
Jacomet) represent the ancient Greece of Antibes, Antipolis. Published in Paris during 1958, this work reproduces the magnificent original Picasso drawings of 1946. Complete portfolio with 2 title leaves (one of them a lithographic facsimile of Picasso's manuscript in red), 2 leaves with text in English and French, the justification leaf and 16 collotype and pochoir facsimiles printed in black by Daniel Jacomet after drawings by Pablo Picasso. 50 hors-commerce copies are numbered in red crayon and contain an additional plate with a very beautiful pochoir after Picasso painted by Jacomet in brilliant pochoir colors (of the entire edition, only 45 copies had this extra pochoir).



All leaves loose in the original portfolio case with ties, overall 20 x 26 in. (50 x 65 cm) Guarded in the canvas folder with title and reproduction of the artist's signature in red.



No.: 154
Title: *Mes dessins d'Antibes 2*
Medium: Collotype and pochoir
Date: 1958
Publisher: Au Pont Des Arts, Paris / Galerie Chalette. New York
Printer: Daniel Jacomet
Sheet size: 65 x 50 cm
Paper: Vélín d'Arches pur Chiffon
Print run: 350 copies: 300 plus 50 hors commerce
Catalogue raisonné: Orozco Picasso Books No. 180, Not in Cramer



No.: 155
Title: *Mes dessins d'Antibes 3*
Medium: Collotype and pochoir
Date: 1958
Publisher: Au Pont Des Arts, Paris / Galerie Chalette. New York
Printer: Daniel Jacomet
Sheet size: 65 x 50 cm
Paper: Vélín d'Arches pur Chiffon
Print run: 350 copies: 300 plus 50 hors commerce
Catalogue raisonné: Orozco Picasso Books No. 180, Not in Cramer

No.: 156

Title: *Mes dessins d'Antibes 4*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts, Paris / Galerie Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélín d'Arches

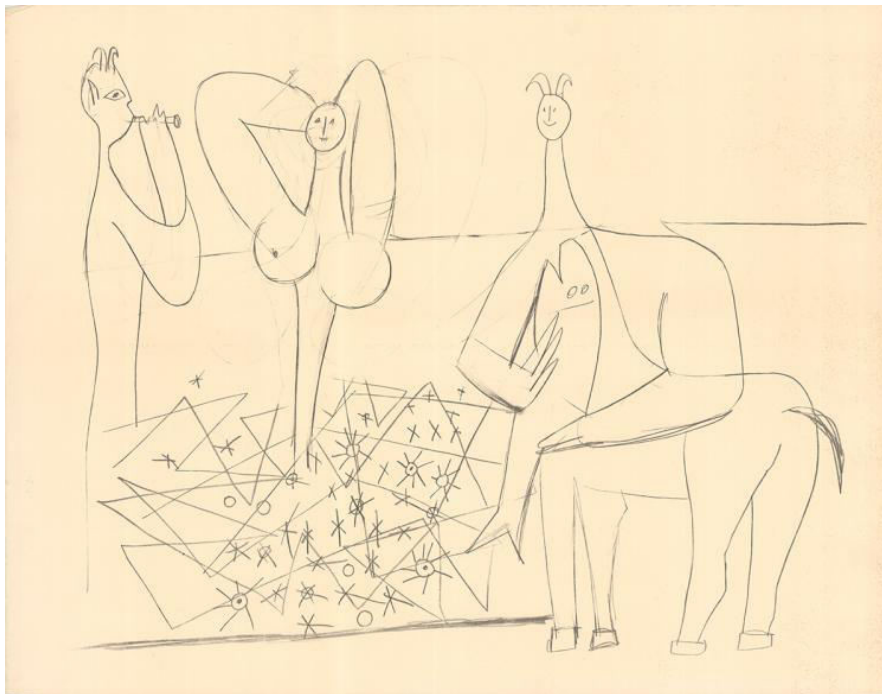
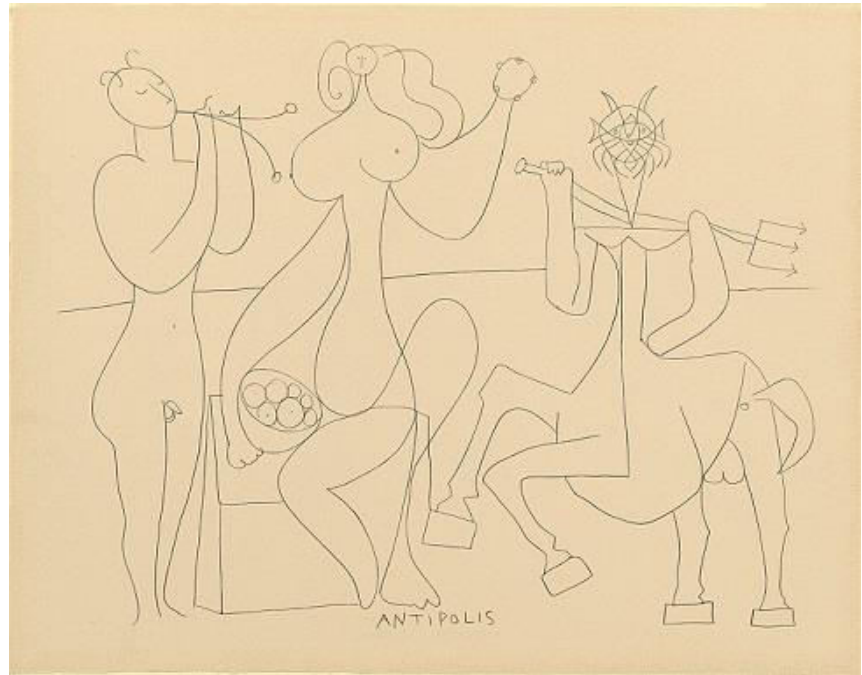
pur Chiffon

Print run: 350 copies: 300 plus 50 hors commerce

Catalogue raisonné:

Orozco Picasso Books

No. 180, Not in Cramer



No.: 157

Title: *Mes dessins d'Antibes 5*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts, Paris / Galerie Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélín d'Arches pur Chiffon

Print run: 350 copies: 300 plus 50 hors commerce

Catalogue raisonné: Orozco

Picasso Books No. 180, Not in Cramer

No.: 158

Title: *Mes dessins d'Antibes 6*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts, Paris / Galerie Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

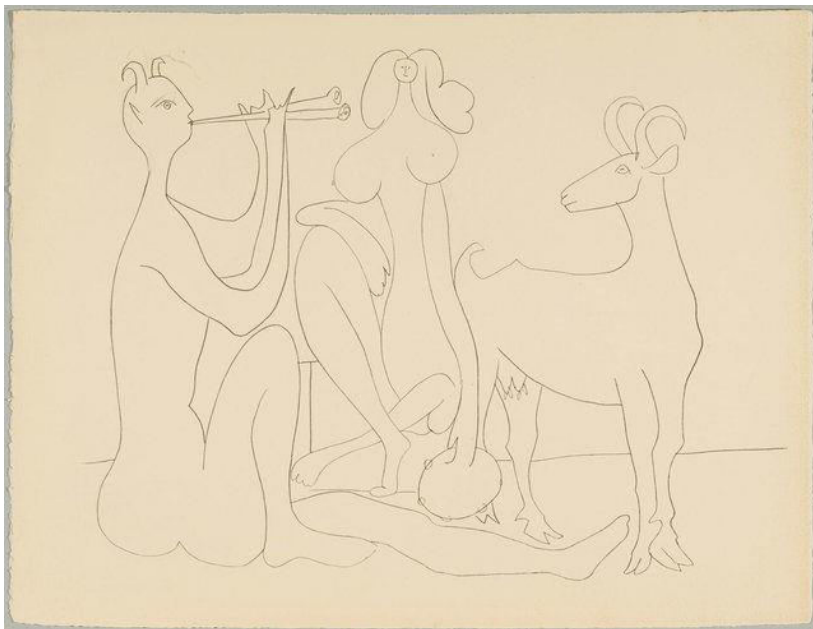
Paper: Vélin d'Arches pur Chiffon

Print run: 350 copies: 300 plus 50 hors commerce

Catalogue raisonné:

Orozco Picasso Books

No. 180, Not in Cramer



No.: 159

Title: *Mes dessins d'Antibes 7*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts, Paris / Galerie Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélin d'Arches pur Chiffon

Print run: 350 copies: 300 plus 50 hors commerce

Catalogue raisonné: Orozco Picasso Books No. 180, Not in Cramer

No.: 160

Title: *Mes dessins d'Antibes 8*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts, Paris /
Galerie Chalette. New York

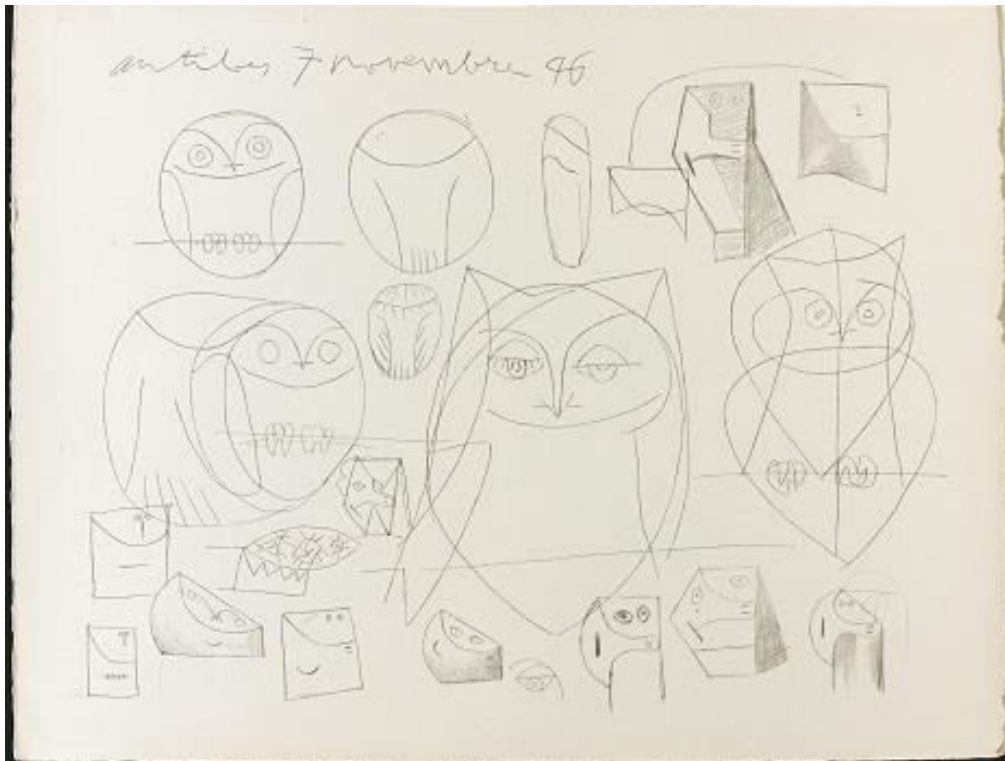
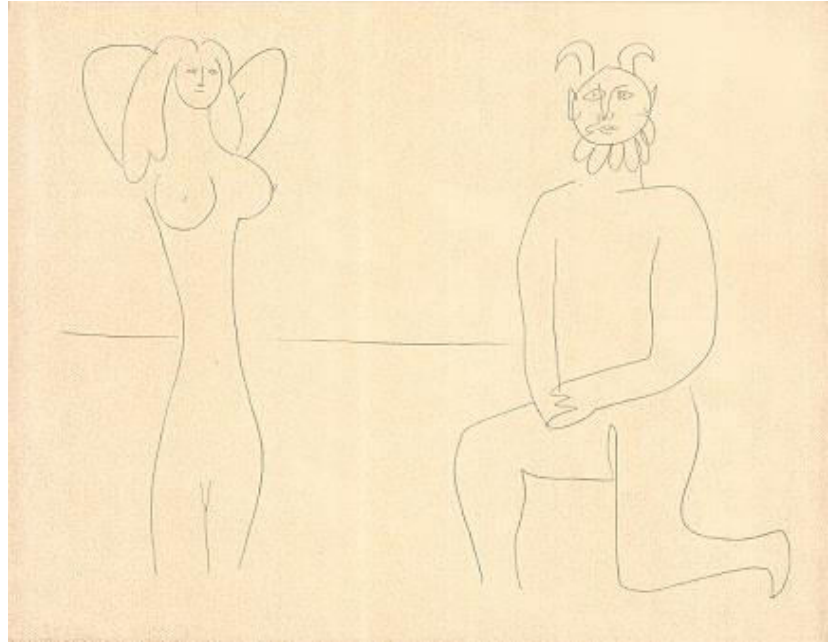
Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélin d'Arches pur
Chiffon

Print run: 350 copies: 300 plus 50
hors commerce

Catalogue raisonné: Orozco
Picasso Books No. 180, Not in Cramer



No.: 161

Title: *Mes dessins
d'Antibes 9*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts,
Paris / Galerie Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélin d'Arches pur
Chiffon

Print run: 350 copies: 300 plus
50 hors commerce

Catalogue raisonné:
Orozco Picasso Books No.
180, Not in Cramer

No.: 162

Title: *Mes dessins*

d'Antibes 10

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts,
Paris / Galerie Chalette. New
York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélin d'Arches
pur Chiffon

Print run: 350 copies: 300
plus 50 hors commerce

Catalogue raisonné:

Orozco Picasso Books

No. 180, Not in Cramer



No.: 163

Title: *Mes dessins d'Antibes 11*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts, Paris / Galerie
Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélin d'Arches pur Chiffon

Print run: 350 copies: 300 plus 50 hors
commerce

Catalogue raisonné:

Orozco Picasso Books

No. 180, Not in Cramer

No.: 164

Title: *Mes dessins
d'Antibes 12*

Medium: Collotype and pochoir

Date: 1958

Publisher: Au Pont Des Arts,
Paris / Galerie Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélín d'Arches pur
Chiffon

Print run: 350 copies: 300 plus
50 hors commerce

Catalogue raisonné: Orozco
Picasso Books No. 180, Not in
Cramer



No.: 165

Title: *Mes dessins d'Antibes
13*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts, Paris
/ Galerie Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélín d'Arches pur
Chiffon

Print run: 350 copies: 300 plus 50
hors commerce

Catalogue raisonné: Orozco
Picasso Books No. 180, Not in Cramer

No.: 166

Title: *Mes dessins
d'Antibes 14*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des
Arts, Paris / Galerie
Chalette. New York

Printer: Daniel
Jacomet

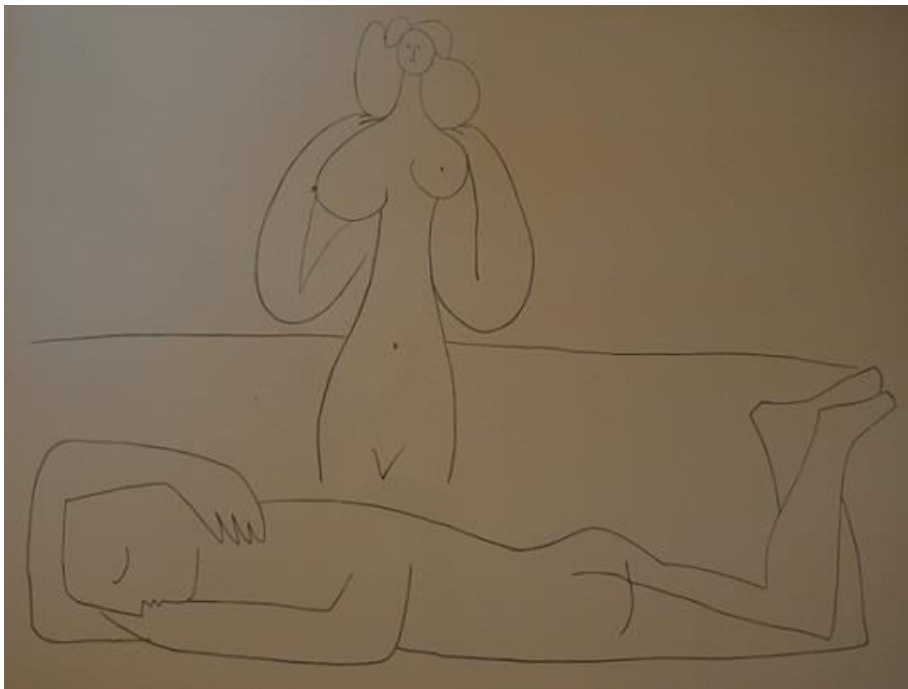
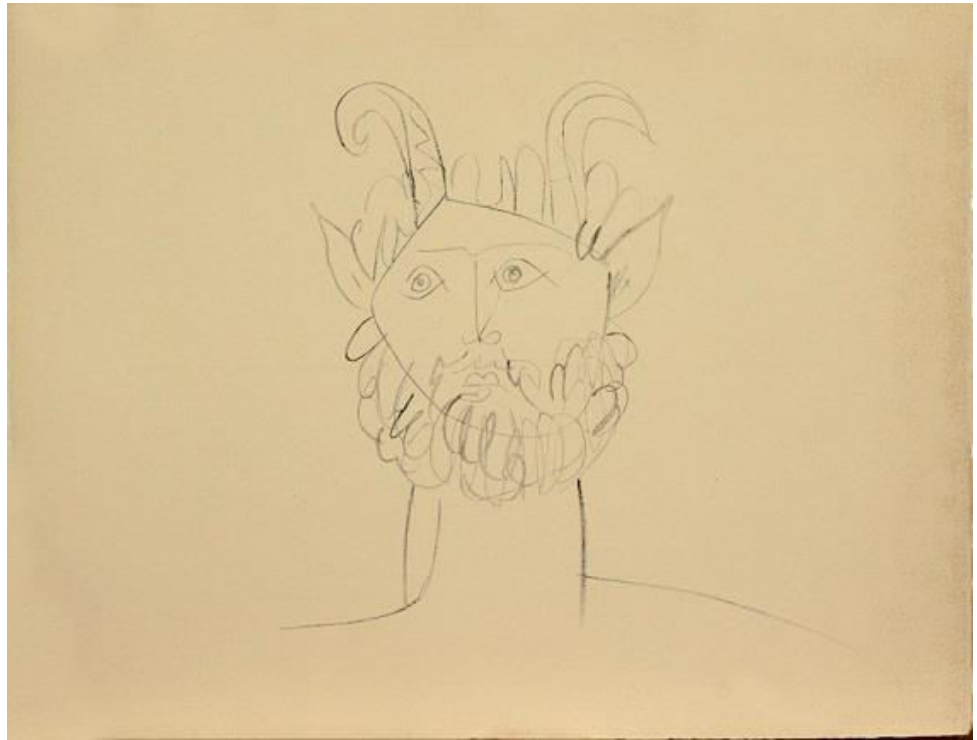
Sheet size: 65 x 50 cm

Paper: Vélín
d'Arches pur Chiffon

Print run: 350 copies:
300 plus 50 hors commerce

Catalogue raisonné:

Orozco Picasso
Books No. 180, Not in
Cramer



No.: 167

Title: *Mes dessins
d'Antibes 15*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts,
Paris / Galerie Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélín d'Arches pur
Chiffon

Print run: 350 copies: 300 plus
50 hors commerce

Catalogue raisonné:

Orozco Picasso Books No.
180, Not in Cramer

No.: 168

Title: *Mes dessins d'Antibes 16*

Medium: Collotype

Date: 1958

Publisher: Au Pont Des Arts, Paris /
Galerie Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélin d'Arches pur
Chiffon

Print run: 350 copies: 300 plus 50
hors commerce

Catalogue raisonné: Orozco
Picasso Books No. 180, Not in Cramer



No.: 169

Title: *Mes dessins d'Antibes 17*

Medium: Collotype and pochoir

Date: 1958

Publisher: Au Pont Des Arts, Paris / Galerie
Chalette. New York

Printer: Daniel Jacomet

Sheet size: 65 x 50 cm

Paper: Vélin d'Arches pur Chiffon

Print run: 50 hors commerce proofs

Catalogue raisonné: Orozco Picasso
Books No. 180, Not in Cramer

Comment: This is the extra pochoir for the
50/45 hors commerce portfolios

No. : 170

Title: *La Bouteille de Bass (Douze Contemporains)*

Date: 1959

Publisher: Editions d'art du Lion / Boston Book and Art Shop Inc.,

Printer of Illustrations : Daniel Jacomet, Paris

Paper: Vélín d'Arches

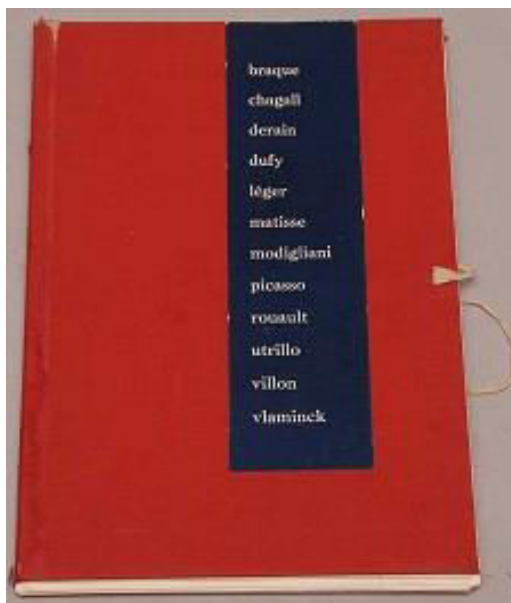
Size: 46,5 x 33,5 cm

Illustrations : 1 color pochoir after Picasso. 11 other color pochoirs after Braque, Chagall, Derain, Dufy, Leger, Matisse, Modigliani, Rouault, Utrillo, Villon and Vlaminck

Print run: 1000 copies of the book, of which 970 for the trade and 30 hors commerce (numbered I/XXX to XXX/XXX) for artists, author and collaborators

Catalogues raisonnés: Orozco's Picasso Books No. 182 ; Not in Cramer

Comment: Douze Contemporains. Portfolio with 12 color pochoirs by Jacomet and with foreword by Jacques Lassaigne. Published by Editions d'Art du Lion, Paris, and the Boston Book and Art



Shop Inc., all on wove paper, with full margins, each sheet within a paper slipcase with the artist's name printed in black on the uppers, housed within the original red-cloth covered boards, overall size 465 x 335 mm (18 1/4 x 13 1/8 in) Including works by Braque, Chagall, Derain, Dufy, Leger, Matisse, Modigliani, Picasso, Rouault, Utrillo, Villon and Vlaminck.

This gouache, watercolour, charcoal, graphite and pastel on paper, now at the Centre Pompidou (Inventory number AM 2919 D, 61 x 48 cm) was also reproduced, this time in lithography by Mourlot, in the portfolio *Papiers collés 1910-1914* (1966)

No. : 171

Title: *Faunes et Flore d'Antibes*
(frontispiece)

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris / New York
Graphic Society, Greenwich, Connecticut

Printer: Daniel Jacomet (collotypes) Mourlot
(lithograph)

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for
Europe numbered in black (the first 25 contain a
lithograph) and 175 for the U.S.A. numbered in red
(the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books
No.197; Not in Cramer

Illustrations : 12 pochoirs (11 plates +
frontispiece) after Picasso 64 x 49 cm ; 1 lithograph
(*L'Atelier*) signed by Picasso in 25 + 25 copies.

Print run: 350 copies: 175 for Europe numbered in
black (the first 25 contain a lithograph) and 175 for
the U.S.A. numbered in red (the first 25 contain a
lithograph); 50 hors commerce

Catalogues raisonnés: **Cramer :** Not in Cramer **Bloch:** Not in Bloch

Comment: The portfolio *Faunes et flore d'Antibes* was published in 1960, reproducing some paintings
made in 1946, date in which the City Council of Antibes offers him to decorate the Chateau Grimaldi.

Picasso draws on the figures of classical mythology, from which the pochoirs of the series depart. They
are images in which the influence of the great work of this time
Le joie de vivre is perceived. In this series composed of seven
plates of mythological theme and four still lifes, the color is
used, perceiving in the forms certain images of the cubist
decomposition, in this case not in its analytical aspect but as a
formal simplification looking for a sensitive character in the
perception of the spectator.

*Photo : Picasso, Daniel Jacomet and P.A. Weill en 1960 in
Mougins examine the portrfolio Faunes et Flore d'Antibes*

It contains 12 pochoirs (11 plates + frontispiece) and 1
lithograph (*L'Atelier*) after Picasso in 25 + 25 copies presented
in the original linen portfolio folder. Pochoir plates, on
watermarked Arches paper. Loose as issued, from a total
edition of 300 plus 50 H.C. (or presentation) copies. These
were executed by Daniel Jacomet in close collusion with
Picasso. The original works were created by Picasso in 1946
and are part of his *joie de vivre* series of paintings. The
frontispiece was made by Picasso especially for this portfolio.



The artist also participated in the design of the album, corrected the trial proofs and gave his *bon à tirer* for each print. "This work has been carried out in close collaboration with the Master, who has followed the work, corrected the printing tests and signed the printing authorizations for each plate" (Justification page).

No.: 172

Czwiklitzer dtv No.: 167 **Rodrigo:** 100

Title: *Faunes et Flore*

Publisher, Museum or Gallery: Galerie Lucie Weill,
Paris 12 January – 10 February

Date: 1960

Size in cm. Plate (sheet): (75 x 50)

Print run: 1000

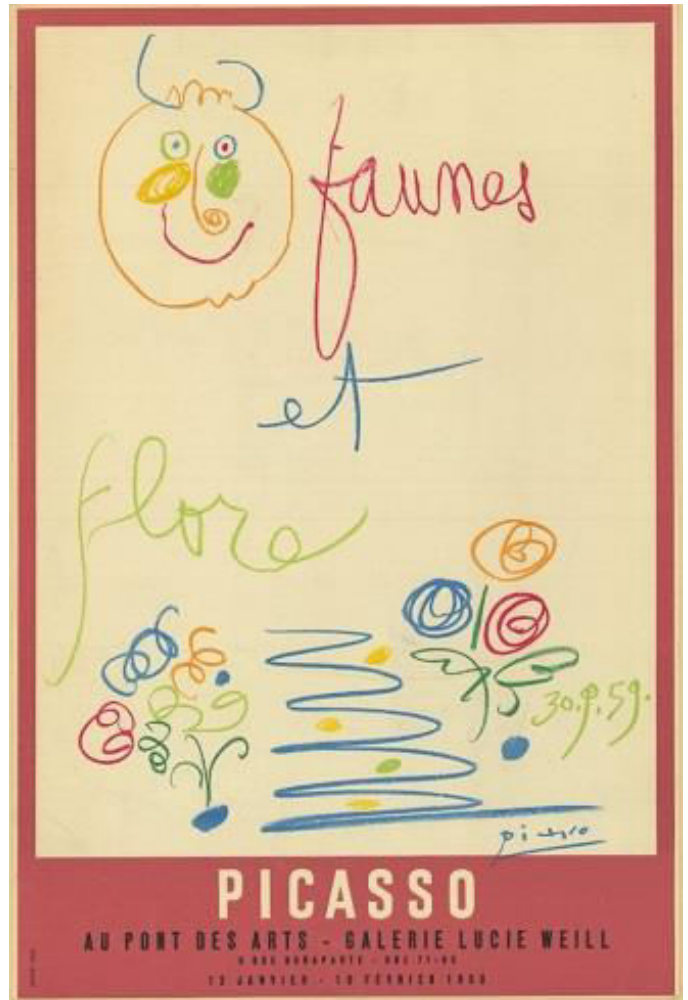
Technique: collotype and pochoir

Printer: Daniel Jacomet, Paris

Catalogue raisonné: Orozco's Picasso Posters 331

No.197; Not in Cramer; Czwiklitzer dtv 167; Rodrigo 100

Comment : The portfolio *Faunes et Flore d'Antibes* was announced by means of this poster.



No.: 173

Title:

Faunes et Flore
(avant la lettre)

Publisher, Museum or Gallery: Galerie Lucie Weill,
Paris 12 January – 10 February

Date: 1960

Size in cm. Plate (sheet): (76 x 56); (65 x 50 Rodrigo)

Print run: unknown

Technique: collotype and pochoir **Printer:** Daniel Jacomet, Paris

Catalogue raisonné: Orozco's Picasso Posters No.332; Not in Cramer; Not in Czwiklitzer; Not in Rodrigo

Comment : We have located *avant la lettre* impressions both signed and unsigned that could be regarded as *avant la lettre* prints of the poster, inasmuch as their size is very similar to that of the poster, and 12 cm longer in height than the portfolio pochoir.

No. : 174

Title: *Faunes et Flore d'Antibes 1*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

Printer: Daniel Jacomet

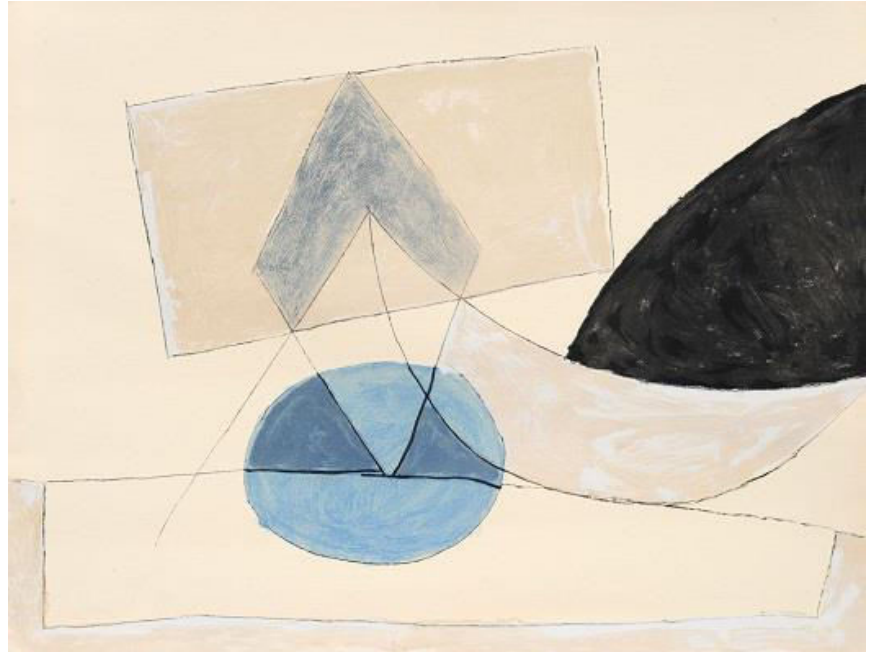
(collotypes)

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer



No. : 175

Title: *Faunes et Flore d'Antibes 2*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer



No. : 176

Title: *Faunes et Flore d'Antibes 3*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

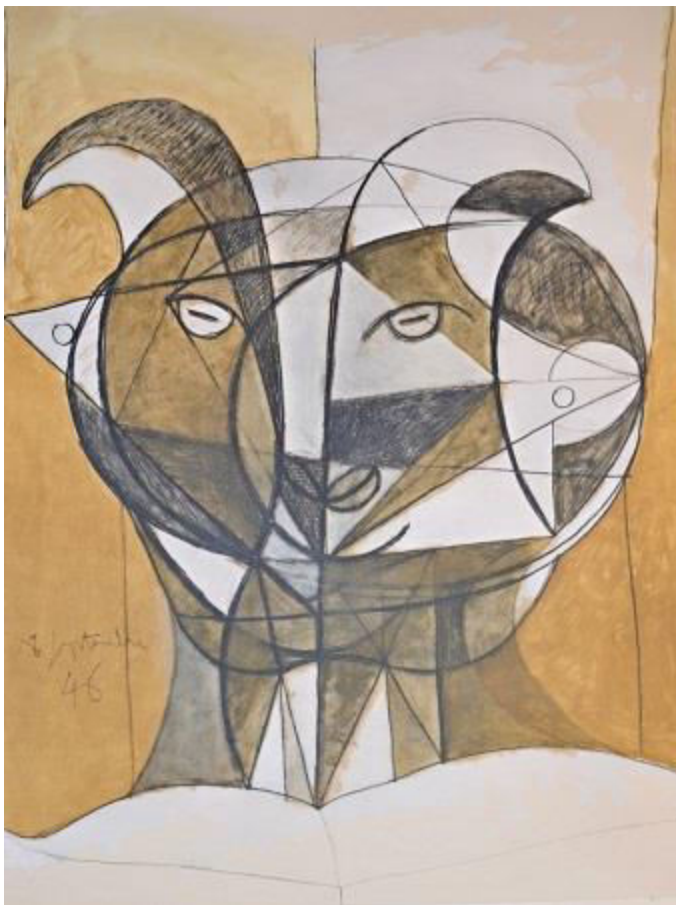
Printer: Daniel Jacomet (collotypes)

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer



No. : 177

Title: *Faunes et Flore d'Antibes 4*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer

No. : 178

Title: *Faunes et Flore d'Antibes 5*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer



No. : 179

Title: *Faunes et Flore d'Antibes 6*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer

No. : 180

Title: *Faunes et Flore d'Antibes 7*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175

Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A.

numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer



for

No.



: 181

Title: *Faunes et Flore d'Antibes 8*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for Europe

numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer

No. : 182

Title: *Faunes et Flore d'Antibes 9*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

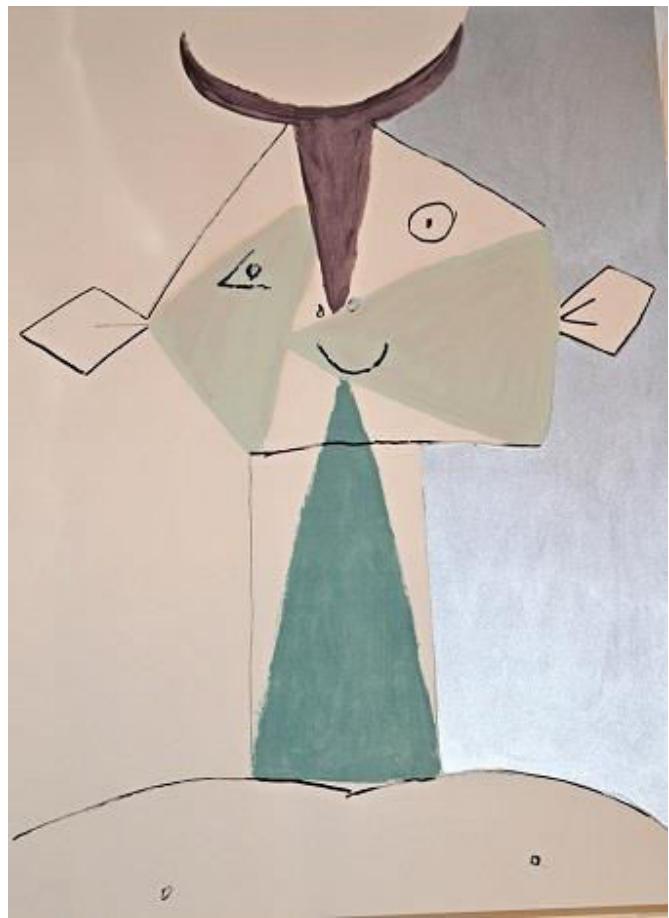
Printer: Daniel Jacomet (collotypes)

Paper: Vélín pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer



No. : 183

Title: *Faunes et Flore d'Antibes 10*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélín pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the portfolio: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce.

Catalogue raisonné: Orozco's Picasso Books No.197; Not in Cramer

No. : 184

Title: *Faunes et Flore d'Antibes 11*

Medium: Collotype

Date: 1960

Publisher: Au Pont Des Arts,
Paris

Printer: Daniel Jacomet
(collotypes)

Paper: Vélin pur chiffon
d'Arches

Size: 64 x 49 cm

Print run: 350 copies of the
portfolio: 175 for Europe
numbered in black (the first 25
contain a lithograph) and 175 for
the U.S.A. numbered in red (the
first 25 contain a lithograph); 50
hors commerce.

Catalogue raisonné: Orozco's
Picasso Books No.197; Not in Cramer



No. : 185

Title: *Faunes et Flore d'Antibes 12*

Medium: Lithograph of interpretation

Date: 1960

Publisher: Au Pont Des Arts, Paris

Printer: Mourlot, Paris

Paper: Vélin pur chiffon d'Arches

Size: 64 x 49 cm

Print run: 50 copies of the portfolio: 25 for Europe
numbered in black and 25 for the U.S.A. numbered in red.

Catalogue raisonné: Orozco's Picasso Books No.197; Not
in Cramer

No. : 186

Title: *Toros : 15
lavis inédits 1*

Medium: Collotype

Date: 1960

Publisher: Au Vent
d'Arles, Paris

Printer: Daniel
Jacomet (collotypes)

Paper: Vélin
d'Arches

Size: 42 x 53 cm

Print run: 520 copies of
the portfolio on Vélin
d'Arches: first 50 with the
lithograph; 450 numbered 51
500 and 50 hors commerce
without the lithograph .

Catalogue raisonné: Orozco's Picasso Books No.195; Cramer 107

Comment: On Wednesday, December 14, 1960, Picasso made a lithograph for a book by Pablo Neruda (*Toros*, Cramer 107). The communist poet, whose freedom Picasso had sought in 1948, visited the painter in Paris in 1960, and there agreed with Picasso to publish his poem *Toro* illustrated with reproductions (made by the mythical Daniel Jacomet) of 15 wash drawings done between July 1959 and June 1960 that the painter had showed him. To accompany the 50 luxury copies of the edition, published by the communist art publisher Au Vent d'Arles, Picasso made a lithograph on 14 December in Cannes on report paper passed to stone of 27 by 47 cm, printed on Richard de Bas vellum paper. Picasso numbered and signed the 50 copies of the *Toros* lithograph (R. 780, M. 343). The same lithograph was used for the poster announcing an exhibition held at the Bellechasse Gallery in Paris between April and May 1961 and printed at 300 copies (R. 781). According to Murlot, Reuße and Cramer, the 15 wash drawings that had been reproduced in the book were exhibited, but this does not seem very coherent, among other things because in December of 1960 Galerie Louise had already exhibited the originals of the Picasso bullfighting wash drawings (along with gouaches and pen drawings, all of bullfighting themes), and everything suggests that it had sold them. In any case, it would be very rare for Kahnweiler to transfer part of its stock to the Bellechasse Gallery. Most likely, what was exhibited (and sold) in the gallery was simply the book itself –with French translation by Jean Marcenac– since the name of the publisher, Jeanine Crémieux, wife of L'Humanité journalist Francis Crémieux, appears on the poster. From this book, published in 500 copies, a reedition was made in Chile in 2007, this time in lithography and only 350 copies, financed by the Itaú Foundation.



to

Miguel Orozco



No. : 187

Title: *Toros : 15 lavis inédits 2***Medium:** Collotype**Date:** 1960**Publisher:** Au Vent
d'Arles, Paris**Printer:** Daniel Jacomet
(collotypes)**Paper:** Vélin d'Arches**Size:** 42 x 53 cm**Print run:** 520 copies ofthe portfolio on Vélin
d'Arches: first 50 with the
lithograph; 450 numbered 51 to
500 and 50 hors commerce
without the lithograph .**Catalogue raisonné:** Orozco's
Picasso Books No.195; Cramer
107

No. : 188

Title: *Toros : 15 lavis inédits 3***Medium:** Collotype**Date:** 1960**Publisher:** Au Vent d'Arles, Paris**Printer:** Daniel Jacomet (collotypes)**Paper:** Vélin d'Arches**Size:** 42 x 53 cm**Print run:** 520 copies of the portfolio on
Vélin d'Arches: first 50 with the lithograph;
450 numbered 51 to 500 and 50 hors
commerce without the lithograph .**Catalogue raisonné:** Orozco's
Picasso Books No.195; Cramer 107

No. : 189

Title: *Toros : 15 lavis
inédits 4*

Medium: Collotype

Date: 1960

Publisher: Au Vent d'Arles,
Paris

Printer: Daniel Jacomet
(collotypes)

Paper: Vélin d'Arches

Size: 42 x 53 cm

Print run: 520 copies of the
portfolio on Vélin d'Arches: first
50 with the lithograph; 450
numbered 51 to 500 and 50 hors
commerce without the lithograph

Catalogue raisonné: Orozco's
Picasso Books No.195; Cramer
107



No. : 190

Title: *Toros : 15 lavis
inédits 5*

Medium: Collotype

Date: 1960

Publisher: Au Vent d'Arles,
Paris

Printer: Daniel Jacomet
(collotypes)

Paper: Vélin d'Arches

Size: 42 x 53 cm

Print run: 520 copies of the
portfolio on Vélin d'Arches: first
50 with the lithograph; 450
numbered 51 to 500 and 50 hors
commerce without the lithograph .

Catalogue raisonné: Orozco's
Picasso Books No.195; Cramer
107

No. : 191

Title: *Toros : 15 lavis inédits 6*

Medium: Collotype

Date: 1960

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélín d'Arches

Size: 42 x 53 cm

Print run: 520 copies of the portfolio on Vélín d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph .

Catalogue raisonné: Orozco's Picasso Books No.195; Cramer 107



No. : 192

Title: *Toros : 15 lavis inédits 7*

Medium: Collotype

Date: 1960

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélín d'Arches

Size: 42 x 53 cm

Print run: 520 copies of the portfolio on Vélín d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph .

Catalogue raisonné: Orozco's Picasso Books No.195; Cramer 107

No. : 193

Title: *Toros : 15 lavis inédits 8*

Medium: Collotype

Date: 1960

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélin d'Arches

Size: 42 x 53 cm

Print run: 520 copies of the portfolio on Vélin d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph .

Catalogue raisonné: Orozco's Picasso Books No.195; Cramer 107



No. : 194



Title: *Toros : 15 lavis inédits 9*

Medium: Collotype

Date: 1960

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet (collotypes)

Paper: Vélin d'Arches

Size: 42 x 53 cm

Print run: 520 copies of the portfolio on Vélin d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph .

Catalogue raisonné: Orozco's Picasso Books No.195; Cramer 107

No. : 195
Title: *Toros : 15 lavis inédits 10*
Medium: Collotype
Date: 1960
Publisher: Au Vent d'Arles, Paris
Printer: Daniel Jacomet (collotypes)
Paper: Vélín d'Arches
Size: 42 x 53 cm
Print run: 520 copies of the portfolio on Vélín d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph .
Catalogue raisonné: Orozco's Picasso Books No.195; Cramer 107



No. : 196
Title: *Toros : 15 lavis inédits 11*
Medium: Collotype
Date: 1960
Publisher: Au Vent d'Arles, Paris
Printer: Daniel Jacomet (collotypes)
Paper: Vélín d'Arches
Size: 42 x 53 cm
Print run: 520 copies of the portfolio on Vélín d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph .
Catalogue raisonné: Orozco's Picasso Books No.195; Cramer 107

No. : 197

Title: *Toros : 15 lavis inédits*
12

Medium: Collotype

Date: 1960

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet

(collotypes)

Paper: Vélín d'Arches

Size: 42 x 53 cm

Print run: 520 copies of the portfolio on Vélín d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph .

Catalogue raisonné: Orozco's Picasso Books No.195; Cramer 107



No. : 198

Title: *Toros : 15 lavis*
inédits 13

Medium: Collotype

Date: 1960

Publisher: Au Vent d'Arles,
Paris

Printer: Daniel Jacomet
(collotypes)

Paper: Vélín d'Arches

Size: 42 x 53 cm

Print run: 520 copies of the portfolio on Vélín d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph .

Catalogue raisonné: Orozco's Picasso Books No.195; Cramer 107

No. : 199**Title:** *Toros : 15 lavis inédits 14***Medium:** Collotype**Date:** 1960**Publisher:** Au Vent d'Arles, Paris**Printer:** Daniel Jacomet

(collotypes)

Paper: Vélin d'Arches**Size:** 42 x 53 cm**Print run:** 520 copies of the portfolio on Vélin d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph .**Catalogue raisonné:** Orozco's Picasso Books No.195; Cramer 107**No. :** 200**Title:** *Toros : 15 lavis inédits 15***Medium:** Collotype**Date:** 1960**Publisher:** Au Vent d'Arles, Paris**Printer:** Daniel Jacomet (collotypes)**Paper:** Vélin d'Arches**Size:** 42 x 53 cm**Print run:** 520 copies of the portfolio on Vélin d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph**Catalogue raisonné:** Orozco's Picasso Books No.195; Cramer 107

No. : 201

Title: *Nature morte à la pipe (Un éventail 1)*

Medium: Collotype and pochoir

Date:

1962

Publisher:

Editions

Leda, Paris

Printer:

Daniel

Jacomet, Paris

Paper:

Vélin

d'Arches

Size:

28 x 35

cm

Print run:

260

proofs: 200 plus

60 hors

commerce for

the artist

Catalogue

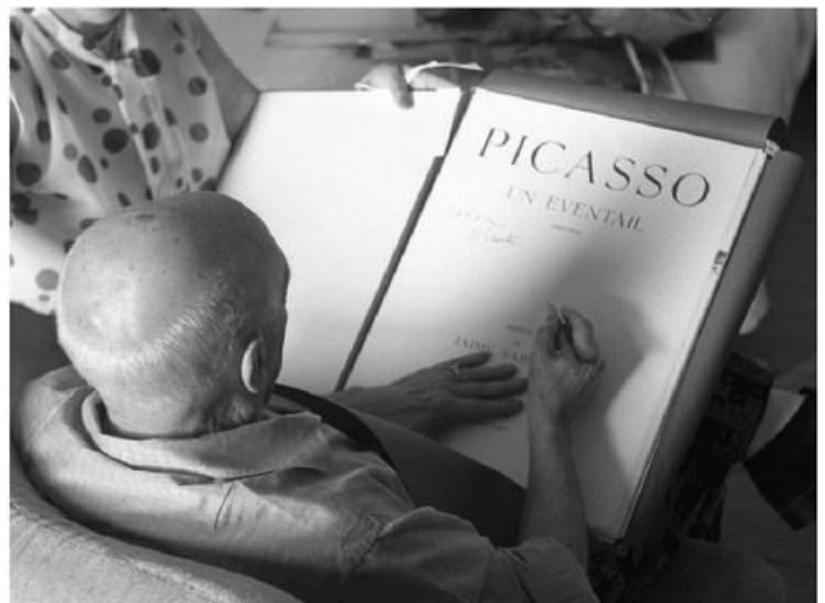
raisonné:

Orozco's

Picasso Books No.213; Not in Cramer

Comment: The portfolio *Un éventail*, with a foreword by Jaime Sabartes, contains 10 pochoirs realized by Daniel Jacomet (7 in colors) and a lithograph in colors printed by Mourlot, after works (1905 to 1914) by Picasso. They are *Nature morte à la pipe*, fusain (1909), *Nu, plume et crayon* (1910), *Guitare*, gouache (1913), *Femme nue*, aquarelle (1907), *Nature morte à la coupe*, crayon (1913-1914), *Bouteille, verre et cartes*, dessin et collage, couleurs (1913-1914), *Nature morte à la pipe*, dessin et collage, couleurs (1911), *Femme nue couchée*, aquarelle (1905-1906), *Nu assis*, gouache (1909), *Femme nue debout*, plume et aquarelle (1905-1906);

lithograph : *Arlequin*, gouache (1908-1909). Editions Leda, Paris. Edition : 200 copies + LX (60) copies H.C. The lithograph and pochoirs have various sizes. Size of the portfolio : 35 x 48 cm.



No. : 202

Title: *Nu (Un éventail 2)*

Medium: Collotype

Date: 1962

Publisher: Editions Leda, Paris

Printer: Daniel Jacomet , Paris

Paper: Vélin d'Arches

Size: 28 x 35 cm

Print run: 260 proofs: 200 plus 60 hors commerce for the artist

Catalogue raisonné: Orozco's Picasso Books No.213; Not in Cramer



No. : 203

Title: *Composition à la Guitare (Un éventail 3)*

Medium: Collotype and pochoir

Date: 1962

Publisher: Editions Leda, Paris

Printer: Daniel Jacomet , Paris

Paper: Vélin d'Arches

Size: 47 x 35 cm

Print run: 260 proofs: 200 plus 60 hors commerce for the artist

Catalogue raisonné: Orozco's Picasso Books No.213; Not in Cramer

No. : 204

Title: *Femme nue (Un éventail 4)*

Medium: Collotype and pochoir

Date: 1962

Publisher: Editions Leda, Paris

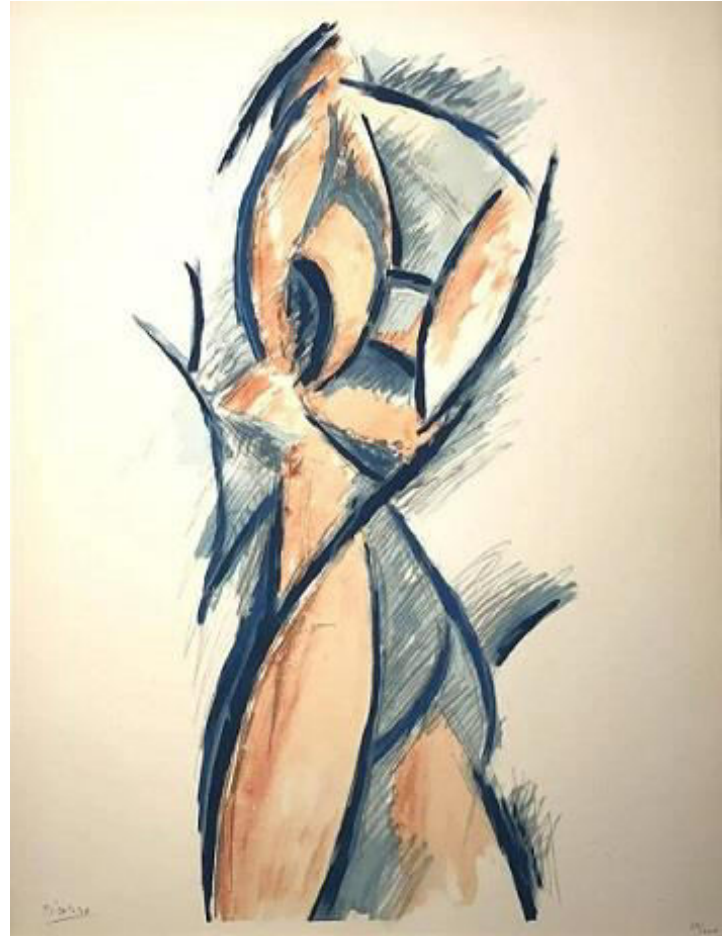
Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches

Size: 28 x 35 cm

Print run: 260 proofs: 200 plus 60 hors commerce for the artist

Catalogue raisonné: Orozco's Picasso Books No.213; Not in Cramer



No. : 205

Title: *Nature morte à la coupe (Un éventail 5)*

Medium: Collotype

Date: 1962

Publisher: Editions Leda, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches

Size: 28 x 35 cm

Print run: 260 proofs: 200 plus 60 hors commerce for the artist

Catalogue raisonné: Orozco's Picasso Books No.213; Not in Cramer

No. : 206

Title: *Bouteille, verre et cartes (Un éventail 6)*

Medium: Collotype and pochoir

Date: 1962

Publisher: Editions Leda, Paris

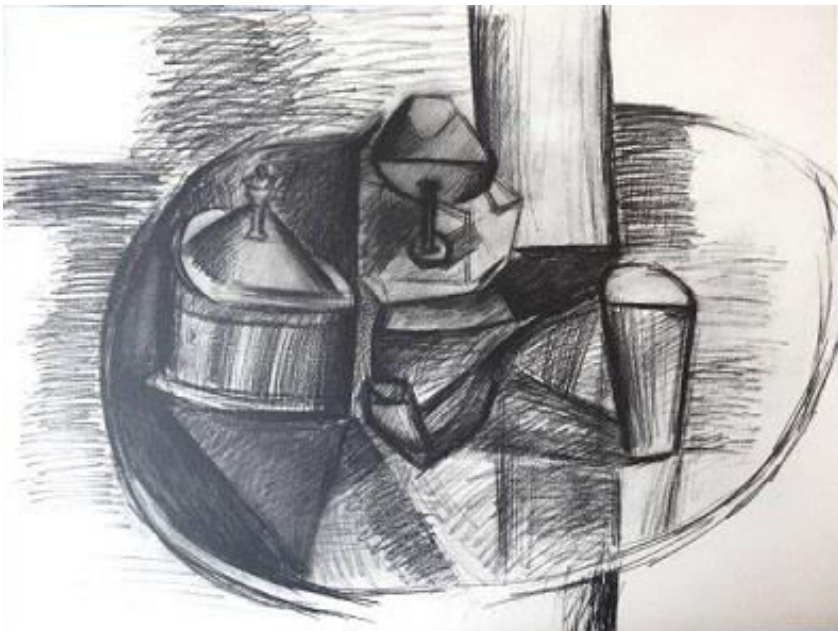
Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches

Size: 28 x 35 cm

Print run: 260 proofs: 200 plus 60 hors commerce for the artist

Catalogue raisonné:
Orozco's Picasso
Books No.213; Not in
Cramer



No. : 207

Title: *Nature morte à la pipe (Un éventail 7)*

Medium: Collotype

Date: 1962

Publisher: Editions Leda, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches

Size: 28 x 35 cm

Print run: 260 proofs: 200 plus 60 hors commerce for the artist

Catalogue raisonné: Orozco's Picasso Books
No.213; Not in Cramer

No. : 208

Title: *Femme nue couchée (Un éventail 8)*

Medium: Collotype and pochoir

Date: 1962

Publisher: Editions Leda, Paris

Printer: Daniel Jacomet , Paris

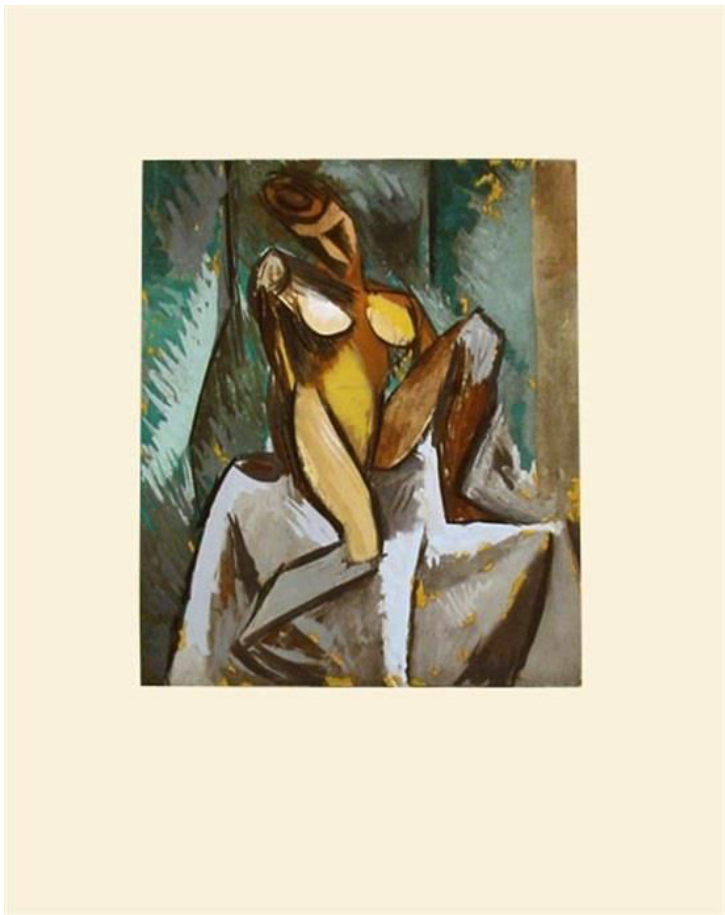
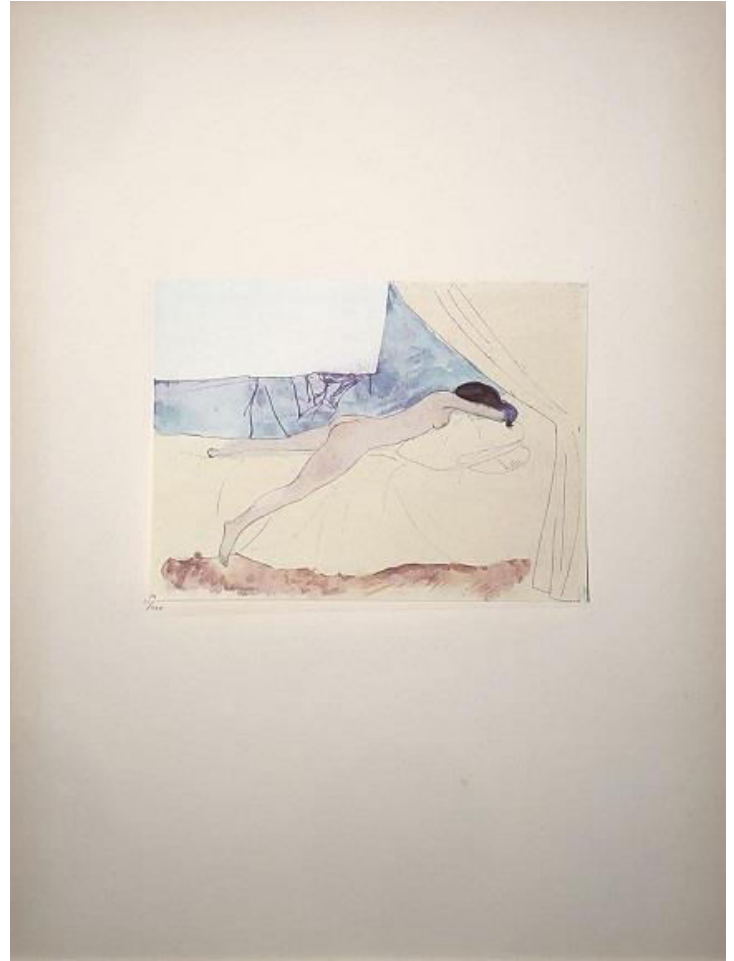
Paper: Vélín d'Arches

Size: 48 x 37 cm

Print run: 260 proofs: 200 plus 60 hors commerce for the artist

Catalogue raisonné: Orozco's Picasso Books

No.213; Not in Cramer



No. : 209

Title: *Nu assis (Un éventail 9)*

Medium: Collotype and pochoir

Date: 1962

Publisher: Editions Leda, Paris

Printer: Daniel Jacomet , Paris

Paper: Vélín d'Arches

Size: 47.62 x 35.56 cm

Print run: 260 proofs: 200 plus 60 hors commerce for the artist

Catalogue raisonné: Orozco's Picasso Books

No.213; Not in Cramer

No. : 210

Title: *Femme nue debout*
(*Un éventail 10*)

Medium: Collotype and pochoir

Date: 1962

Publisher: Editions Leda, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélín d'Arches

Size: 28 x 35 cm

Print run: 260 proofs: 200 plus
60 hors commerce for the artist

Catalogue raisonné: Orozco's
Picasso Books No.213; Not in
Cramer



No. : 211-220

Title: *Diurnes 1-10*

Medium: Photo-découpage

Date: 1962

Publisher: Berggruen, Paris

Printer: Daniel Jacomet,
Paris

Paper: Vélin d'Arches

Size: 39,1 x 29,9 cm

Print run: 1000 copies of the
portfolio on Vélin d'Arches

Catalogue raisonné: Orozco's
Picasso Books No.207; Cramer
115

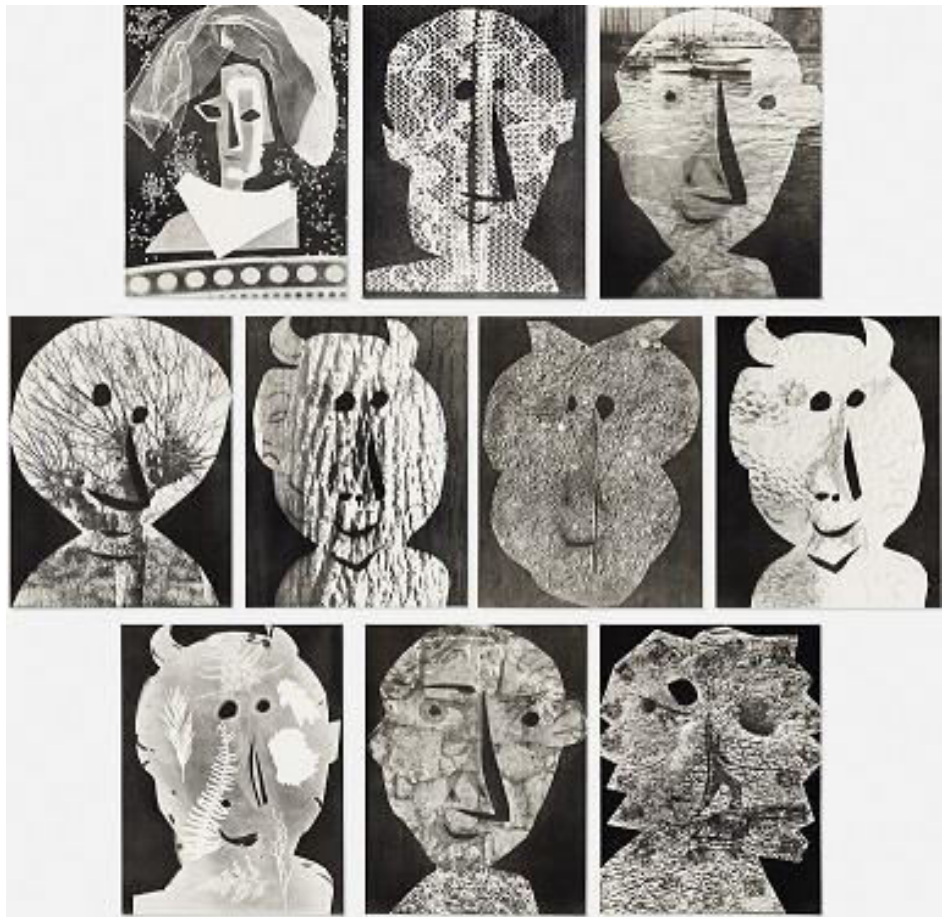
Comment: This book is the result of collaboration between Picasso, the photographer Villers and Jacques Prévert. Employing a technique he started using in 1943, Picasso made some cut-outs of heads and silhouettes of men, women and animals. Villers mounted the cut-outs on different photographs -30 in all- thus

varying their effect and quality. Picasso drew the title and a face for the cover of the presentation box, which contains Prévert's text and the 30 photos-découpages.

The portfolio, which brings together photographic and lithographic techniques, is one of the few works in which Picasso used photography as a means of expression. Through superimposing and applying découpages – paper cuts – of figures, the artist recreates his mythical imaginary over the evocative black and white landscapes captured by Villers' camera.

Influenced by the games and experiments begun by the Surrealists and Dadaists in the 'twenties such as the cadavre exquis and Surrealist dialogues, Picasso developed works filled with uncommon forms and textures that hold the experimental force of these art currents and the poetic weight of his work. "Diurnes, then, has all the experimental force of the Surrealists' adventures in painting and, at the same time, the poetic weight of Mediterranean sensibility, the exaltation of the sources of its sources of aesthetic memory, the magic of its most visionary roots. It's like the encounter between a shepherd and a siren on the boot of a Buick considered as a ready-made", writes art expert Rosalynn Kroll on Diurnes.

Photo: 1962 Picasso, Jacomet and Berggruen examine the photo-découpages for Diurnes



No. : 221-230

Title: *Diurnes 11-20*

Medium: Photo-découpage

Date: 1962

Publisher: Berggruen, Paris

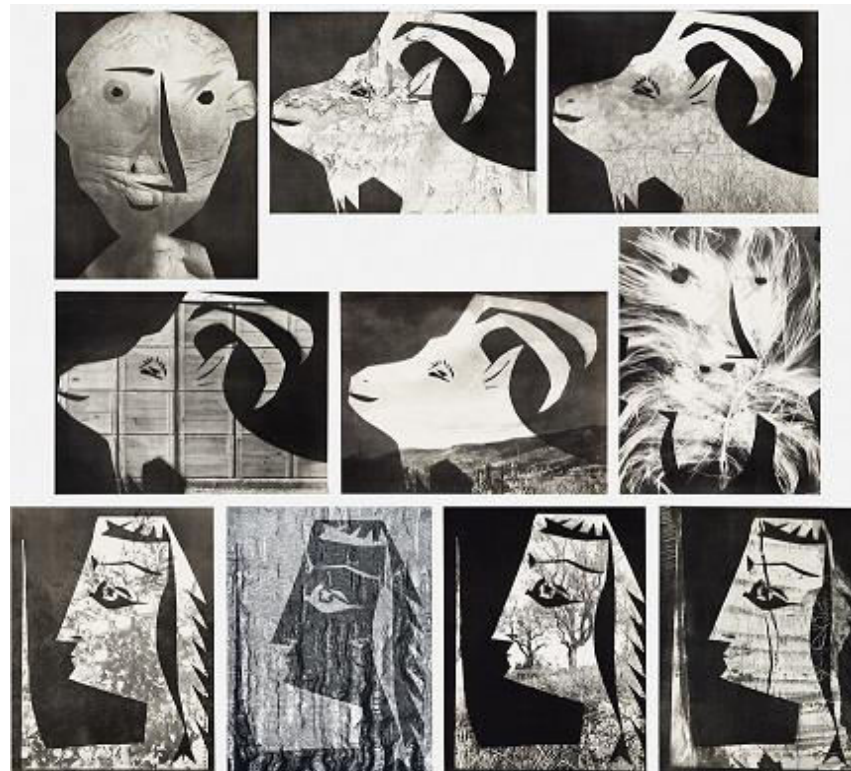
Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches

Size: 39,1 x 29,9 cm

Print run: 1000 copies of the portfolio on Vélin d'Arches

Catalogue raisonné: Orozco's Picasso Books No.207; Cramer 115



No. : 231-240

Title: *Diurnes 21-30*

Medium: Photo-découpage

Date: 1962

Publisher: Berggruen, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches

Size: 39,1 x 29,9 cm

Print run: 1000 copies of the portfolio on Vélin d'Arches

Catalogue raisonné: Orozco's Picasso Books No.207; Cramer 115

No. : 241

Title: *Les Bleus de Barcelone 1*
(cover)

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

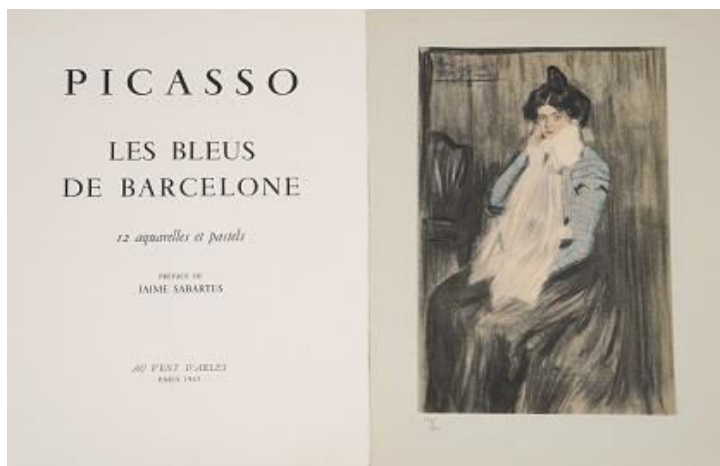
Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122

Comment: Les Bleus de Barcelone. 12 Aquarelles et Pastels. Paris: Cloth over boards portfolio with a few loose leaves with text and 12 facsimile mounted lithographs after Pablo Picasso's drawings and pastels, signed by Picasso in the plate, each lithograph pochoir-painted by Daniel Jacomet in vibrant colors. The pochoirs are printed on Rives paper and mounted on loose sheets of Arches. The cover of the portfolio with an additional pochoired color design incorporating a large Picasso signature.



No. : 242

Title: *Portrait de Sabartés en moine (Les Bleus de Barcelone 2)*

Medium: Collotype

Date: 1963

Publisher: Au Vent d'Arles, Paris

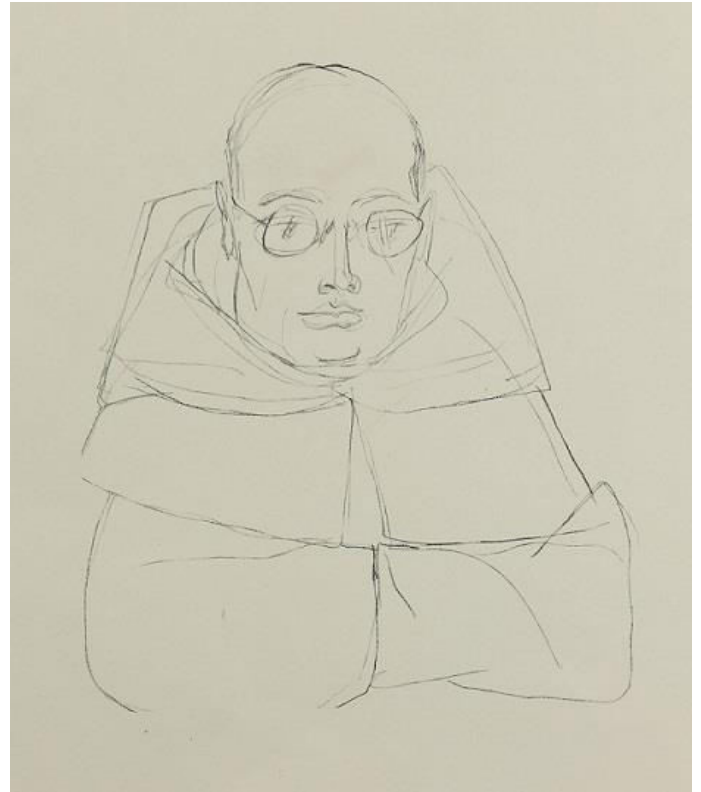
Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122



No. : 243

Title: *Lola, sœur de l'artiste (Les Bleus de Barcelone 3)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122

No. : 244

Title: *Femme à la mèche (Les Bleus de Barcelone 4)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122



No. : 245

Title: *Le divan (Les Bleus de Barcelone 5)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122

No. : 246

Title: *Le peintre Sebastian Juñer (Les Bleus de Barcelone 6)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122



No. : 247

Title: *Femme devant le miroir (Les Bleus de Barcelone 7)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122

No. : 248

Title: *Mère et enfant au fichu (Les Bleus de Barcelone 8)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122



No. : 249

Title: *La diseuse (Les Bleus de Barcelone 9)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122

No. : 250

Title: *Les amants dans la rue (Les Bleus de Barcelone 10)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122



No. : 251

Title: *Le poète décadent (Les Bleus de Barcelone 11)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122

No. : 252

Title: *La femme au châle (Les Bleus de Barcelone 12)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

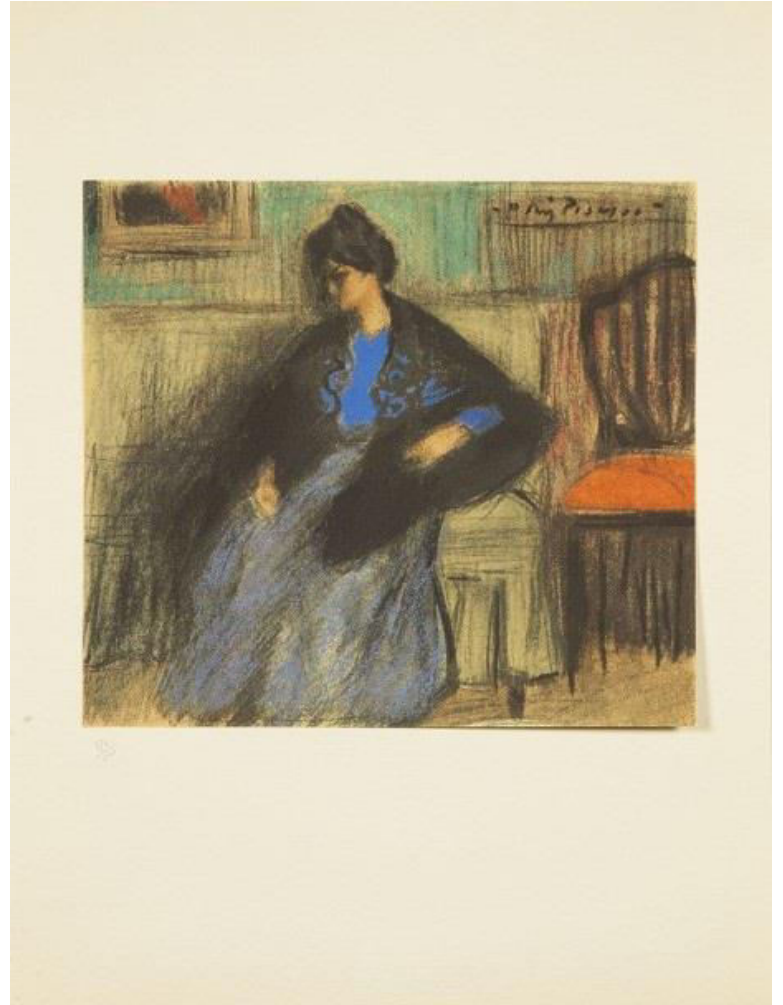
Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 54 x 42 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122



No. : 253

Title: *Le fou (Les Bleus de Barcelone 13)*

Medium: Collotype and pochoir

Date: 1963

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 79,5 x 32 cm

Print run: 540 copies of the portfolio on Vélin de Rives: 75 with an aquatint (1-75) ; 425 without an aquatint ; 40 hors commerce

Catalogue raisonné: Orozco's Picasso Books No.217; Cramer 122

No. : 254

Title: *Le Picasso de Poche 1*

Medium: Collotype and pochoir

Date: 1964

Publisher: Au Dépens d'un Amateur, Paris (Marcel Duhamel)

Printer: Daniel Jacomet, Paris

Paper: Vélin d'Arches, Richard de Bas

Size: 10,4 x 13,4 cm (Vol I), 10 x 7,5 cm (Vol II)

Print run: 850 copies of the item: 100 with an original engraving (I-L for France, LI-C for the U.S.); 750 without the engraving (1-375 for France and 376-750 in English for the U.S); some hors commerce for the artist and his friends with a signed impression of the engraving.

Catalogue raisonné: Orozco's Picasso Books No.224; Cramer 129

Comment : Comprised of plastic sleeve, paper envelope, fold-out informational sheet and bound book containing 80 small illustrations by Picasso. *Le Picasso de Poche*, 1964, with dry point etching. Artist's linen-bound hardback book, with original cover design by Pablo Picasso, 116 pages, small format (containing facsimile drawings also by Picasso, printed in Paris at the Atelier Daniel Jacomet, with the accordion-fold justification book, *A propos d'un carnet*, with text in French. Text by Marcel Duhamel, all contained in the original specially fabricated "envelope" with original designs by Picasso, printed by color lithography, recto and verso, all of the above contained in the original clear plastic case with printed name.

We have here a typical example of the evolution of a Picasso work in the process of production of the book, perhaps due to requests for him to improve it. The artist took in 1957 a notebook like the one used for the *Carnet de la Tauromaquia* (Cramer 121) and drew some of its 100 pages with brush and India ink, i.e., without colors, some twenty caricatures, flowers, insects, birds, lines, numbers etc. The cover of the notebook was drawn with undulating yellow lines and blue diamond-shaped figures. He then put the notebook in an envelope, in which he stamped the goat emblem of his exhibition in Vallauris and drew in six wax crayon colors the name of the addressee: (Señor Don Marcel Duhamel, Antibes A.M." A.M. stood for "Alpes Maritimes", the French department in the Riviera. On the back of the envelope, Picasso drew a sun in yellow and green and a thick blue line representing the Mediterranean sea. Duhamel was about to celebrate his 57th birthday on July 16, 1957.

Picasso instructed then his son Paulo to deliver the envelope and notebook to the publisher. And several years later, Duhamel decided to publish the notebook and envelope. After receiving the authorization from Picasso, who agreed to do an engraving for the luxury *édition de tête*, which he engraved on October 10, 1964. Duhamel delivered notebook and envelope to Daniel Jacomet and wrote a text "*A propos d'un*



carnet” (“A few words about a Notebook” in the English version) telling the story of the book, which was put by Imprimerie Union into another notebook with accordion pleats. The book appeared in December 1964, theoretically in the stated *édition de tête* of 100 copies with the etching and the current edition of 750 copies for France and the U.S.

In fact, what happened was a bit more complicated than Cramer indicated. With the evidence we have, we understand that the sequence of events was the following: When Jacomet brought Picasso, to get his *bon à tirer*, the pochoir and collotype versions of the notebook and envelope, Picasso found them not entirely satisfactory. He then (on January 18, 1965) did four things to improve the product:

1. With a blue ball point pen he wrote in between the yellow lines of the notebook cover the inscription “Pour Duhamel Marcel le 18.1.1965”. The back cover received a new inscription: “Monsieur Jacques (barred) Marcel Duhamel” and small drawings, also in black.
2. In the notebook, using the same ball point pen, he filled more pages with about 20 drawings of faun heads, nudes, caricatures and monsters.
3. In the front part of the envelope he drew two figure heads, underwrote “Señor”, re-wrote in black the remaining text and added a line in the orange and red wax crayon lines. In the back of the envelope he added the inscription “Monsieur Marcel Duhamel” and added two figures, all in black.
4. In the plate of the engraving with burin, Picasso added remarques of three figures (young, aged and lying or dead) representing according to Cramer the ages of man. Cramer says that this was done on January 8, 1965, but we believe that it was done on the 18th, as the previous changes. Picasso often made mistakes in writing the dates: here he simply omitted a “1”.

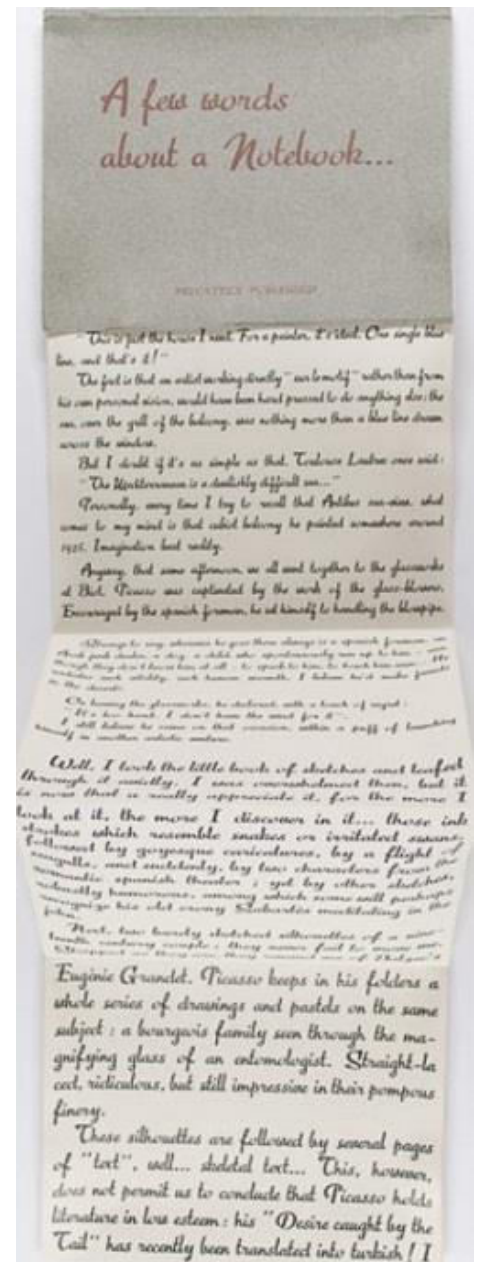
But, no matter what Picasso wanted, it was too late to destroy the edition made by Jacomet and Crommelynck. Luckily, although the book formally came out in December 1964, one month later Jacomet had not

finished the production of his notebook facsimiles. Since the most important market for Duhamel was the U.S., it was decided to use the facsimiles already produced of the early

Picasso designs for the French market and to produce new envelopes and notebooks with the January 1965 changes for the English edition. In order not to deprive French collectors of the improved Picasso drawings, it was then decided to re-

publish the notebook and envelope in a new edition, named “Le carnet des Carnets”, covered in the next entry of this catalogue.

Miguel Orozco



No. : 255

Title: *Le Picasso de Poche 2***Medium:** Collotype and pochoir**Date:** 1964**Publisher:** Au Dépens d'un Amateur, Paris
(Marcel Duhamel)**Printer:** Daniel Jacomet, Paris**Paper:** Vélin d'Arches, Richard de Bas**Size:** 10,4 x 13,4 cm (Vol I), 10 x 7,5 cm
(Vol II)**Print run:** 850 copies of the item: 100 with an original engraving (I-L for France, LI-C for the U.S.); 750 without the engraving (1-375 for France and 376-750 in English for the U.S); some hors commerce for the artist and his friends with a signed impression of the engraving.**Catalogue raisonné:** Orozco's Picasso Books No.224; Cramer 129

No. : 256

Title: *Le Picasso de Poche 3***Medium:** Collotype**Date:** 1964**Publisher:** Au Dépens d'un Amateur,
Paris (Marcel Duhamel)**Printer:** Daniel Jacomet, Paris**Paper:** Vélin d'Arches, Richard de Bas**Size:** 10,4 x 13,4 cm (Vol I), 10 x
7,5 cm (Vol II)**Print run:** 850 copies of the item: 100 with an original engraving (I-L for France, LI-C for the U.S.); 750 without the engraving (1-375 for France and 376-750 in English for the U.S); some hors commerce for the artist and his friends with a signed impression of the engraving.**Catalogue raisonné:** Orozco's Picasso Books No.224; Cramer 129**Comment :** This is just a sample of the 80 drawings included in the notebook

No. : 257

Title: *Le Carnet Des Carnets 1*

Medium: Collotype and pochoir

Date: 1965

Publisher: Au Dépens d'un Amateur,
Paris (Marcel Duhamel)

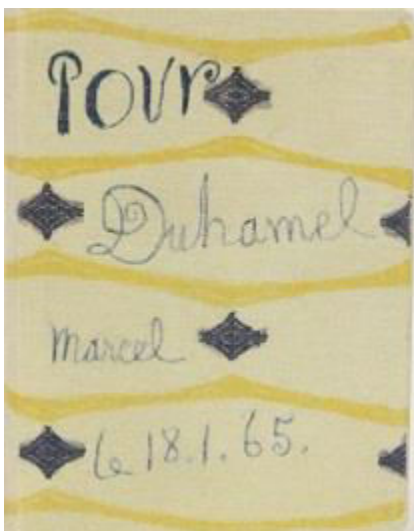
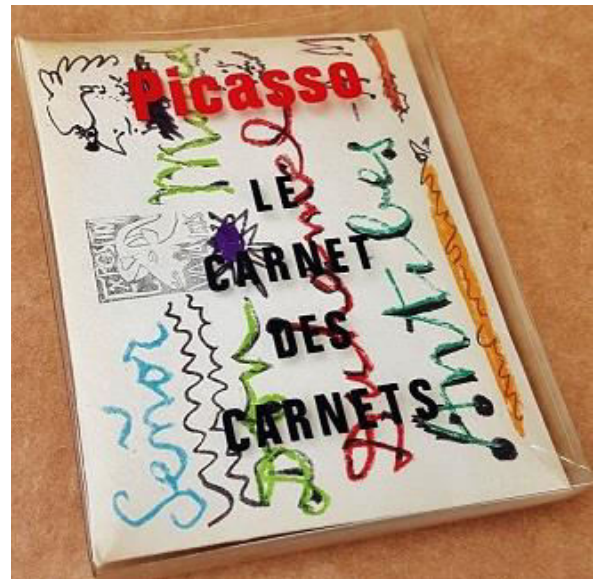
Printer: Daniel Jacomet , Paris

Paper: Vélin d'Arches, Richard de
Bas

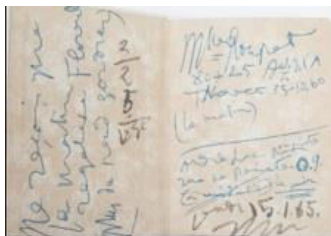
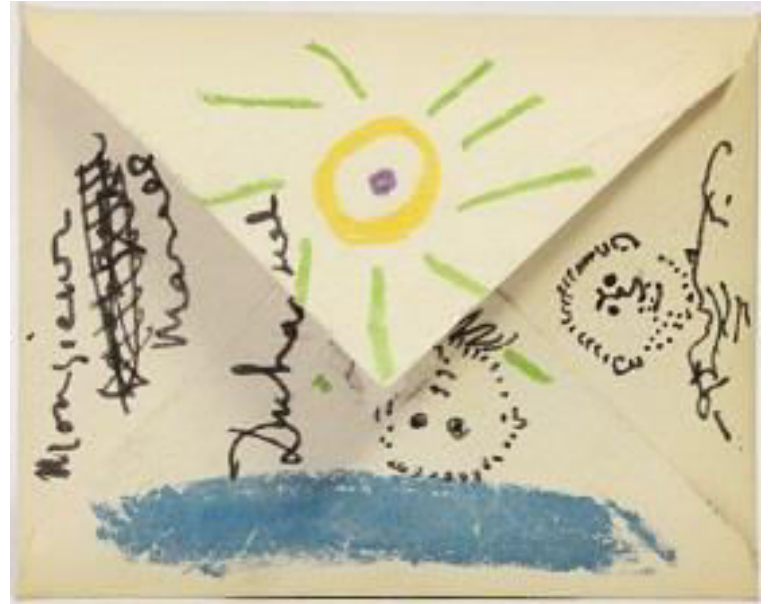
Size: 10,4 x 13,4 cm (Vol I), 10 x
7,5 cm (Vol II)

Print run: 250 copies plus some hors
commerce for the artist and his friends. .

Catalogue raisonné: Orozco's Picasso
Books No.225; Not in Cramer



No. : 258

Title: *Le Carnet Des Carnets 2***Medium:** Collotype and pochoir**Date:** 1965**Publisher:** Au Dépens d'un Amateur, Paris
(Marcel Duhamel)**Printer:** Daniel Jacomet , Paris**Paper:** Vélin d'Arches, Richard de Bas**Size:** 10,4 x 13,4 cm (Vol I), 10 x 7,5
cm (Vol II)**Print run:** 250 copies plus some hors
commerce for the artist and his friends. .**Catalogue raisonné:** Orozco's Picasso Books
No.225; Not in Cramer

No. : 259

Title: *Le Carnet Des Carnets 3***Medium:** Collotype and pochoir**Date:** 1965**Publisher:** Au Dépens d'un Amateur, Paris
(Marcel Duhamel)**Printer:** Daniel Jacomet , Paris**Paper:** Vélin d'Arches, Richard de Bas**Size:** 10,4 x 13,4 cm (Vol I), 10 x 7,5 cm
(Vol II)**Print run:** 250 copies plus some hors
commerce for the artist and his friends. .**Catalogue raisonné:** Orozco's Picasso Books
No.225; Not in Cramer**Comment :** This is just a sample of the drawings
included in the notebook

No. : 260

Title: *Scene de famille (La flûte double 1)*

Medium: Collotype

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet , Paris

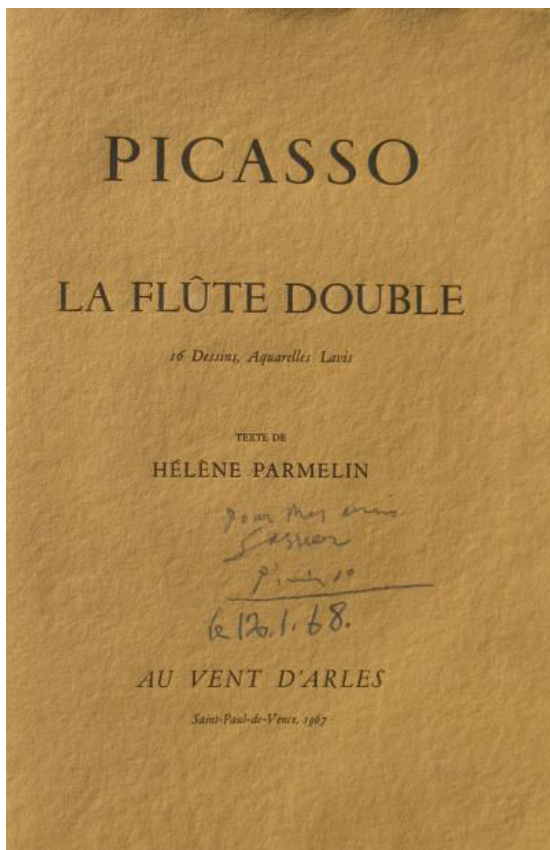
Paper: Vergé d'Auvergne corail à la cuve,
Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne
Richard de Bas à la forme (text on Vergé d'Auvergne
corail à la cuve) plus 30 hors commerce for
collaborators

Catalogue raisonné: Orozco's Picasso Books No.238;
Not in Cramer; Monod: 8860

Comment: The portfolio contains title, text, colophon
and table of contents printed in Verge d'Auvergne
corail paper, and the and 15 pochoirs by Jacomet of
drawings, watercolors, and wash-drawings by Picasso,
six printed in colours in Auvergne Richard de Bas
paper, all guarded in the original cloth folder.



Portfolio
complete of
Text by

Hélène Parmelin, a novelist and Art critic. She met Picasso in 1944-1945 when she headed the art section of l'Humanité, the daily of the French Communist Party. She became with her husband, Edouard Pignon, a very intimate friend of Picasso. She will publish six books about him.

The collotypes and pochoirs are: *Scene de famille; Jeune faune, femme et enfant ; Joueur de diaule et nu; Homme couché et femme assise ; Homme couché et femme assise ; Deux femmes nues ; Bachannale ; Faune et femme nue ; Minotaure ; Minotaure et nue ;*

Femme nue couché et joueur de flûte ; Jacqueline en Espagnole ; Portrait de Jacqueline ; Bachannale 195 and Etude pour l'homme au mouton



No. : 261

Title: *Jeune
faune, femme et enfant (*
La flûte double 2)

Medium: Collotype

Date: 1967

Publisher: Au Vent
d'Arles, Paris

Printer: Daniel
Jacomet , Paris

Paper: Vergé
d'Auvergne corail à la
cuve, Auvergne Richard
de Bas à la forme

Size: 53,5 x
41,5 cm

Print run: 530 copies
of the portfolio on
Auvergne Richard de
Bas à la forme (text on
Vergé d'Auvergne corail
à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860



No. : 262

Title: *Joueur de diaule et nu (La flûte double 3)*

Medium: Collotype and pochoir

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet , Paris

Paper: Vergé d'Auvergne
corail à la cuve, Auvergne Richard de
Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the
portfolio on Auvergne Richard de Bas
à la forme (text on Vergé d'Auvergne
corail à la cuve) plus 30 hors
commerce for collaborators

Catalogue raisonné: Orozco's Picasso
Books No.238; Not in Cramer;
Monod: 8860



No. : 263

Title: *Homme couché et femme assise (La flûte double 4)*

Medium:

Collotype

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860



No. : 264

Title: *Homme couché et femme assise (La flûte double 5)*

Medium: Collotype

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod:

8860

No. : 265

Title: *Deux femmes nues (La flûte double 6)*

Medium: Collotype

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860



No. : 266

Title: *Bacchanale (La flûte double 7)*



Medium: Collotype and pochoir

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860

No. : 267

Title: *Faune et femme nue (La flûte double 8)*

Medium: Collotype

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas la forme (text on Vergé

d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860



à



No. : 268

Title: *Minotaure (La flûte double 9)*

Medium: Collotype

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for

collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860

No. : 269

Title: *Minotaure et nue (La flûte double 10)*

Medium: Collotype

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860



No. : 270

Title: *Femme nue couché et joueur de flûte (La flûte double 11)*

Medium: Collotype and pochoir

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860



No. : 271

Title: *Jacqueline en Espagnole (La flûte double 12)*

Medium: Collotype and pochoir

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860



No. : 272

Title: *Portrait de Jacqueline (La flûte double 13)*

Medium: Collotype and pochoir

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860

No. : 273

Title: *Bacchanale (La flûte double 14)*

Medium: Collotype and pochoir

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 53,5 x 41,5 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30

hors



commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860

No. : 274

Title: *Etude pour l'homme au mouton (La flûte double 15)*

Medium: Collotype

Date: 1967

Publisher: Au Vent d'Arles, Paris

Printer: Daniel Jacomet, Paris

Paper: Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

Size: 96.5 x 40.6 cm

Print run: 530 copies of the portfolio on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve) plus 30 hors commerce for collaborators

Catalogue raisonné: Orozco's Picasso Books No.238; Not in Cramer; Monod: 8860

No. : 275

Title: *Femme se coiffant (XX Siècle No VII)*

Author: Pierre Volboudt; Pierre Francastel; Georges Limbour; Roger van Gindertael; Bernard Dorival

Date: 1956

Medium: Collotype & pochoir

Publisher: Gualtieri di San Lazzaro

Typography, text & binding:

Imprimerie Union, Paris

Printer of Illustrations : Daniel Jacomet (pochoirs); Mourlot (lithographs)

Paper:

Size: 32 x 25 cm

Illustrations : 1 pochoir after Picasso 31,6 x 24,7 cm (*Femme se coiffant*) ; 7 other prints by Alberto Giacometti, Serge Poliakoff, Pierre Soulages, Maria Elena Vieira da Silva, Henri Michaux, Sophie Taeuber-Arp and Sonia Delaunay

Print run: 2000 copies

Catalogues raisonnés: Orozco Picasso Books No. 163, Not in Cramer, Not in Bloch:

Comment: XXe siècle. Nouvelle série, no 7 (double), juin 1956, *Dix années d'art contemporain* (1945-1955). Auteur : Pierre Volboudt; Pierre



Francastel; Georges Limbour; Roger van Gindertael; Bernard Dorival; XXe siècle. Cahiers d'Art publiés sous la direction de Gualtieri di San Lazzaro. Nouvelle série. Nr. 7. Dix années d'art contemporain (1945-1955). With 8 Pochoirs and prints by Alberto Giacometti, Serge Poliakoff, Pierre Soulages, Maria Elena Vieira da Silva, Henri Michaux, Sophie Taeuber-Arp and Sonia Delaunay

It has been said repeatedly that the 1975 lithograph *Femme se coiffant* was the second printing of this striking Picasso composition, for the portfolio "San Lazzaro et ses amis", published in Paris. However, the 1975 version is a lithograph, while the 1956 version is a pochoir.

Les Carnets de Picasso

No. : 276

Title: *Carnet Catalán 1*

Medium: Collotype

Date: 1958

Publisher: Berggruen & Cie., Paris

Printer: Daniel Jacomet , Paris

Paper: Pur fil Munné

Size: 12 x 7,5 cm

Print run: 550 copies of the booklet, which contains 70 pages of drawings, drafts and text , of which 500 for the trade and 50 hors commerce (20 for Picasso)

Catalogue raisonné: Orozco's Picasso Books No. 181; Not in Cramer Original Work : Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol. XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440

Comment:

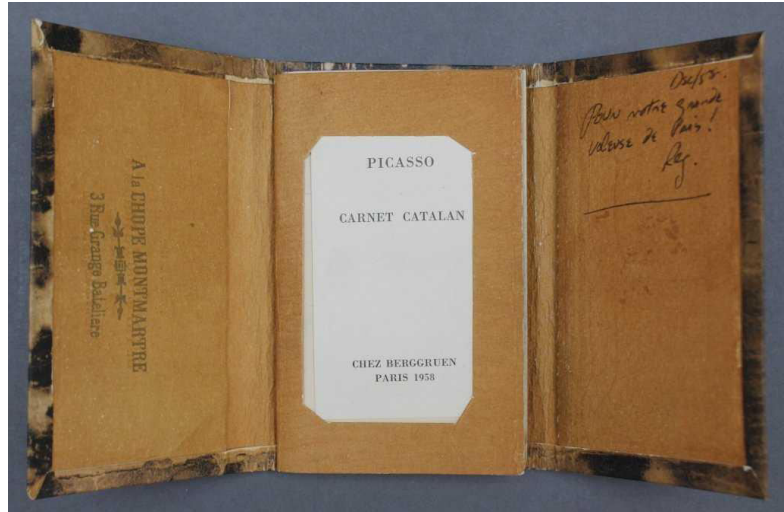
The original *Carnet Catalán* (photo on the left) was offered by Picasso to Dora Maar, probably after lending it to Daniel Jacomet to be reproduced in collotype and pochoir for Berggruen. After she died in 1997, all her goods, including all presents from Picasso that she accumulated in her Paris apartment in rue de Savoie were sold in an auction (Les Picasso DE Dora Maar : Succession de Mme. Markovitch chez Piasa, Paris, 28 October 1998). Dora Maar had died without a valid will (a previous will left all her belongings to her father and a monk) and expert genealogists found two distant relatives, one French and one Croatian. The collection included 10 paintings, 40 drawings (three from the Blue Period), jewels created by Picasso, books, letters, dozens of paper sculptures, etc., including the *Carnet Catalán*.

The *Carnet* had been made by Picasso during his stay in the Catalan town of Gòssol in the summer of 1906, and consists of 70 pages with drawings and annotations in which there are sketches for known paintings to cartoons, portraits of peasants and writings. The Picasso Museum in Barcelona tried to acquire the *carnet* in the sale, but did not have enough funds to meet the hammer price of 1.600.000 French Francs (243 918 €). But in 2000 the Museum convinced the collector that had bought it to sell it for 300.000 €. It is thus kept at the museum (*Cuaderno de Gósol 1906*, MPB 113.039) with other *carnets*. (We also include a photo of a page of the *carnet*, decorated by Picasso on November 20, 1969)



Miguel Orozco

Picasso. *Carnet Catalan*. Prefaces/notes by Douglas Cooper. 2 Vols: Facsimile sketchbook (16mo) and an accompanying text (oblong 12mo), in the same slipcase. Paris: Berggruen & Cie., (1958). Picasso's work at Gosol in 1906 was a turning point in his art and in the subsequent course of art in the 20th Century. Picasso had sold a large number of canvasses of his "rose period" to Vollard for 2000 gold francs, and thus had enough money to return to Spain with Fernande that summer. Picasso had become interested in Iberian, aboriginal and ancient art (Egyptian and Phoenician works at the Louvre) and his portrait of Gertrude Stein in 1906 shows this interest in primitive art but the classical impulse of carefully modulated forms was still quite strong. The Gosol Sketchbook captures Picasso in the midst of this important shift: There are carefully plotted and shaded sketches of Fernande in a Renoir-like pose fixing her hair, others of her with both arms above her head; and sketches of a male nude in the same position. Also peasant figures which Picasso might have drawn during a village festival with dancing. There are a couple of caricatures (one especially well developed of Apollinaire, and another mock erotic of Fernande). The art which was to come is not in the forefront of the sketchbook but it is possible to read into some of the illustrations some of the elements which later emerged in the *Deux femmes nues* with its chunky figures with mask-like faces, which Picasso painted in the winter of 1906; maybe even one of the seeds of the *Demoiselles d'Avignon* which he began sketching out that same winter.



No. : 277

Title: *Carnet Catalán 2*

Medium: Collotype

Date: 1958

Publisher: Berggruen & Cie., Paris

Printer: Daniel Jacomet, Paris

Paper: Pur fil Munné

Size: 12 x 7,5 cm

Print run: 550 copies of the booklet, which contains 70 pages of drawings, drafts and text, of which 500 for the trade and 50 hors commerce (20 for Picasso)

Catalogue raisonné: Orozco's Picasso Books No. 181; Not in Cramer Original Work : Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol. XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440



No. : 278

Title: *Carnet Catalán 3*

Medium: Collotype

Date: 1958

Publisher: Berggruen & Cie., Paris

Printer: Daniel Jacomet , Paris

Paper: Pur fil Munné

Size: 12 x 7,5 cm

Print run: 550 copies of the booklet, which contains 70 pages of drawings, drafts and text , of which 500 for the trade and 50 hors commerce (20 for Picasso)

Catalogue raisonné: Orozco's Picasso Books No. 181; Not in Cramer Original Work : Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol. XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440



No. : 279

Title: *Carnet Catalán 4 - 5*

Medium: Collotype

Date: 1958

Publisher: Berggruen & Cie., Paris

Printer: Daniel Jacomet , Paris

Paper: Pur fil Munné

Size: 12 x 7,5 cm

Print run: 550 copies of the booklet, which contains 70 pages of drawings, drafts and text , of which 500 for the trade and 50 hors commerce (20 for Picasso)

Catalogue raisonné: Orozco's Picasso Books No. 181; Not in Cramer Original Work : Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol. XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440

No. : 280

Title: *Carnet Catalán 6 -7*

Medium: Collotype

Date: 1958

Publisher: Berggruen & Cie., Paris

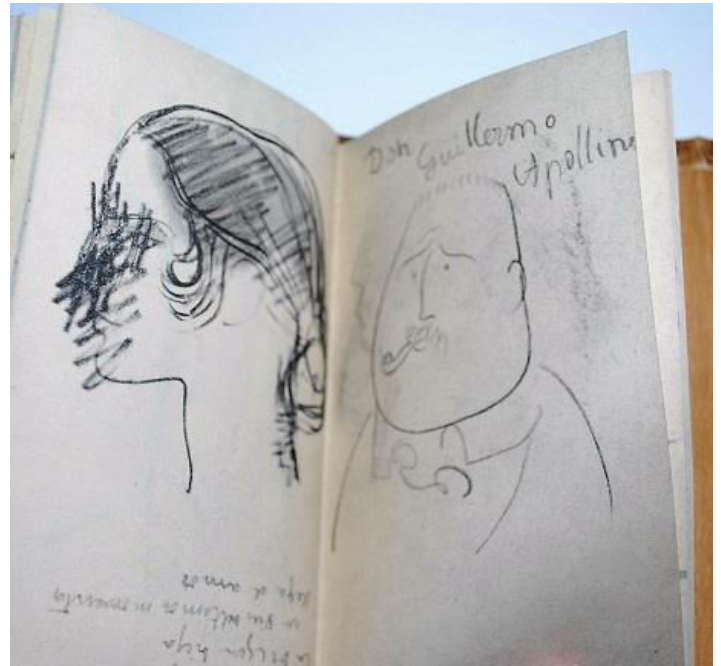
Printer: Daniel Jacomet , Paris

Paper: Pur fil Munné

Size: 12 x 7,5 cm

Print run: 550 copies of the booklet, which contains 70 pages of drawings, drafts and text , of which 500 for the trade and 50 hors commerce (20 for Picasso)

Catalogue raisonné: Orozco's Picasso Books No. 181; Not in Cramer Original Work : Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol. XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440



No. : 281

Title: *Carnet Catalán 8 - 9*

Medium: Collotype

Date: 1958

Publisher: Berggruen & Cie., Paris

Printer: Daniel Jacomet , Paris

Paper: Pur fil Munné

Size: 12 x 7,5 cm

Print run: 550 copies of the booklet, which contains 70 pages of drawings, drafts and text , of which 500 for the trade and 50 hors commerce (20 for Picasso)

Catalogue raisonné: Orozco's Picasso Books No. 181; Not in Cramer Original Work : Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol. XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440

No. : 282

Title: *Carnet Catalán 10- 11*

Medium: Collotype

Date: 1958

Publisher: Berggruen & Cie., Paris

Printer: Daniel Jacomet , Paris

Paper: Pur fil Munné

Size: 12 x 7,5 cm

Print run: 550 copies of the booklet, which contains 70 pages of drawings, drafts and text , of which 500 for the trade and 50 hors commerce (20 for Picasso)

Catalogue raisonné: Orozco's Picasso Books No. 181; Not in Cramer Original Work : Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol. XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440



No. : 283

Title: *Carnet Catalán 12*

Medium: Collotype

Date: 1958

Publisher: Berggruen & Cie., Paris

Printer: Daniel Jacomet , Paris

Paper: Pur fil Munné

Size: 12 x 7,5 cm

Print run: 550 copies of the booklet, which contains 70 pages of drawings, drafts and text , of which 500 for the trade and 50 hors commerce (20 for Picasso)

Catalogue raisonné: Orozco's Picasso Books No. 181; Not in Cramer Original Work : Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol. XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440

No. : 284

Title: *Carnet Catalán 13*

Medium: Collotype

Date: 1958

Publisher: Berggruen & Cie., Paris

Printer: Daniel Jacomet, Paris

Paper: Pur fil Munné

Size: 12 x 7,5 cm

Print run: 550 copies of the booklet, which contains 70 pages of drawings, drafts and text, of which 500 for the trade and 50 hors commerce (20 for Picasso)

Catalogue raisonné: Orozco's Picasso Books No. 181; Not in Cramer Original Work : Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol. XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440



No. : 285

Title: *El carnet de La Tauromaquia de Pepe Illo*

Medium: Collotype

Date: 1963

Publisher: Gustavo Gili,
S.A., Barcelona

Printer: Daniel Jacomet ,
Paris

Paper: laid paper, Japon
Ancien

Size: 9,9 x 7,4 cm

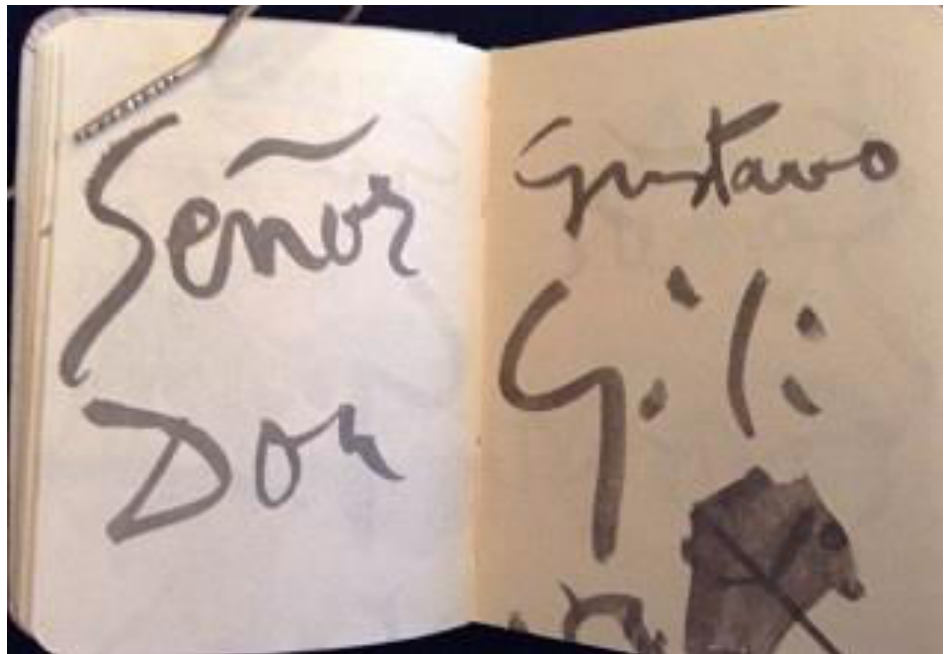
Print run: 850 copies on laid
paper: 20 with the drypoint (1-
20); 820 (21-840) and 10
collaborators' copies I to X

Catalogue raisonné: Orozco's
Picasso Books No. 216; Cramer :
121 Bloch: 1109

Comment:

As part of a running joke about
Pepe Illo, Picasso included many

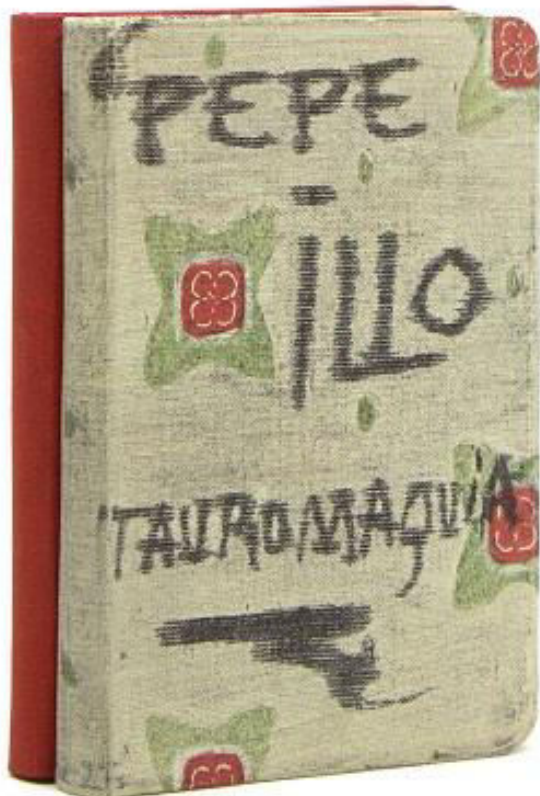
excerpts and drawings from La Tauromaquia in a tiny notebook and gave it to his friend and publisher, Gustavo Gili, Jr. Picasso jokingly labeled the notebook (carnet) as 1/1; however, Gili went on to publish 850 facsimile copies of it, including the Ryerson's copy (no. 98). In another small book included with the facsimile is the story of how the carnet came to be.



The Art Institute of Chicago

In 1963, Picasso returns to the text of Pepe Hillo illustrating "El Carnet de la Tauromaquia". The book was drawn at 850 copies, including twenty numbers from 1 to 20, 820 numbered 21 to 840, and ten copies for employees, the 1st 20 with drypoint

This book is a friendly gift from Picasso to his publisher. He took a small pocket notebook, and the text of Pepe Hillo choosing Tauromaquia scenes that he illustrated with a brush, with allusion to the Gili watch. Gili has published the book in facsimile on 25 October 1963, with a Spanish edition in French, enriched with two additional articles including one written by himself, the other by Bernhard Geiser which tells the saga of the Tauromaquia since 1927 until 1963



No. : 286

Title: *El carnet de La
Tauromaquia de Pepe Illo*

Medium: Collotype

Date: 1963

Publisher: Gustavo Gili, S.A.,
Barcelona

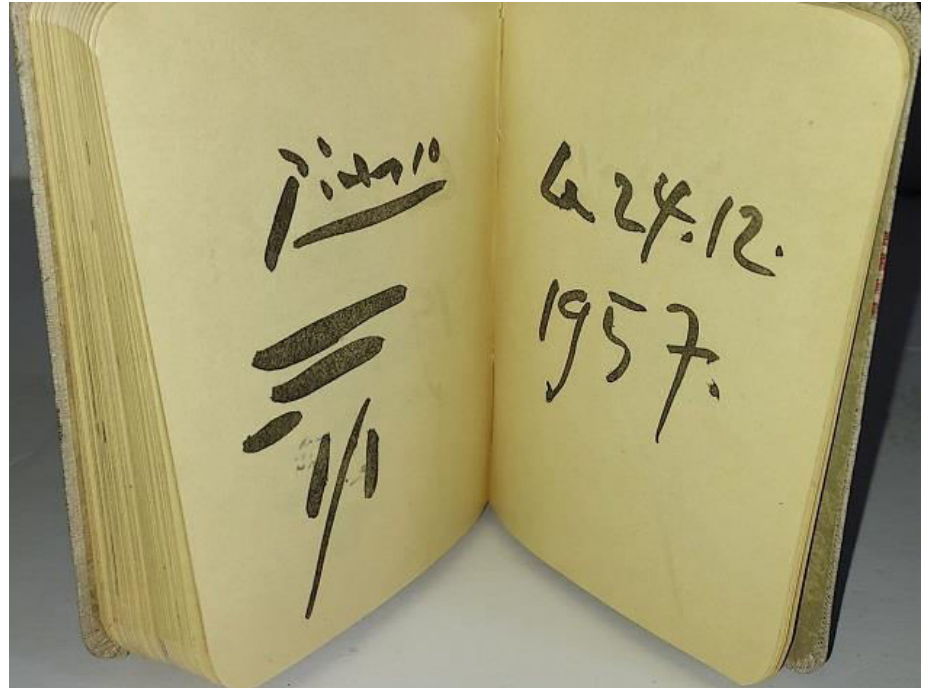
Printer: Daniel Jacomet , Paris

Paper: laid paper, Japon
Ancien

Size: 9,9 x 7,4 cm

Print run: 850 copies on laid
paper: 20 with the drypoint (1-20); 820
(21-840) and 10 collaborators' copies I
to XCatalogue raisonné: Orozco's Picasso
Books No. 216; Cramer : 121

Bloch: 1109



No. : 287

Title: *El carnet de La
Tauromaquia de Pepe Illo*

Medium: Collotype

Date: 1963

Publisher: Gustavo Gili,
S.A., BarcelonaPrinter: Daniel Jacomet ,
ParisPaper: laid paper, Japon
Ancien

Size: 9,9 x 7,4 cm

Print run: 850 copies on laid
paper: 20 with the drypoint (1-
20); 820 (21-840) and 10
collaborators' copies I to XCatalogue raisonné: Orozco's
Picasso Books No. 216; Cramer :
121 Bloch: 1109

No. : 288

Title: *El carnet de La Tauromaquia de Pepe Illo*

Medium: Collotype

Date: 1963

Publisher: Gustavo Gili, S.A.,
Barcelona

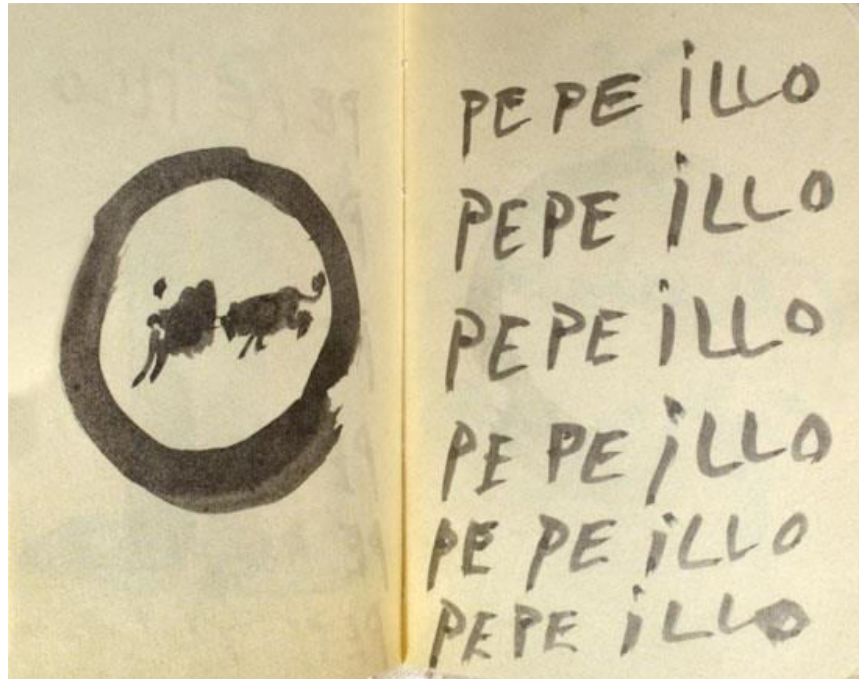
Printer: Daniel Jacomet , Paris

Paper: laid paper, Japon Ancien

Size: 9,9 x 7,4 cm

Print run: 850 copies on laid paper:
20 with the drypoint (1-20); 820 (21-840)
and 10 collaborators' copies I to X

Catalogue raisonné: Orozco's Picasso
Books No. 216; Cramer : 121 Bloch:
1109



No. : 289

Title: *El carnet de La Tauromaquia de Pepe Illo*

Medium: Collotype

Date: 1963

Publisher: Gustavo Gili, S.A., Barcelona

Printer: Daniel Jacomet , Paris

Paper: laid paper, Japon Ancien

Size: 9,9 x 7,4 cm

Print run: 850 copies on laid paper: 20 with the drypoint
(1-20); 820 (21-840) and 10 collaborators' copies I to X

Catalogue raisonné: Orozco's Picasso Books No. 216;
Cramer : 121 Bloch: 1109

No. : 290

Title: *El carnet de La Tauromaquia de Pepe Illo*

Medium: Collotype

Date: 1963

Publisher: Gustavo Gili, S.A., Barcelona

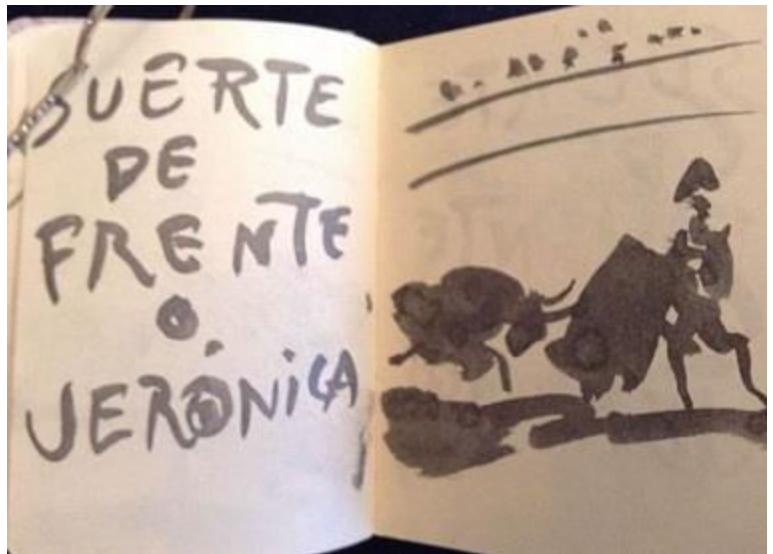
Printer: Daniel Jacomet, Paris

Paper: laid paper, Japon Ancien

Size: 9,9 x 7,4 cm

Print run: 850 copies on laid paper: 20 with the drypoint (1-20); 820 (21-840) and 10 collaborators' copies I to X

Catalogue raisonné: Orozco's Picasso Books No. 216; Cramer : 121 Bloch: 1109



No. : 291

Title: *El carnet de La Tauromaquia de Pepe Illo*

Medium: Collotype

Date: 1963

Publisher: Gustavo Gili, S.A.,
Barcelona

Printer: Daniel Jacomet, Paris

Paper: laid paper, Japon Ancien

Size: 9,9 x 7,4 cm

Print run: 850 copies on laid paper: 20 with the drypoint (1-20); 820 (21-840) and 10 collaborators' copies I to X

Catalogue raisonné: Orozco's Picasso Books No. 216; Cramer : 121 Bloch: 1109



No. : 292

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet, Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780

Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer

Comment: Red Gilt Decorative Cloth. 68 pages text (introductory volume) + [50] facsimile plates. A painstakingly recreated facsimile of the second of Picasso's earliest sketchbooks in the collection of the Picasso Museum, Barcelona, containing drawings dating from between November 1894 and January 1895. Includes male and female nudes; studies of hands; caricatures; sketches of various animals, and of family members including two of his youngest sister, María de la Concepción, who died aged seven on January 10, 1895. The album itself is in gilt-decorated red cloth, with the original ink and water stains reproduced on the covers. Inside, the drawings, washes, heightening and stains are reproduced on different paper stocks to match the original. With an accompanying 64-page booklet with an explanatory text and descriptive inventory in English and Spanish. Card covers in dustjacket in glassine wrapper. Both volumes contained in patterned slipcase with title laid on.



*Gustavo Gili y Señora
el 5.12.70*

1970 Gustavo Gili Jr., Pablo Picasso and Ana Maria Torra in Mougins, 5.12.1970



No. : 293

Title: *Carnet La Coruña*

1894-1895

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso

(numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780

Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer



No. : 294-295

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates

by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780



Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer

No. : 296

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780

Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer



No. : 297

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780

Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer

No. : 298

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780

Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer



No. : 299

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780

Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer

No. : 300

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780
Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer



No. : 301

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780
Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer

No. : 302

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780

Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer



No. : 303

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780

Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer

No. : 304

Title: *Carnet La Coruña 1894-1895*

Medium: Collotype

Date: 1971

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 14 x 20 cm

Print run: 815 copies of the booklet *Carnet La Coruña 1894-1895*, which contains 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet. 20 of the 815 were reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 were trade copies numbered 1-780

Catalogue raisonné: Orozco's Picasso Books No. 257; Not in Cramer



No. : 305

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet, Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer

Comment:

A reproduction of Picasso's sketchbook of 1900 a parallel monograph on the sketchbook with text in Spanish, French and English (softbound); both encased in a box. The earliest of Picasso's sketchbooks, one of 17 donated by the artist to the Museo Picasso in Barcelona and reproduced here with his assistance. The sketches date to Picasso's first trip to Paris in 1900 and marks his first exposure to contemporary art currents. This was a trip of exploration, and ended quickly due to poverty and the need to return to Madrid (where Picasso was enrolled at the Royal Academy); but he lucked upon a young journalist/poet, Max Jacob, who became Picasso's life-long friend. Jacob helped Picasso learn the language and began introducing him around. (For a time, they shared an apartment: Max slept at night while Picasso slept during the day and worked at night. Much of Picasso's work of this period had



to be burned to keep the small room warm.) The sketches made by Picasso at the time are in rather typical turn-of-the-century style, mainly of women and children, freely drawn with obvious links to Steinlin and the Nabi: the radical reordering of art would come later. The quality and attention to detail is astounding - the pages are so full of life. The watercolor, pastel, ink and pencil, paper stock have been expertly crafted down to the paint splatters on the cloth cover and the penciled arithmetic on the inside cover.



No. : 306

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 307

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer

No. : 308

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 309

Title:

Carnet

Picasso: Paris, 1900

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 310

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 311

Title:

*Carnet
Picasso: Paris,
1900*

Medium:

Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 312

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 313

Title:

*Carnet
Picasso: Paris,
1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer

No. : 314

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 315

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer

No. : 316

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet.

Some hors commerce numbered in Roman numerals,
like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258;
Not in Cramer



No. :

317

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet.

Some hors commerce numbered in Roman numerals,
like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258;
Not in Cramer

No. : 318
Title: *Carnet Picasso: Paris, 1900*
Medium: Collotype and pochoir
Date: 1972
Publisher: Editorial Gustavo Gili, Barcelona
Printer: Daniel Jacomet , Paris
Paper: pur fil Munné
Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
 (presentation booklet)
Print run: 1000 numbered copies of the booklet.
 Some hors commerce numbered in Roman numerals,
 like Jacqueline Picasso's copy, numbered VII.
Catalogue raisonné: Orozco's Picasso Books No. 258;
 Not in Cramer



No. :

319

Title: *Carnet Picasso: Paris, 1900*
Medium: Collotype and pochoir
Date: 1972
Publisher: Editorial Gustavo Gili, Barcelona
Printer: Daniel Jacomet , Paris
Paper: pur fil Munné
Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
 (presentation booklet)
Print run: 1000 numbered copies of the booklet.
 Some hors commerce numbered in Roman numerals,
 like Jacqueline Picasso's copy, numbered VII.
Catalogue raisonné: Orozco's Picasso Books No. 258;
 Not in Cramer



No. : 320

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet.

Some hors commerce numbered in Roman numerals,
like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258;
Not in Cramer



No. :

321

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet.

Some hors commerce numbered in Roman numerals,
like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258;
Not in Cramer



No. : 322

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. :

323

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 324

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet.

Some hors commerce numbered in Roman numerals,
like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258;
Not in Cramer



No. : 325

Title:

Carnet

Picasso: Paris, 1900

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation
booklet)

Print run: 1000 numbered copies of the booklet. Some hors
commerce numbered in Roman numerals, like Jacqueline
Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in
Cramer

No. : 326

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm
(presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 327

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer

No. : 328

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer



No. : 329

Title: *Carnet Picasso: Paris, 1900*

Medium: Collotype and pochoir

Date: 1972

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: pur fil Munné

Size: 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

Print run: 1000 numbered copies of the booklet. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.

Catalogue raisonné: Orozco's Picasso Books No. 258; Not in Cramer

No. : 330

Title: *Carnet
Picasso. Madrid, 1898*

Medium:
Collotype and
pochoir

Date: 1976

Publisher: Editorial
Gustavo Gili,
Barcelona

Printer: Daniel
Jacomet, Paris

Paper: Pur fil
Romaní

Size: 17 x 10
cm

Print run: 1000
numbered copies of the
booklet, which contains
30 pages of drawings
by Picasso, reproduced
with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer

Comment: 2 Volumes 96pp + 32 Drawings reproductions. Facsimile edition of the original used by Picasso during the six days of his second stay in Madrid, between March 17 and 22, 1898. With the explanatory text by Xavier de Salas, Director of the Prado Museum in Spanish, French and English language, reproduction of the booklet used by the Artist and notes and drawings. Published in a numbered edition of 1,000 (our's N° 00861). Original onion skin paper boards and original cloth.



No. : 331-332

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet, Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 333-334

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet, Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 335-336

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 337-338

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000

numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 339-340

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 341-342

Title:

*Carnet
Picasso. Madrid,
1898*

Medium:
Collotype
and pochoir

Date: 1976

Publisher:

Editorial
Gustavo Gili, Barcelona

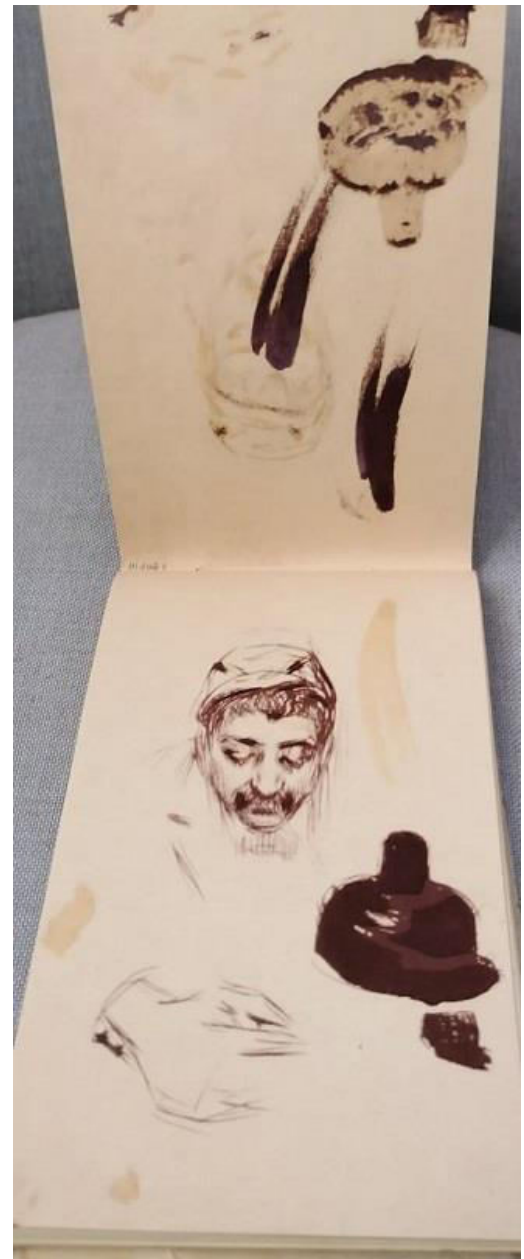
Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 343-344

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet, Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

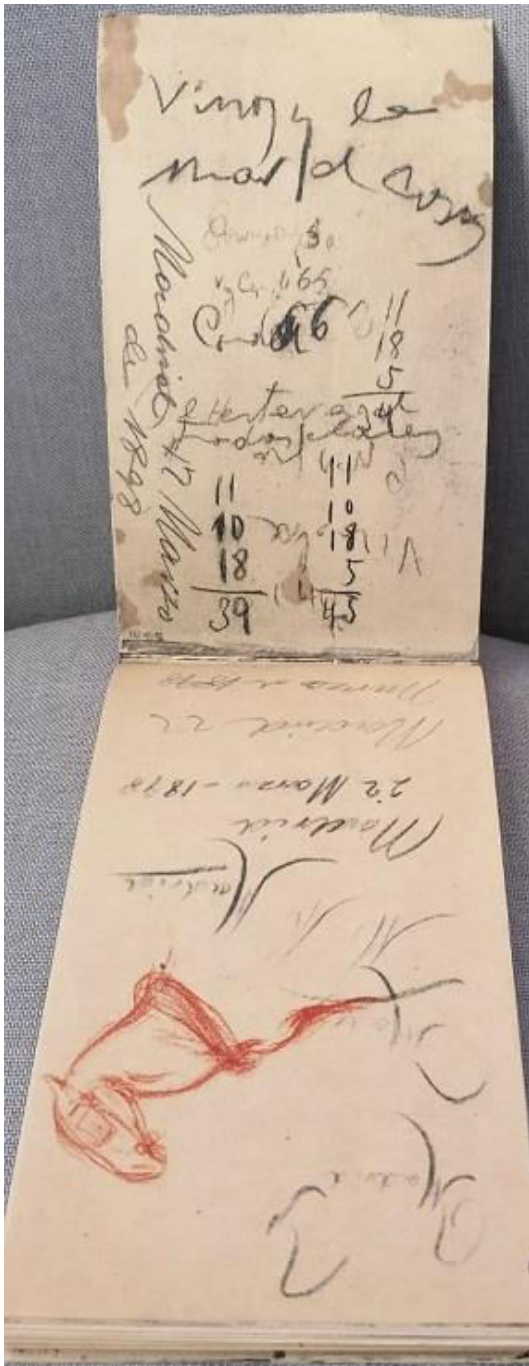
Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné:

Orozco's

Picasso Books No. 259;

Not in Cramer



No. : 345-346

Title: *Carnet*

Picasso. Madrid, 1898

Medium:

Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

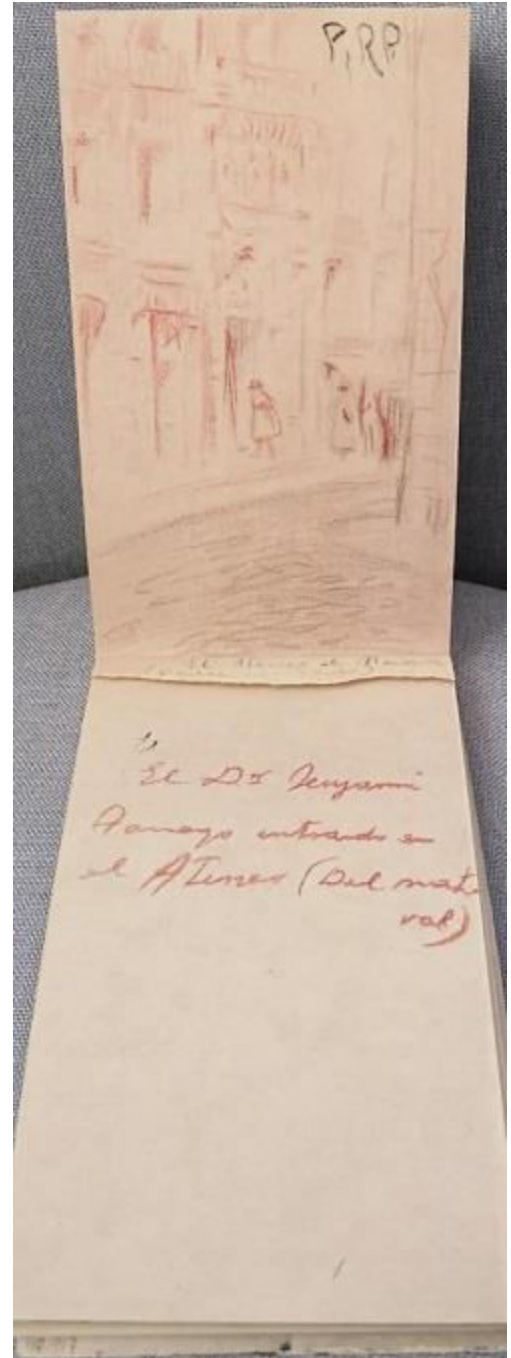
Printer: Daniel Jacomet, Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 347-348

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir



Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

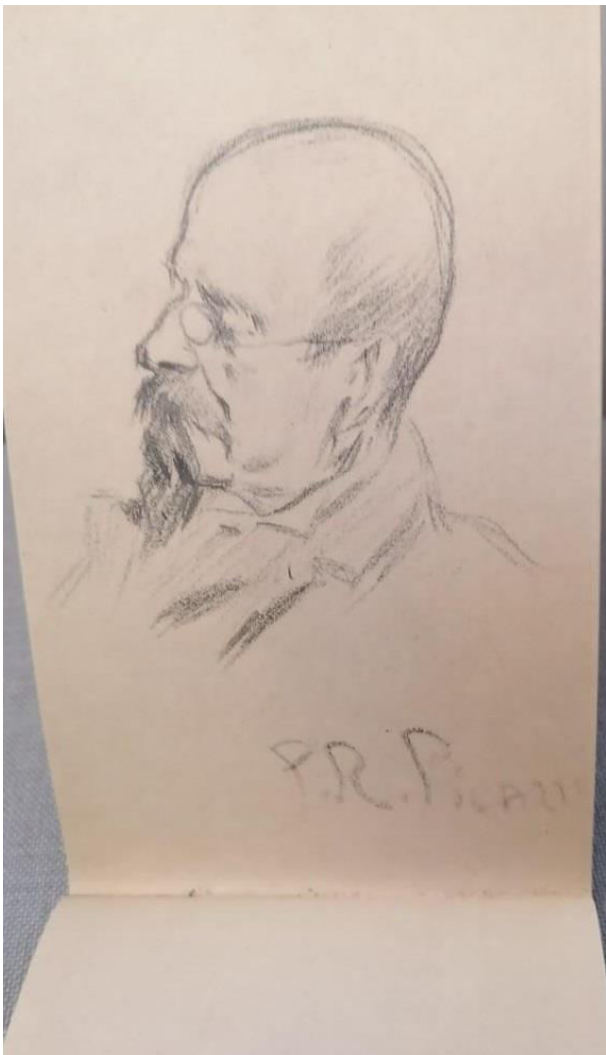
Printer: Daniel Jacomet, Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 349

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet, Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer

No. : 350-351

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 352

Title:
*Carnet
Picasso. Madrid,
1898*

Medium:
Collotype
and pochoir

Date: 1976

Publisher:
Editorial
Gustavo Gili,
Barcelona

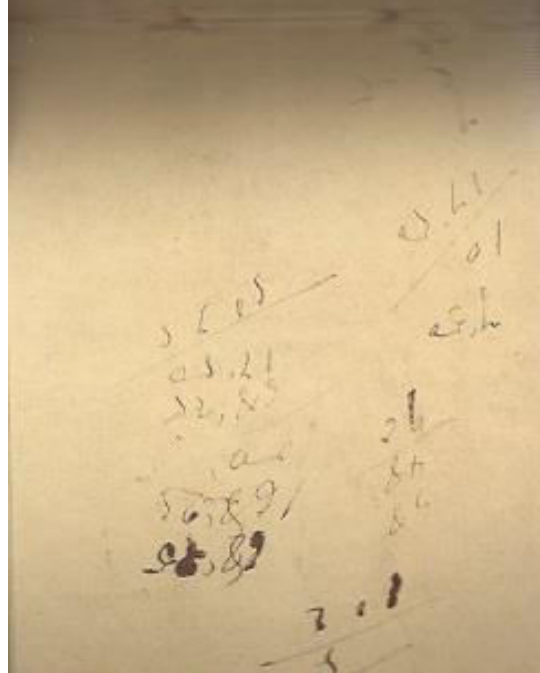
Printer:
Daniel
Jacomet , Paris

Paper: Pur
fil Romaní

Size: 17 x
10 cm

Print run: 1000
numbered copies of
the booklet, which contains 30 pages of drawings by Picasso,
reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in



Cramer

No. : 353-354

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer

No. : 355

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.



Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer

No. : 356-357

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris



Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 358-359

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of

drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer

No. : 360-361

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer



No. : 362

Title: *Carnet Picasso. Madrid, 1898*

Medium: Collotype and pochoir

Date: 1976

Publisher: Editorial Gustavo Gili, Barcelona

Printer: Daniel Jacomet , Paris

Paper: Pur fil Romaní

Size: 17 x 10 cm

Print run: 1000 numbered copies of the booklet, which contains 30 pages of drawings by Picasso, reproduced with collotype and pochoir.

Catalogue raisonné: Orozco's Picasso Books No. 259; Not in Cramer

Other pochoir publishers and printers

Guy Spitzer

No. : 363

Title: *L'Étreinte*

Medium: Collotype
and pochoir

Date: circa 1950

Publisher: Guy
Spitzer, Paris

Printer:

Paper: Arches
cream wove paper with
the Guy Spitzer blind
stamp upper left and the
ink stamp verso

Sheet size: 51,7 x 55
cm

Print run: 350 signed
and numbered proofs

Catalogue raisonné:

Not in Bloch

Comment: Based on
Picasso's same-titled oil
from 1900, now in the
Pushkin Museum of Fine
Art, Moscow. One proof
of this print was sold by

Swann: 19th & 20th
Century Prints &
Drawings Sep 23, 2014 -
Sale 2357 Lot 468 Price

Realized: \$ 11,875 Estimate: \$ 10,000 - \$ 15,000



No. : 364

Title: *Nature Morte au Citron et aux Oranges*

Medium:

Collotype and
pochoir

Date: 1950

Publisher: Guy

Spitzer, Paris

Printer:

Sheet size: 47,8 x

57,6 cm

Print run: 350

signed and numbered
proofs

Catalogue raisonné:

Not in Bloch

Comment: One proof
of this print was sold by

Swann: 19th & 20th

Century Prints &

Drawings Sep 23, 2014

- Sale 2357 Lot 492

Price Realized: \$ 2,560

Estimate: \$ 3,000 - \$

5,000 Signed and

numbered 209/325.



No. : 365

Title: *Le Peintre*

Medium: Collotype

and pochoir

Date: circa 1950

Publisher: Guy

Spitzer, Paris

Printer:

Paper: Vélin

d'Arches

Plate size: 75 x 59,5

cm

Sheet size: 97.5 x

74.6 cm

Print run: 350 signed

and numbered proofs

Catalogue raisonné:

Not in Bloch

Comment: This work is

based after the oil on

canvas, *Le peintre*, from

March 30, 1963, 36 1/4 x

28 3/4 in. listed in

Volume XXIII of

Christian Zervos'

catalogue raisonne

number 198, p. 93. With

the Guy Spitzer

blindstamp lower left

recto and the printed

label verso. One proof of

this print was sold by

Swann: Sale 2550 - Lot

328 Price Realized: \$

13,750 Estimate: \$

10,000 - \$ 15,000 Signed

blue crayon and numbered 239/350 in pencil, lower margin. Published by Guy **Spitzer**, Paris, with the

blind stamp lower left recto and the label verso. A very good impression of this large print with strong

colors.

Swann.: 19th & 20th Century Prints & Drawings. Sep 20, 2007 - Sale 2121

Lot 57 Price Realized: \$ 20,400 Estimate: \$ 12,000 - \$ 18,000 Signed in blue crayon and numbered

325/350 in pencil, lower margin.



in

No. : 366

Title: *Nature morte à la Charlotte***Medium:** Collotype and pochoir**Date:** circa
1950**Publisher:** Guy
Spitzer, Paris**Printer:****Paper:** Vélin
d'Arches**Plate size:** 51 x
63,3 cm**Sheet size:** 82,5
x 73,5 cm**Print run:** 350
signed and
numbered proofs**Catalogue
raisonné:**

Not in Bloch

Comment: Proofs
of this print were
sold by**Swann:** Sale 2532 -
19th & 20th
Century Prints &
Drawings Mar 05,
2020 - Lot 309

Price Realized: \$ 10,000 Estimate: \$ 10,000 - \$ 15,000 Signed and numbered 319/350 in pencil, lower margin. Published by Guy Spitzer, Paris, with the blind stamp lower right. A very good impression with strong colors.

Sotheby's Sale L13161. 17 September 2013 • London Lot 133 Estimate 4,000 - 6,000 GBP Sold 6,250 GBP Nature morte à la charlotte. Lithograph (Sic) on paper Offset lithograph printed in colours, circa 1960, signed in pencil, numbered 221/350, on Arches wove paper, published by Guy Spitzer, Paris

Christie's 2006 | Live Auction 7282 Old Master, Modern And Contemporary Prints Lot 514

Nature Morte à la Charlotte Price realised GBP 10,200 Estimate GBP 4,000 – GBP 6,000 Closed: 21 Sep 2006 lithograph and pochoir in colours, 1924, on Arches, signed in pencil, numbered 169/350, Guy Spitzer, Paris, with his blindstamp, with wide margins

Swann: Old Master Through Contemporary Prints May 03, 2007 - Sale 2112 Lot 554 Price Realized: \$ 13,200 Estimate: \$ 15,000 - \$ 20,000 Signed and numbered 317/350 in pencil, lower margin. Published by Guy Spitzer, Paris, with the blind stamp lower right.

Swann: Old Master Through Modern Prints Nov 02, 2017 - Sale 2460 Lot 424 Price Realized: \$ 11,250 Estimate: \$ 10,000 - \$ 15,000 Signed and numbered 215/350 in pencil, lower margin. Published by Guy Spitzer, Paris, with the blind stamp lower right.

Swann: Old Master Through Modern Prints Apr 30, 2009 - Sale 2178 Lot 467 Unsold Estimate: \$ 12,000 - \$ 18,000. Signed and numbered 155/350 in pencil, with blind stamp.

No. : 367

Title: *Femme dans L'Atelier*

Medium: Collotype and pochoir

Date: 1956

Publisher: Guy

Spitzer, Paris

Printer:

Paper: Vélin

d'Arches **Plate**

size: 47,4 x 56,8 cm

Sheet size: 64 x 74,2

cm

Print run: 350

signed and numbered

proofs

Catalogue raisonné:

Not in Bloch

Comment: With the

Guy Spitzer blindstamp

and his stamp in black

ink verso. Illustrated

proof was sold by

Christie's in 2007 | Live

Auction 7388 Old

Master, 19th Century,

Modern And

Contemporary Prints

LOT 377 Price realised

GBP 10,800. Estimate

GBP 10,000 – GBP 15,000



No. : 368

Title: *Portrait de Mlle
Dora Maar*

Medium: Collotype and
pochoir

Date: circa 1960

Publisher: Guy Spitzer, Paris

Printer: Guy Spitzer

Paper: Arches cream wove
paper with the Guy Spitzer blind
stamp upper left and the ink stamp
verso

Plate size: 63,3 x 52,5 cm

Sheet size: 76.8 x 63.5 cm

Print run: 350 signed and
numbered proofs

Catalogue raisonné: None

Comment: Proofs of this print
were sold by

Swann: Sale 2585 - Lot 337 Price
Realized: \$ 13,750

Estimate: \$ 12,000 - \$ 18,000

Sotheby's Prints & Multiples
Online 12 March 2020 • 12:00

EDT New York Lot 53

Estimate: 3,000 - 5,000 USD Lot
sold: 9,375USD



No. : 369

Title: *Le Chapeau aux Raisins*

Medium: Collotype and pochoir

Date: circa 1960

Publisher: Guy Spitzer, Paris

Printer:

Paper: Vélin d'Arches

Plate size: 53,5 x 45 cm

Sheet size: 74,5 x 56,5 cm

Print run: 350 signed and numbered proofs

Catalogue raisonné: Not in Bloch

Comment: After the painting "Tête de jeune fille au chapeau garni de raisins" from 1913-14 (cf. Zervos vol. 2 no. 452).

Proofs of this print were sold by

Lempertz: Auction 1051 Lot 383 After Pablo Picasso - Le Chapeau aux raisins Colour collotype and pochoir on chamois coloured wove paper with watermark "ARCHES" 53.6 x 45.1 cm (70.7/71 x 55.1 cm)

Proof 144/350. Édition Guy Spitzer, Paris, with blindstamp as well as edition note verso. -

Professionally cleaned. Cologne 29.05.2015 Lot 383 D Estimate:5.000 € - 6.000 € Result: 9.300 €



No. : 370

Title: *Bouteille de Rhum*

Medium: Collotype and
pochoir

Date: circa 1965

Publisher: Guy Spitzer, Paris

Printer:

Paper: Vélín d'Arches

Plate size: 65,5 x 50 cm

Sheet size:

Print run: 250 signed and
numbered proofs

Catalogue raisonné: Not in Bloch

Comment: Based on the same-
titled oil painting now in the
Metropolitan Museum of Art, New
York (Jacques and Natasha
Gelman Collection, 1998,
accession number 1999.363.63).

This painting, created during the
summer of 1911 in the French
Pyrenees town of Céret, dates from
Picasso's (1881-1973) most
abstract phase of Cubism, known
as "high" Analytic Cubism. One
proof of this print was sold by

Swann: Sale 2550 - Lot 337 Price
Realized: \$ 9,375 Estimate: \$
7,000 - \$ 10,000

600x495 mm; full margins.

Signed and numbered 69/250 in
pencil, lower margin, and

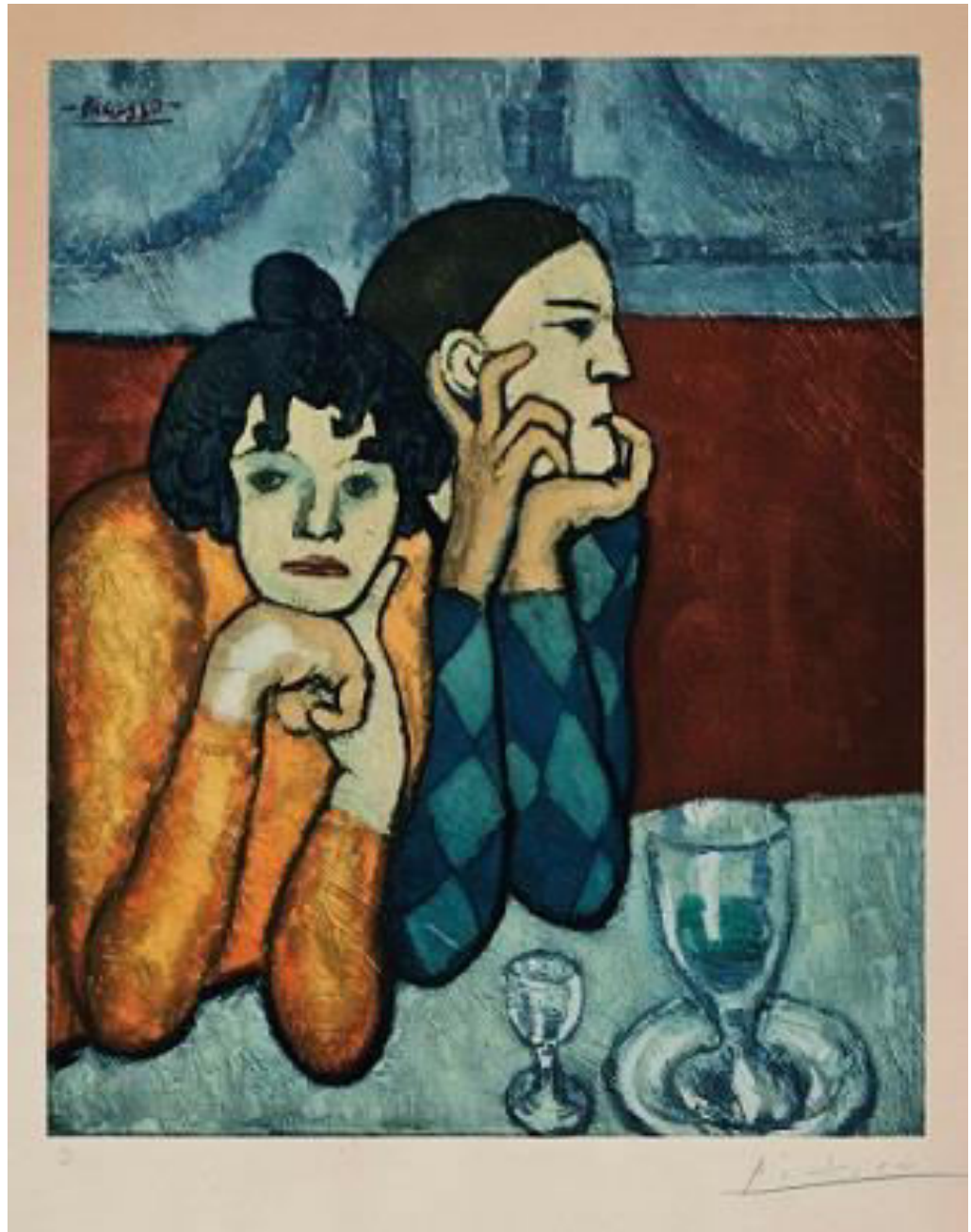
numbered 69/250 in ink, verso.

Published by Guy **Spitzer**, Paris,

with the blind stamp lower left recto and the ink stamp verso.



No. : 371
Title: *L'Arlequin et sa Compagne*
Medium:
 Collotype and
 pochoir
Date: circa
 1960
Publisher: Guy
 Spitzer, Paris
Printer:
Paper: Vélin
 d'Arches
Plate size:
Sheet size: 72,5 x 59
 cm
Print run: 125
 signed and numbered
 proofs
Catalogue raisonné:
 Not in Bloch
Comment: Proofs of
 this print were sold by
Swann: Old Master
 Through Modern Prints
 Nov 02, 2017 - Sale
 2460 Lot 409
 L'Arlequin et sa
 Compagne Price
 Realized: \$ 16,250
 Estimate: \$ 15,000 - \$
 20,000 Signed in blue
 crayon, lower right, and
 numbered 22/125 in
 pencil, lower left, the
 second "2" rewritten by
 another hand. Published
 by Guy Spitzer, Paris, with the ink stamp verso.
Christie's : 2012 | Live Auction 2593 Prints And Multiples Lot 104 L'Arlequin et sa compagne
 Price realised USD 25,000 Estimate USD 12,000 – USD 18,000 Closed: 31 Oct 2012
 collotype in colors, circa 1960, on Arches, signed in blue pencil, numbered 88/125, published by Guy
 Spitzer, Paris, with his blindstamp, with wide margins.
Swann: 19th & 20th Century Prints & Drawings Sep 24, 2009 - Sale 2187 Lot 626 Price Realized: \$
 20,400 Estimate: \$ 15,000 - \$ 20,000 Signed in blue pencil and numbered 66/125 in pencil, lower margin.
 Published by Guy Spitzer, Paris, with the printed label lower left verso. A very good impression with
 strong colors.



Other pochoirs**No. 372****Title:** *Costume du chinois dans Parade*
(*Les Ballets Russes à Paris 1*)**Date:** 1917**Medium:** Collotype & pochoir**Printer:****Size:** 32 x 25 cm**Illustrations :** The book *Les Ballets Russes à Paris* contains 2 pochoirs by Picasso (*Costume du chinois dans Parade* and *Costume d'acrobat pour Parade*)**Print run:** Unknown**Catalogues raisonnés:** Orozco's
Picasso Books No. 7 Not in Cramer**Comment:** *Les Ballets Russes à Paris*,
Mai 1917. Contains list of season's
repertory; drawings by Léon Bakst and
Pablo Picasso; costume designs for
Parade; *Les Femmes de Bonne Humeur*;
and *Contes Russes*; program information
for numerous ballets; and photographs
of Lónide Massine; Lydia Lopokova,
Stanislas Idzikowski, Ernest Ansermet,
Eric Satie, and others.

No. 373

Title: *Costume d'acrobat pour Parade (Les Ballets Russes à Paris 2)*

Date: 1917

Medium: Collotype & pochoir

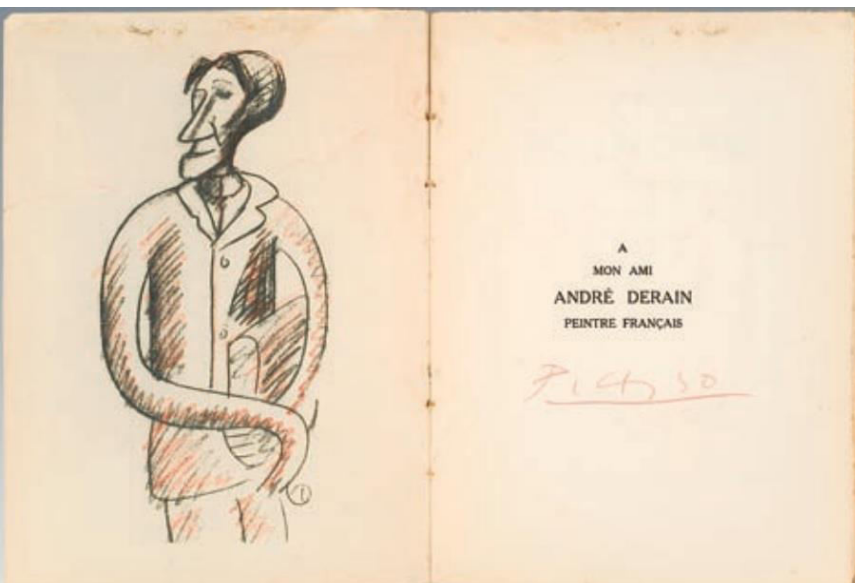
Printer:

Size: 32 x 25 cm

Illustrations : The book *Les Ballets Russes à Paris* contains 2 pochoirs by Picasso (*Costume du chinois dans Parade* and *Costume d'acrobat pour Parade*)

Print run: Unknown

Catalogues raisonnés: Orozco's Picasso Books No. 7 Not in Cramer



No. : 374

Title: *Portrait d'André Salmon (Peindre)*

Medium: Collotype and pochoir

Date: 1921

Publisher: Editions de la Sirène, Paris

Printer:

Paper: Korean felt, Pure rag Lafuma

Sheet size: 19 x 14,5 cm

Print run: 900 numbered proofs : 40 on Korean felt and 860 on Pure rag Lafuma

Catalogue raisonné: Not in Cramer,

Horodisch: C4. Orozco's Picasso Books No. 21

No. : 375

Title: *Picasso: Oeuvres 1920-1926 1*

Medium: Collotype and pochoir

Date: 1926

Publisher: Éditions des Cahiers d'Art

Typography, text & binding: Ducros et Colas

Printer of Illustrations : Unknown

Paper: imperial Japan, van Gelder hollande, Vélin phototype

Size: 28,2 x 22,8 cm

Illustrations : The book contains 1 etching on zinc *Femme* (11,8 x 7,9 cm) and 42 plates, 2 of them in color pochoir

Print run: 702 copies : 6 on imperial Japan, 50 on van Gelder hollande, 66 with the signed etching. 644 on Vélin phototype

Catalogues raisonnés: Orozco Picasso Books No. 42, Cramer 15, Bloch: 56

Comment: This is the fourth volume of Christian Zervos' Catalogue Raisonné of Picasso works.

No. : 376



Title: *Picasso: Oeuvres 1920-1926 2*

Medium: Collotype and pochoir

Date: 1926

Publisher: Éditions des Cahiers d'Art

Typography, text & binding: Ducros et Colas

Printer of Illustrations : Unknown

Paper: imperial Japan, van Gelder hollande, Vélin phototype

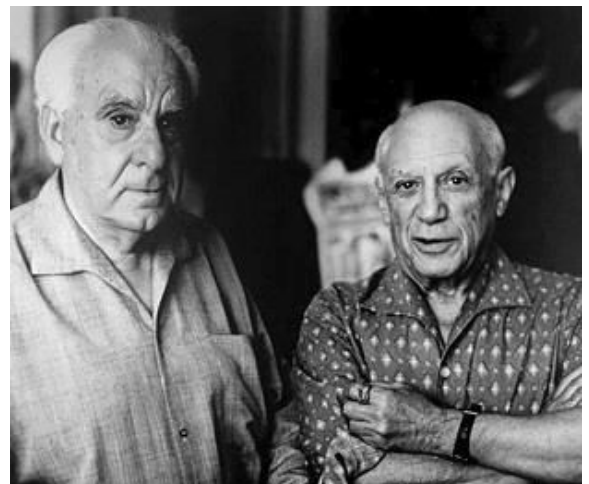
Size: 28,2 x 22,8 cm

Illustrations : The book contains 1 etching on zinc *Femme* (11,8 x 7,9 cm) and 42 plates, 2 of them in color pochoir

Print run: 702 copies : 6 on imperial Japan, 50 on van Gelder hollande, 66 with the signed etching. 644 on Vélin phototype

Catalogues raisonnés: Orozco Picasso Books No. 42, Cramer 15, Bloch: 56

*Picasso
and Zervos*



No. : 377
Title: *Les musiciens / Pablo Picasso (Eugenio D'Ors) 1*
Medium: Collotype and pochoir
Date: 1930
Publisher: Éditions des Chroniques du Jour
Typography, text & binding: Les Impressions A.B.C., Paris
Illustrations : The book *Pablo Picasso* by Eugenio D'Ors contained 1 original lithograph (*Le peintre et son modèle* 23,1 x 29,1 cm) and 4 color pochoirs after Picasso : *Les musiciens, Le fis de l'artiste, Femme assise* and *Jeune homme et enfant*, all 25 x 18 cm

Printer of Illustrations : Desjobert, Paris (lithograph);
Size: 28,9 x 23,2 cm

Paper: Vélin d'Arches

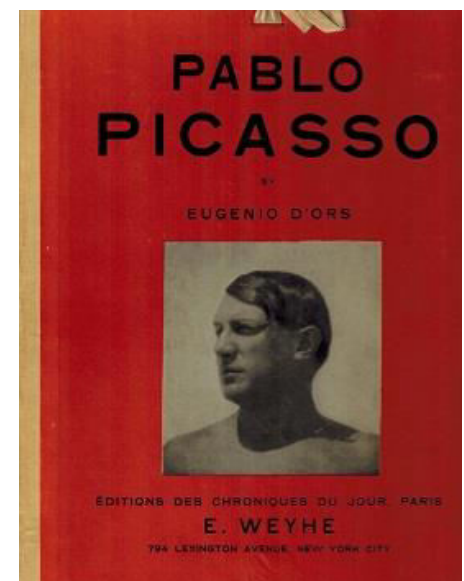
Sheet size: 25 x 18 cm

Print run: 1250 copies : 50 on Vélin d'Arches with the lithograph and 1200 without it (550 for the French edition and 650 for the English edition)

Catalogues raisonnés: Orozco Picasso Books No. 51, Cramer 18, Bloch: 98

Comment: Pablo Picasso was published in 1930, and Ors and Picasso worked closely together, the first preparing a text that was to be the effective realization, in the Picasso of this period, of his aesthetic ideals. Ors wanted to study, especially, what classic, Italian and anti-impressionist Picasso had in his paintings. Picasso selected and prepared the illustrations that were to illuminate the words of the writer. More than a critical analysis of the Picasso work, it is the testimony of the culmination of a friendship and, at the same time, an essential study for anyone who intends to approach the artistic thought of two of the most representative figures of the twentieth century.

Picasso and d'Ors met, whenever possible, in Madrid or Barcelona until their relationship deteriorated and finally broke after a collaboration of both in 1946. Circumstance that surely was due to the vehement interest that Eugenio d'Ors showed that Picasso was linked to Noucentisme.



No. : 378

Title: *Femme assise / Pablo Picasso (Eugenio D'Ors) 2*

Medium: Collotype and pochoir

Date: 1930

Publisher: Éditions des Chroniques du Jour

Typography, text & binding: Les Impressions A.B.C., Paris

Illustrations : The book *Pablo Picasso* by Eugenio D'Ors contained 1 original lithograph (*Le peintre et son modèle* 23,1 x 29,1 cm) and 4 color pochoirs after Picasso : *Les musiciens*, *Le fis de l'artiste*, *Femme assise* and *Jeune homme et enfant*, all 25 x 18 cm

Printer of Illustrations : Desjobert, Paris (lithograph);

Size: 28,9 x 23,2 cm

Paper: Vélin d'Arches

Sheet size: 25 x 18 cm

Print run: 1250 copies : 50 on Vélin d'Arches with the lithograph and 1200 without it (550 for the French edition and 650 for the English edition)

Catalogues raisonnés: Orozco Picasso Books No. 51, Cramer 18, Bloch: 98



No. : 379

Title: *Le fis de l'artiste / Pablo Picasso (Eugenio D'Ors) 3*

Medium: Collotype and pochoir

Date: 1930

Publisher: Éditions des Chroniques du Jour

Typography, text & binding: Les Impressions A.B.C., Paris

Illustrations : The book *Pablo Picasso* by Eugenio D'Ors contained 1 original lithograph (*Le peintre et son modèle* 23,1 x 29,1 cm) and 4 color pochoirs after Picasso : *Les musiciens*, *Le fis de l'artiste*, *Femme assise* and *Jeune homme et enfant*, all 25 x 18 cm

Printer of Illustrations : Desjobert, Paris (lithograph);

Size: 28,9 x 23,2 cm

Paper: Vélin d'Arches

Sheet size: 25 x 18 cm

Print run: 1250 copies : 50 on Vélin d'Arches with the lithograph and 1200 without it (550 for the French edition and 650 for the English edition)

Catalogues raisonnés: Orozco Picasso Books No. 51, Cramer 18, Bloch: 98

No. : 380

Title: *Jeune homme et enfant / Pablo Picasso (Eugenio D'Ors) 4*

Medium: Collotype and pochoir

Date: 1930

Publisher: Éditions des Chroniques du Jour

Typography, text & binding: Les Impressions A.B.C., Paris

Illustrations : The book *Pablo Picasso* by Eugenio D'Ors contained 1 original lithograph (*Le peintre et son modèle* 23,1 x 29,1 cm) and 4 color pochoirs after Picasso : *Les musiciens*, *Le fis de l'artiste*, *Femme assise* and *Jeune homme et enfant*, all 25 x 18 cm

Printer of Illustrations : Desjobert, Paris (lithograph);

Size: 28,9 x 23,2 cm

Paper: Vélín d'Arches

Sheet size: 25 x 18 cm

Print run: 1250 copies : 50 on Vélín d'Arches with the lithograph and 1200 without it (550 for the French edition and 650 for the English edition)

Catalogues raisonnés: Orozco Picasso Books No. 51, Cramer 18, Bloch: 98



No. : 381

Title: *Décors de théâtre 1*

Medium: Collotype and pochoir

Date:

Publisher: Éditions des Chroniques du Jour, Paris

Illustrations : The book *Décors de théâtre* by Raymond Cogniat contained

13
full



page pochoir plates (2 by Picasso and 1 by De Chirco); and 4 pochoir vignettes,

Printer:

Sheet size: 28 x 22,5 cm

Print run: 600 copies

Catalogues raisonnés: Orozco Picasso Books No. 52, Not in Cramer, not in Bloch

No. : 382

Title: *Décors de théâtre 2*

Medium: Collotype and pochoir Date:

Publisher: Éditions des Chroniques du Jour, Paris

Illustrations : The book *Décors de théâtre* by Raymond Cogniat contained 13 full page pochoir plates (2 by Picasso and 1 by De Chirco); and 4 pochoir vignettes,

Printer:

Sheet size: 28 x 22,5 cm

Print run: 600 copies

Catalogues raisonnés: Orozco Picasso Books No. 52, Not in Cramer, not in Bloch



No. : 383

Title: Still Life with Fruit / Verre et Compotier / Nature Morte Avec Poires

Medium: Collotype and pochoir

Date: 1920

Publisher: Unknown

Printer: Unknown

Paper: Vélín d'Arches

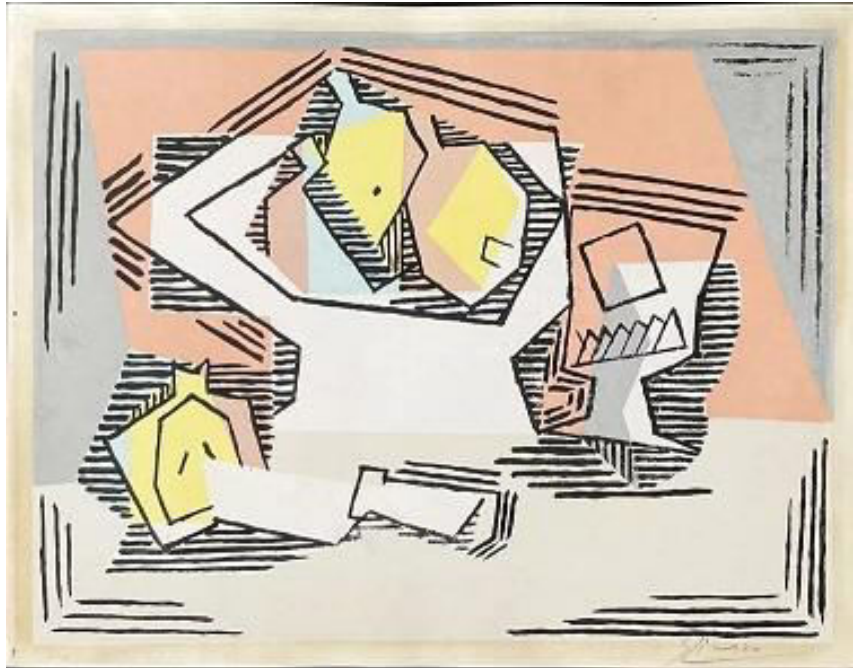
Plate: 26.7 × 34.8 cm

Sheet size: 28.9 × 36.9 cm

Print run: 100 numbered and

signed proofs

Catalogue raisonné: Not in Bloch



No. : 384

Title: *Nature Morte à la Bouteille de Vin et aux Raisins*

Medium: Collotype and pochoir



Date: 1922-1923

Publisher: Unknown

Printer: Unknown

Paper: Vélín d'Arches

Sheet size: 45,5 x 54,8 cm

Print run: 100 signed and numbered proofs

Catalogue raisonné: Not in Bloch

Comment: Proofs of this print were sold by

Christie's 2013 | Live Auction 2718 *First Impression Prints And Multiples* Lot 118 Bouteille et Raisins Price realised USD 8,125 Estimate USD 3,000 – USD 5,000 Closed: 16 Jul 2013 pochoir in colors, circa 1922, on smooth wove paper, signed in pencil, numbered 1/100, a 1½-in. tear at the left sheet edge, otherwise generally in good condition. Image: 15 x 18½ in (385 x 470 mm.) Sheet: 19¾ x 23¼ in. (505 x 590 mm.)

No. : 385

Title: *Femme verte au Chat*

Medium: Collotype and pochoir

Date: 1955-58

Publisher: Unknown

Sheet size: 34,7 x 27,8 cm

Print run: 100 signed and numbered proofs

Catalogue raisonné: None

Comment: The original 1937 oil on canvas belongs to the Dr. Henri Laugier Collection, Paris. Proofs of this print were sold by

Swann: Old Master Through Modern Prints Featuring Camille Pissarro: Impressionist Icon Nov 03, 2016 - Sale 2429 Lot 456 *Femme verte au Chat* Price Realized:

\$ 6,500 Estimate: \$ 6,000 - \$

9,000 Color collotype, 1955-58.

347x278 mm; 13 3/4x11 inches, full margins. Artist's proof, aside from the edition of 100. Signed and inscribed "Epreuve d'essai" in pencil, lower margin. A very good impression with strong colors.

Swann: 19th & 20th Century Prints & Drawings Mar 09, 2010 - Sale 2206 Lot 520 Price Realized: \$ 6,240 Estimate: \$ 7,000 - \$ 10,000 *Femme verte au Chat*.

Color collotype, 1955-58. 347x278

mm; 13 3/4x11 inches, full margins. Artist's proof, aside from the edition of 100. Signed and inscribed "Epreuve d'essai" in pencil, lower margin. A very good impression with strong colors.



No. : 386

Title:

Intérieur

Medium: Collotype
& pochoir

Date: 1933

Publisher:

Editions

Jeanne Bucher, Paris
& John Becker, New
York

Printer: Maison
J. Saudé, Paris

Paper: Vélin
d'Arches with J.B's
watermark lower right
margin & Arches'
watermark upper right
margin.

Plate size: 218 x
268 mm

Sheet size: 400 x
520 mm

Print run: Unknown number of proofs in the portfolio *Dix Reproductions*

Catalogues raisonnés: Not in Orozco Picasso Books, Not in Cramer, Not in Bloch:

Comment: A native of Alsace, Jeanne Bucher (1872–1946) embarked on a new career when she was in her forties, becoming an art collector and dealer in Paris. Previously, she had worked in several Swiss libraries and then served as a nurse during World War I. After moving to Paris in 1920, her Alsatian friends and the artist Jean Lurçat welcomed her into their artistic and literary circle. Five years later, at the age of fifty-one, she opened a library-gallery within Pierre Chareau's interior design store at 3 rue du Cherche-Midi, Paris.

Jean Saudé was the printer who most influenced pochoir. Works from the 1890s through the 1930s carry his name. In 1924, the year before the Paris International Exposition of Decorative and Modern Industrial Arts, Saudé prepared a treatise to explain, demonstrate, and celebrate pochoir, replete with examples of its variety. It is called *Traite d'enluminure d'art au pochoir*. This was, in fact, the only published work of any length on the subject. Printed in an edition limited to five hundred copies and lavishly illustrated, the *Traité* is now a rare and valuable work"

Jean Saudé took over the Ibis studios in Paris and set up the Editions de l'Ibis as a publishing art. Saudé specialized in fine illustrated books and collector's pieces.



No.: 387

Title: *Portrait de Nusch
Éluard (Une longue réflexion
amoureuse)*

Medium: Collotype

Date: 1945

Publisher: Ides et Calendes,
Neuchâtel & Paris

Printer: E. Durand
(zirconographs)

Paper : calendered
Chinese paper

Sheet size: 24,5 x 18,7 cm

Print run: 1660 copies of the
book *Une longue réflexion
amoureuse*: 1500 numbered on
Alfa blanc; 1-50 on hand-made
paper; 60 additional private
copies and 50 copies for the
press

Catalogue raisonné:

Orozco Picasso Books
No. 93, Not in Cramer



No.: 388**Title:** *Family at supper (Fifteen Drawings 1)***Medium:** Collotype and pochoir**Date:** 1946**Publisher:** Albert Carmen /
Pantheon Books, New York**Printer:** Albert Carman, City
Island, New York**Sheet size:** 31,3 x 47,3 cm

Portfolio 58 x 38 cm

Print run: 500 portfolios, of
which 50 signed by Picasso**Catalogue raisonné:**

Orozco Picasso Books No.

14, Cramer 8

Comment: An album of reproductions of paintings by Pablo Picasso, dating from the years 1904-1937. The portfolio includes the following Picasso pochoirs: 1. Family at supper, 2. Mother and Child, 3. Harlequin and boy, 4. Head of a woman, 5. saltimbanque, 6. Study for demoiselles d' avignon, 7. Bathers, 8. Two nudes, 9. The Basket, 10. Portait of a lady, 11. Table before window, 12. Four ballet dancers, 13. Minotaur, 14. Weeping woman, 15. Man with pipe.

**No.: 389****Title:** *Mother and Child (Fifteen Drawings 2)***Medium:** Collotype**Date:** 1946**Publisher:** Albert Carmen / Pantheon Books, New
York**Printer:** Albert Carman, City Island, New York**Sheet size:** 31,3 x 47,3 cm Portfolio 58 x 38 cm**Print run:** 500 portfolios, of which 50 signed by
Picasso**Catalogue raisonné:** Orozco Picasso Books No.
14, Cramer 8

No.: 390

Title: *Harlequin and boy (Fifteen Drawings 3)*

Medium: Collotype and pochoir

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by Picasso

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 391

Title: *Head of a woman (Fifteen Drawings 4)*

Medium: Collotype

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by Picasso

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8

No.: 392

Title: *Saltimbanque (Fifteen Drawings 5)*

Medium: Collotype and pochoir

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by Picasso

Catalogue raisonné: Orozco Picasso Books

No. 14, Cramer 8



No.:

393

Title:

Study for demoiselles d' avignon

(Fifteen Drawings 6)

Medium: Collotype and pochoir

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by Picasso

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 394

Title: *Bathers (Fifteen Drawings 7)*

Medium: Collotype

Date: 1946

Publisher: Albert Carmen /
Pantheon Books, New York

Printer: Albert Carman,
City Island, New York

Sheet size: 31,3 x 47,3 cm

Portfolio 58 x 38 cm

Print run: 500 portfolios, of
which 50 signed by Picasso

Catalogue raisonné:

Orozco Picasso Books

No. 14, Cramer 8



No.: 395

Title: *Two nudes (Fifteen Drawings 8)*

Medium: Collotype and pochoir

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New
York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by
Picasso

Catalogue raisonné:

Orozco Picasso Books

No. 14, Cramer 8

No.: 396

Title: *The Basket (Fifteen Drawings 9)*

Medium: Collotype and pochoir

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by Picasso

Catalogue raisonné:
Orozco Picasso Books No. 14, Cramer 8



No.: 397

Title: *Portrait of a lady (Fifteen Drawings 10)*

Medium: Collotype and pochoir

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by Picasso

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8

No.: 398

Title: *Table before window (Fifteen Drawings 11)*

Medium: Collotype and pochoir

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by Picasso

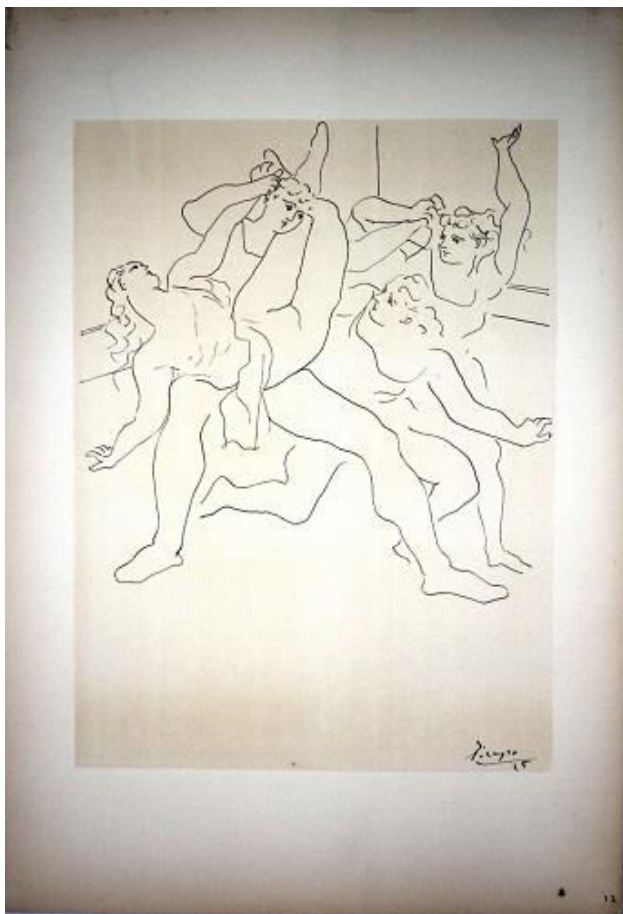
Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.:

399

Title:



Four ballet dancers (Fifteen Drawings

12)

Medium: Collotype

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by Picasso

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8

No.: 400

Title: *Minotaur (Fifteen Drawings 13)*

Medium: Collotype

Date: 1946

Publisher: Albert Carmen
/ Pantheon Books, New York
Printer: Albert
Carman, City Island, New
York

Sheet size: 31,3 x 47,3 cm
Portfolio 58 x 38 cm

Print run: 500 portfolios,
of which 50 signed by
Picasso

Catalogue raisonné:
Orozco Picasso Books
No. 14, Cramer 8



No.: 401

Title: *Weeping woman (Fifteen Drawings 14)*

Medium: Collotype and pochoir

Date: 1946

Publisher: Albert Carmen / Pantheon Books, New
York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by
Picasso

Catalogue raisonné: Orozco Picasso Books No.
14, Cramer 8

No.: 402

Title: *Man with pipe (Fifteen Drawings 15)*

Medium: Collotype

Date: 1946

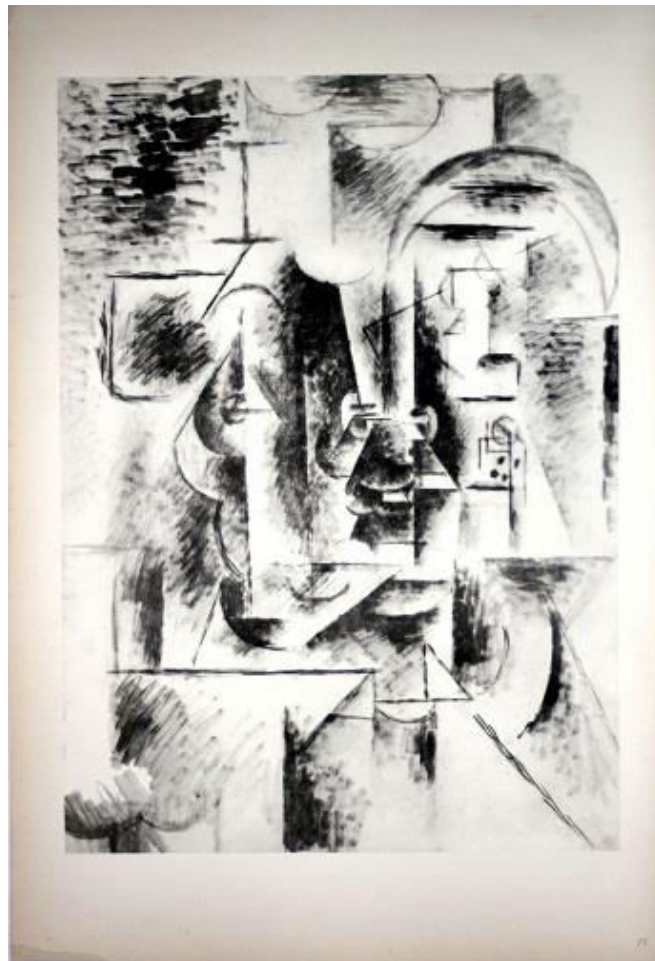
Publisher: Albert Carmen / Pantheon Books, New York

Printer: Albert Carman, City Island, New York

Sheet size: 31,3 x 47,3 cm Portfolio 58 x 38 cm

Print run: 500 portfolios, of which 50 signed by Picasso

Catalogue raisonné: Orozco Picasso Books No. 14, Cramer 8



No.: 403

Title: *Venti Pochoirs Originali 1*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

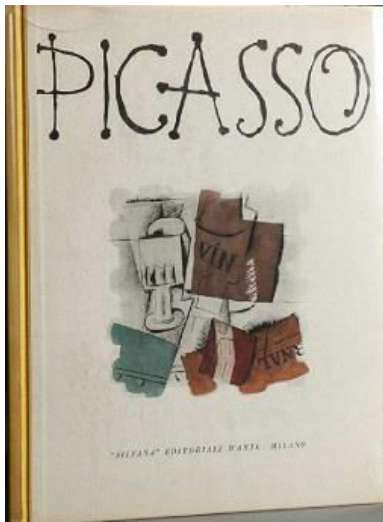
Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso

Books No. 152, Not in Cramer

Comment: The book (40 x 30 cm) contains 20



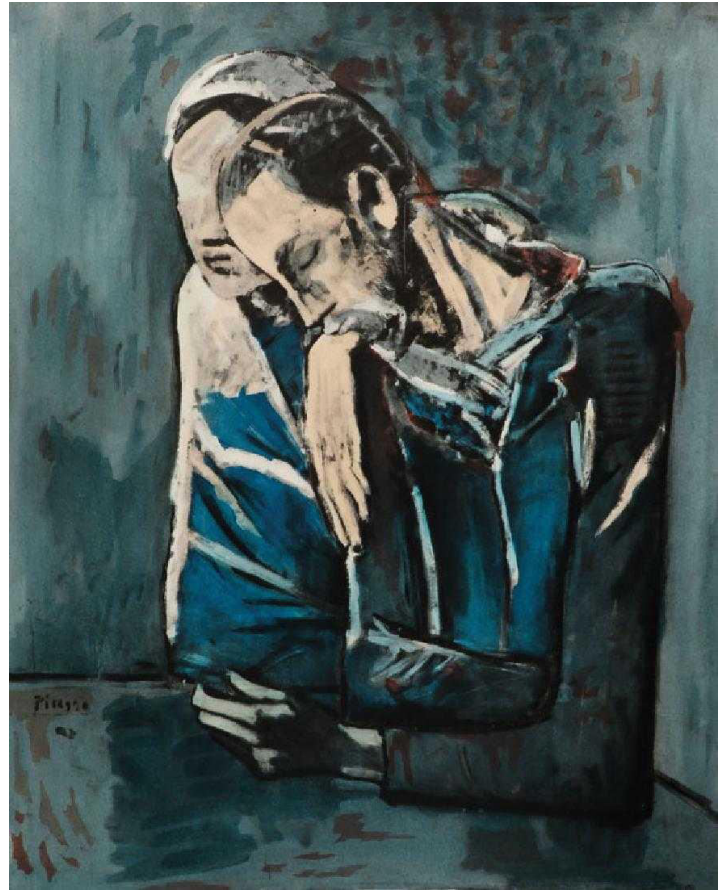
color pochoirs after Picasso and 4 black illustrations by Picasso.

Presentation by Franco Russoli.

Complete with 20 tipped in pochoir color plates with tissue guards.

Publisher's decorative

boards with yellow cloth spine.



No.: 404

Title: *Venti Pochoirs Originali 2*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso Books No. 152, Not in Cramer

No.: 405
Title: *Venti Pochoirs Originali 3*
Medium: Collotype and pochoir
Date: 1955
Publisher: Silvana Editoriale d'Arte, Milano
Printer:
Sheet size: 39 x 28,5 cm
Print run: 200 numbered copies
Catalogue raisonné: Orozco Picasso Books
No. 152, Not in Cramer



No.: 406
Title: *Venti Pochoirs Originali 4*
Medium: Collotype and pochoir
Date: 1955
Publisher: Silvana Editoriale d'Arte, Milano
Printer:
Sheet size: 39 x 28,5 cm
Print run: 200 numbered copies
Catalogue raisonné: Orozco Picasso Books
No. 152, Not in Cramer

No.: 407

Title: *Venti Pochoirs Originali 5*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso Books

No. 152, Not in Cramer



No.: 408

Title: *Venti Pochoirs Originali 6*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso

Books No. 152, Not in Cramer



No.: 409

Title: *Venti Pochoirs Originali 7*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné:

Orozco Picasso

Books No. 152, Not in Cramer



No.: 410

Title: *Venti Pochoirs Originali 8*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso

Books No. 152, Not in Cramer

No.: 411

Title: *Venti Pochoirs Originali 9*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies



No.: 412

Title: *Venti Pochoirs Originali 10*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso Books

No. 152, Not in Cramer

No.: 413

Title: *Venti Pochoirs*

Originali 11

Medium: Collotype and
pochoir

Date: 1955

Publisher: Silvana Editoriale
d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered
copies

Catalogue raisonné:

Orozco Picasso Books No.
152, Not in Cramer



No.: 414

Title: *Venti Pochoirs Originali 12*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso Books
No. 152, Not in Cramer

No.: 415

Title: *Venti Pochoirs Originali 13*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

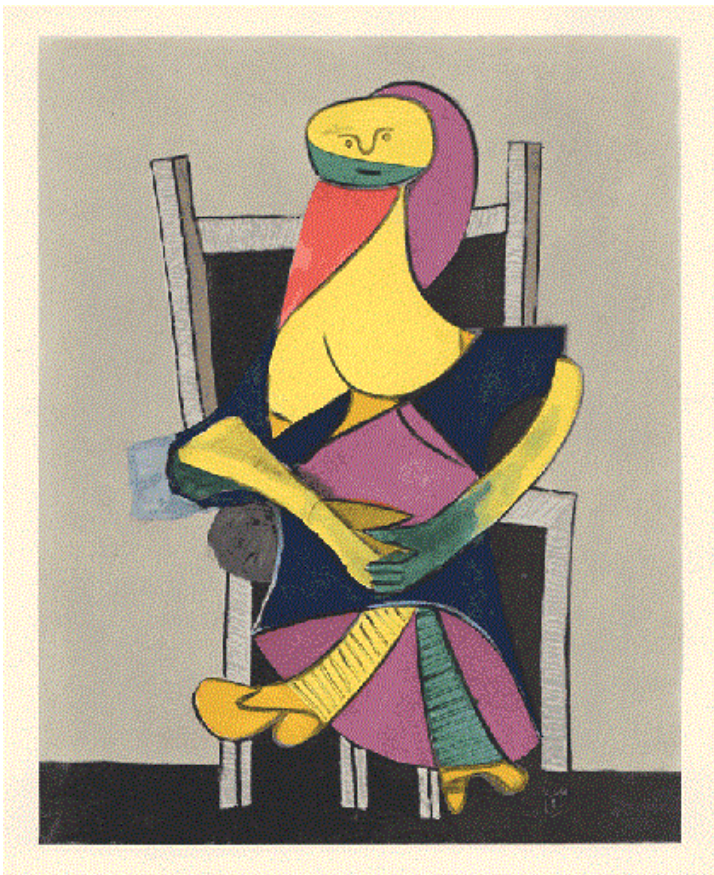
Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso

Books No. 152, Not in Cramer



No.: 416

Title: *Venti Pochoirs Originali 14*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso Books No. 152, Not in Cramer

No.: 417

Title: *Venti Pochoirs Originali 15*
Medium: Collotype and pochoir
Date: 1955
Publisher: Silvana Editoriale d'Arte, Milano
Printer:
Sheet size: 39 x 28,5 cm
Print run: 200 numbered copies
Catalogue raisonné: Orozco Picasso Books
No. 152, Not in Cramer



No.: 418
Title: *Venti Pochoirs Originali 16*
Medium: Collotype and pochoir
Date: 1955
Publisher: Silvana Editoriale d'Arte,
Milano
Printer:
Sheet size: 39 x 28,5 cm
Print run: 200 numbered copies
Catalogue raisonné: Orozco Picasso
Books No. 152, Not in Cramer

No.: 419

Title: *Venti Pochoirs Originali 17*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

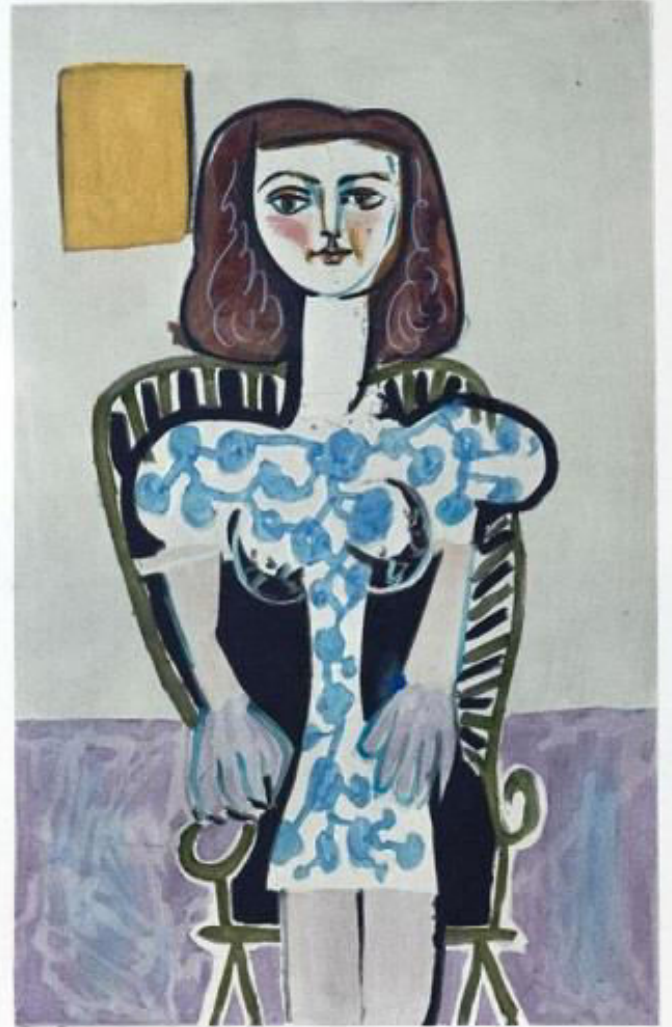
Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso Books

No. 152, Not in Cramer



No.: 420

Title: *Venti Pochoirs Originali 18*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso Books No.

152, Not in Cramer



No.: 421

Title: *Venti Pochoirs Originali 19*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

Print run: 200 numbered copies

Catalogue raisonné: Orozco Picasso

Books No. 152, Not in Cramer



No.: 422

Title: *Venti Pochoirs Originali 20*

Medium: Collotype and pochoir

Date: 1955

Publisher: Silvana Editoriale d'Arte, Milano

Printer:

Sheet size: 39 x 28,5 cm

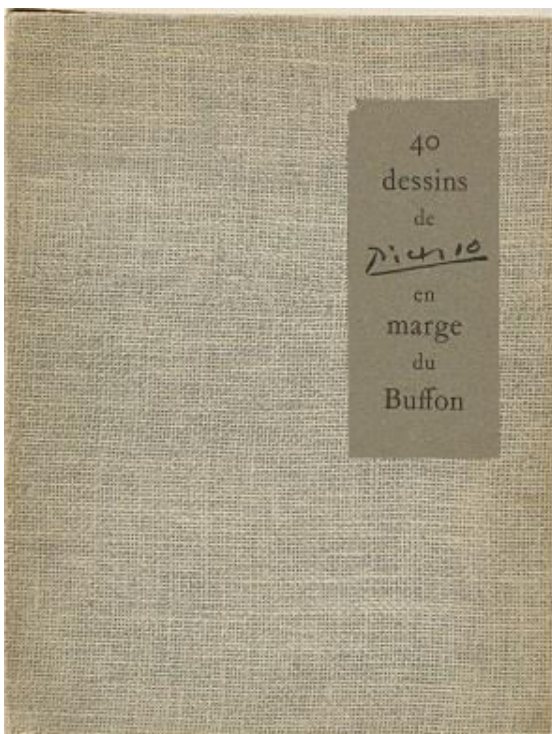
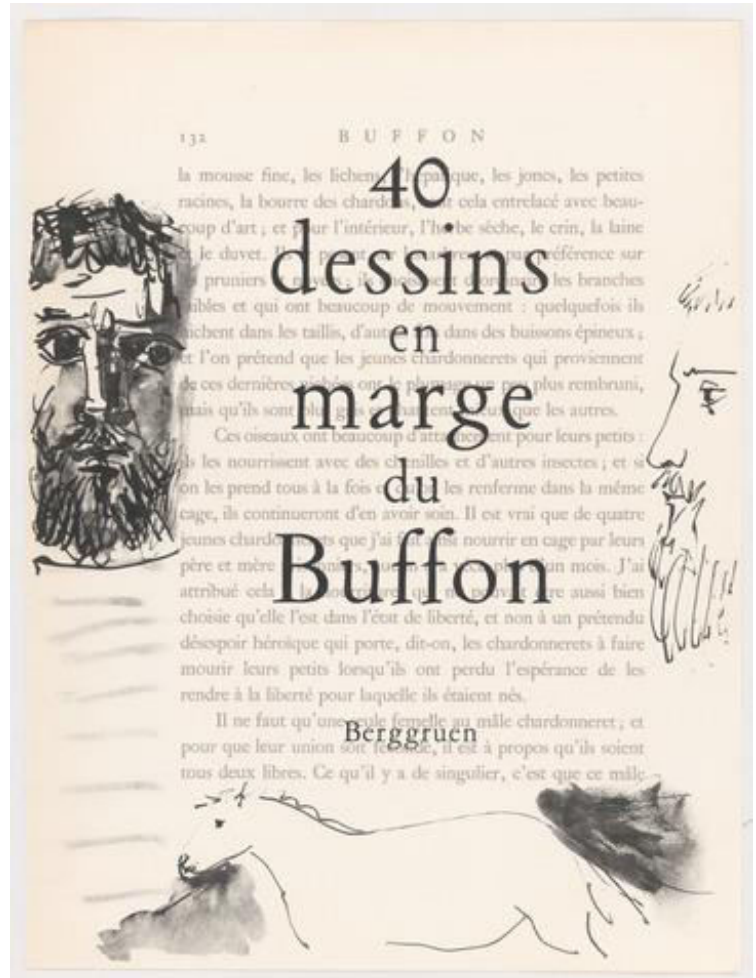
Print run: 200 numbered copies

Catalogue raisonné:

Orozco Picasso Books
No. 152, Not in Cramer

Atelier Duval**No.:** 423**Title:** *Deux visages d'hommes et un cheval (Title page of 40 Dessins de Picasso en Marge du Buffon 1)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**Comment:**

In January 1943, Picasso brought a copy of the just-published *Eaux-fortes originales pour des textes de Buffon* (see Orozco Picasso Books No. 14) to his mistress Dora Maar. This copy was specially



inscribed to her and Picasso further decorated 40 pages of the book with drawings: a bird-woman with Dora Maar's face, heads of a woman (sometimes Dora Maar), heads of men and minotaurs, and sketches of other animals.

Fourteen years later, long after Picasso had separated from Dora Maar (moving on to relationships with Françoise Gilot and then Jacqueline Rogue), Jonquieres published this facsimile of the ornamented pages of Dora Maar's Buffon. The deluxe copies of the book, published by Berggruen, contain a linocut, *Le Pigeonneau*, done in 1939. This was the second print Picasso made in the linoleum cut technique.

**Toledo Museum of Art**

No.: 424

Title: *Dedicace (40 Dessins de Picasso en Marge du Buffon 2)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84

No.: 425

Title: *Crânes et squelettes d'oiseaux (40 Dessins de Picasso en Marge du Buffon 3)*

Medium: Collotype

Date: 1957

Publisher: Jonquières and Berggruen, Paris

Printer: Atelier Duval, Paris

Paper : Vélín à la forme d'Arches, Vélín du Marais

Sheet size: 37,3 x 28,2 cm

Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.

Catalogue raisonné:

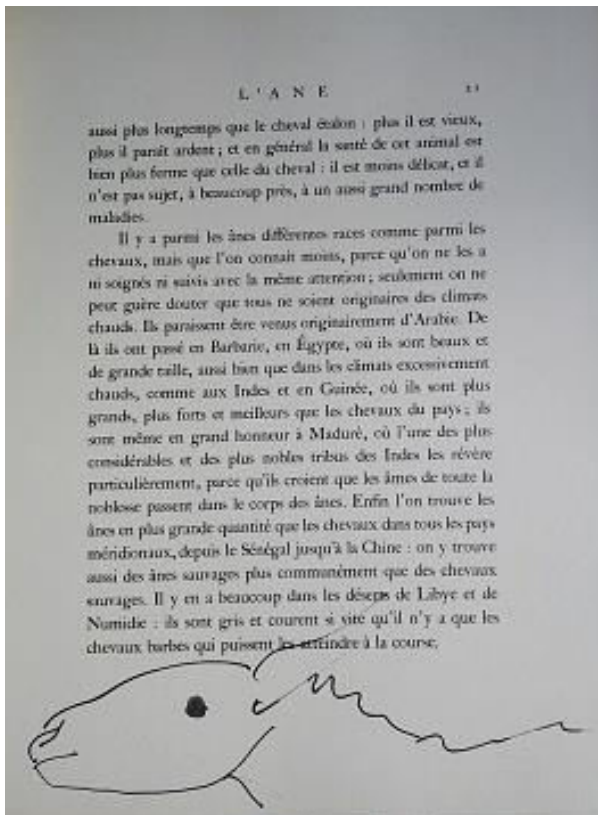
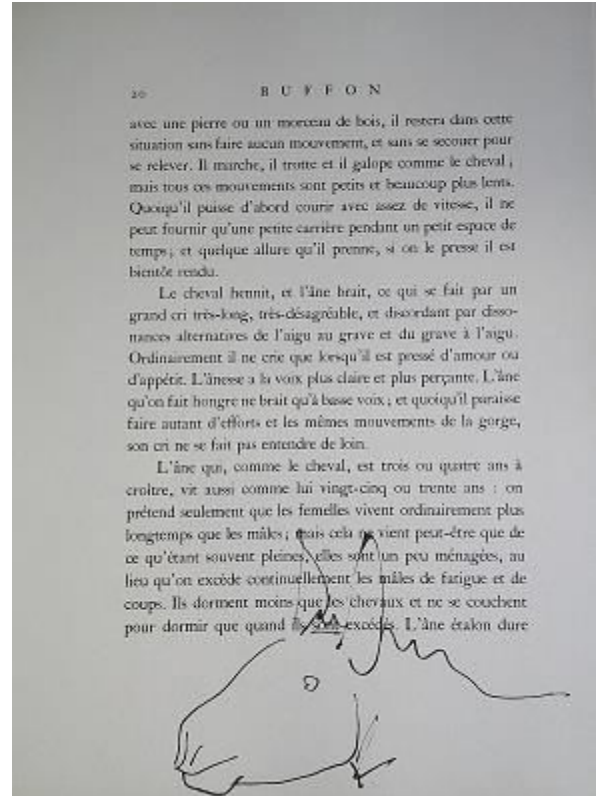
Orozco Picasso Books No. 84, Cramer 84

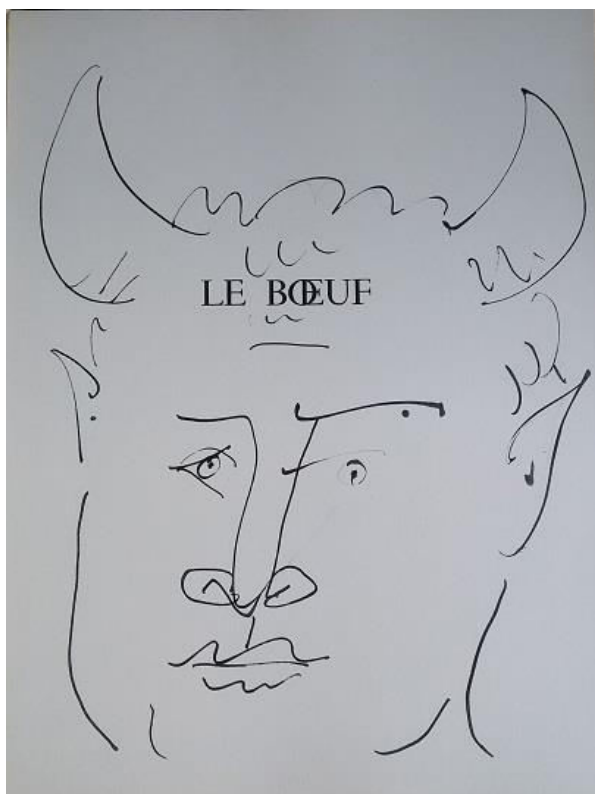
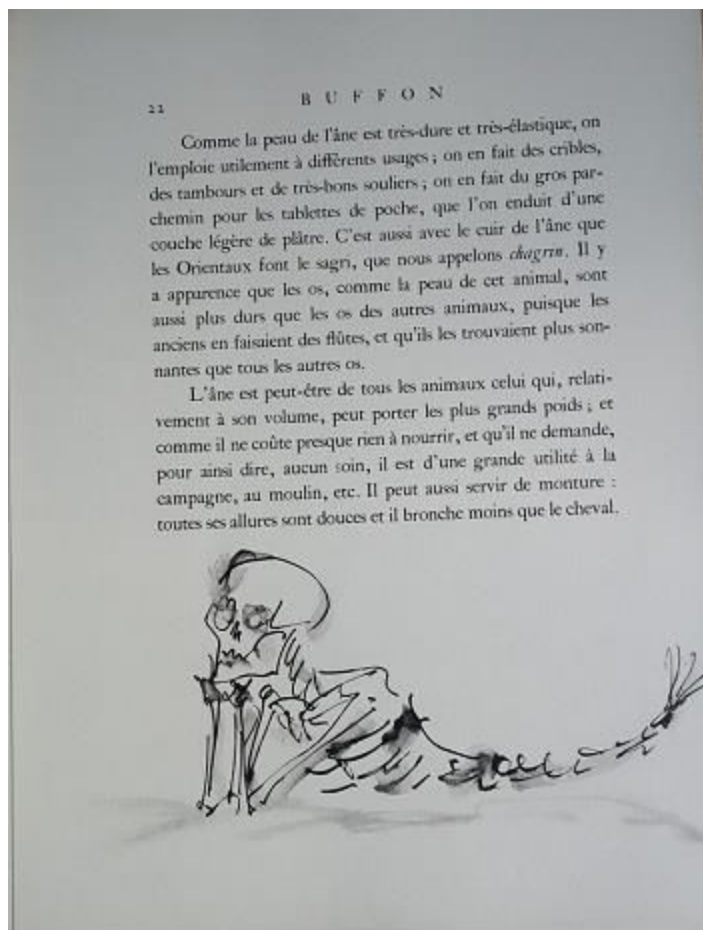


No.: 426**Title:** *Crânes et têtes de Méduse (40 Dessins de Picasso en Marge du Buffon 4)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso

Books No. 84, Cramer 84

**No.:** 427**Title:** *Annes, sur un planche gravée (40 Dessins de Picasso en Marge du Buffon 5)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84

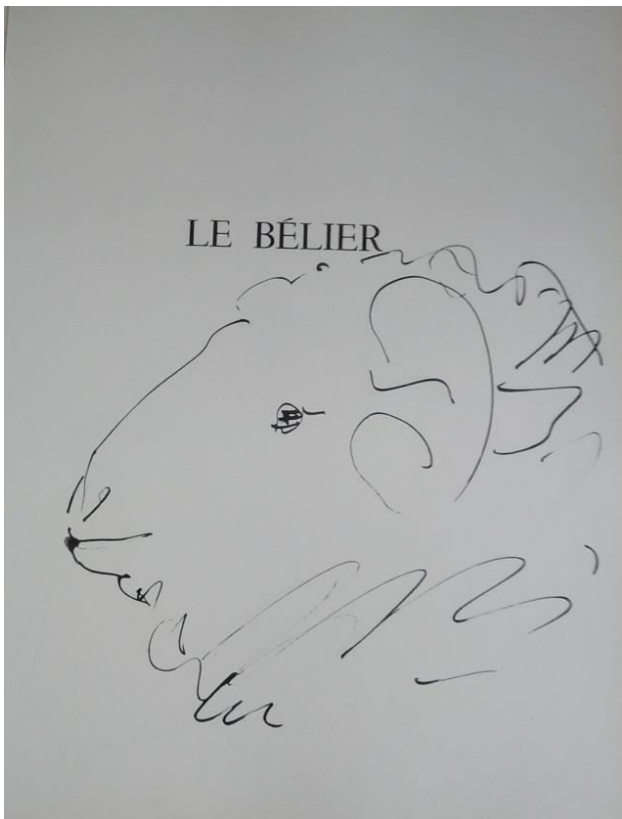
No.: 428**Title:** *Anne, sur un page de texte (40 Dessins de Picasso en Marge du Buffon 6)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 429**Title:** *Anne, sur un page de texte (40 Dessins de Picasso en Marge du Buffon 7)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84

No.: 430**Title:** *Squelette de Sirène (40 Dessins de Picasso en Marge du Buffon 8)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 431**Title:** *Le bœuf, Visage d'homme (40 Dessins de Picasso en Marge du Buffon 9)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84

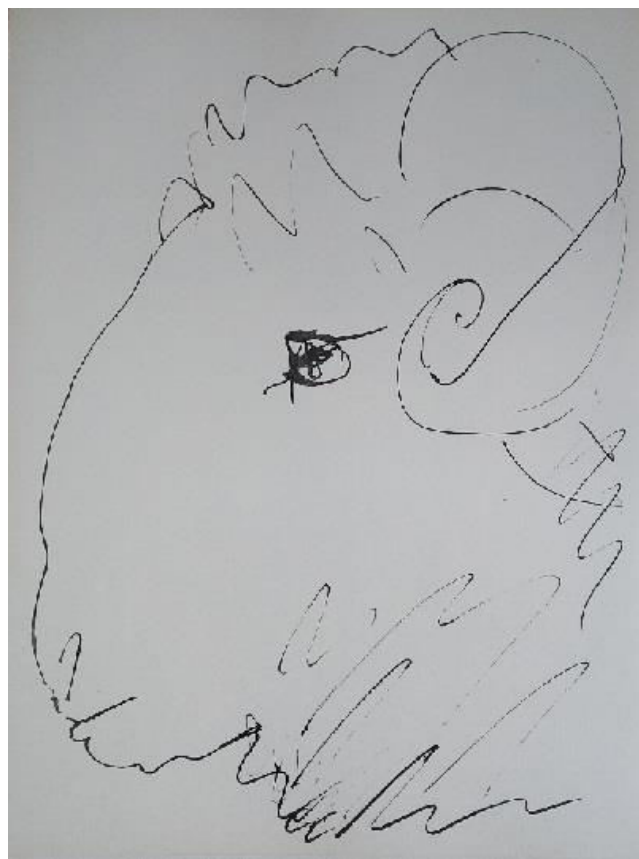
No.: 432
Title: *Visage de Faune (40 Dessins de Picasso en Marge du Buffon 10)*
Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélín à la forme d'Arches, Vélín du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.
Catalogue raisonné: Orozco Picasso
 Books No. 84, Cramer 84



No.: 433
Title: *Le taureau (40 Dessins de Picasso en Marge du Buffon 11)*
Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélín à la forme d'Arches, Vélín du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.
Catalogue raisonné: Orozco Picasso Books
 No. 84, Cramer 84

No.: 434**Title:** *Tête de taureau (40 Dessins de Picasso en Marge du Buffon 12)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 435**Title:** *Le bélier (40 Dessins de Picasso en Marge du Buffon 13)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 436**Title:** *Tête de Bélier (40 Dessins de Picasso en Marge du Buffon 14)*

Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélín à la forme d'Arches, Vélín du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.
Catalogue raisonné: Orozco Picasso Books No. 84, Cramer 84



No.: 437
Title: *Trois Têtes de Chats (40 Dessins de Picasso en Marge du Buffon 15)*
Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélín à la forme d'Arches, Vélín du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.
Catalogue raisonné: Orozco Picasso Books No. 84, Cramer 84
No.: 438
Title: *Un chat (40 Dessins de Picasso en Marge du Buffon 16)*

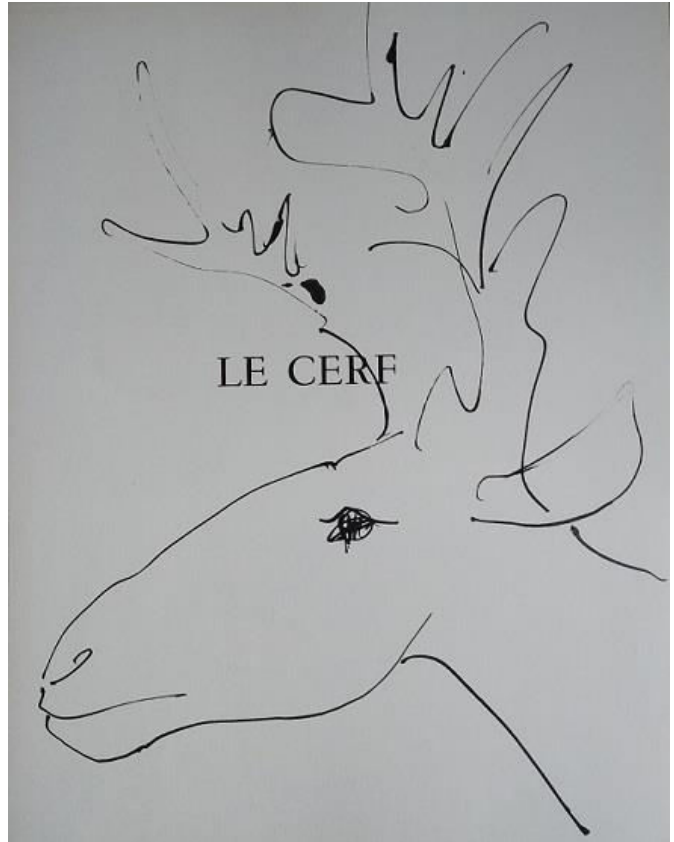
Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélín à la forme d'Arches, Vélín du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.
Catalogue raisonné: Orozco Picasso Books No. 84, Cramer 84



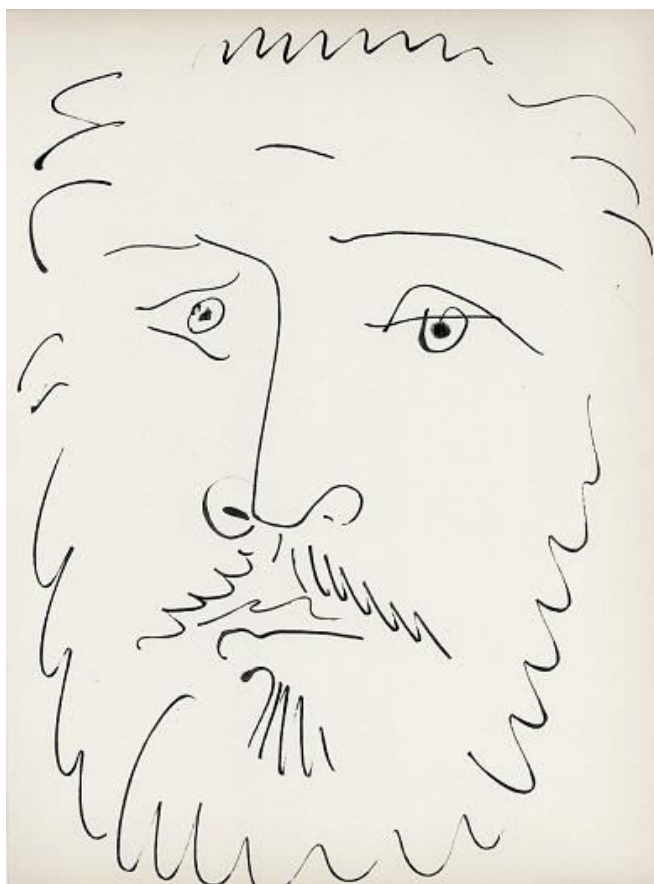
the presence of the linocut.

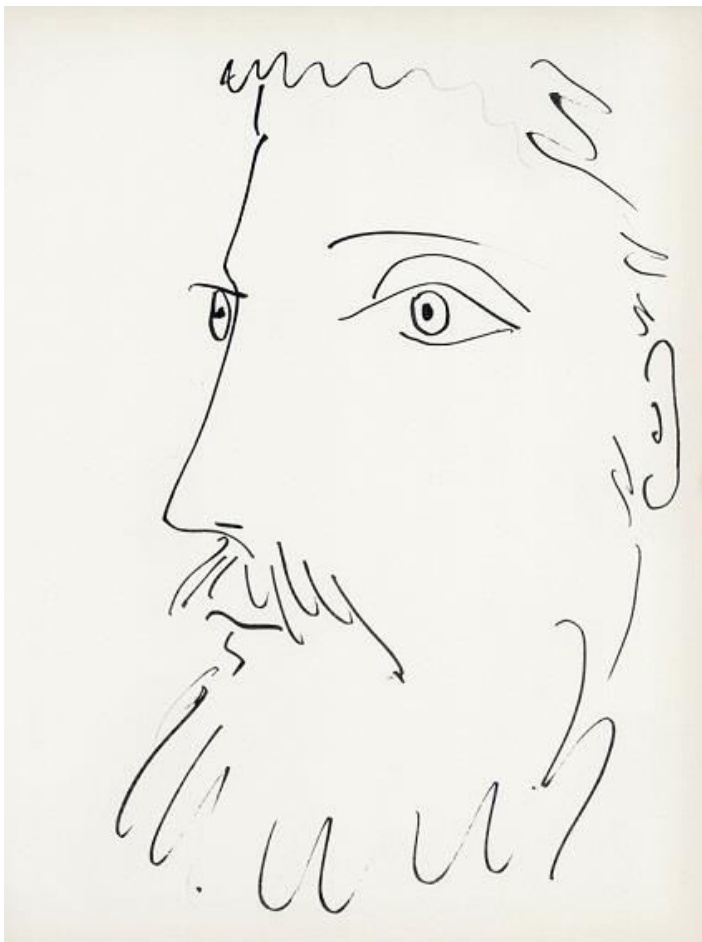
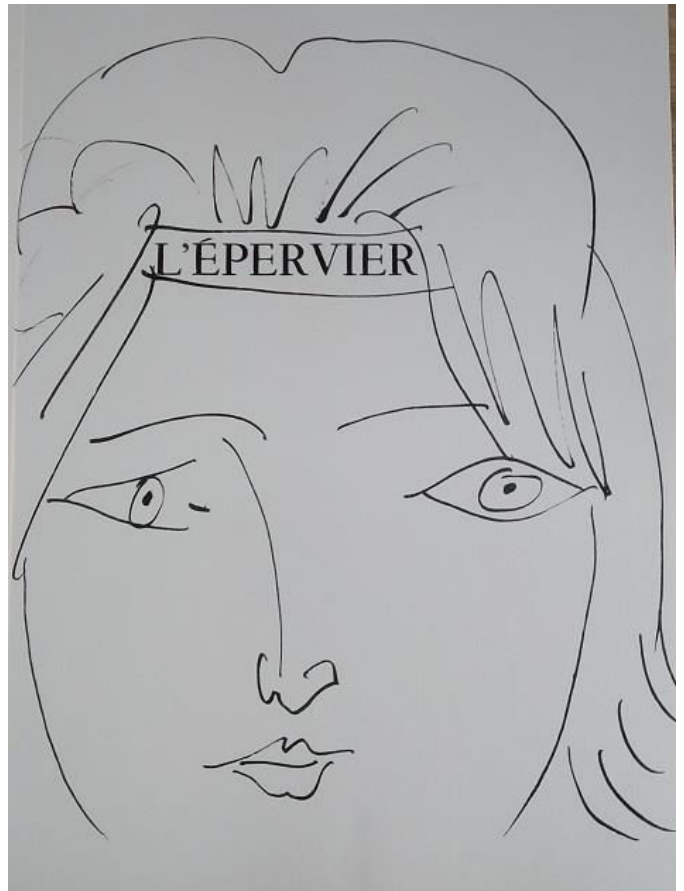
Catalogue raisonné: Orozco Picasso Books No. 84, Cramer 84

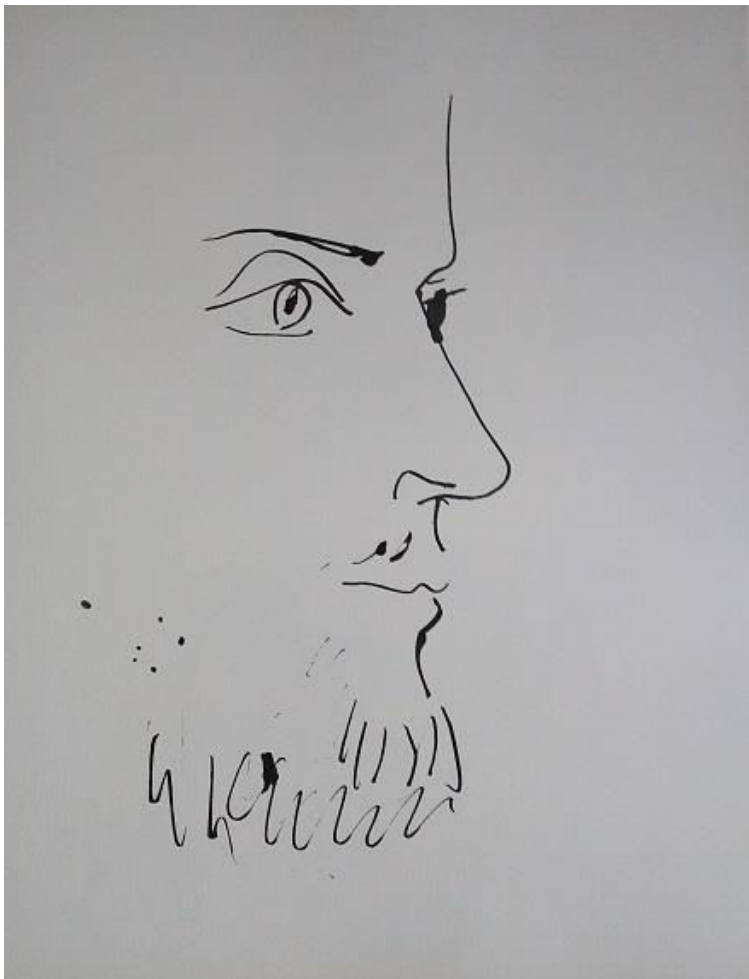
No.: 439
Title: *Deux têtes de chiens (40 Dessins de Picasso en Marge du Buffon 17)*
Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélín à la forme d'Arches, Vélín du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from

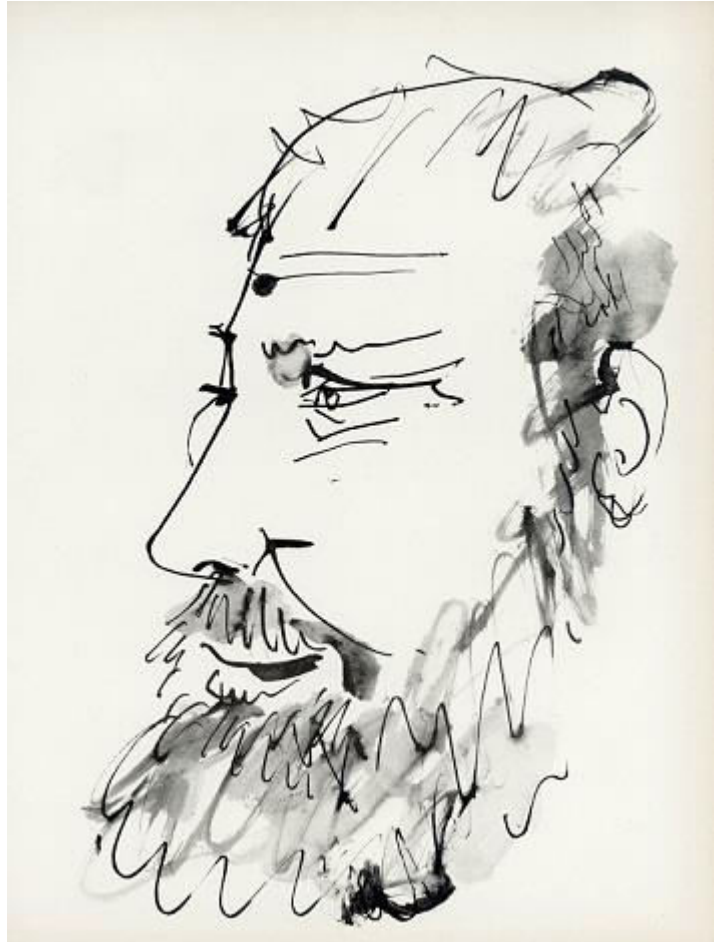
No.: 440**Title:** *Le cerf (40 Dessins de Picasso en Marge du Buffon 18)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 441**Title:** *Tête de Lion (40 Dessins de Picasso en Marge du Buffon 19)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84

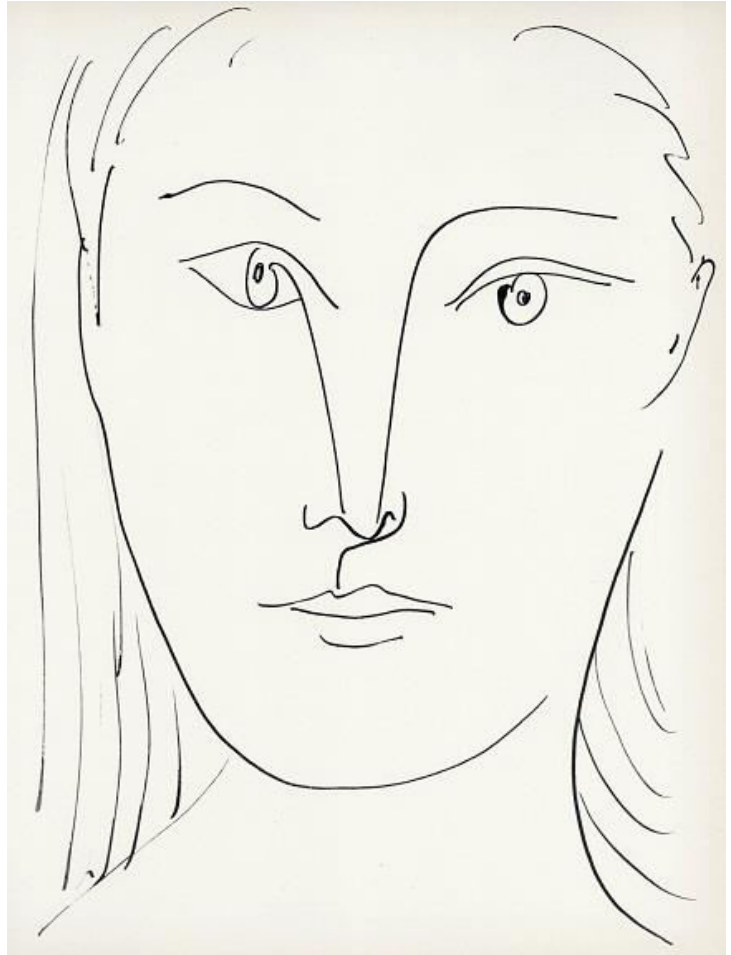
No.: 442**Title:** *Visage d'homme barbu à épaisse chevelure, trait et lavis (40 Dessins de Picasso en Marge du Buffon 20)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco
Picasso Books No. 84, Cramer 84**No.:** 443**Title:** *L'aigle (40 Dessins de Picasso en Marge du Buffon 21)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco
Picasso Books No. 84, Cramer 84

No.: 444**Title:** *Tête d'aigle (40 Dessins de Picasso en Marge du Buffon 22)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 445**Title:** *Visage d'homme barbu (40 Dessins de Picasso en Marge du Buffon 23)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84

No.: 446**Title:** *L'épervier, visage de femme* (40
Dessins de Picasso en Marge du Buffon 24)**Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du
Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso
drawings in collotype; 226 of these on Arches with
a linocut 16 x 20,2 cm (Pigeonneau) signed in
colored pencil ; 2000 on Marais. 6 nominative
copies. Only the paper differs in both editions,
practically indistinguishable apart from the
presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books
No. 84, Cramer 84**No.:** 447**Title:** *Visage d'homme, profil gauche* (40
Dessins de Picasso en Marge du Buffon 25)**Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du
Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso
drawings in collotype; 226 of these on Arches with a
linocut 16 x 20,2 cm (Pigeonneau) signed in colored
pencil ; 2000 on Marais. 6 nominative copies. Only
the paper differs in both editions, practically
indistinguishable apart from the presence of the
linocut.**Catalogue raisonné:** Orozco Picasso Books
No. 84, Cramer 84

No.: 448**Title:** *Visage d'homme, de face, trait et lavis*
(40 Dessins de Picasso en Marge du Buffon 26)**Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books
No. 84, Cramer 84**No.:** 449**Title:** *Visage d'homme, profil droit* (40
*Dessins de Picasso en Marge du Buffon 27)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books
No. 84, Cramer 84

No.: 450**Title:** *Profil gauche de vieil homme, trait et lavis* (40 Dessins de Picasso en Marge du Buffon 28)**Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 451**Title:** *Visage de vieux marin* (40 Dessins de Picasso en Marge du Buffon 29)**Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84

No.: 452**Title:** *Visage féminin, de face (40 Dessins de Picasso en Marge du Buffon 30)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 453**Title:** *Pigeon (40 Dessins de Picasso en Marge du Buffon 31)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84

No.: 454**Title:** *Femme vue de dos (40 Dessins de Picasso en Marge du Buffon 32)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélin à la forme d'Arches, Vélin du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 455**Title:** *Homme barbu, de face, trait et lavis (40 Dessins de Picasso en Marge du Buffon 33)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélin à la forme d'Arches, Vélin du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84

No.: 456
Title: *Profil de vieille femme, trait et lavis* (40 *Dessins de Picasso en Marge du Buffon 34*)
Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélin à la forme d'Arches, Vélin du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.
Catalogue raisonné: Orozco Picasso Books No. 84, Cramer 84



No.: 457
Title: *Profil de jeune fille* (40 *Dessins de Picasso en Marge du Buffon 35*)
Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélin à la forme d'Arches, Vélin du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.
Catalogue raisonné: Orozco Picasso Books No. 84, Cramer 84

No.: 458**Title:** *Profil de jeune fille, en chapeau, trait et lavis (40 Dessins de Picasso en Marge du Buffon 36)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 459**Title:** *Visage de jeune fille, de face, trait et lavis (40 Dessins de Picasso en Marge du Buffon 37)***Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**No.:** 460

Title: *Chauve, barbu ethilare, trait et lavis (40 Dessins de Picasso en Marge du Buffon 38)*

Medium: Collotype

Date: 1957

Publisher: Jonquières and Berggruen, Paris

Printer: Atelier Duval, Paris

Paper : Vélín à la forme d'Arches, Vélín Marais

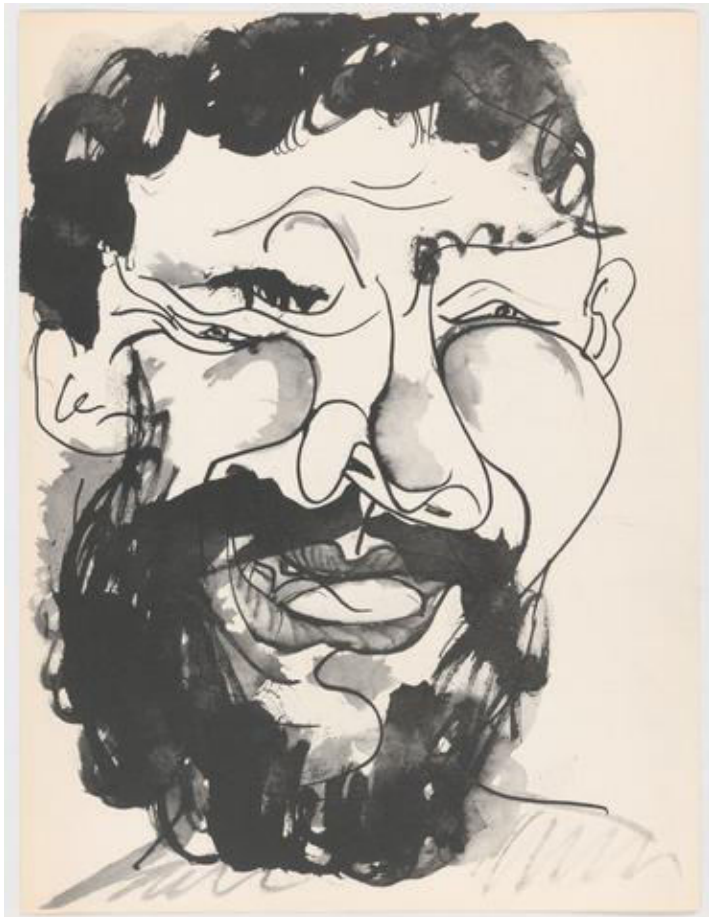
Sheet size: 37,3 x 28,2 cm

Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.

Catalogue raisonné: Orozco Picasso Books No. 84, Cramer 84



du



No.: 461

Title: *Visage d'homme riant, à la barbe et cheveux noirs, trait et lavis (40 Dessins de Picasso en Marge du Buffon 39)*

Medium: Collotype

Date: 1957

Publisher: Jonquières and Berggruen, Paris

Printer: Atelier Duval, Paris

Paper : Vélín à la forme d'Arches, Vélín du Marais

Sheet size: 37,3 x 28,2 cm

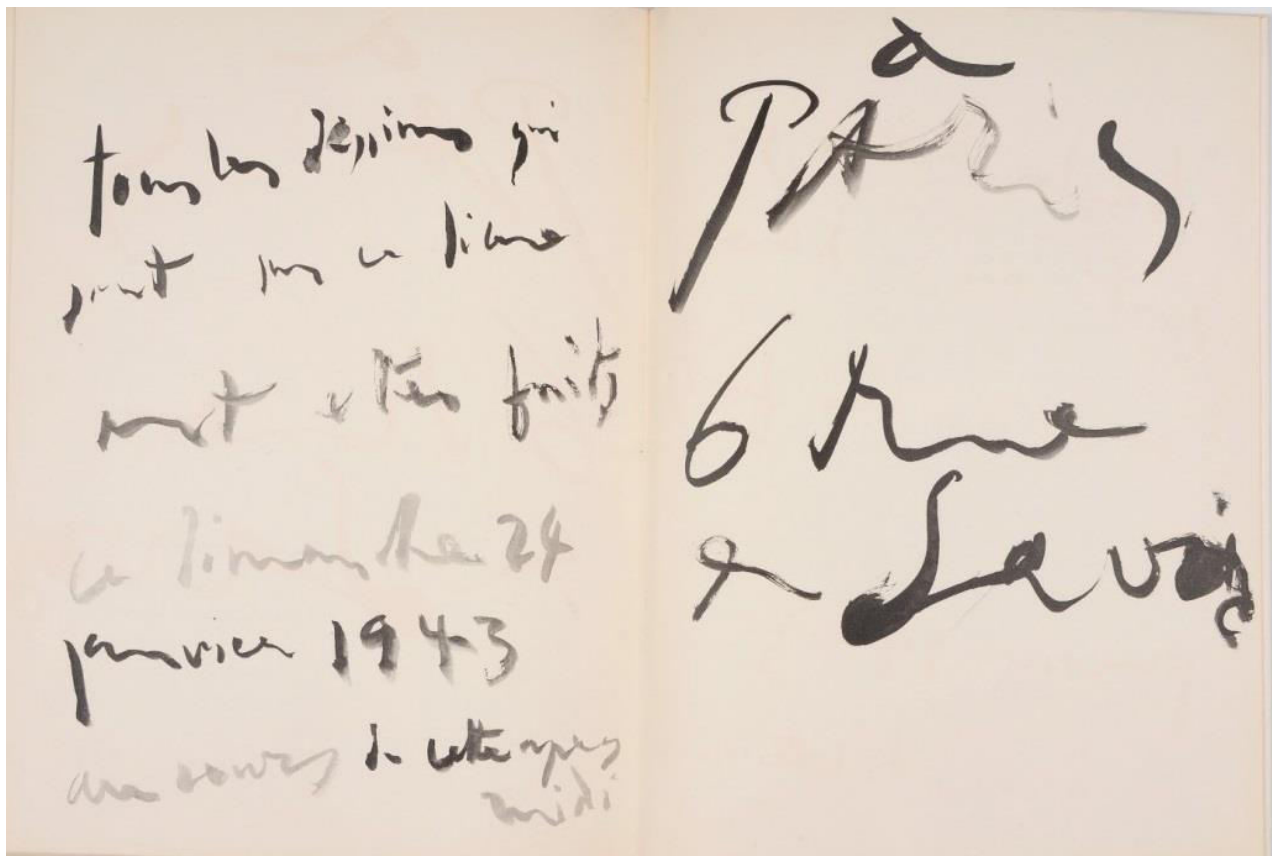
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.

Catalogue raisonné: Orozco Picasso Books No. 84, Cramer 84

No.: 462
Title: *Visage d'homme au bandeau, trait et lavis* (40 Dessins de Picasso en Marge du Buffon 40)
Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélín à la forme d'Arches, Vélín du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.
Catalogue raisonné: Orozco Picasso Books
 No. 84, Cramer 84



No.: 463
Title: *Un aigle* (40 Dessins de Picasso en Marge du Buffon 41)
Medium: Collotype
Date: 1957
Publisher: Jonquières and Berggruen, Paris
Printer: Atelier Duval, Paris
Paper : Vélín à la forme d'Arches, Vélín du Marais
Sheet size: 37,3 x 28,2 cm
Print run: 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.
Catalogue raisonné: Orozco Picasso Books
 No. 84, Cramer 84

No.: 464**Title:** (40 Dessins de Picasso en Marge du Buffon 42)**Medium:** Collotype**Date:** 1957**Publisher:** Jonquières and Berggruen, Paris**Printer:** Atelier Duval, Paris**Paper :** Vélín à la forme d'Arches, Vélín du Marais**Sheet size:** 37,3 x 28,2 cm**Print run:** 2226 copies with 40 pages of Picasso drawings in collotype; 226 of these on Arches with a linocut 16 x 20,2 cm (Pigeonneau) signed in colored pencil ; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.**Catalogue raisonné:** Orozco Picasso Books No. 84, Cramer 84**Comment :** « Tous les dessins qui sont sur ce livre ont été faits ce dimanche 24 janvier 1943 au cours de cette après-midi, à Paris, 6 rue de Savoie »

No. : 465
Title: *Carnet de la Californie 1*

Medium: Collotype

Date: 1959

Publisher:
 Cercle d'Art,
 Paris

Printer:
 Atelier
 Duval (collotypes)

Paper: Vélín
 d'Arches

Size: 39,6
 x 29,4 cm

Print run: 1500
 copies on Vélín
 d'Arches: 100 with
 the original
 lithograph and a
 suite of the
 collotype drawings;
 20 hors commerce
 with suite (101-
 120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



Comment: The portfolio contains 25 collotype leaves with 39 full-page facsimiles of Pablo Picasso drawings (11 single-sided and 14 double-sided), mainly in colors. The painter made a lithograph in November 1959 with a bullfighting theme. It is a large drawing of a bullfighter and several small acts of the corrida. Picasso wishes to use it for the facsimile edition by Cercle d'Art of a carnet of drawings made between November 1955 and January 1956, under the title *Carnet de la Californie* (Cramer 101).

No. : 466

Title: *Carnet de la Californie 2*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín d'Arches: 100

with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 467

Title: *Carnet de la Californie 3*



Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval
(collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 468

Title: *Carnet de la Californie 4*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 469

Title: *Carnet de la Californie 5*



Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 470

Title: *Carnet de la Californie 6*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 471

Title: *Carnet de la Californie 7*



Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné:

Orozco's Picasso

Books No.186; Cramer 101

No. : 472

Title: *Carnet de la Californie 8*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 473

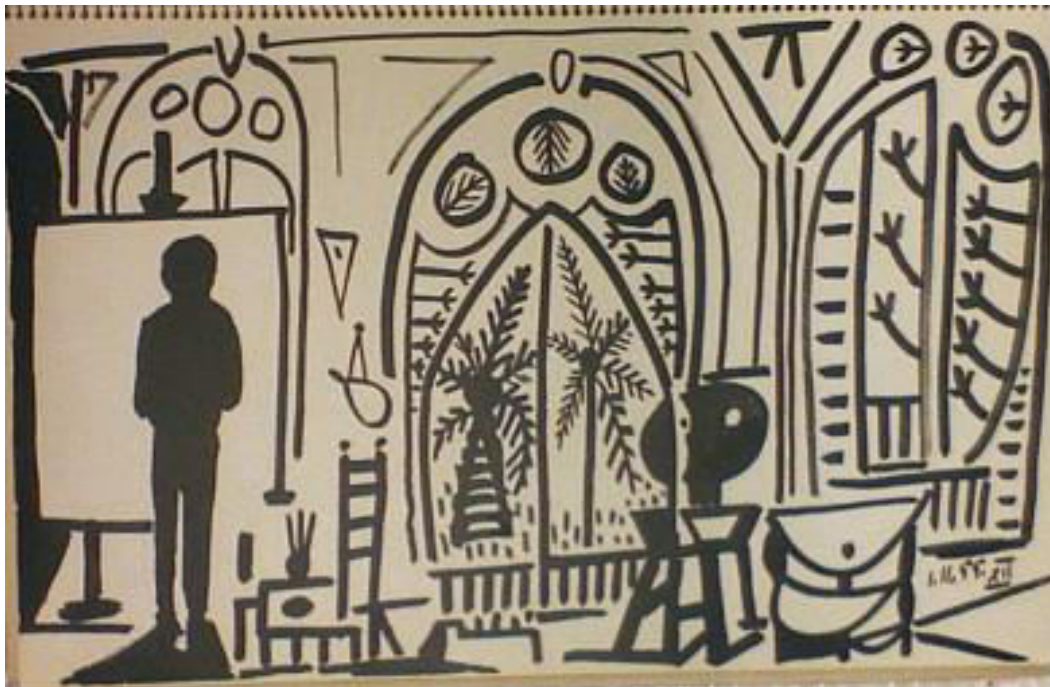
Title: *Carnet de la Californie 9*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)



Paper: Vélin

d'Arches

Size: 39,6 x
29,4 cm

Print run: 1500
copies on Vélin
d'Arches: 100 with the
original lithograph and
a suite of the collotype
drawings; 20 hors
commerce with suite
(101-120); 1380
numbered 121 to 1500.

Catalogue raisonné:
Orozco's Picasso
Books No.186; Cramer
101

No. : 474

Title: *Carnet de la Californie 10*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 475

Title: *Carnet de la Californie 11*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 476

Title: *Carnet de la Californie 12*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches:

100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 477

Title: *Carnet de la Californie 13*

Medium: Collotype

Date: 1959



Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 478

Title: *Carnet de la Californie 14*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 479

Title: *Carnet de la Californie 15*

Medium: Collotype



Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 480

Title: *Carnet de la Californie 16*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380



numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 481

Title: *Carnet de la Californie 17*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 482

Title: *Carnet de la Californie 18*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 483

Title: *Carnet de la Californie 19*

Medium: Collotype

Date: 1959



Publisher: Cercle d'Art, Paris

Printer: Atelier Duval
(collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 484

Title: *Carnet de la Californie 20*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 485

Title: *Carnet de la Californie 21*

Medium: Collotype

Date: 1959



Publisher: Cercle d'Art, Paris

Printer: Atelier Duval
(collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 486

Title: *Carnet de la Californie 22*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100

with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite

(101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 487

Title: *Carnet de la Californie 23*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris



Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 488

Title: *Carnet de la Californie 24*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 489

Title: *Carnet de la Californie 25*

Medium: Collotype



Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval

(collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 490

Title: *Carnet de la Californie 26*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 491

Title: *Carnet de la Californie 27*

Medium: Collotype

Date: 1959



Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

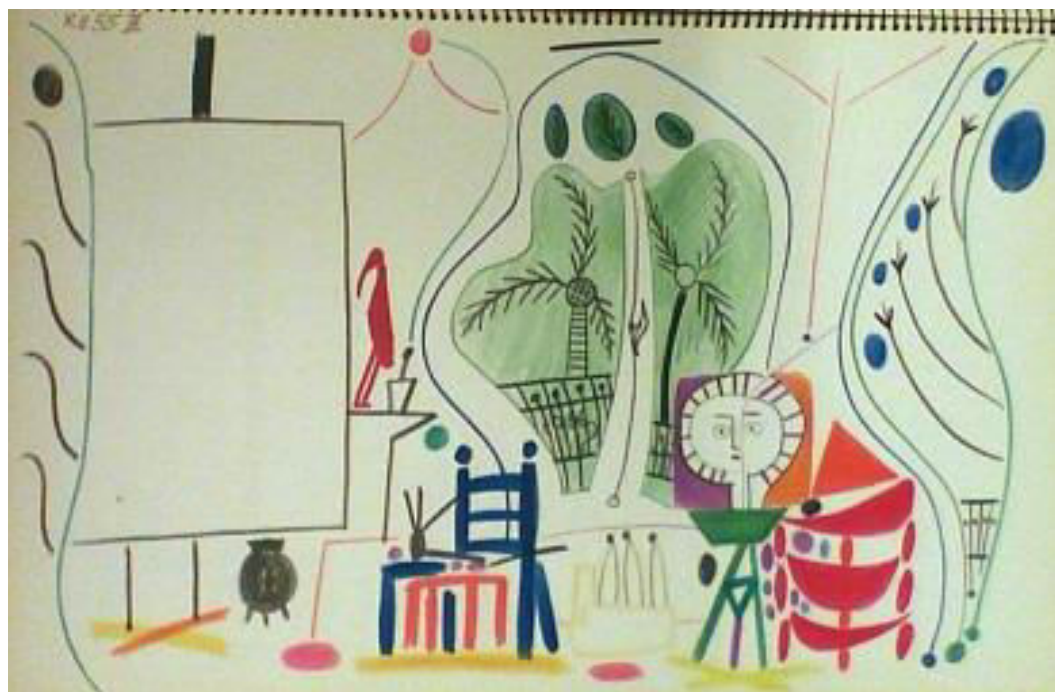
No. : 492

Title: *Carnet de la Californie 28***Medium:** Collotype**Date:** 1959**Publisher:** Cercle d'Art, Paris**Printer:** Atelier Duval (collotypes)**Paper:** Vélin d'Arches**Size:** 39,6 x 29,4 cm**Print run:** 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors

commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 493

Title: *Carnet de la Californie 29***Medium:** Collotype**Date:** 1959**Publisher:** Cercle d'Art, Paris**Printer:** Atelier Duval (collotypes)**Paper:** Vélin d'Arches**Size:** 39,6 x 29,4 cm**Print run:** 1500 copies on Vélin d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.**Catalogue raisonné:**

Orozco's Picasso Books No.186; Cramer 101

No. : 494

Title: *Carnet de la Californie 30*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval

(collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 495

Title: *Carnet de la Californie 31*



Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné:

Orozco's Picasso Books No.186; Cramer 101

No. : 496

Title: *Carnet de la Californie 32*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval

(collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín

d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 497

Title: *Carnet de la Californie 33*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval

(collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

No. : 498

Title: *Carnet de la Californie 34*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art,
Paris

Printer: Atelier Duval
(collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on
Vélin d'Arches: 100 with the
original lithograph and a suite
of the collotype drawings; 20
hors commerce with suite
(101-120); 1380 numbered 121
to 1500.

Catalogue raisonné: Orozco's
Picasso Books No.186; Cramer
101



No. : 499

Title: *Carnet de la Californie 35*

Medium: Collotype

Date: 1959



Publisher: Cercle d'Art,
Paris

Printer: Atelier Duval
(collotypes)

Paper: Vélin
d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on
Vélin d'Arches: 100 with the
original lithograph and a suite
of the collotype drawings; 20
hors commerce with suite
(101-120); 1380 numbered
121 to 1500.

Catalogue raisonné:
Orozco's Picasso
Books No.186; Cramer 101

No. : 500

Title: *Carnet de la Californie 36*

Medium: Collotype

Date: 1959

Publisher: Cercle
d'Art, Paris

Printer: Atelier
Duval (collotypes)

Paper: Vélin
d'Arches

Size: 39,6 x 29,4
cm

Print run: 1500
copies on Vélin
d'Arches: 100 with the
original lithograph and a
suite of the collotype
drawings; 20 hors
commerce with suite
(101-120); 1380
numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. : 501

Title: *Carnet de la Californie 37*



Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval

(collotypes)

Paper: Vélin d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on
Vélin d'Arches: 100 with the
original lithograph and a suite of
the collotype drawings; 20 hors
commerce with suite (101-120);
1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's
Picasso Books No.186; Cramer
101

No. : 502

Title: *Carnet de la Californie 38*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

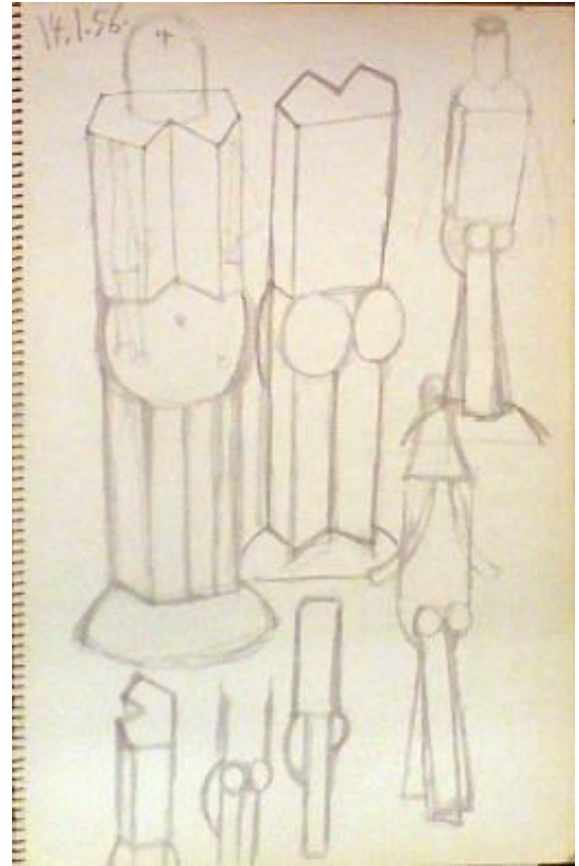
Printer: Atelier Duval (collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101



No. :

503

Title: *Carnet de la Californie 39*

Medium: Collotype

Date: 1959

Publisher: Cercle d'Art, Paris

Printer: Atelier Duval (collotypes)

Paper: Vélín d'Arches

Size: 39,6 x 29,4 cm

Print run: 1500 copies on Vélín d'Arches: 100 with the original lithograph and a suite of the collotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.

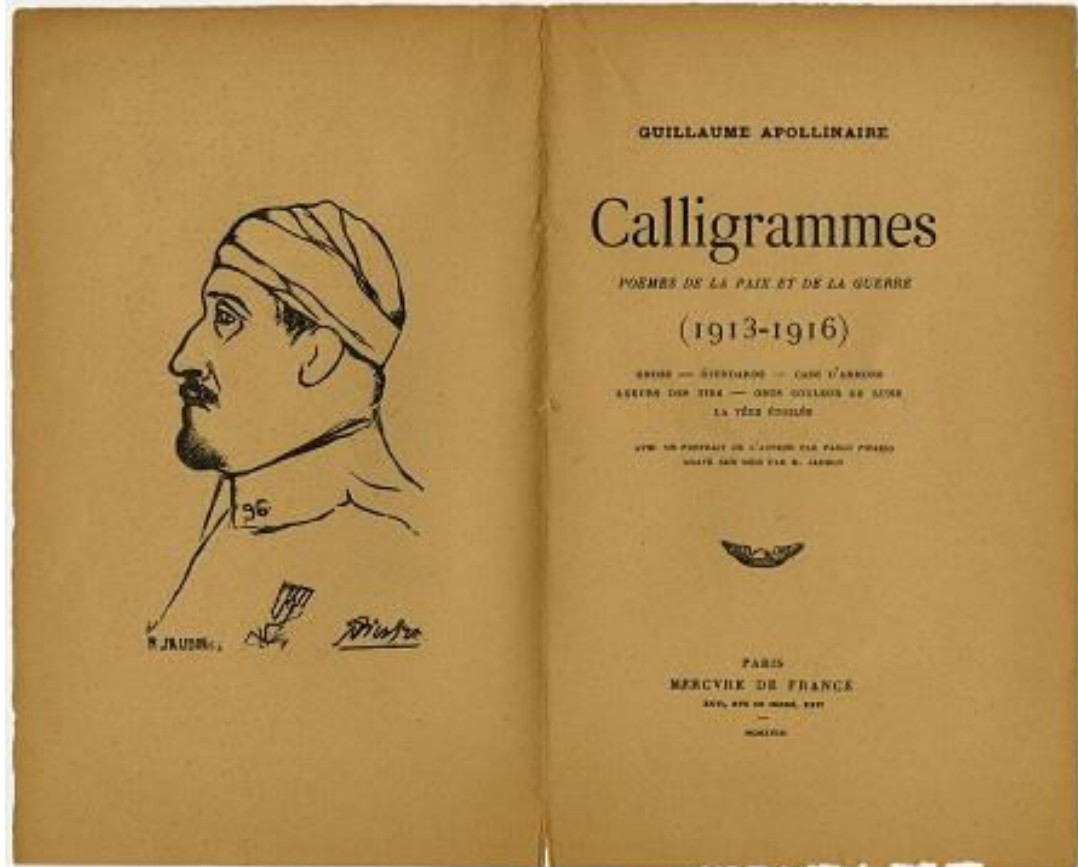
Catalogue raisonné: Orozco's Picasso Books No.186; Cramer 101

Interpretation woodcuts**No. :** 504**Title:** *Portrait d'Apollinaire (Calligrammes)***Medium:** Woodcut of interpretation**Date:** 1918**Publisher:** Mercure De France, Paris**Printer:** René Jaudon**Paper:** Imperial Japan, Vélin d'Arches, China**Size:** 23 x 14,9 cm**Print run:** 1500 copies of the book *Calligrammes*, containing 1 woodcut and 1 etching by Picasso engraved by R. Jaudon : 100 with the original lithograph and a suite of the colotype drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.**Catalogue raisonné:**

Orozco's Picasso

Books No. 9; Not in Cramer Horodisch: C2

Comment: René Jaudon (1889 – 1966) was a French painter and lithographer. He was born in Marvejols. After a first job at the Comptoir d'Escompte de Paris agency in Chalon, he became an apprentice draftsman-lithographer at the Moret printing press. He went to Paris to prepare for Decorative Arts at the Académie Julian and passed the competition in 1908. In 1910, he entered the Ecole des Beaux-Arts. Later, in 1938, he was appointed professor at the Ecole des Beaux Arts and taught lithography there. At the same time, he continued his lessons in his studio, associated with Baudry, where they formed an Academy in Paris where they taught lithography. In 1950, he was elevated to the rank of Commander in the Order of Academic Palms. Jaudon was a great pedagogue: Jacques Auriac will make the career that we know, as a poster designer.



No. : 505

Title: *Feu de joie*

Medium: Woodcut of interpretation

Date: 1920

Publisher: Au Sans Pareil, Paris

Printer: Not indicated in book

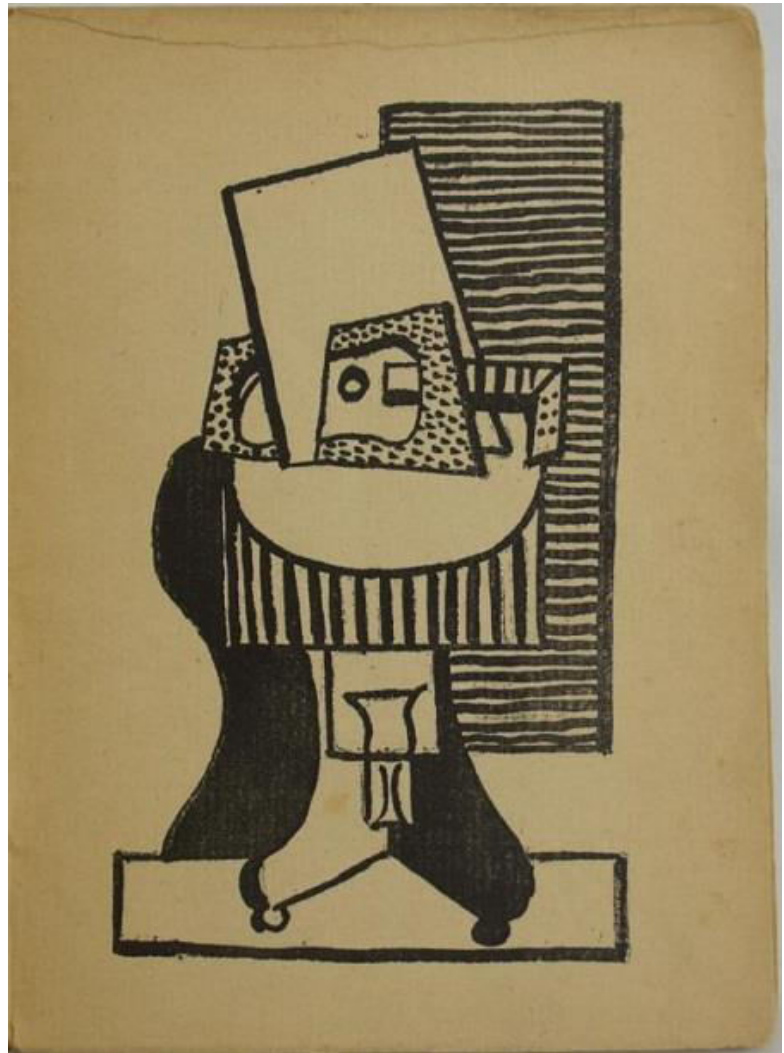
Paper: Imperial Japan, Vélín d'Arches, China

Size: 19 x 14 cm

Print run: 1070 copies : I-V on Japan, A-E on deckle-edged Arches, 1050 on thick vergé bouffant (50 of these hors commerce for the press marked 000)

Catalogue raisonné: Orozco's Picasso Books No. 17; Not in Cramer Horodisch: D5

Comment: *Feu de joie* is the first collection of poems by Louis Aragon, written in 1919 and published in 1920. It consists of 23 poems. Most of them had appeared in literary journals of the avant-garde. The verses, close to Dadaism and anticipating surrealism, capture the enthusiasm with which Aragon welcomes the modernity he sees embodied in American cinema, with the romanticism of the Wild West, with the life of the great cities, with the films and the figure of Charlie Chaplin, and in Paris cafes, metro and chambres garnies.



No. : 506

Title: *Portrait de Pierre
Reverdy (Écumes de la mer)*

Medium: Woodcut after Picasso

Date: 1925

Publisher: Nouvelle Revue
Française, Paris

Printer: Georges Aubert

Paper: Vélín simili cuve
Navarre

Size: 19 x 14 cm

Print run: 831 copies: A-O on
old Japan; I-LXVI hors commerce
and 816 numbered on Vélín simili
cuve Navarre

Catalogue raisonné: Orozco's
Picasso Books No. 40; Not in
Cramer Hodorisch C14 Hubert 168

Comment: The book *Écumes de
la mer* is a collection of poems
dedicated to Jean Cocteau,
composed of poems from " La
guitare endormie " and " Les
ardoises sur le toit ". paperback, 96
pages.



No. : 507

Title: *La Casserole Émaillée (Estampes)*

Medium: Woodcut of interpretation

Date: 1950

Publisher: Robert
Rey

Typography, text
& binding:

Printer of

Illustrations :

Coulouma

Imprimeur, Paris.

Woodcuts engraved
by Gérard Angiolini

Paper: Van Gelder

Zonen laid

Size: 48 x 38 cm

Illustrations : 1
color woodcut after
Picasso, signed in
pencil (plate 23,5 x
29,9 cm, sheet 36,2
x 46,7 cm *La*

Casserole Émaillée

Zervos Z.XIV.71).

The portfolio

contains also 11 additional colored wood engravings, each signed by Matisse, Chagall, Dufy, Van Dongen, Braque, Laurencin, Vlaminck, Utrillo, Desnoyer, Brianchon and de Waroquier.

Print run: 250 copies of which 100 reserved for France and 150 for the rest of the world, each with a decomposition of an individual plate. Each housed in a decorated box with a woodcut on top.

Catalogue raisonné: Orozco's Picasso Books No. 123, Not in Cramer, Not in Bloch

Comment: Picasso's print is *La casserole émaillée*, oil on canvas, dated February 16, 1945 Zervos Z.XIV.71, one of the paintings offered by Picasso to the French museums in the only donation he ever made to France. In a few copies of the book, this print is accompanied by 48 proof pages of the color decomposition of Picasso print revealing each plate that went into the final print. Large folio, loose in original wrappers, measures 15 inches by 19 inches.

Housed in publisher's full morocco clamshell case.

This extremely scarce work constitutes a collaboration between the art historian Robert Rey and 12 well-known artists, reproducing a work by each of the artists through wood engraving. Gérard Angiolini executed each engraving, and each artist then signed the finished plate.

The Portfolio includes 12 chapters on 12 Modern Masters. Each chapter includes an essay about the artist and a Wood Engraving in colours (Estampe



gravee sur bois en couleurs) by the artist. The essay is signed by the author, and the wood engraving is printed on a separate sheet of paper, hand signed in pencil by the artist, hand numbered in pencil, e.g. XXX/C (30/100), inscribed and approved in pencil by Robert Rey and the details of the work and artist are printed on the lower margins.

The project was managed by Robert Rey who was a professor of History of Art in the *Ecole Nationale Supérieure des Beaux-Arts* in France. He also wrote the introduction to the portfolio. Accompanying each engraving is an essay by a renowned art critic or historian, also individually signed, devoted to the work of that artist, including Jean Cocteau on Matisse, Jean Cassou on Picasso, and Jean Paulhan on Braque. Artists and Titles include: Georges Braque, *Nature Morte aux Huitres*; Maurice Brianchon, *La Neige a Auteuil*; Marc Chagall, *La Sirène*; Françoise Desnoyer, *Liseuses au Bord de Mer*; Raoul Dufy, *Le Casino de la Jetée a Nice*; Marie Laurencin, *Portrait de Femme en Rouge*; Henri Matisse, *Nature Morte au Magnolia*; Maurice Utrillo, *Le Jardin de Montmagny*; Kees van Dongen, *Tête de Femme*; Maurice de Vlaminck, *Les Blés Dans le Perche*; Henri de Waroquier, *Dolori Sacrum*.

Sold by :

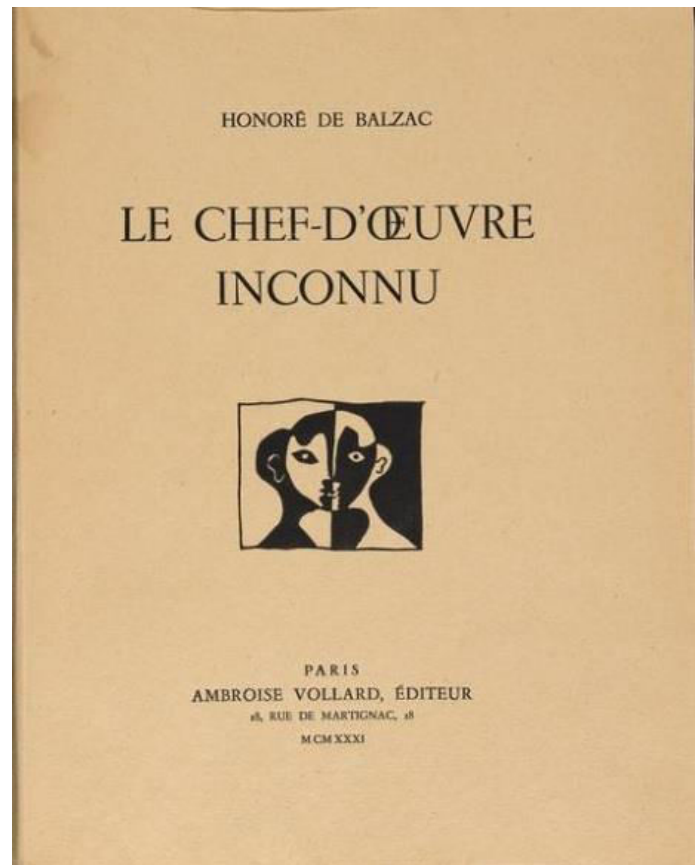
Swann: *Jean-Émile Laboureur: Prints, Paintings & Livres d'Artist • Prints & Drawings*

Mar 08, 2012 - Sale 2272 Lot 749 Unsold Estimate: \$ 7,000 - \$ 10,000 La Casserole Émaillée.

Color wood engraving, 1950. 233x297 mm; 9 1/4x11 3/4 inches, full margins. Bears the artist's signature in pencil and numbered 122/150 in pencil, lower right. Signed by the publisher, Robert Rey, in pencil, lower right. From Estampes. A superb impression.

Georges Aubert woodcuts**No. :** 508**Title:** *Le Chef-d'oeuvre inconnu I cover***Medium:** Woodcut after Picasso**Date:** 1931**Publisher:** Ambroise Vollard, Paris**Printer of Illustrations :** Georges Aubert, Paris (engraver)**Paper:** Vélin de Rives, Imperial Japan, Rives**Sheet size:** 33,2 x 25,7 cm**Print run:** 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)**Catalogues raisonnés:** Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4**Comments :**

The Carnet de Juan-les-Pins notebook of 1925, actually made in the summer of 1924, during the holidays with Olga in that seaside resort on the Cote d'Azur, was reproduced in part at number 2 of the magazine *La Révolution Surréaliste* published on January 15, 1925. It is a series of 24 pages of designs, a part of which are composed of lines joined by points that schematize to the extreme different topics. The



drawings were soon passed to wood by master engraver Georges Aubert in order to be incorporated as illustrations of artist's books. In 1931, part of the woodcuts –16 pages– are used in the book *Le Chef-d'oeuvre inconnu* by Balzac, edited by Vollard (Cramer 20). The rest will be to illustrate another book of Picasso: *Hélène chez Archimède*, a project of Vollard from the same period but that did not materialize until 1955. The summer notebook continues in Paris during the month of October, and there the designs become clear predecessors of the *Chant des Morts*, as is the case of those cataloged by Zervos with numbers ZV.343-345 and 355. Given that many of the nonlinear drawings of the first notebook resemble stringed musical instruments, Josep Palau i Fabre intuitively that the line drawings correspond to what the astral charts would say if Picasso had wanted to

see musical instruments in the stars he contemplated in the sky . In reality, the constellation cards are nothing but a conventional grouping of stars, looking for a form that is achieved by drawing an imaginary line between some of them.

Picasso would have liked to imagine no great bears, sagittarius, etc., but guitars or mandolins. The linear drawings of the notebook give rise to various interpretations, especially by his Surrealist friends. But Picasso rushes to cut them clean, taking advantage of a tasty text in which he tries to disprove the theories of critics who seek to explain Cubism through scientific or ideological considerations and in which he states that what is represented on the notebook are simply constellations. It is the Letter on Art that begins with his famous boutade “I do not look for. I find”, published in Moscow on May 16, 1926 in the magazine *Огонёк* (read Ogoniok, The Light) . Although, as we say, the object of the letter is the lucubrations about the origin of Cubism, the best example that the Andalusian finds to dismantle the theories of art critics is the *Carnet de Juan-les-Pins*. Picasso ridicules the surrealists who "found with surprise in his album sketches and pen drawings in which there were only points and lines" and gives a totally simple explanation of these designs:

“The fact is that I admire the astronomy charts a lot. They seem beautiful to me, regardless of their ideological significance. Therefore, one day I started to draw a group of points, joined by lines and spots that seemed suspended in the sky. My idea was to use them later, introducing them as a purely graphic element in my compositions. But those clever surrealists have discovered that these drawings responded exactly to their abstract ideas.” The book *Le Chef-d'oeuvre inconnu* contains 13 etchings (including table of etchings) of around 19,5 x 27,9 cm and 82 lineblock dot & line drawings and wood engravings (cut by George Aubert after Picasso drawings).

Le chef-d'oeuvre inconnu is a short story by Honoré de Balzac, which was originally called “Maître Frenhofer” or “Master Frenhofer” when it was published in 1831. Balzac's story is set in 17th century Paris at a studio in the rue des Grandes-Augustins. It unfolds around Frenhofer, an ageing artist who is recognized as the greatest painter of his day.

No. : 509

Title: *Le Chef-d'oeuvre inconnu 2, title page*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

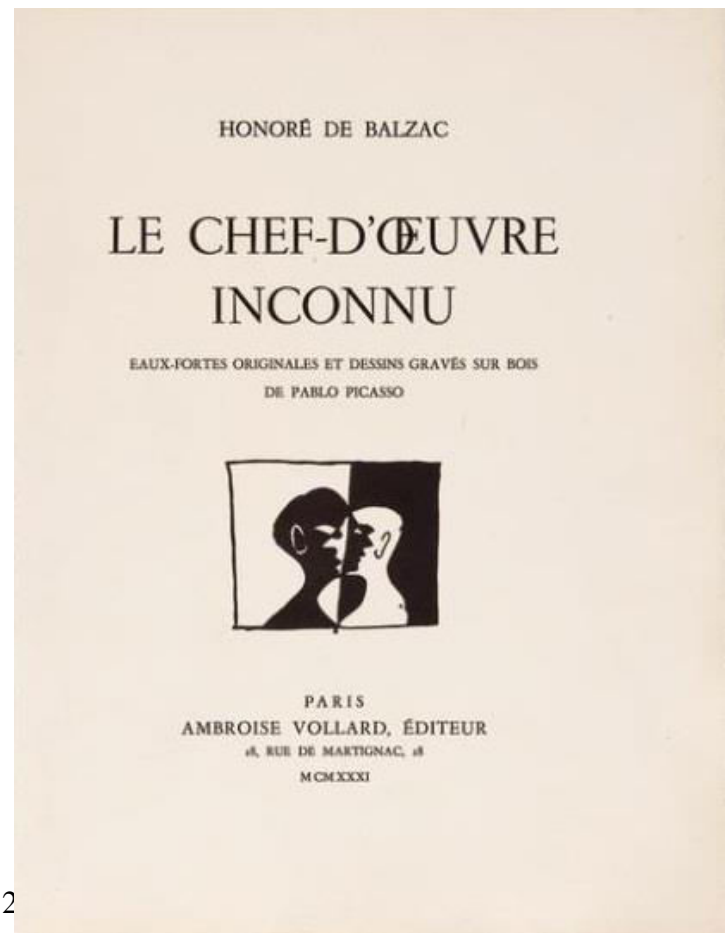
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 510

Title: *Le Chef-d'oeuvre inconnu 3, page 3*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

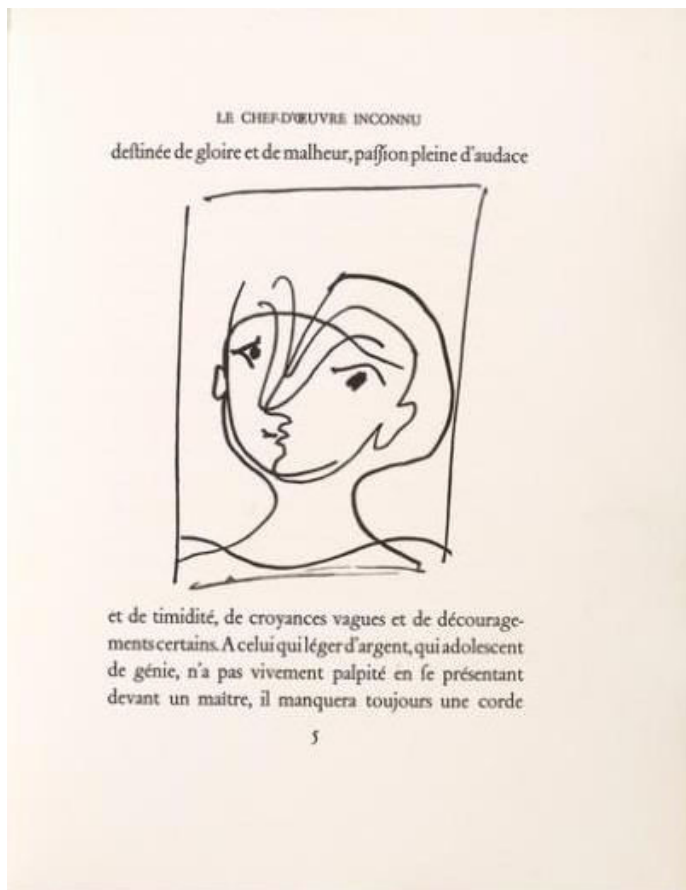
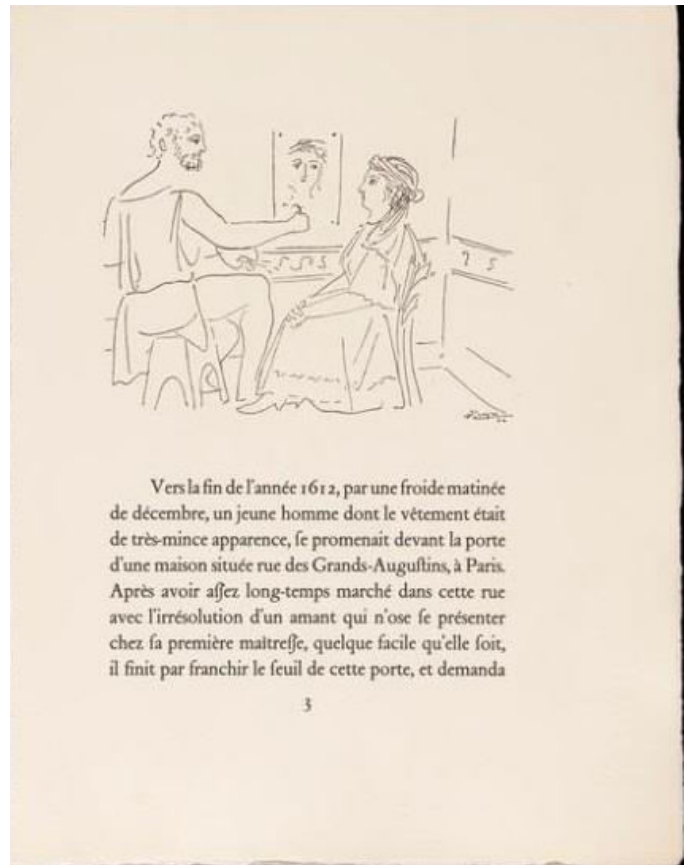
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 511

Title: *Le Chef-d'oeuvre inconnu 4 page 5*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 512

Title: *Le Chef-d'oeuvre inconnu* 5 page 8

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

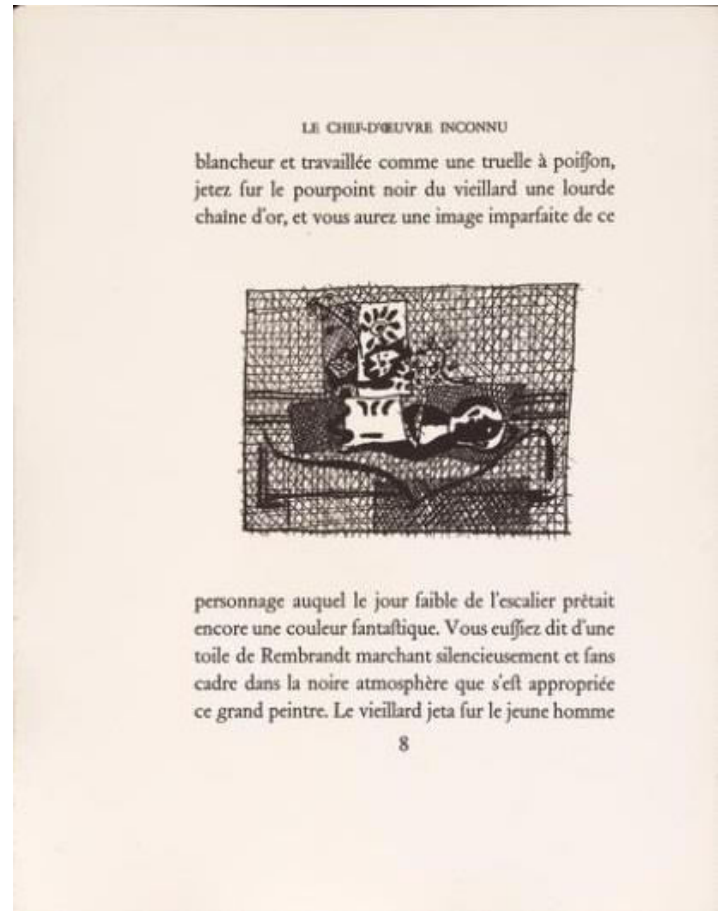
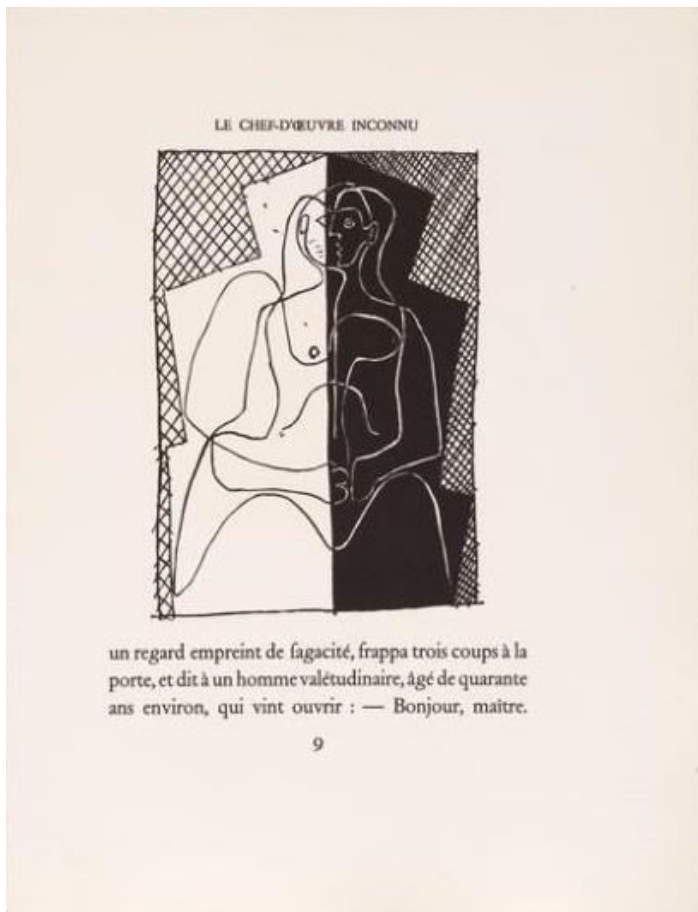
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélín de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 513

Title: *Le Chef-d'oeuvre inconnu* 6 page 9

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélín de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 514

Title: *Le Chef-d'oeuvre inconnu* 7 page 11

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

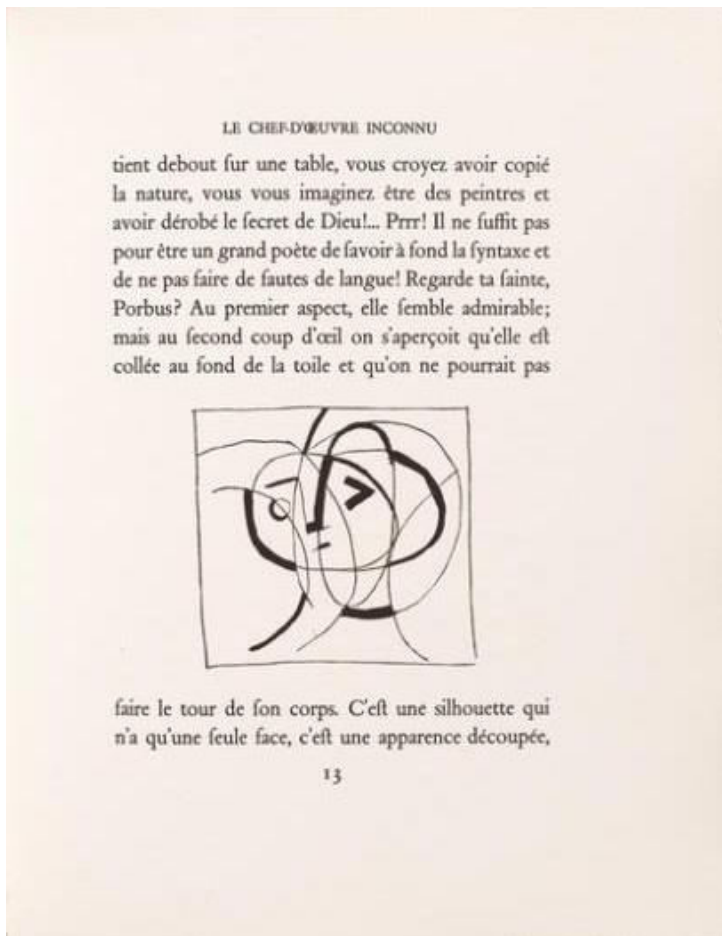
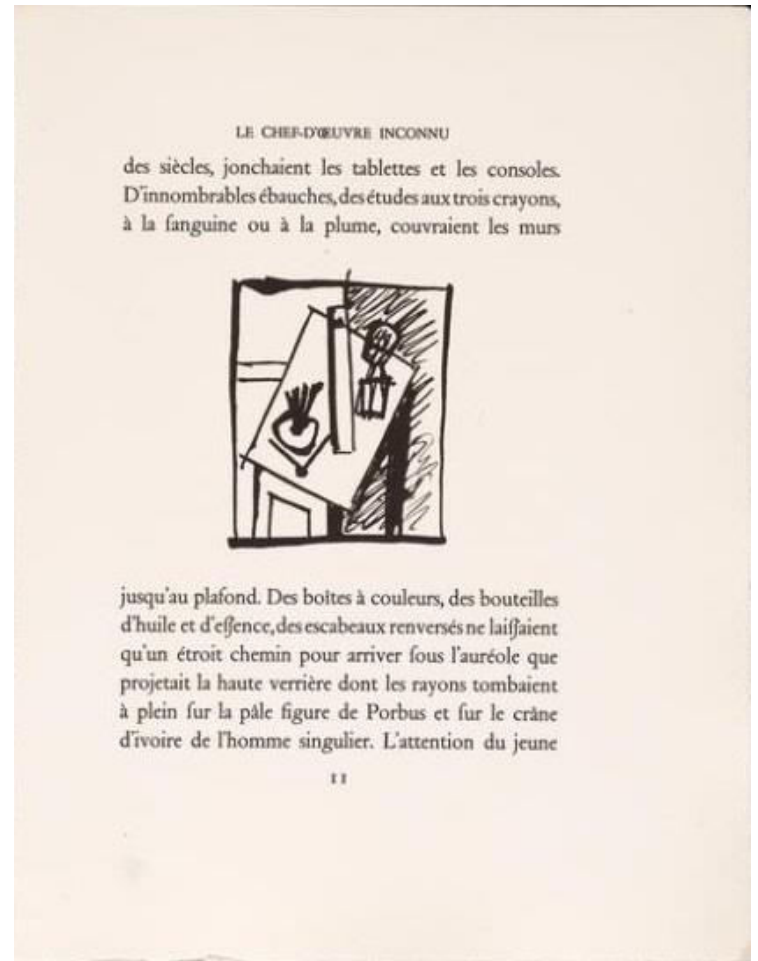
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélín de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 515

Title: *Le Chef-d'oeuvre inconnu* 8 page 13

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélín de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 516

Title: *Le Chef-d'oeuvre inconnu* 9 page 15

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

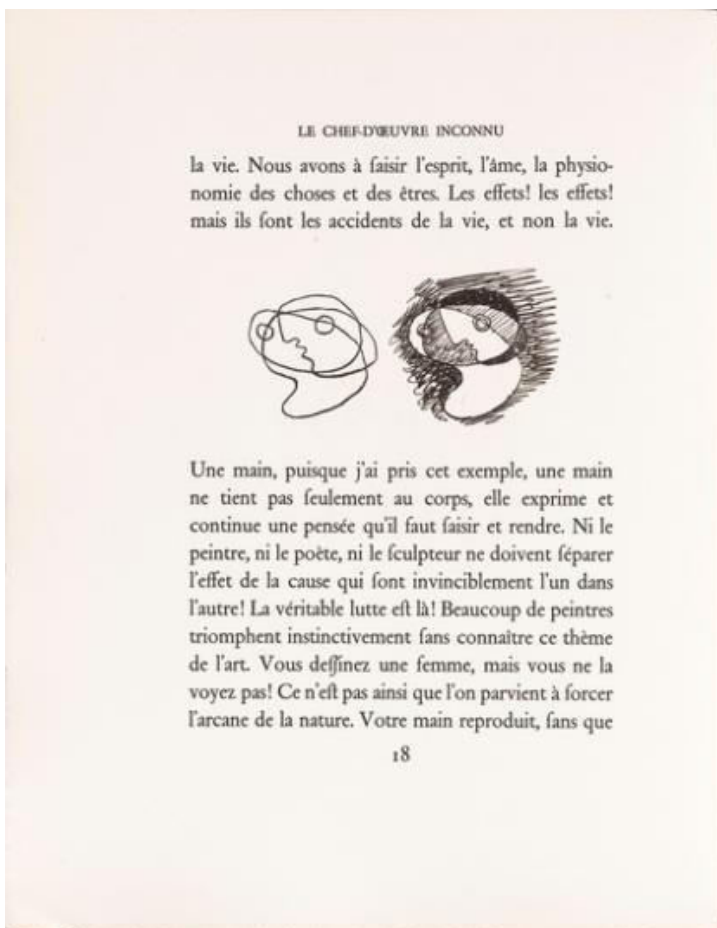
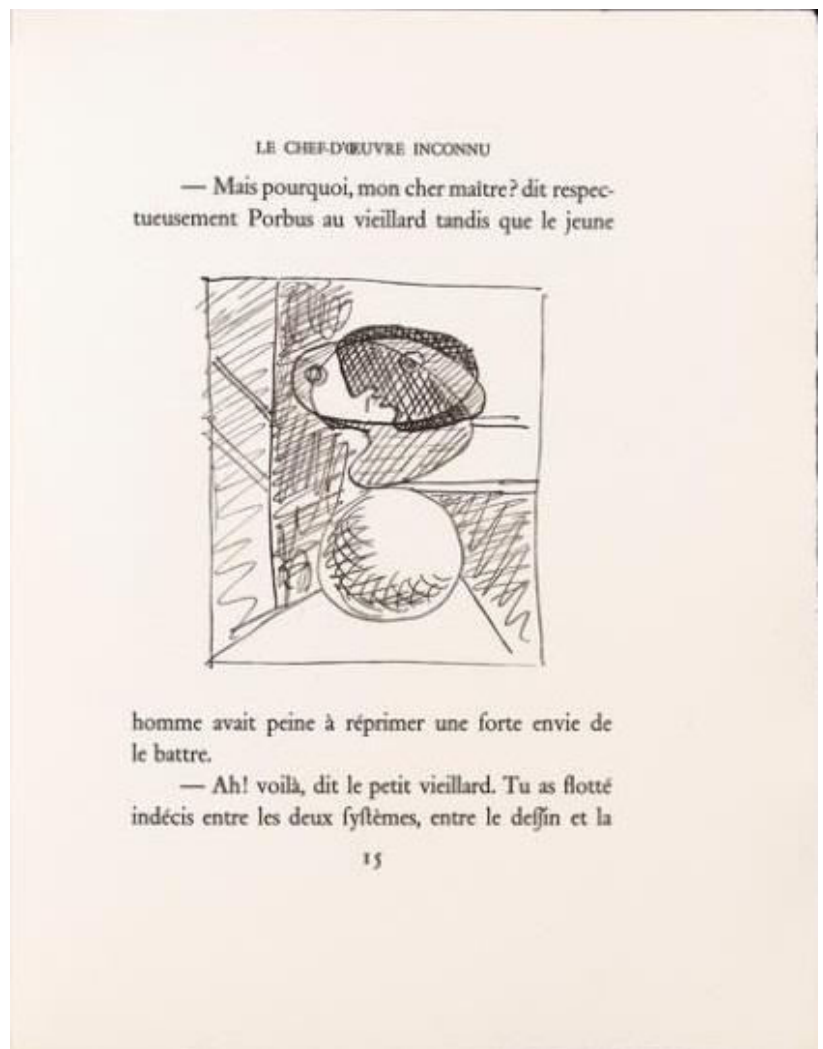
Printer of Illustrations : Georges Aubert,
Paris (engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélin de Rives; 240 copies on
Rives; 35 hors commerce (all with the
etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch:
B4



No. : 517

Title: *Le Chef-d'oeuvre inconnu* 10 page 18

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite
on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 518

Title: *Le Chef-d'oeuvre inconnu 11 page 19*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

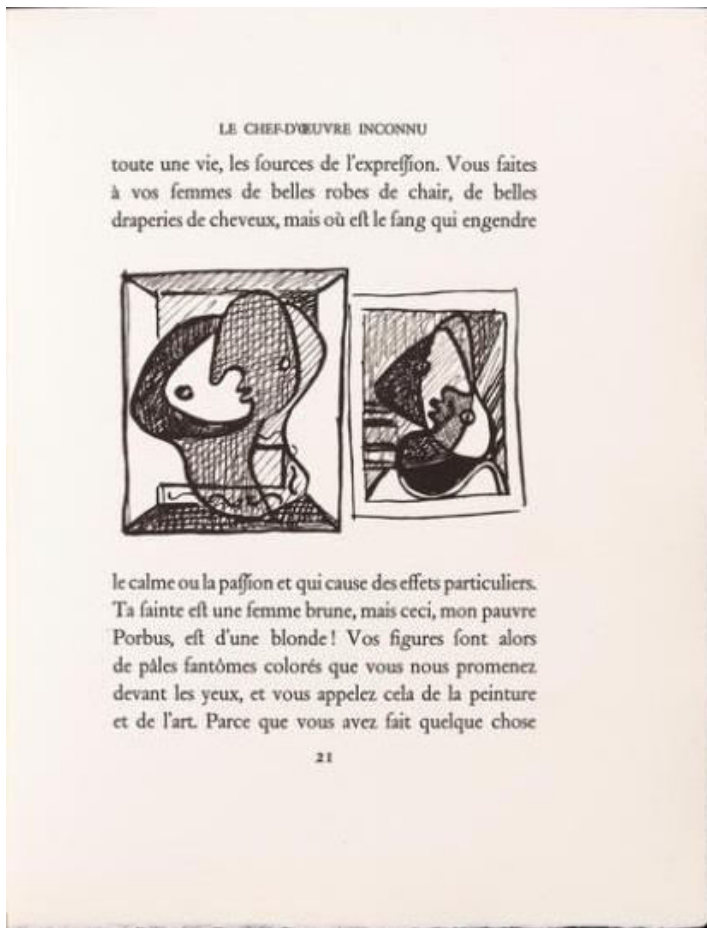
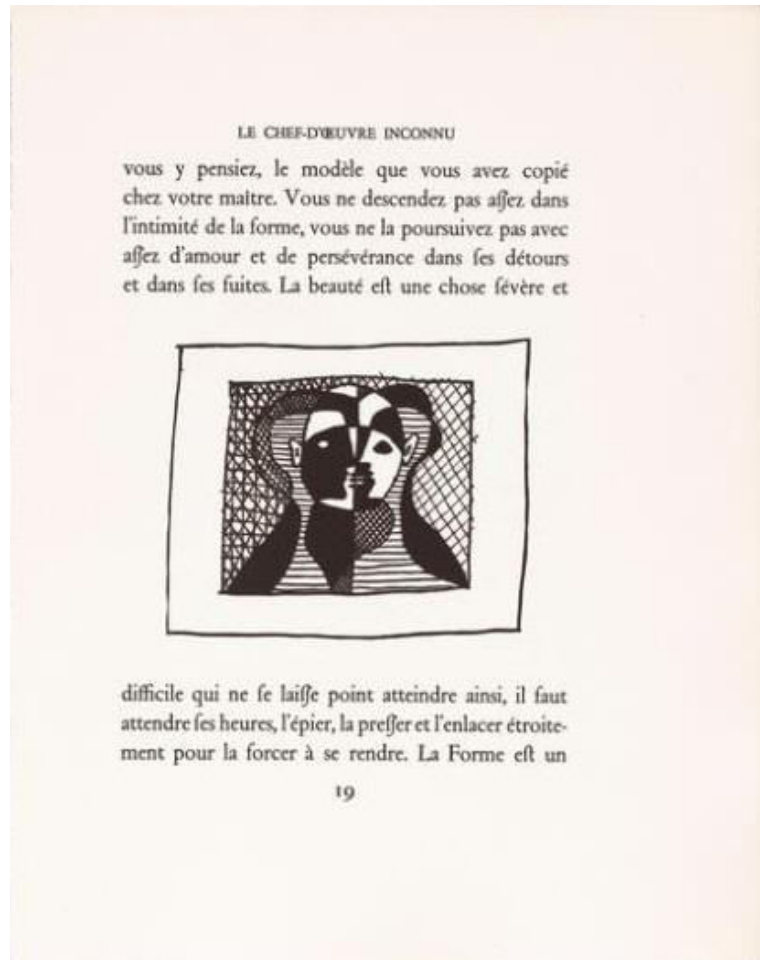
Printer of Illustrations : Georges Aubert,
Paris (engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélin de Rives; 240 copies on
Rives; 35 hors commerce (all with the
etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch:
B4



No. : 519

Title: *Le Chef-d'oeuvre inconnu 12, page 21*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 520

Title: *Le Chef-d'oeuvre inconnu 13, page 23*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

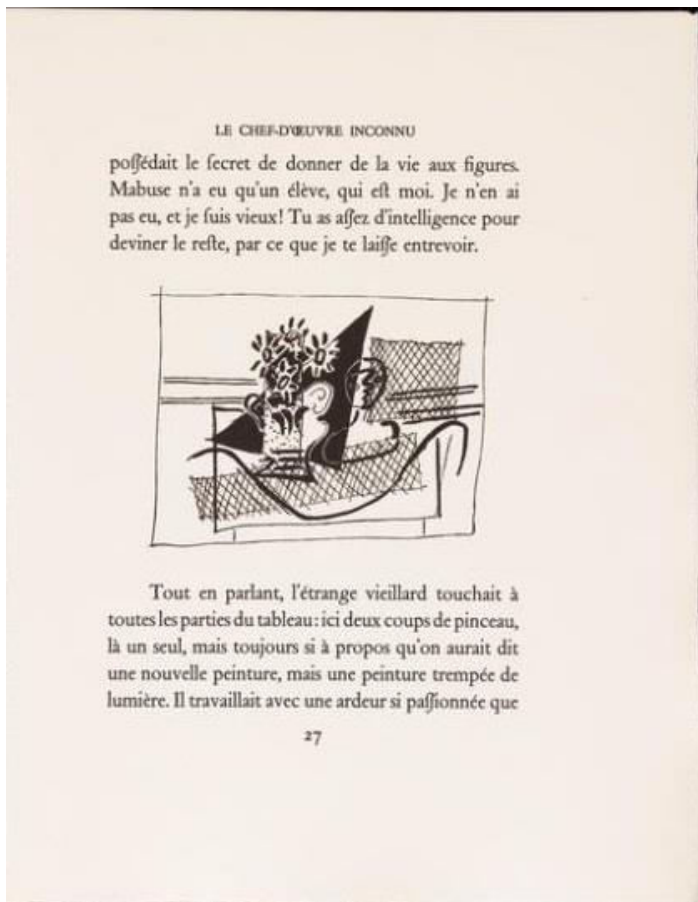
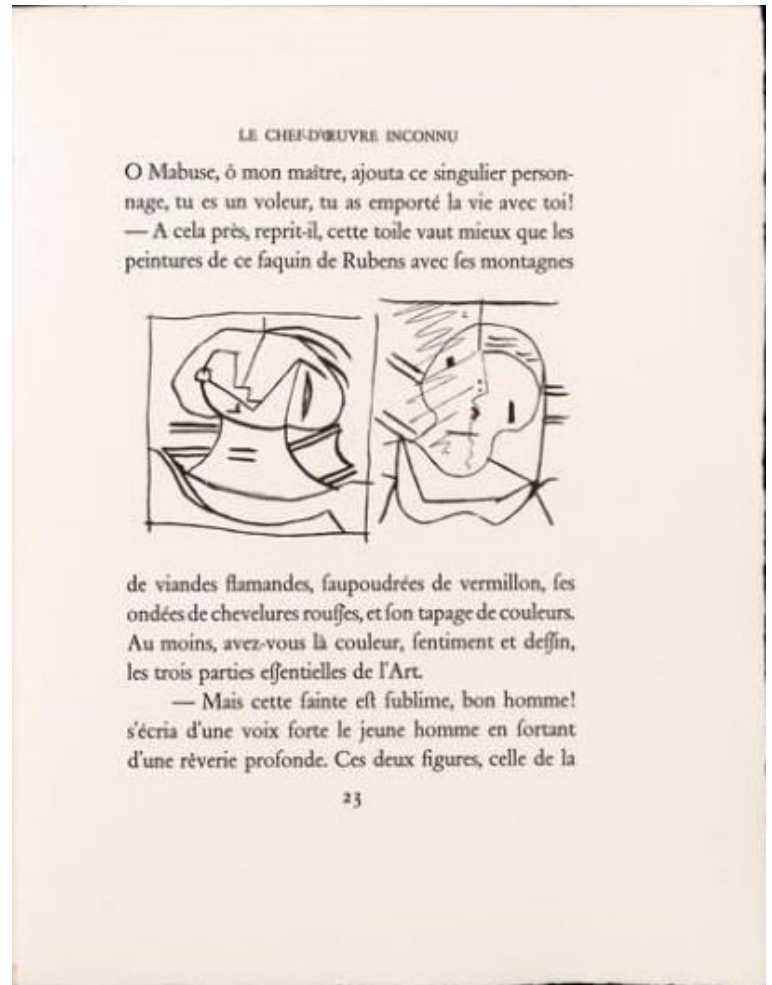
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélin de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch:
B4



No. : 521

Title: *Le Chef-d'oeuvre inconnu 14, page 27*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 522

Title: *Le Chef-d'oeuvre inconnu 15, page 28*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

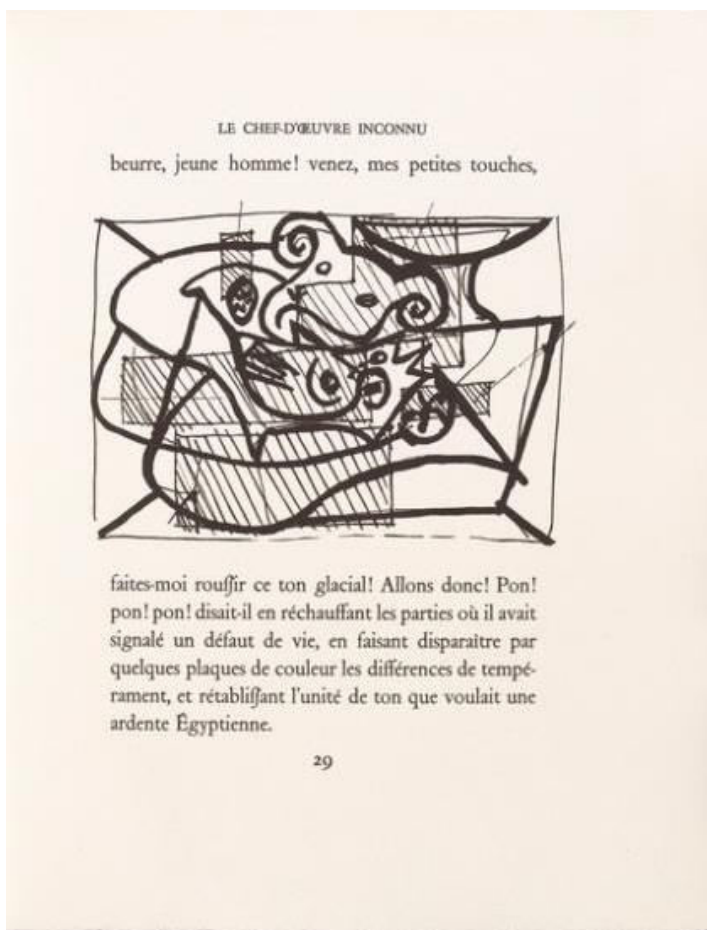
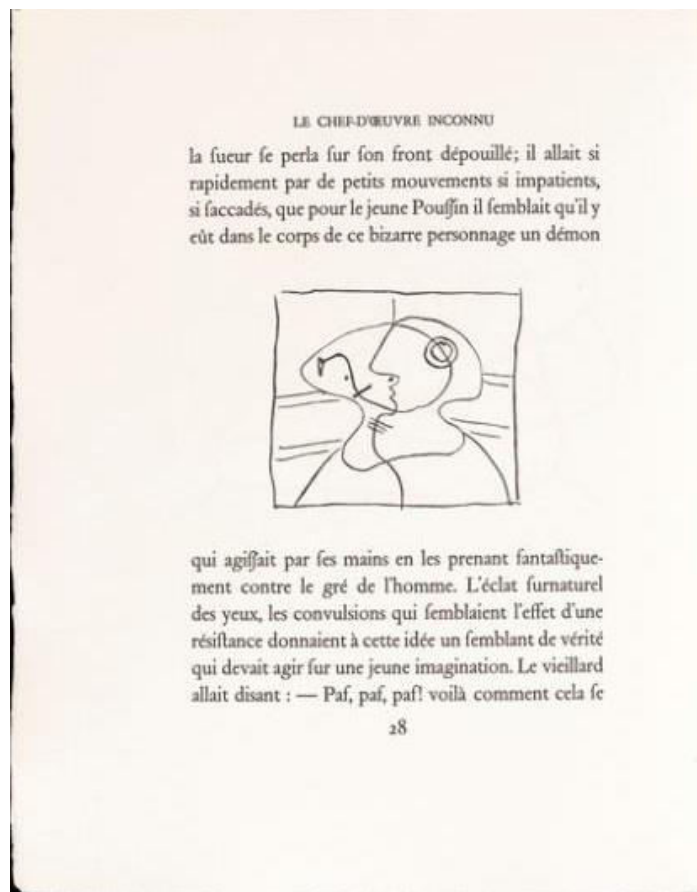
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 523

Title: *Le Chef-d'oeuvre inconnu 16 page 29*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 524

Title: *Le Chef-d'oeuvre inconnu* 17 page 31

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélin de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 525

Title: *Le Chef-d'oeuvre inconnu* 18 page 34

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

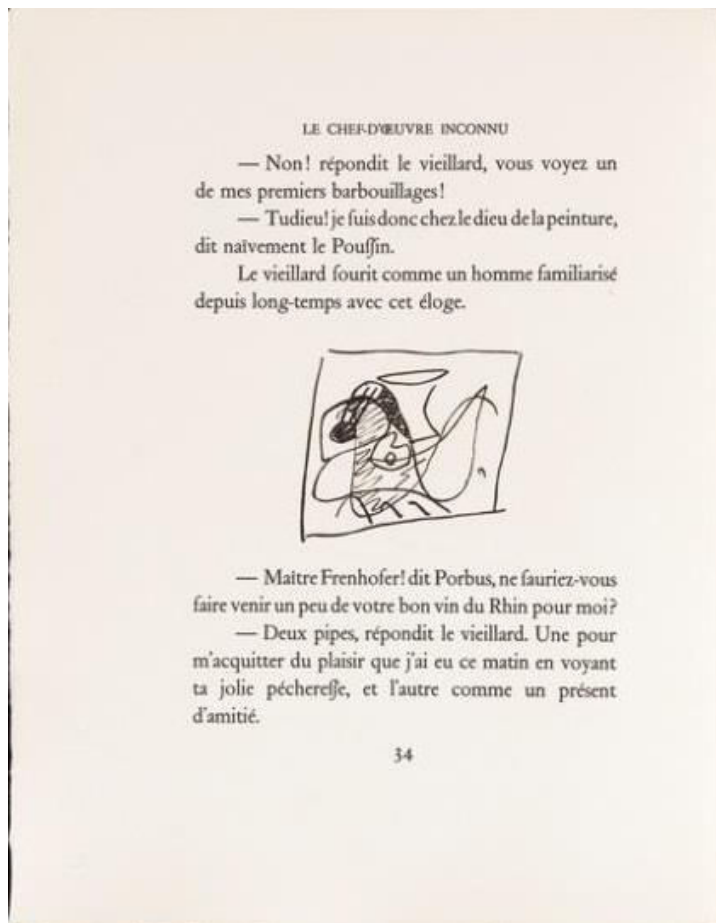
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4



No. : 526

Title: *Le Chef-d'oeuvre inconnu* 19 page 35

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

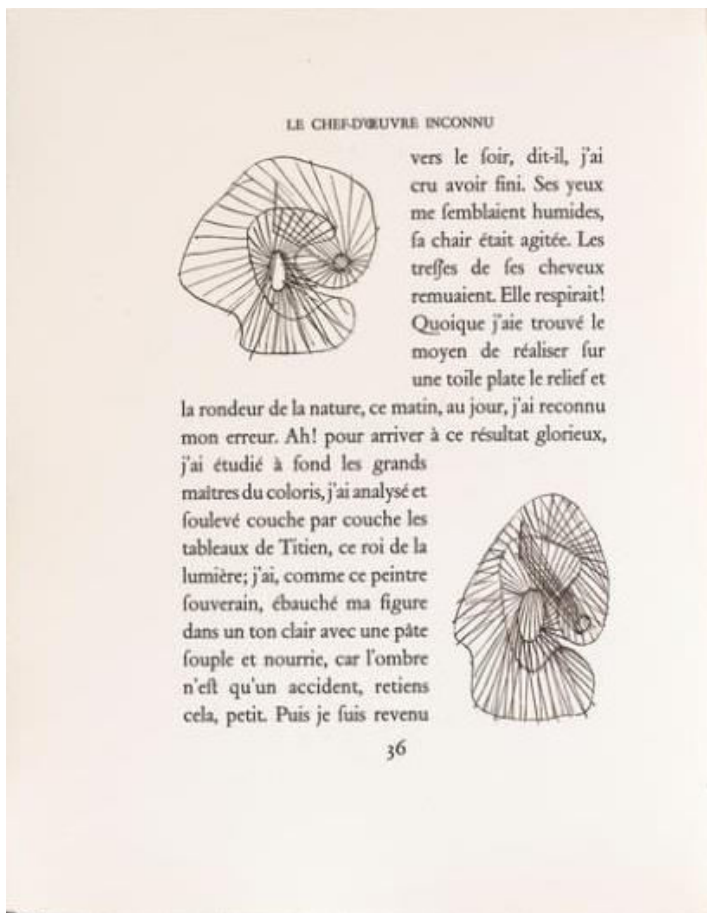
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélín de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 527

Title: *Le Chef-d'oeuvre inconnu* 20-21 page 36

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélín de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 528

Title: *Le Chef-d'oeuvre inconnu* 22-23 page 37

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

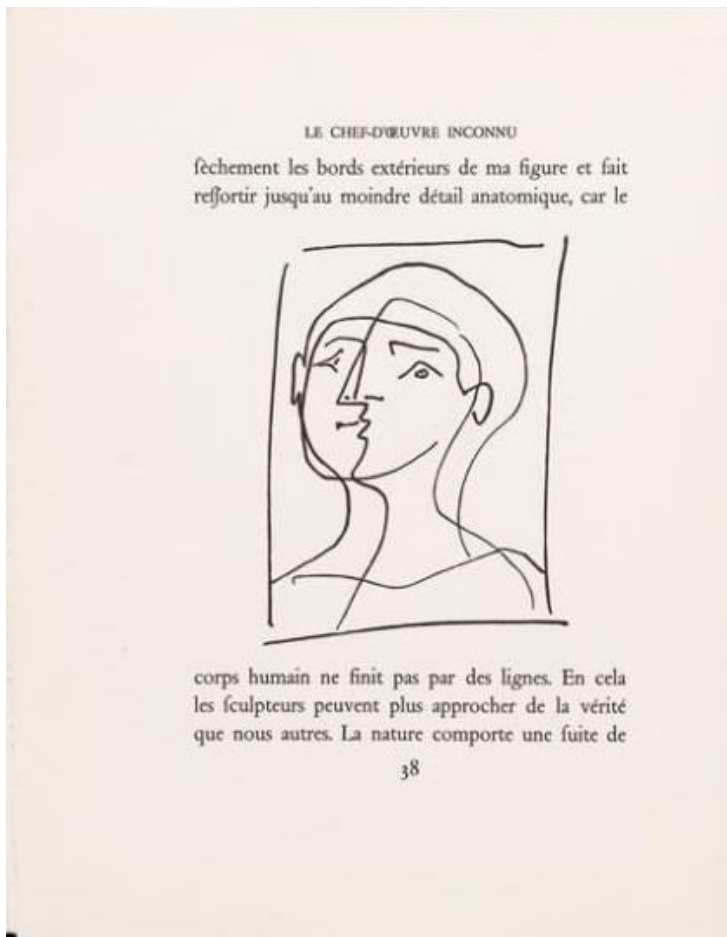
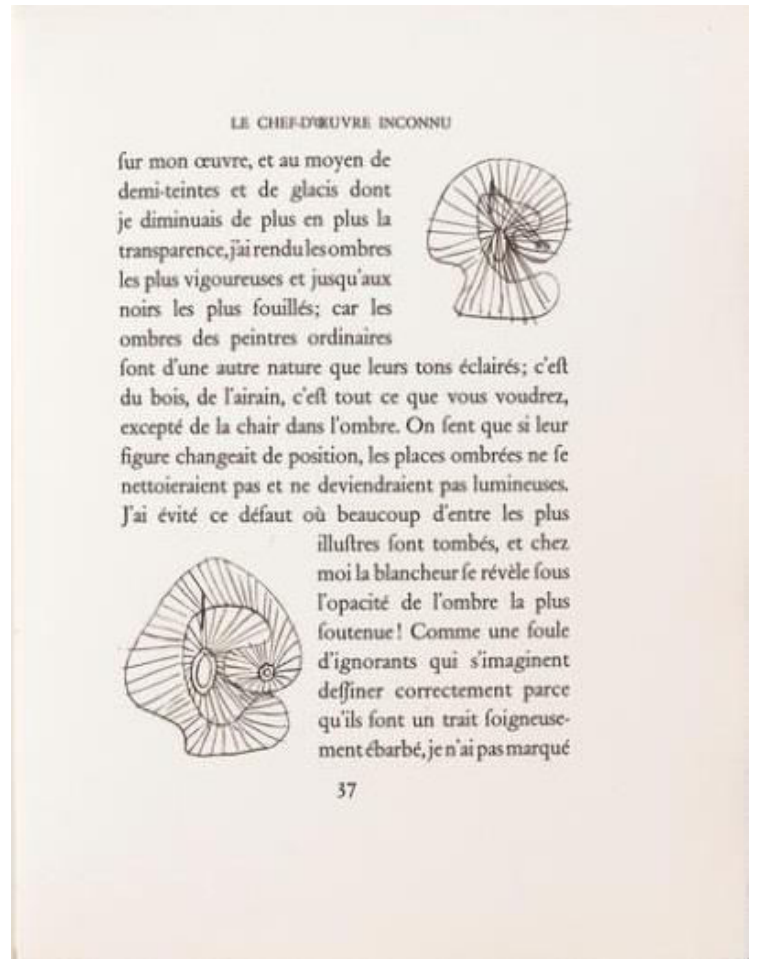
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 529

Title: *Le Chef-d'oeuvre inconnu* 24 page 38

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 530

Title: *Le Chef-d'oeuvre inconnu* 25 page 39

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

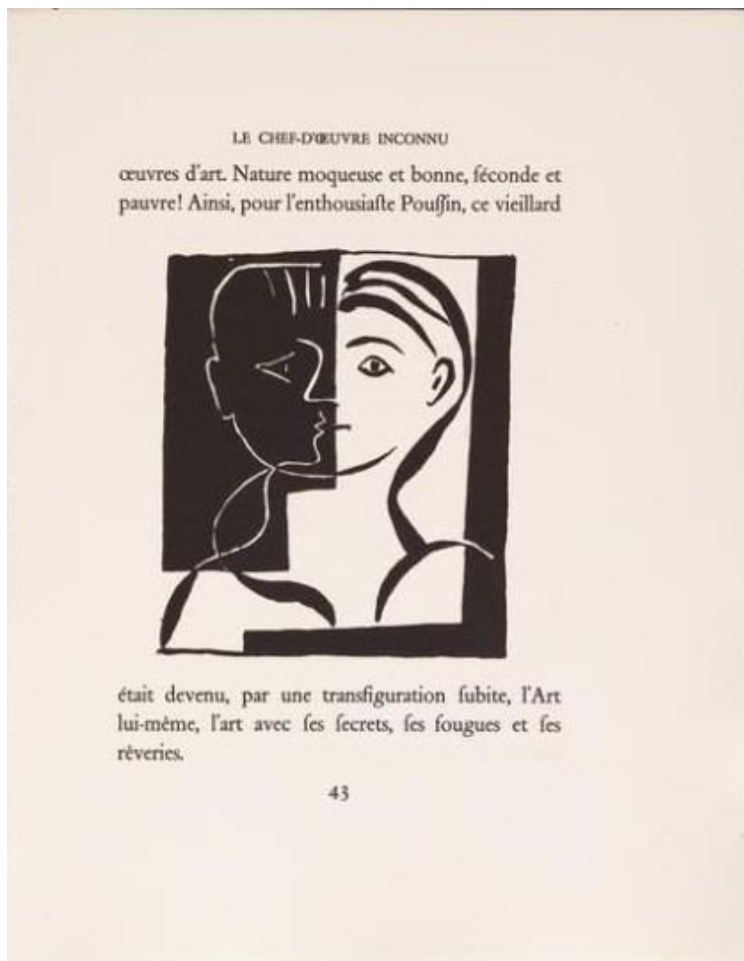
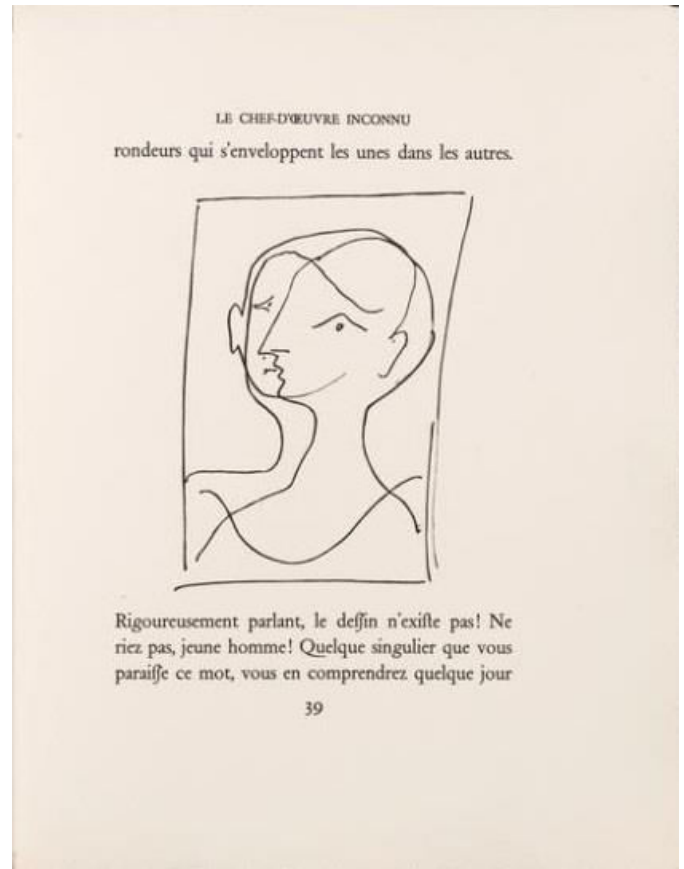
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 531

Title: *Le Chef-d'oeuvre inconnu* 26 page 43

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 532

Title: *Le Chef-d'oeuvre inconnu* 27 page 44

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

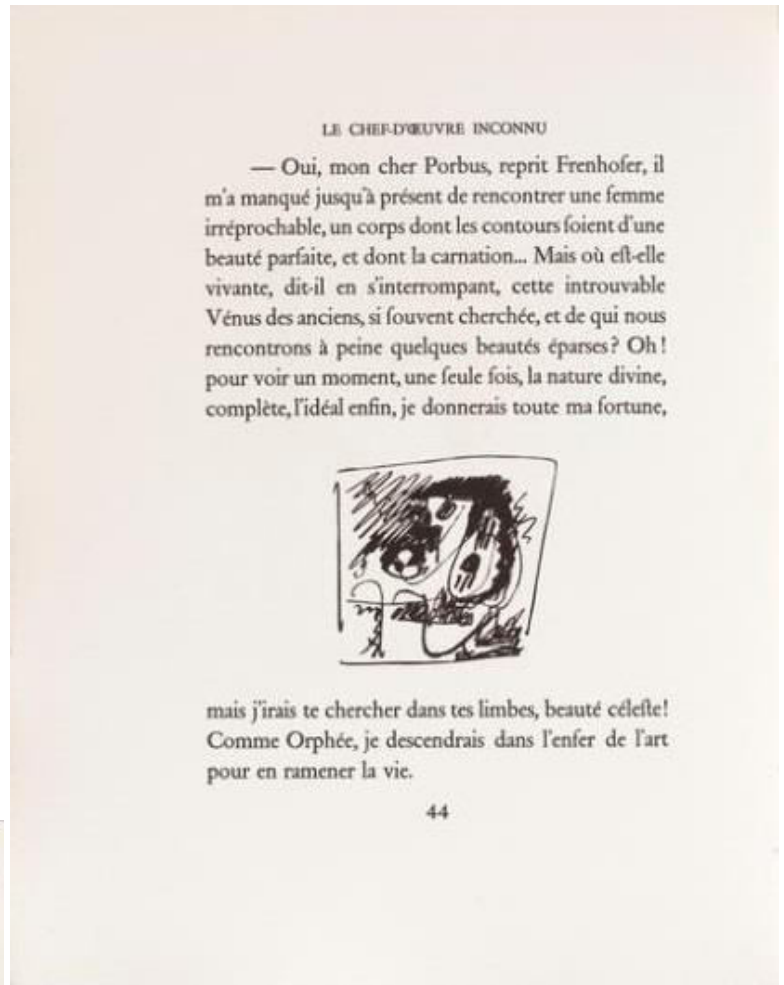
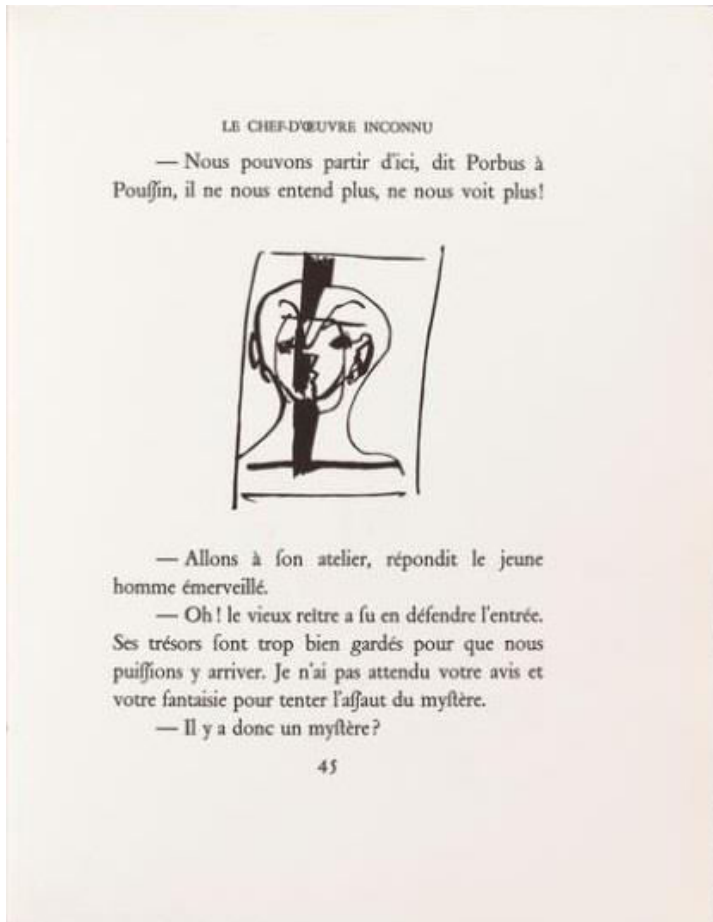
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 533

Title: *Le Chef-d'oeuvre inconnu* 28 page 45

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 534

Title: *Le Chef-d'oeuvre inconnu 29 page 48*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

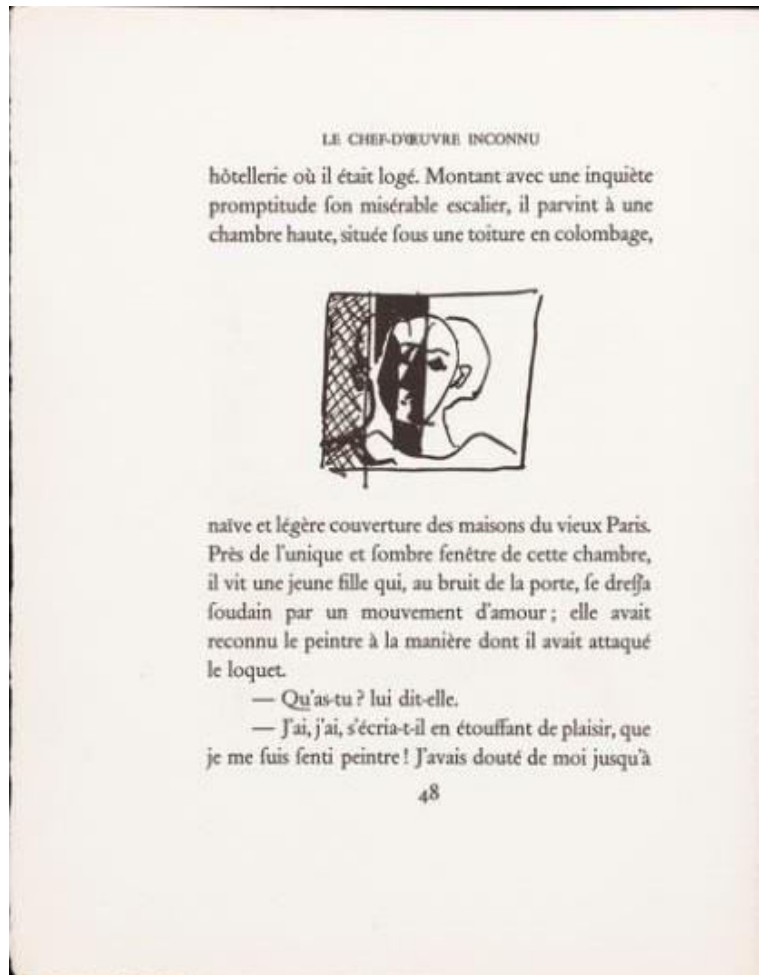
Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20

Orozco Picasso Books 55 Bloch: 82-94

Horodisch: B4



No. : 535

Title: *Le Chef-d'oeuvre inconnu 30*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 536

Title: *Le Chef-d'oeuvre inconnu* 31 page 50

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

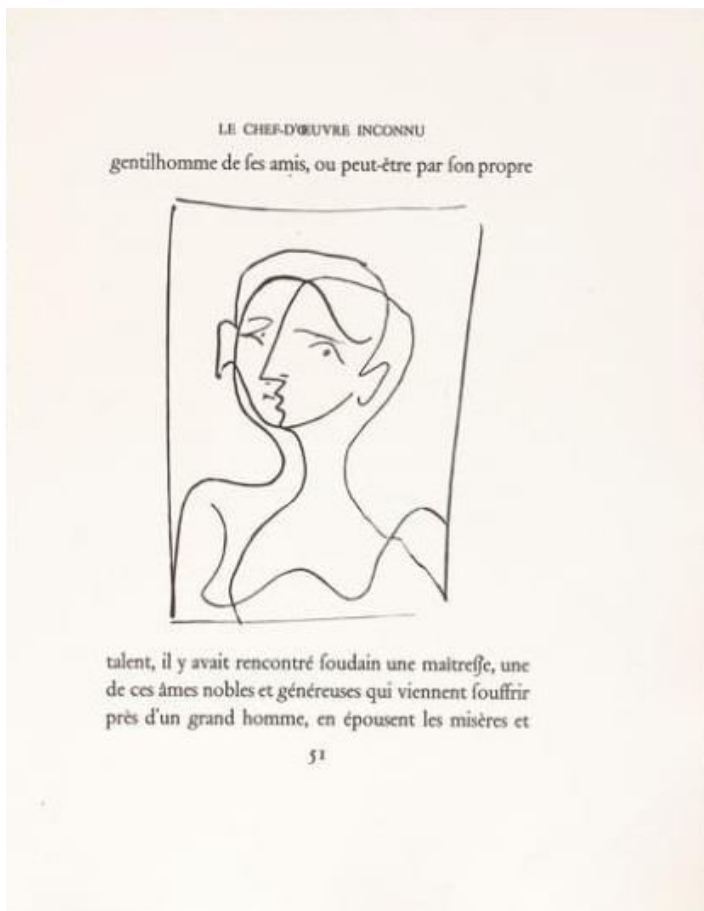
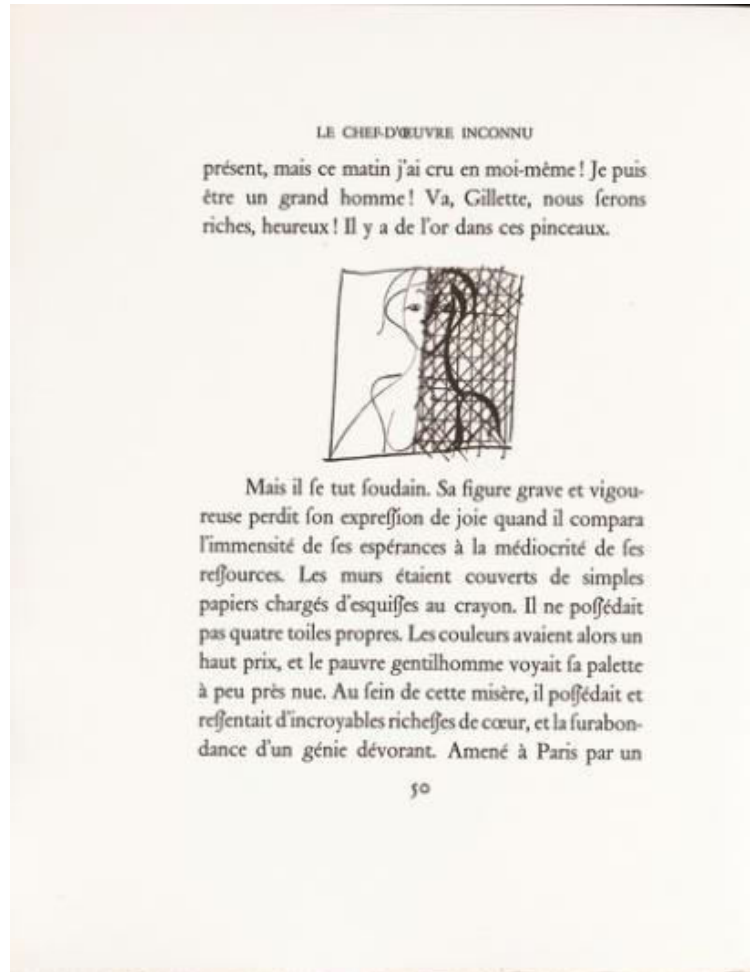
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 538

Title: *Le Chef-d'oeuvre inconnu* 32 page 51

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 539

Title: *Le Chef-d'oeuvre inconnu* 33 page 54

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

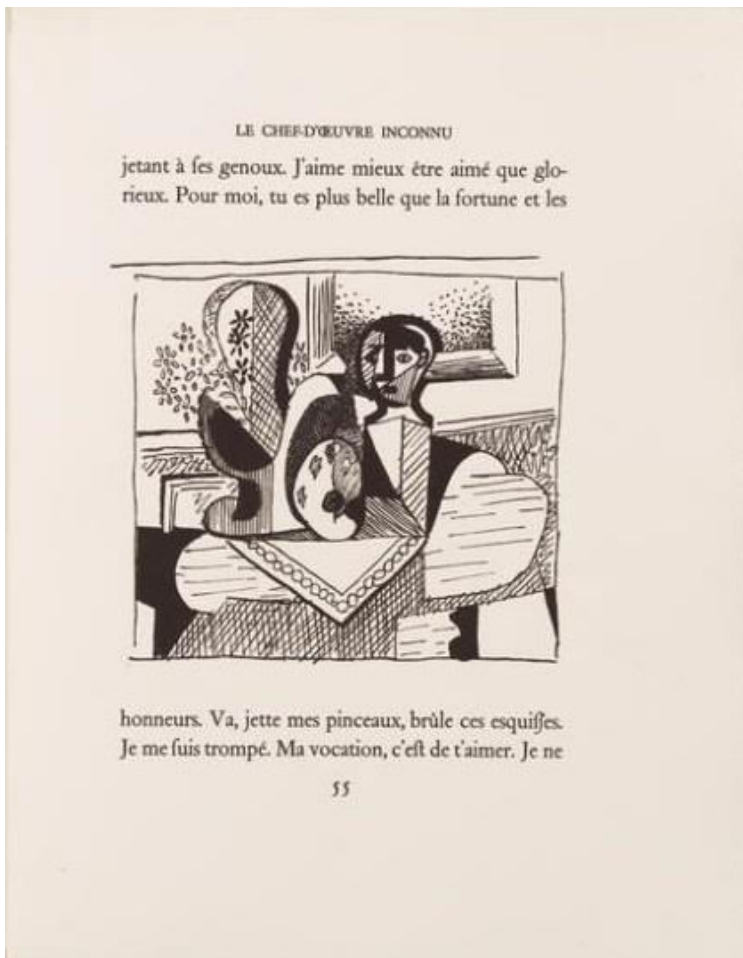
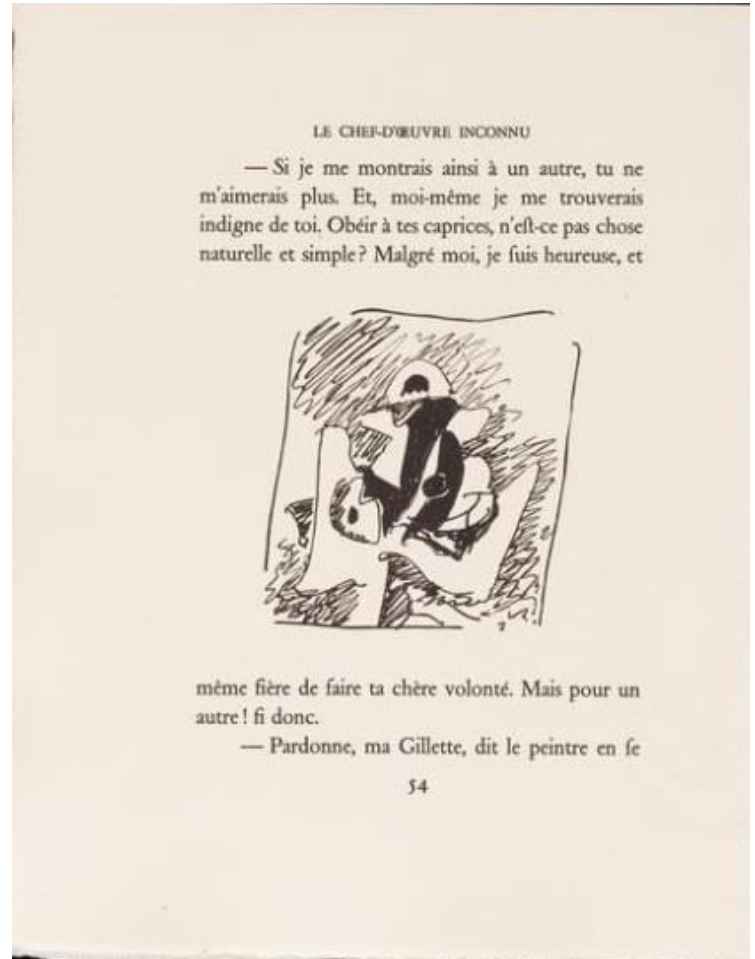
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 540

Title: *Le Chef-d'oeuvre inconnu* 34 page 55

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 541

Title: *Le Chef-d'oeuvre inconnu* 35 page 56

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

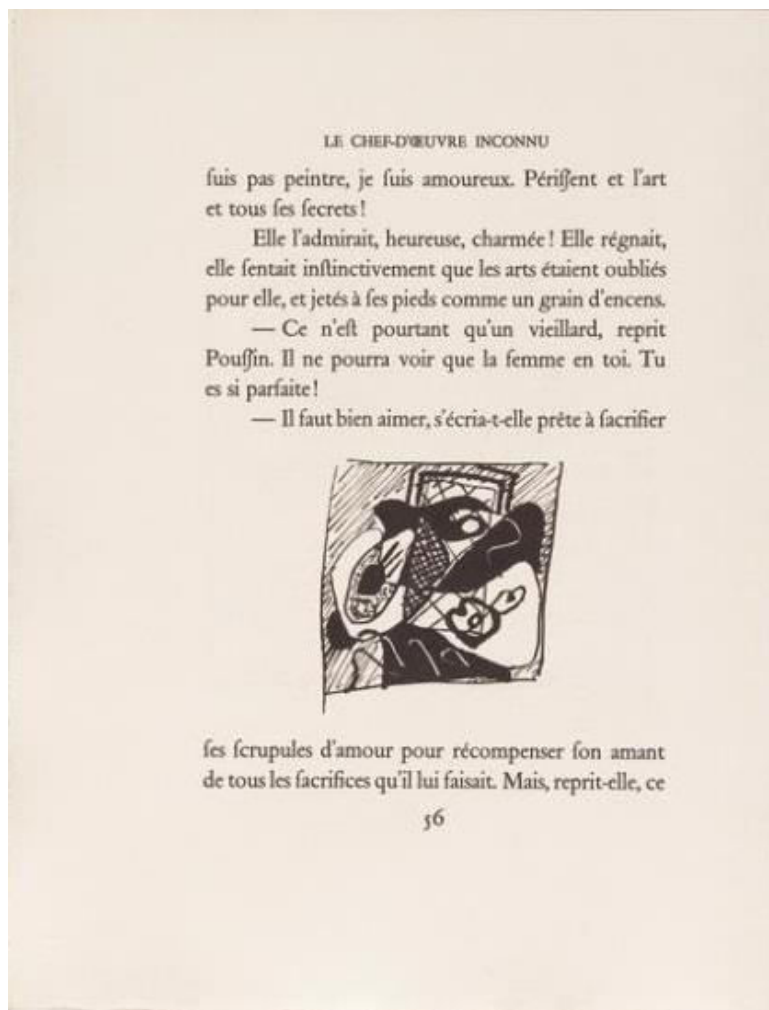
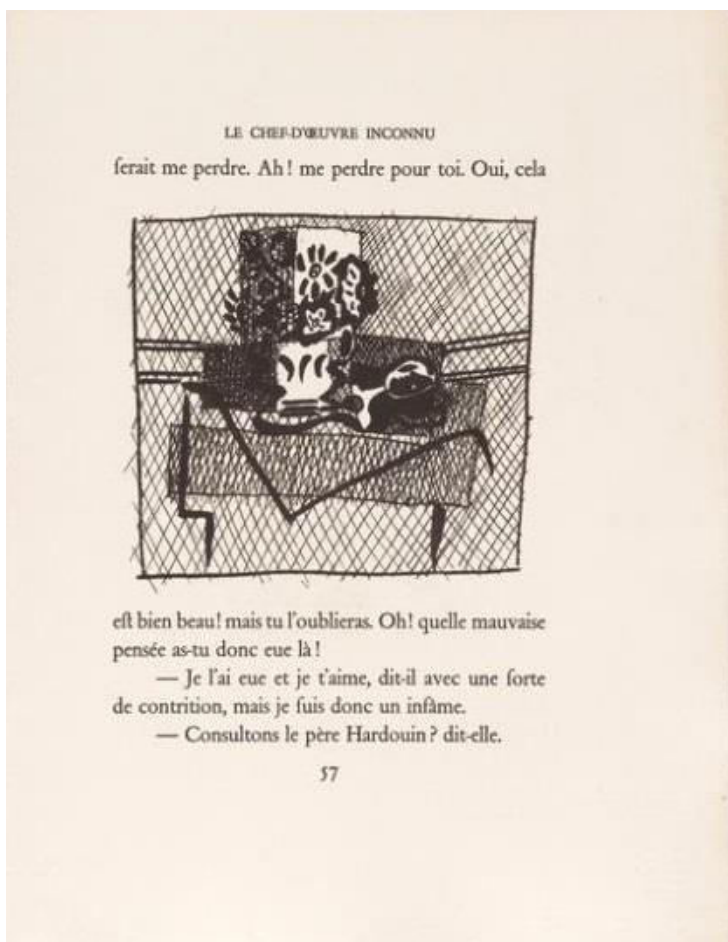
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 542

Title: *Le Chef-d'oeuvre inconnu* 36 page 57

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and
woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 543

Title: *Le Chef-d'oeuvre inconnu* 37 page 58

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

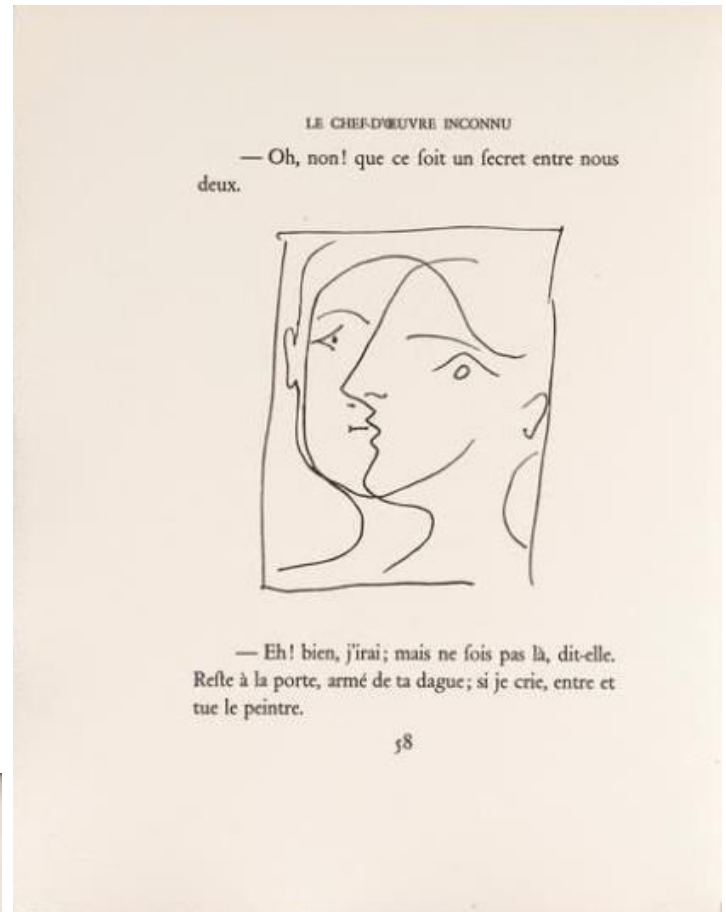
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 544

Title: *Le Chef-d'oeuvre inconnu* 38

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 545

Title: *Le Chef-d'oeuvre inconnu 39*

Medium: Woodcut after Picasso

Date: 1931

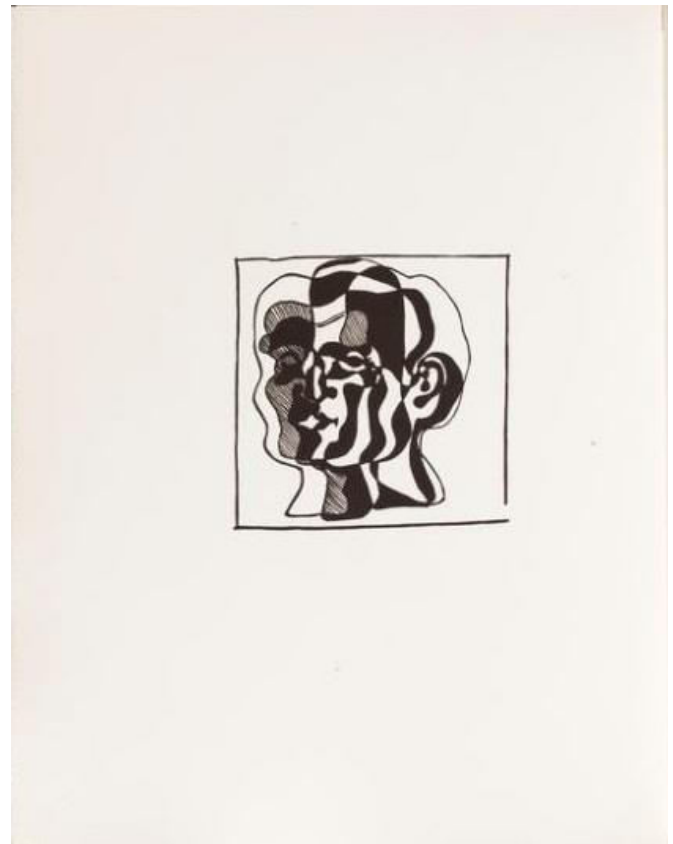
Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

**Print
run:**
340



copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso

Books 55 Bloch: 82-94 Horodisch: B4

The woodblock used for this print:

No. : 546

Title: *Le Chef-d'oeuvre inconnu 40*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

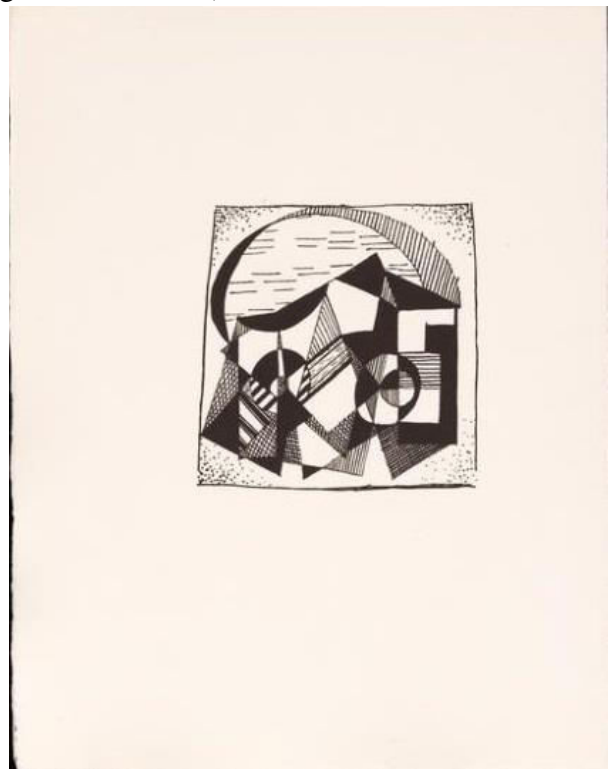
Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso

Books 55 Bloch: 82-94 Horodisch: B4



No. : 547

Title: *Le Chef-d'oeuvre inconnu* 41 page 63

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

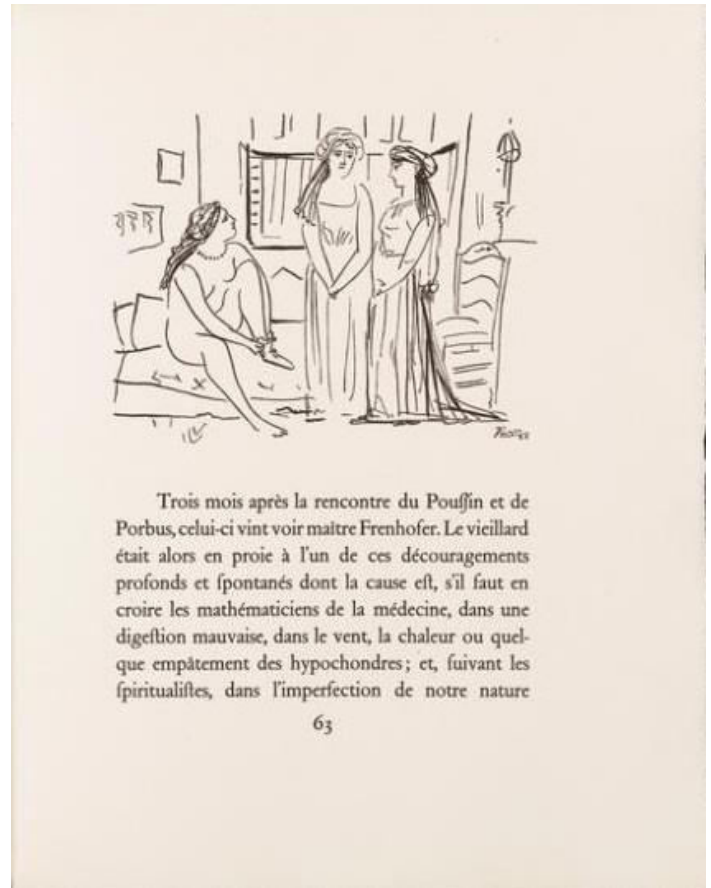
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélín de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



LE CHEF-D'ŒUVRE INCONNU

tu n'y mets pas toute ton âme, tu ne vends aux courtisans que des mannequins coloriés. Ma peinture n'est pas une peinture, c'est un sentiment, une passion! Née dans mon atelier, elle doit y rester vierge, et n'en



peut fortir que vêtue. La poésie et les femmes ne se livrent nues qu'à leurs amants! Possédons-nous le modèle de Raphaël, l'Angélique de l'Arioste, la Béatrix du Dante? Non! nous n'en voyons que les Formes.

66

No. : 548

Title: *Le Chef-d'oeuvre inconnu* 42 page 66

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélín de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 549

Title: *Le Chef-d'oeuvre inconnu* 43 page 67

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

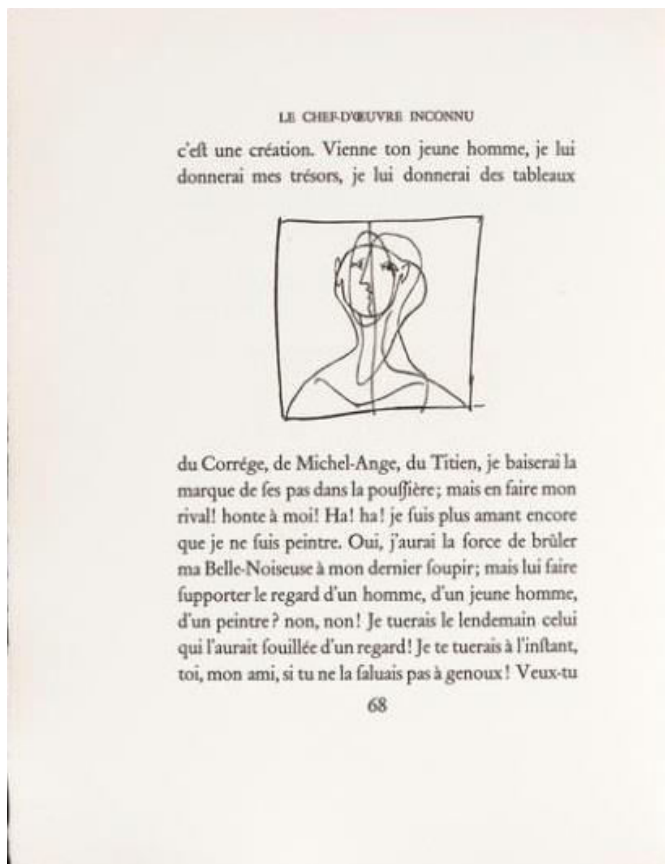
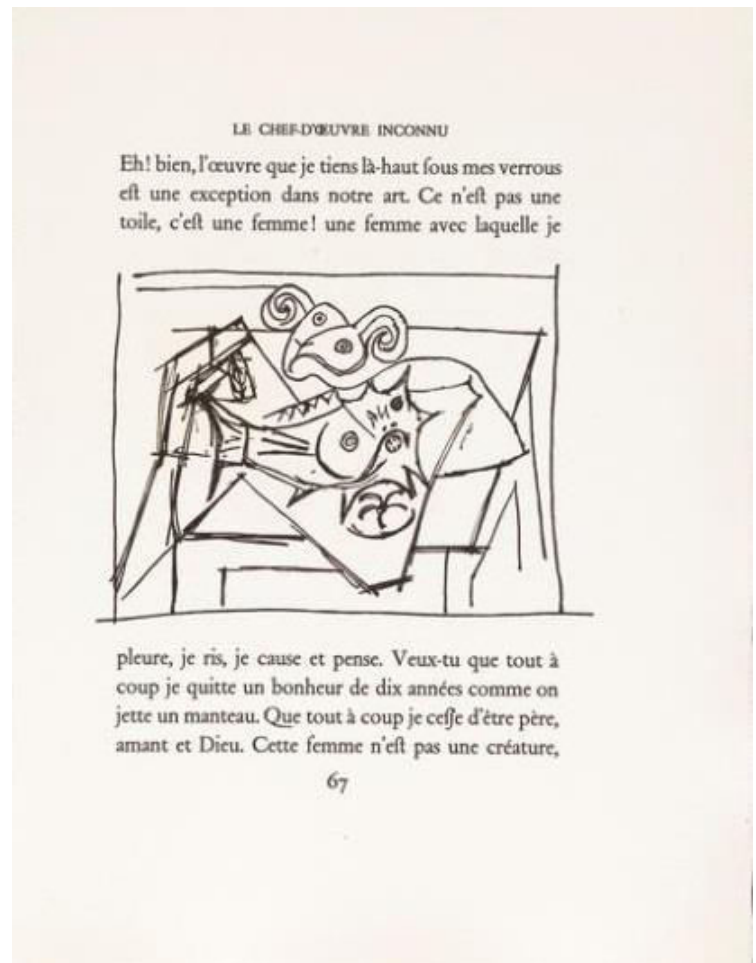
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 550

Title: *Le Chef-d'oeuvre inconnu* 44 page 68

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 551

Title: *Le Chef-d'oeuvre inconnu* 45 page 68

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

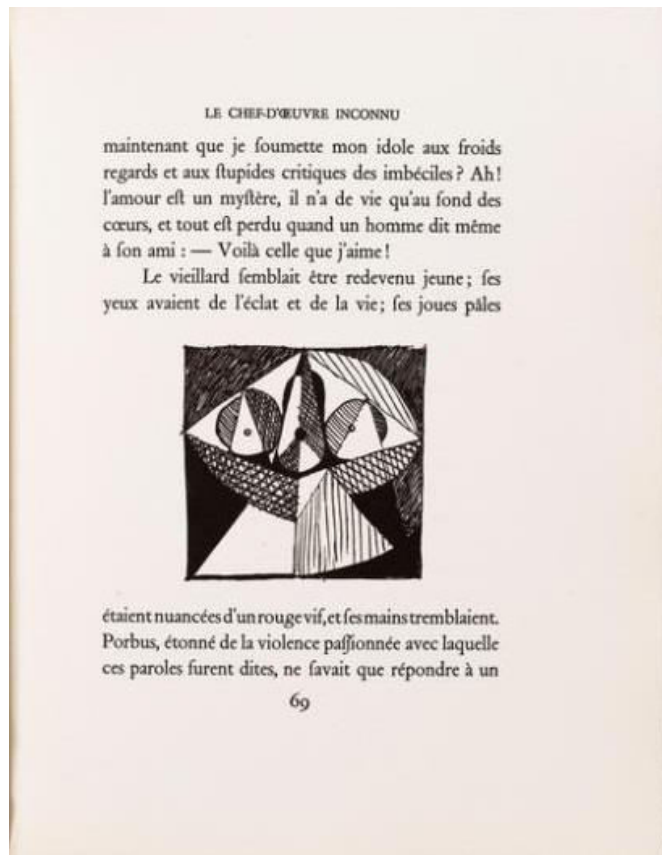
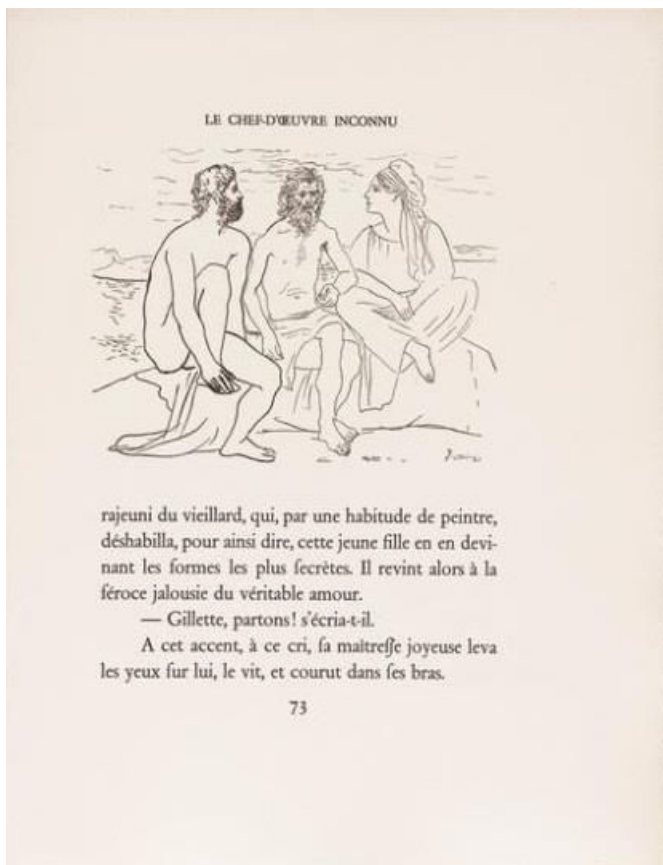
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 552

Title: *Le Chef-d'oeuvre inconnu* 46 page 73

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 553

Title: *Le Chef-d'oeuvre inconnu* 47 page 74

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

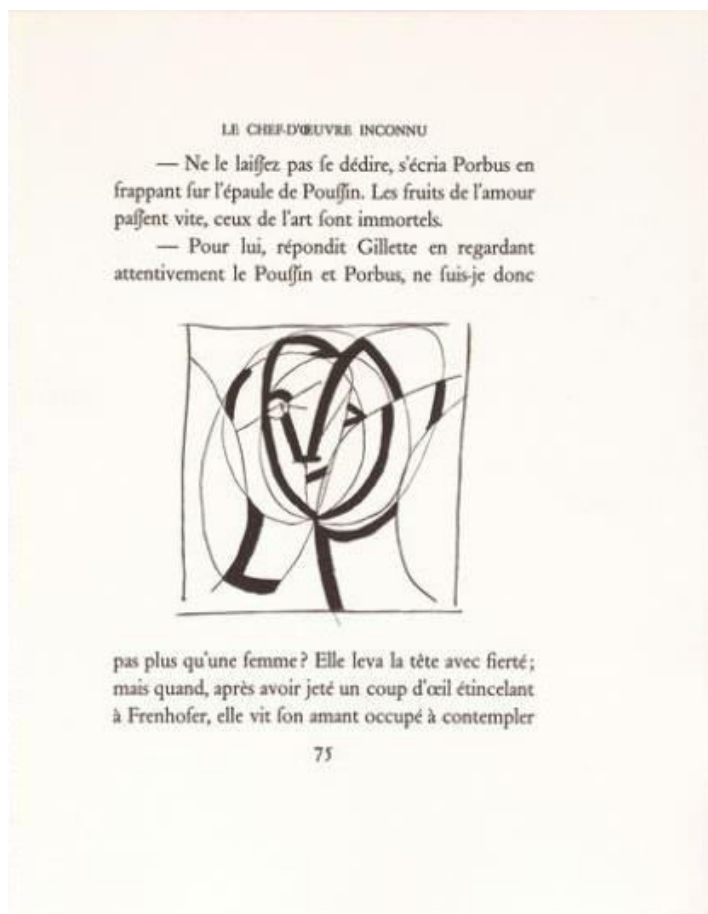
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 554

Title: *Le Chef-d'oeuvre inconnu* 48 page 75

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

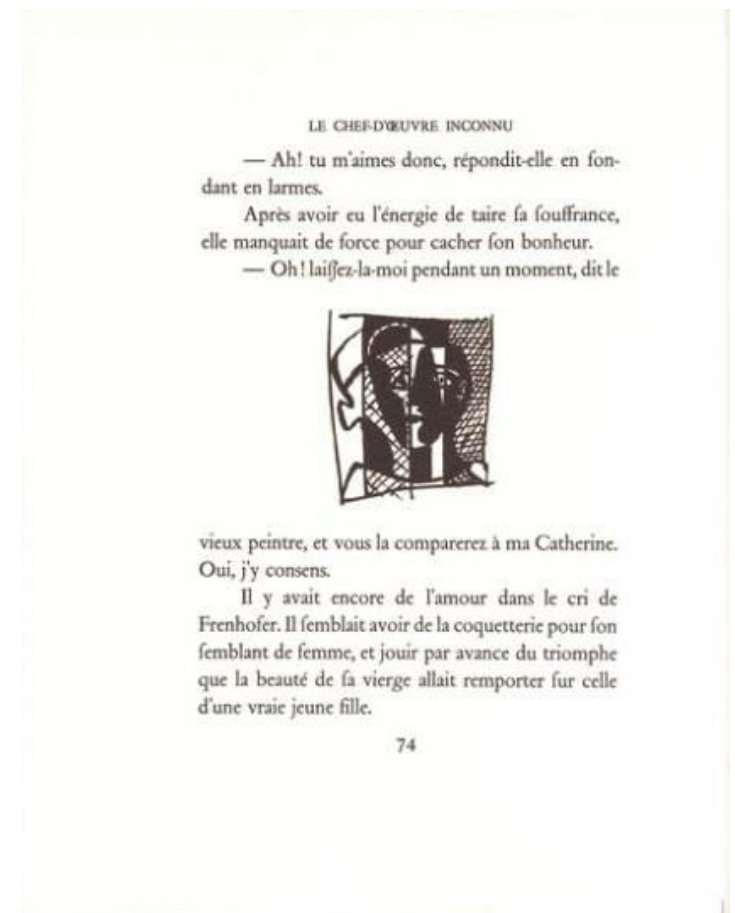
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 555

Title: *Le Chef-d'oeuvre inconnu* 49 page 76

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

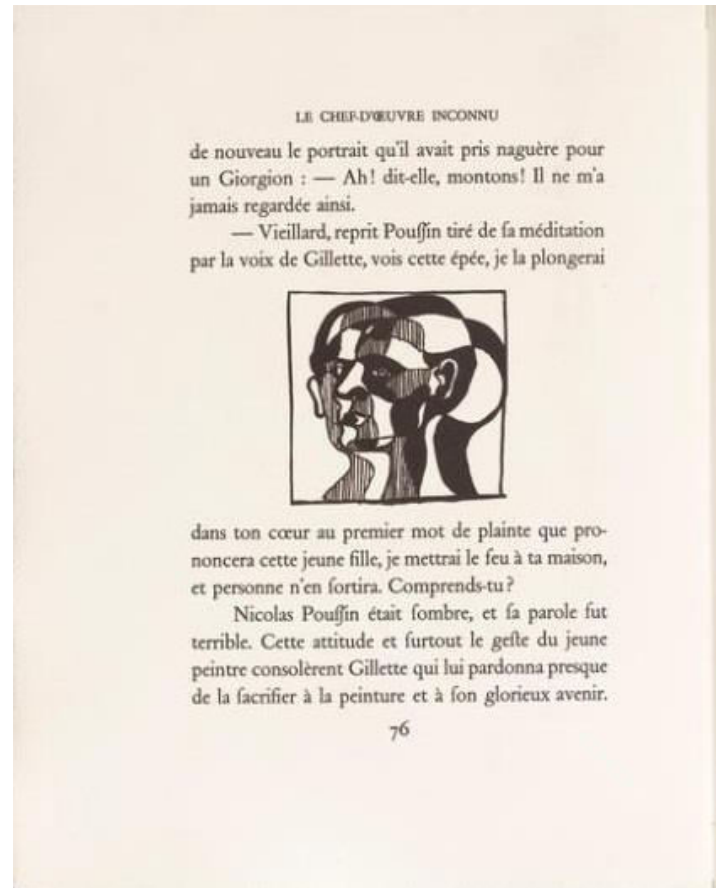
Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 556

Title: *Le Chef-d'oeuvre inconnu* 50 page 77



Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 557

Title: *Le Chef-d'oeuvre inconnu* 51 page 79

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

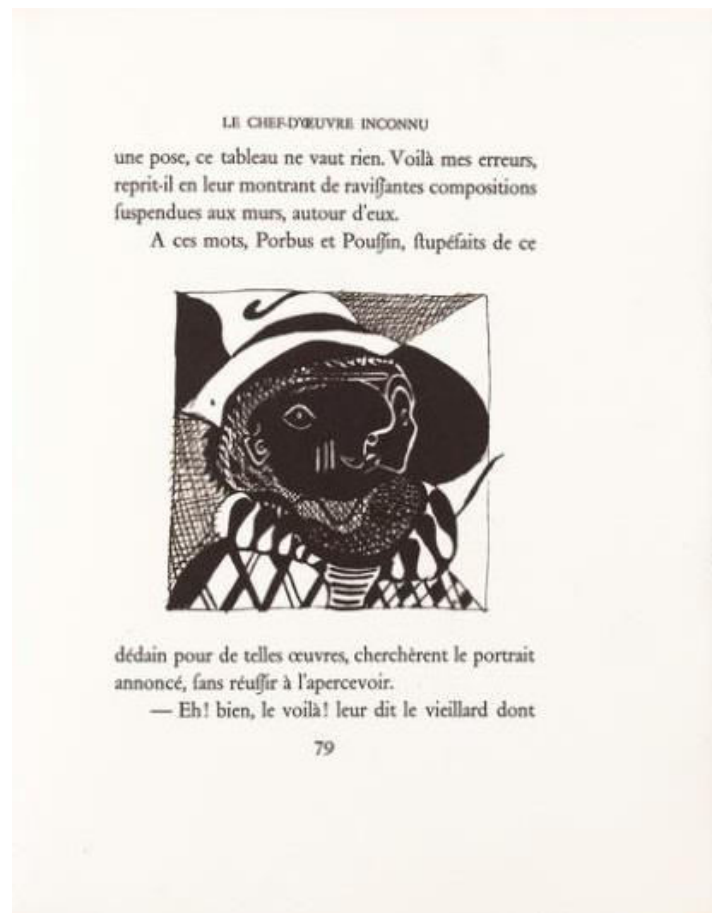
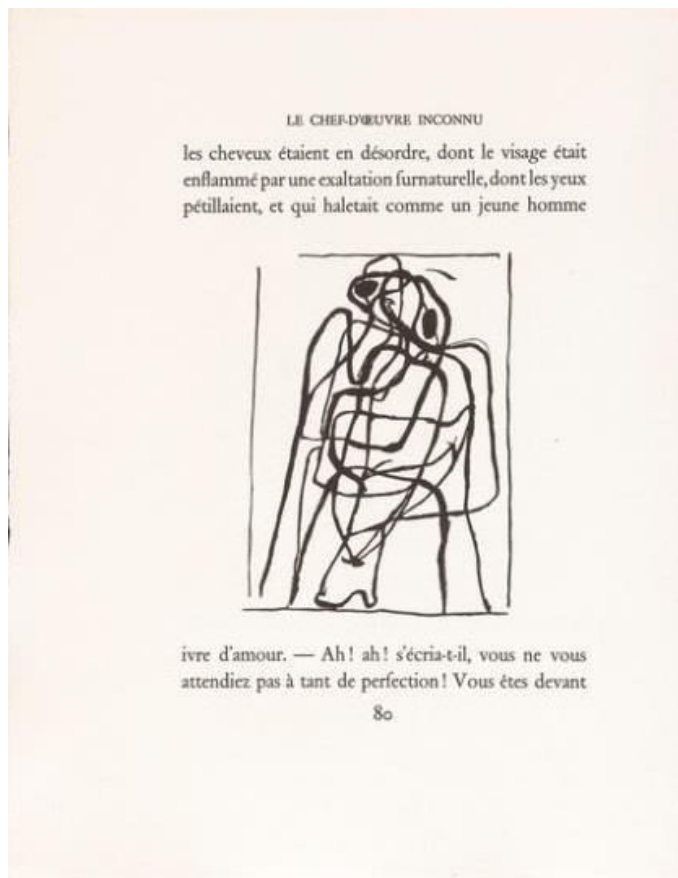
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 558

Title: *Le Chef-d'oeuvre inconnu* 52 page 80

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 559

Title: *Le Chef-d'oeuvre inconnu* 53 page 81

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 560

Title: *Le Chef-d'oeuvre inconnu* 54 page 84

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 561

Title: *Le Chef-d'oeuvre inconnu* 55 page 85

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

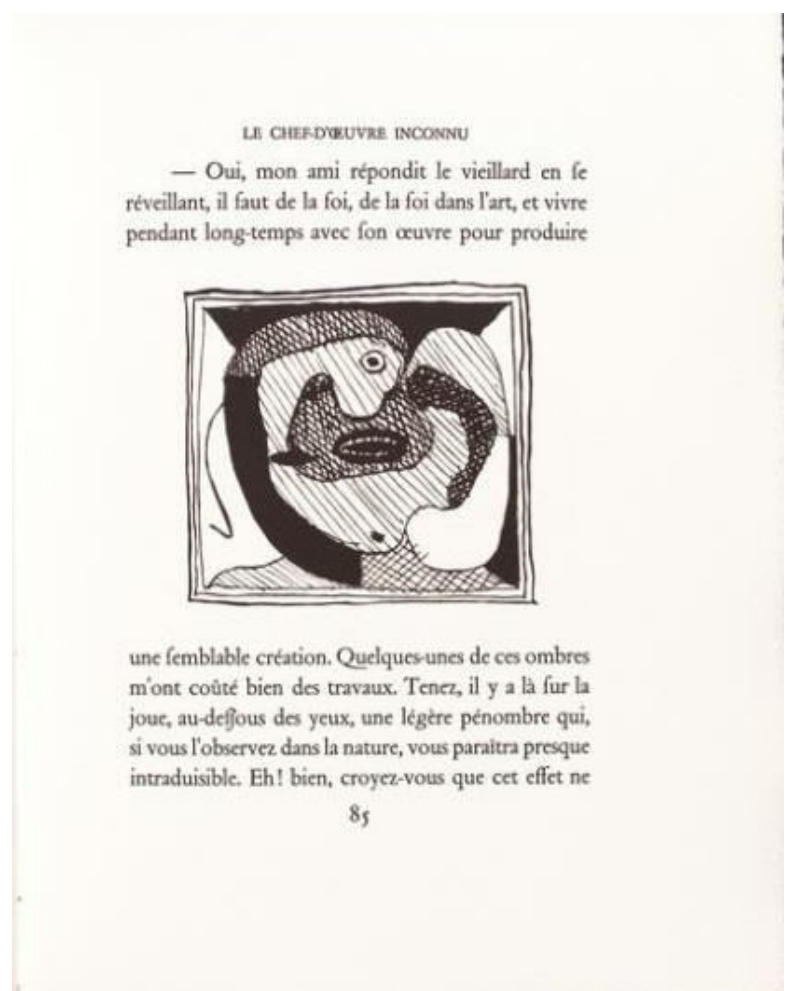
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 562

Title: *Le Chef-d'oeuvre inconnu* 56 page 86

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 563

Title: *Le Chef-d'oeuvre inconnu* 57 page 87

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

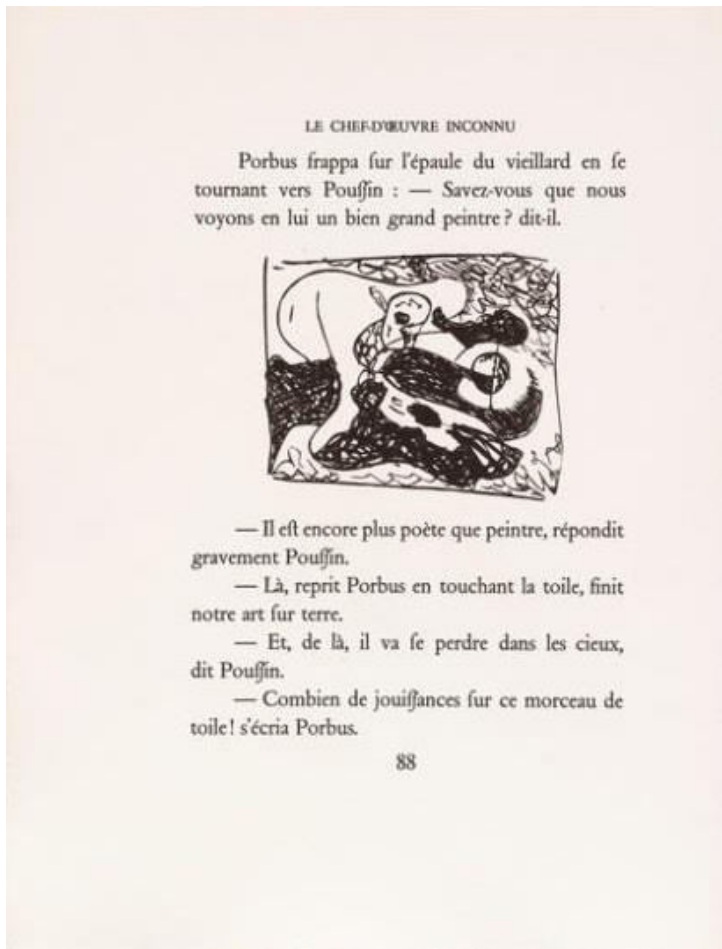
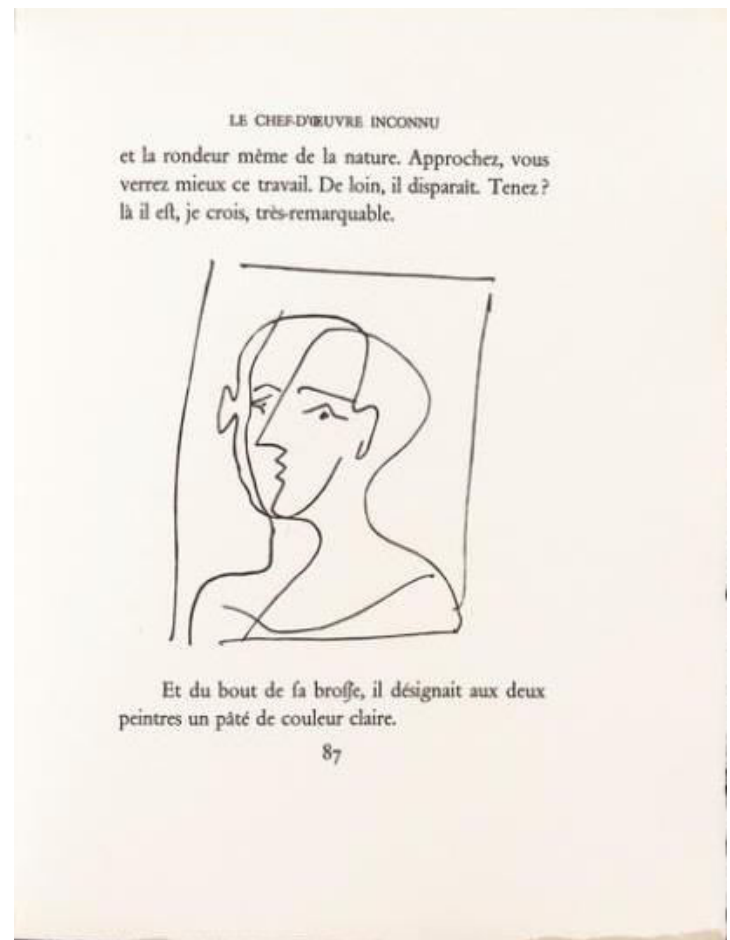
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 564

Title: *Le Chef-d'oeuvre inconnu* 58 page 88

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 565

Title: *Le Chef-d'oeuvre inconnu 59*
page 89

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert,
Paris (engraver)

Paper: Vélín de Rives, Imperial
Japan, Rives

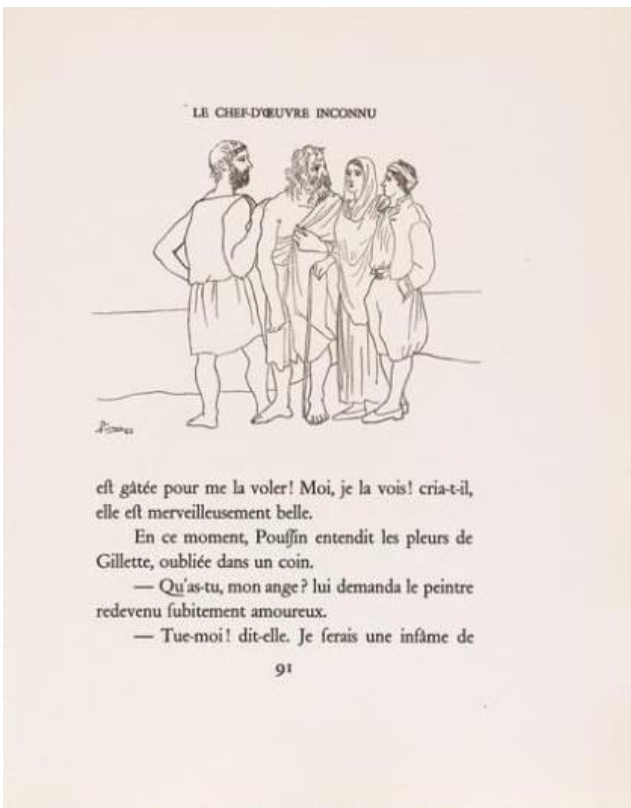
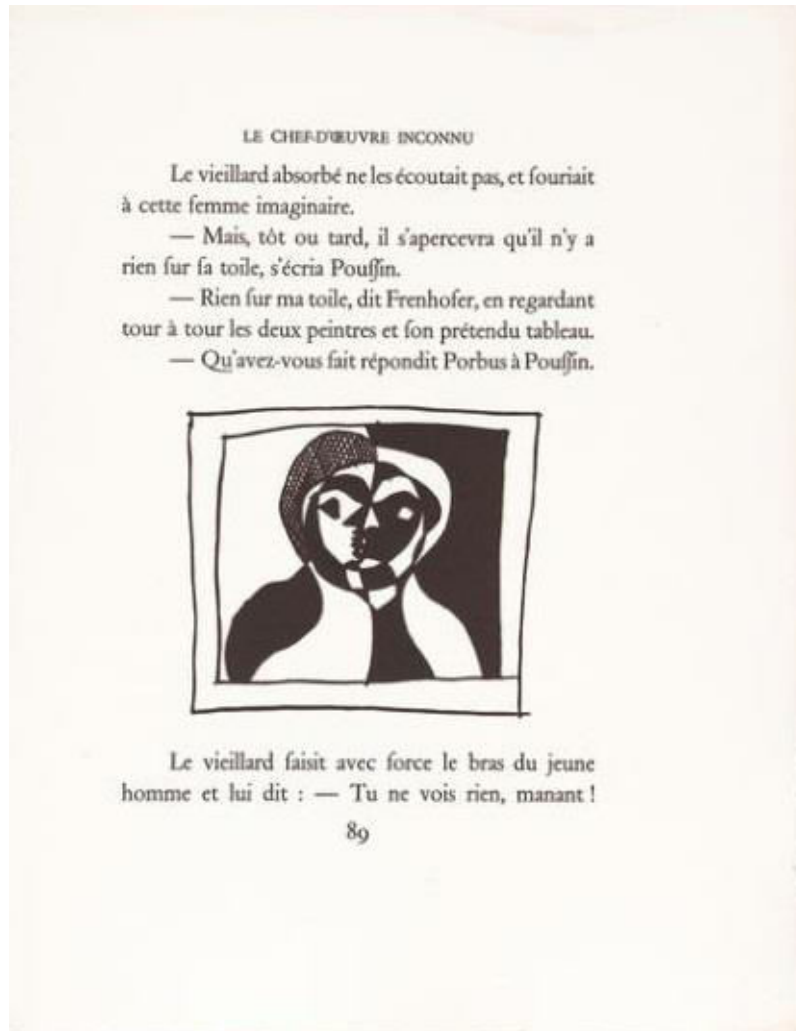
Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial
japan with a suite on Vélín de Rives; 240
copies on Rives; 35 hors commerce (all
with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20

Orozco Picasso Books 55 Bloch: 82-94

Horodisch: B4



No. : 566

Title: *Le Chef-d'oeuvre inconnu 60 page 91*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite
on Vélín de Rives; 240 copies on Rives; 35 hors commerce
(all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 567

Title: *Le Chef-d'oeuvre inconnu 61*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



LE CHEF-D'OEUVRE INCONNU

t'aimer encore, car je te méprise. Je t'admire et tu me
fais horreur. Je t'aime et je crois que je te hais déjà.



Pendant que Pouffin écoutait Gillette, Frenhofer recouvrait sa Catherine d'une serge verte, avec la féérique tranquillité d'un joaillier qui ferme ses tiroirs en se croyant en compagnie d'adroits larrons. Il jeta sur les deux peintres un regard profondément fournois, plein de mépris et de soupçon, les mit silencieusement à la porte de son atelier, avec une promptitude convulsive. Puis, il leur dit sur le seuil de son logis : — Adieu, mes petits amis.

92

No. : 568

Title: *Le Chef-d'oeuvre inconnu 62 page 92*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and
woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 569

Title: *Le Chef-d'oeuvre inconnu 63*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

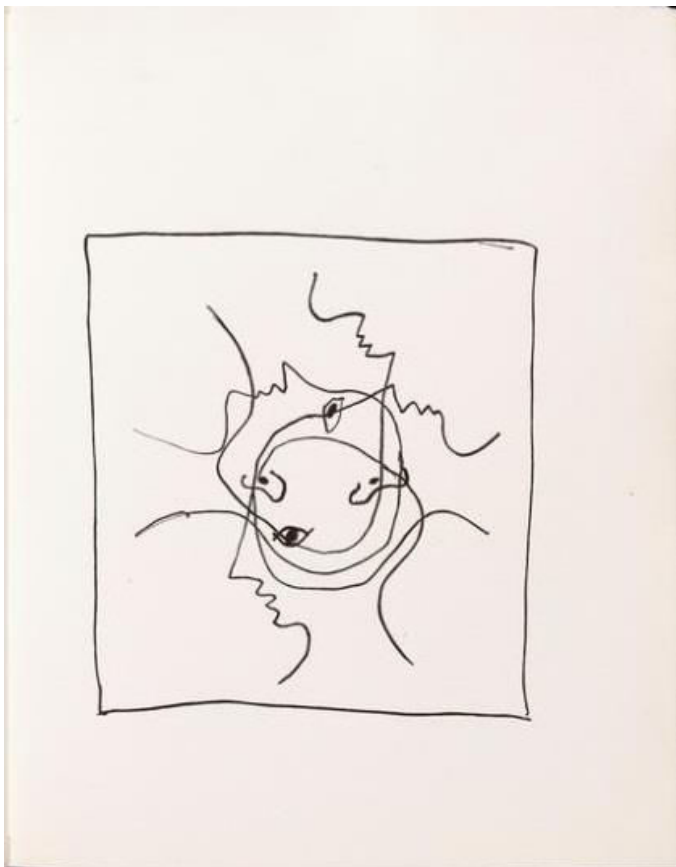
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélin de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch:
B4



AVIS AU RELIEUR

Pour la répartition des eaux-fortes originales dans le volume on devra se reporter à la planche ci-après, gravée par l'artiste, et dont chacun des sujets porte le numéro de la page vis-à-vis de laquelle devra être placée l'eau-forte correspondante. Pour la disposition des dessins formant l'Introduction de Pablo Picasso, il faut suivre l'ordre alphabétique indiqué. On s'étonnera peut-être que la table figurée des eaux-fortes ne suive pas l'ordre qui a présidé à leur distribution dans le volume. Celles-ci ont été réparties en vue du meilleur effet d'équilibre. De même dans la composition de la table l'artiste avant tout a cherché à obtenir un effet d'harmonie.

I en face de la page 32

II — 46 / III — 82 / IV — 90 / V — 64 / VI — 40 / VII — 24
VIII — 6 / IX — 16 / X — 70 / XI — Titre / XII — 34

No. : 570

Title: *Le Chef-d'oeuvre inconnu 64*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 571

Title: *Le Chef-d'oeuvre inconnu 65*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

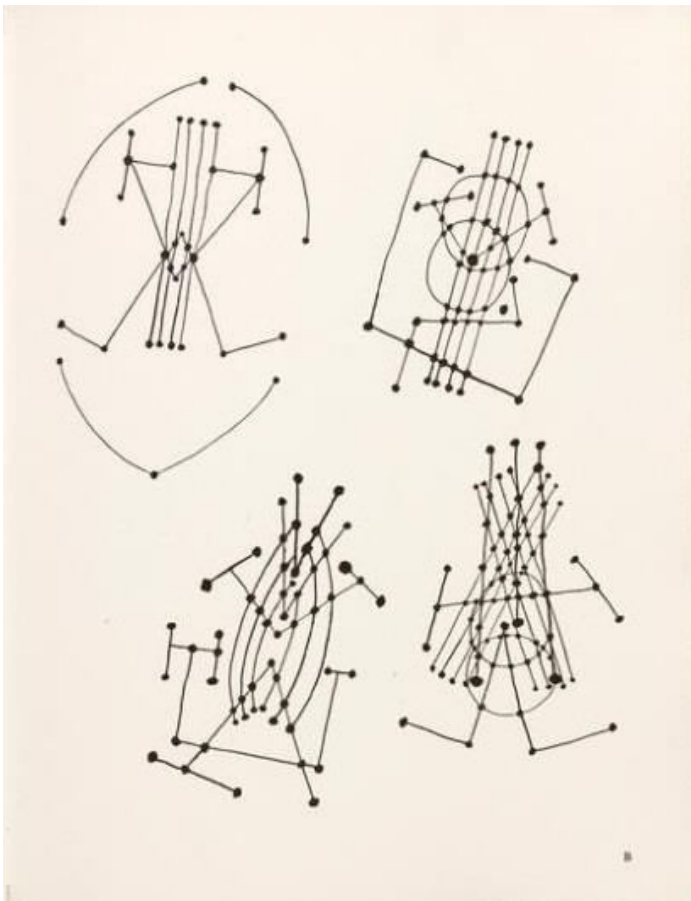
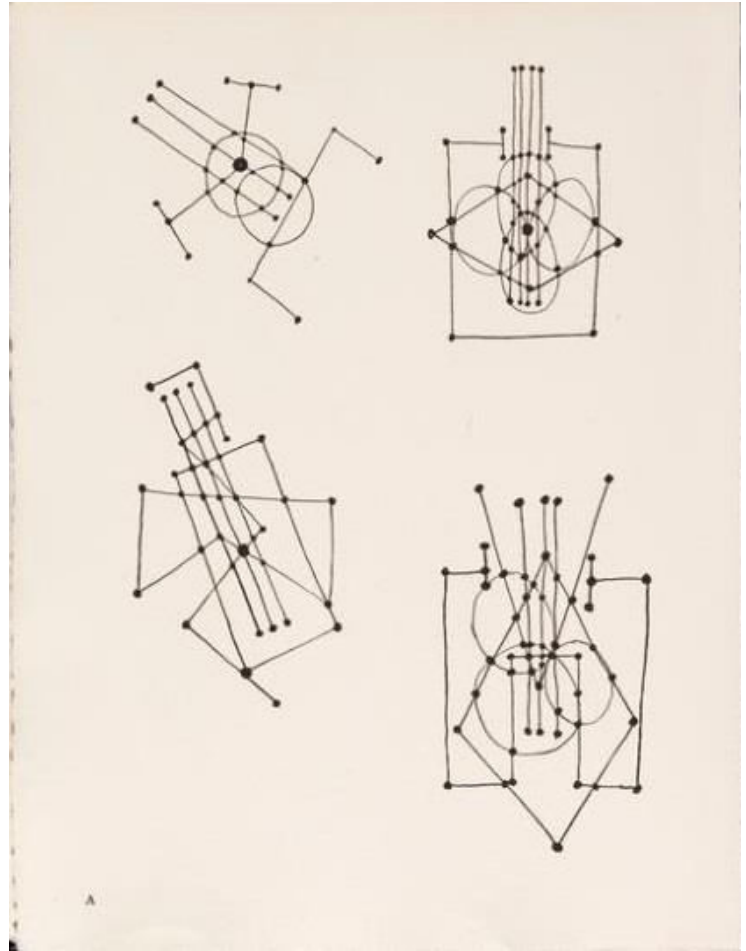
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 572

Title: *Le Chef-d'oeuvre inconnu 66*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélin de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 573

Title: *Le Chef-d'oeuvre inconnu 67*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

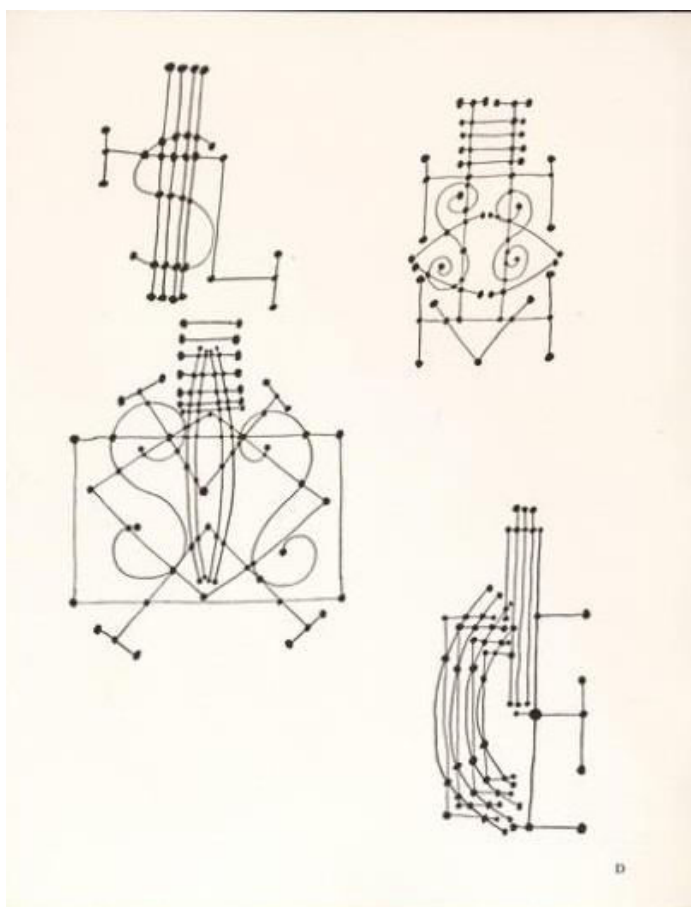
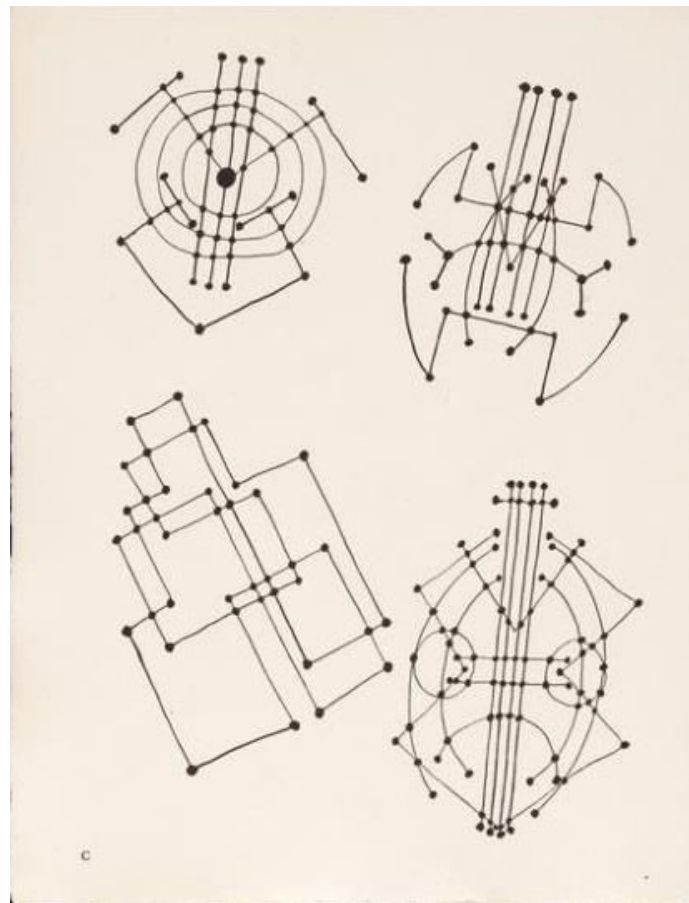
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélin de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 574

Title: *Le Chef-d'oeuvre inconnu 68*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 575

Title: *Le Chef-d'oeuvre inconnu 69*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

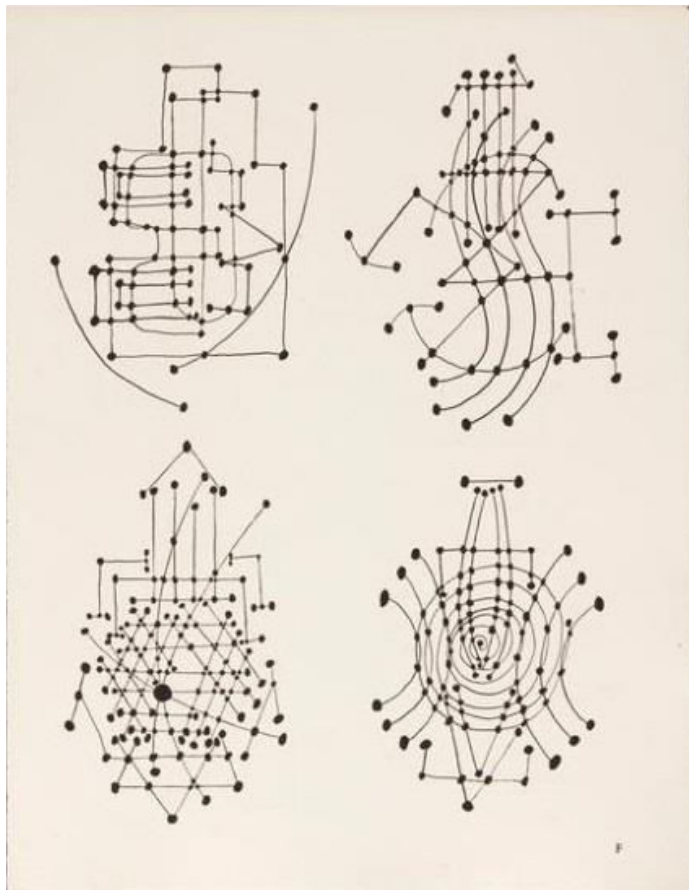
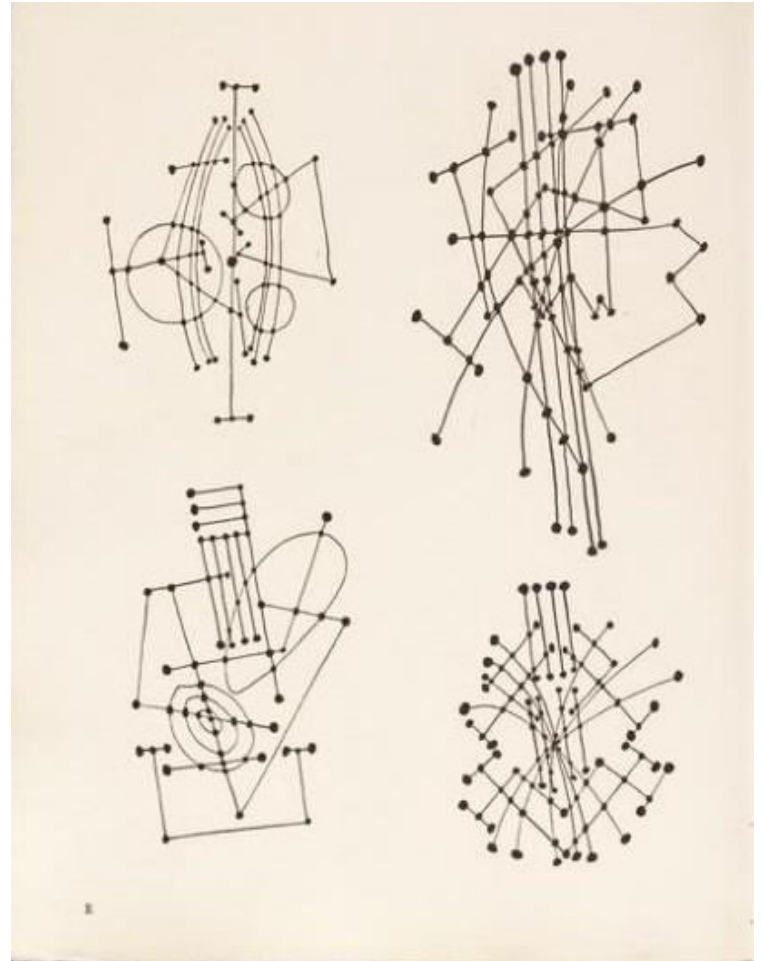
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélin de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 576

Title: *Le Chef-d'oeuvre inconnu 70*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 577

Title: *Le Chef-d'oeuvre inconnu 71*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

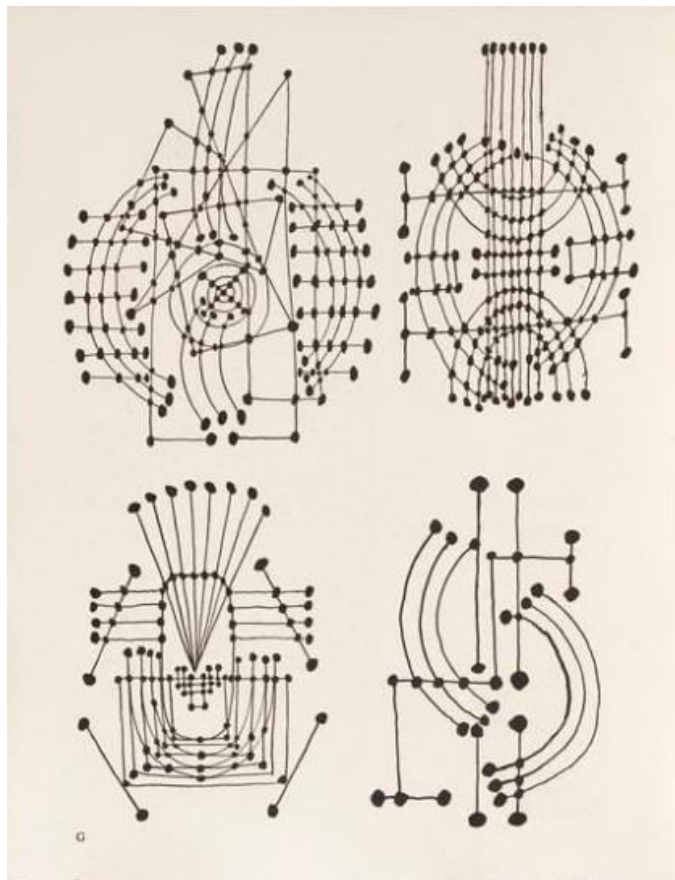
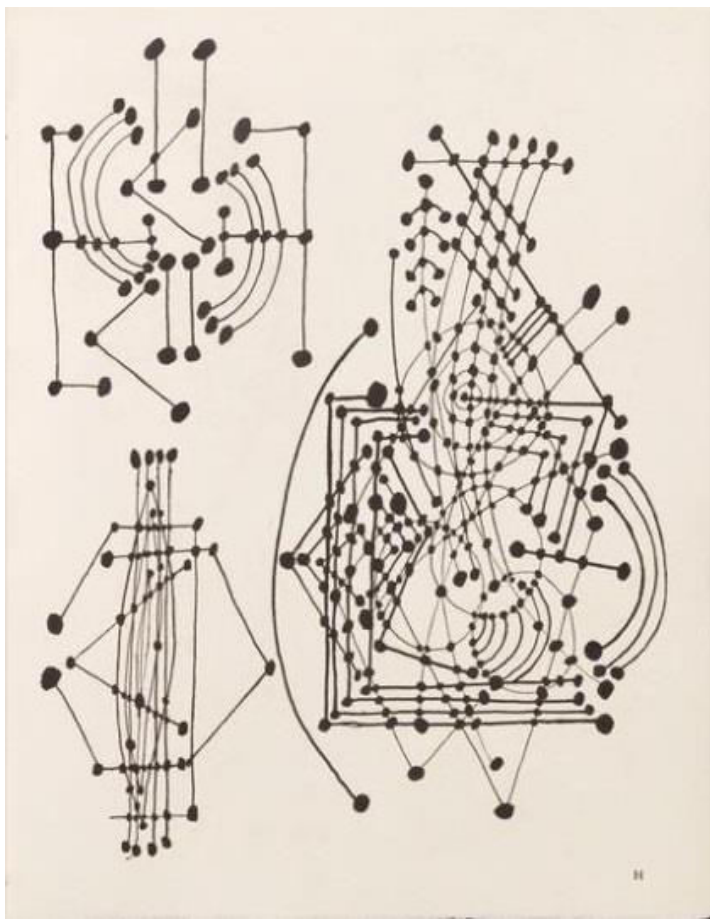
Printer of Illustrations : Georges Aubert, Paris
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Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 578

Title: *Le Chef-d'oeuvre inconnu 72*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and
woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 579

Title: *Le Chef-d'oeuvre inconnu 73*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

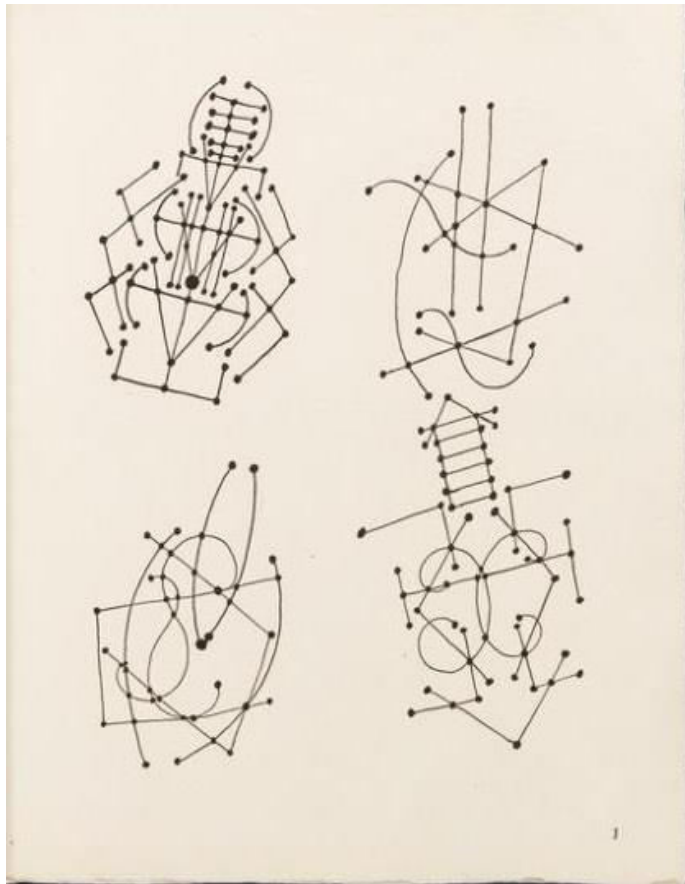
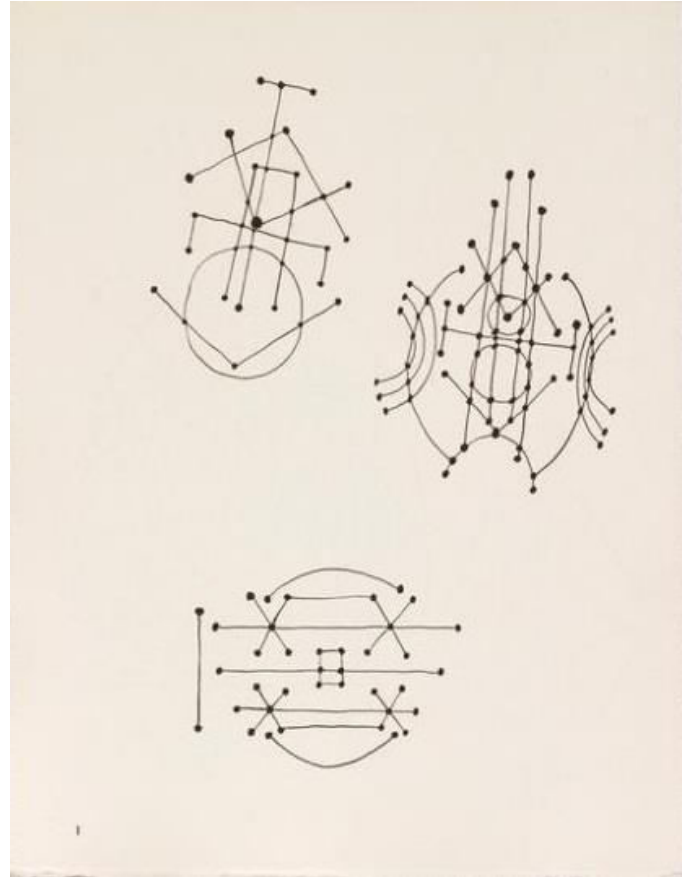
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélin de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch:
B4



No. : 580

Title: *Le Chef-d'oeuvre inconnu 74*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 581

Title: *Le Chef-d'oeuvre inconnu 75*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

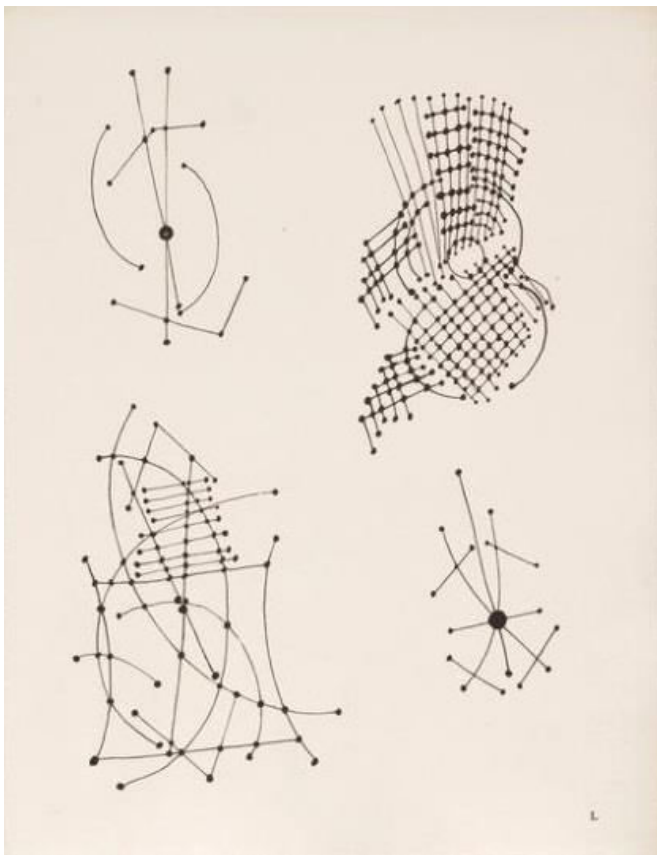
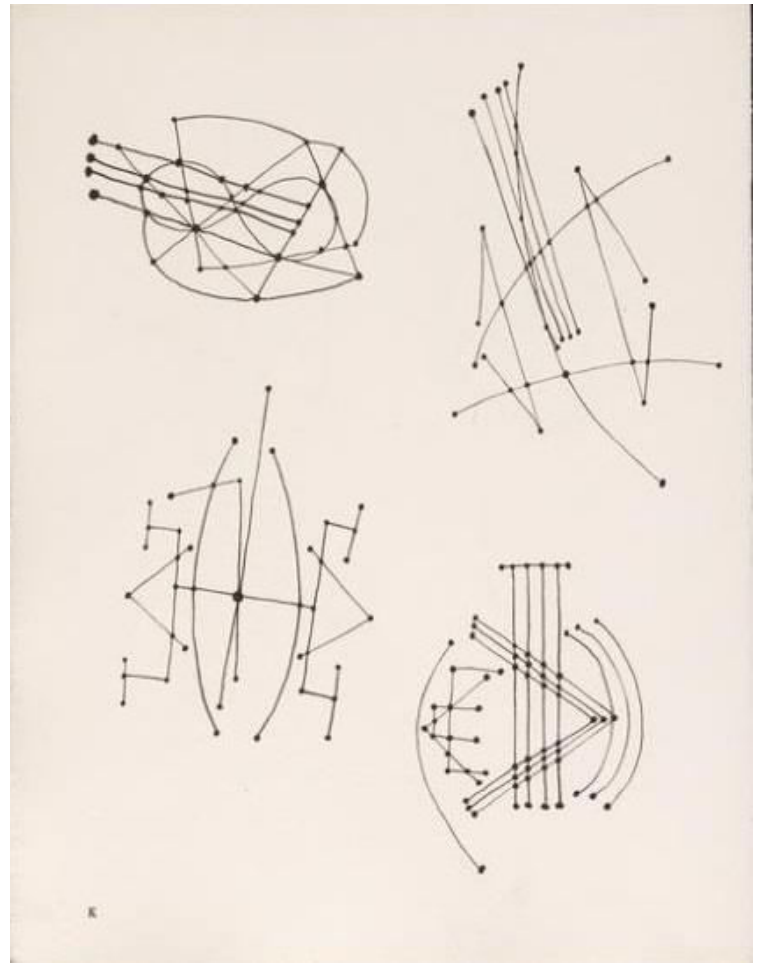
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélín de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch:
B4



No. : 582

Title: *Le Chef-d'oeuvre inconnu 76*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélín de Rives; 24 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 583

Title: *Le Chef-d'oeuvre inconnu 77*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

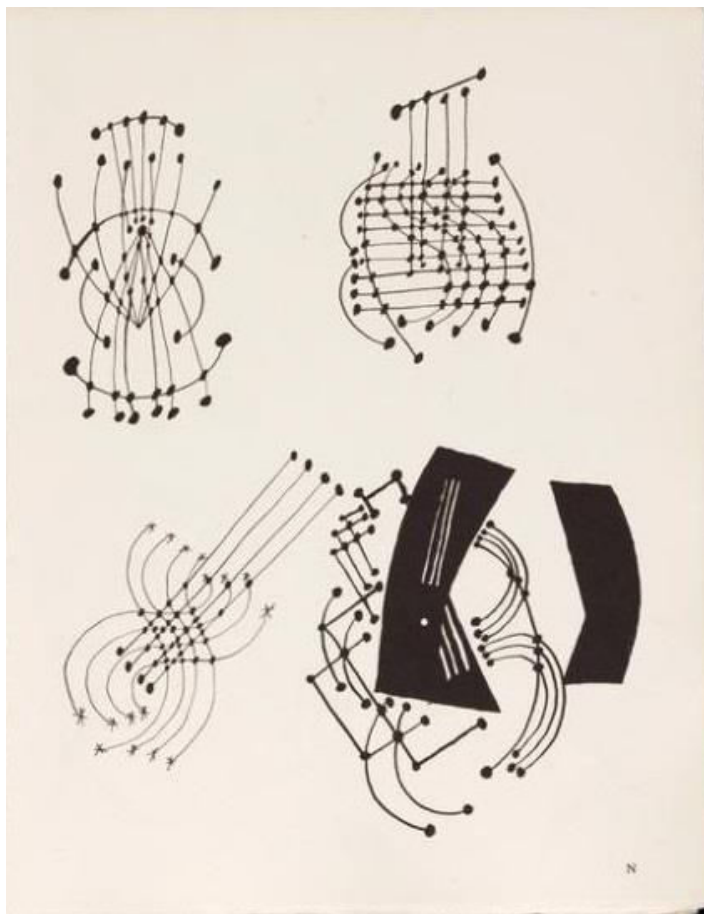
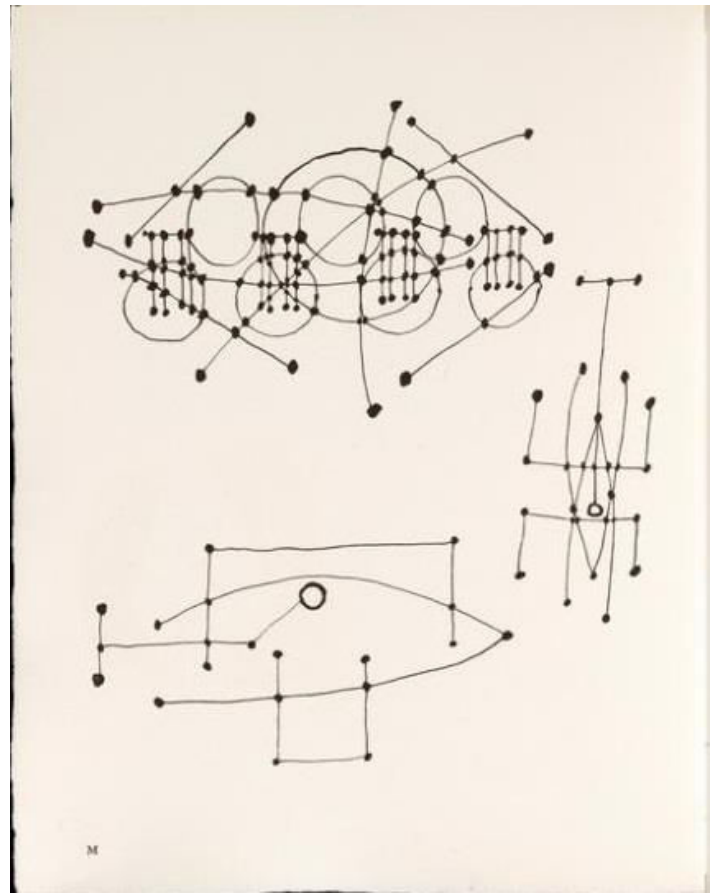
Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with
a suite on Vélin de Rives; 240 copies on Rives; 35
hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 584

Title: *Le Chef-d'oeuvre inconnu 78*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4

No. : 585

Title: *Le Chef-d'oeuvre inconnu 79*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

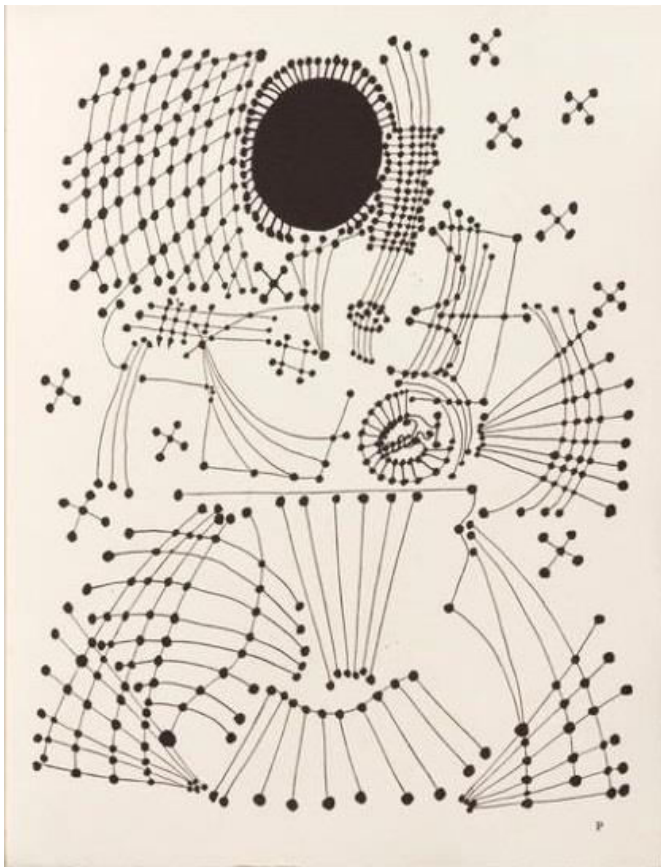
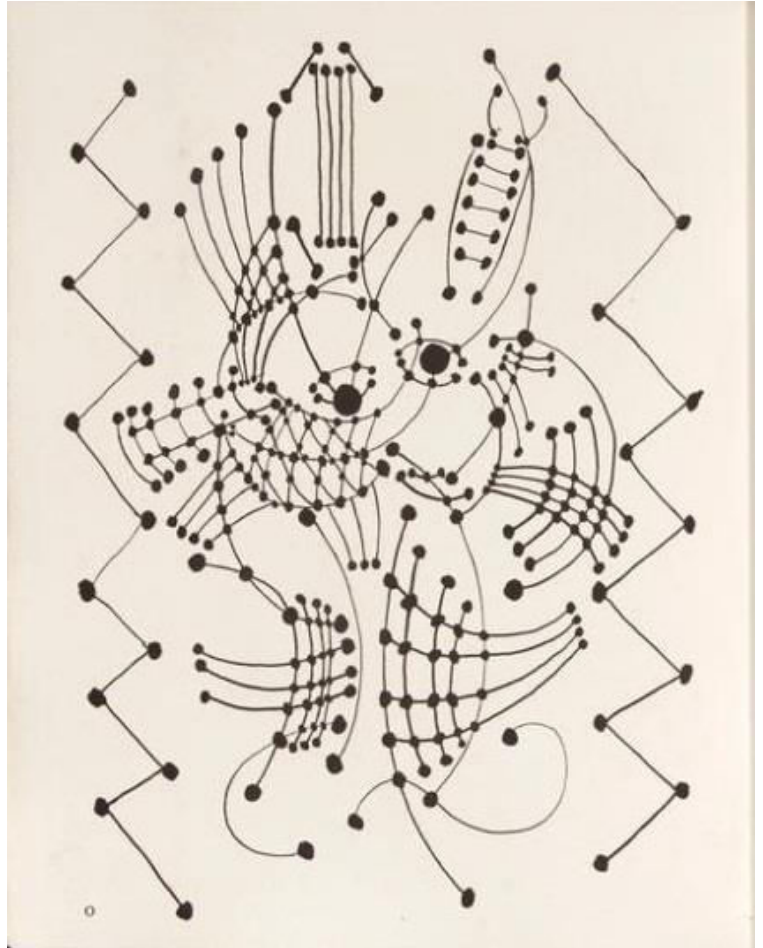
Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch:
B4



No. : 586

Title: *Le Chef-d'oeuvre inconnu 80*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris (engraver)

Paper: Vélín de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a suite on Vélín de Rives; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4

No. : 587

Title: *Le Chef-d'oeuvre inconnu 81*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan,
Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan
with a suite on Vélin de Rives; 240 copies on
Rives; 35 hors commerce (all with the etchings
and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco
Picasso Books 55 Bloch: 82-94 Horodisch: B4



No. : 588

Title: *Le Chef-d'oeuvre inconnu 82*

Medium: Woodcut after Picasso

Date: 1931

Publisher: Ambroise Vollard, Paris

Printer of Illustrations : Georges Aubert, Paris
(engraver)

Paper: Vélin de Rives, Imperial Japan, Rives

Sheet size: 33,2 x 25,7 cm

Print run: 340 copies : 65 on imperial japan with a
suite on Vélin de Rives; 240 copies on Rives; 35 hors
commerce (all with the etchings and woodcuts)

Catalogues raisonnés: Cramer : 20 Orozco Picasso
Books 55 Bloch: 82-94 Horodisch: B4



No. : 589**Title: Hélène chez Archimède I****Medium:** Woodcut after Picasso**Date:** Engraved circa 1925, published 1955**Publisher:** Nouveau Cercle Parisien du Livre, Paris**Printer of Illustrations :** Georges Aubert (engraver)**Paper:** Vélin **Sheet size:** 45 x 35 cm**Print run:** 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.**Catalogues raisonnés:** Cramer : Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22**Comment:** The *Carnet de Juan-les-Pins* notebook of 1925, actually made in the summer of 1924, during the holidays with Olga in that seaside resort, was reproduced in part at number 2 of *La Révolution Surréaliste* published on January 15, 1925. It is a series of 24 pages of designs, a part of which are composed of lines joined by points that schematize to the extreme different topics. The drawings were soon passed to wood by master engraver Georges Aubert in order to be incorporated as illustrations of artist's books. In 1931, part of the woodcuts –16 pages– are used in the book *Le Chef-d'oeuvre inconnu* by Balzac, edited by Vollard (Cramer 20). The rest will be to illustrate another book of Picasso: *Hélène chez Archimède*, a project of Vollard from the same period but that did not materialize until 1955.**Miguel Orozco****No. : 590****Title: Hélène chez Archimède II****Medium:** Woodcut after Picasso**Date:** Engraved circa 1925, published 1955**Publisher:** Nouveau Cercle Parisien du Livre, Paris**Printer of Illustrations :** Georges Aubert (engraver)**Paper:** Vélin**Sheet size:** 45 x 35 cm**Print run:** 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.**Catalogues raisonnés:** Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22

No. : 591

Title: *Hélène chez Archimède III*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

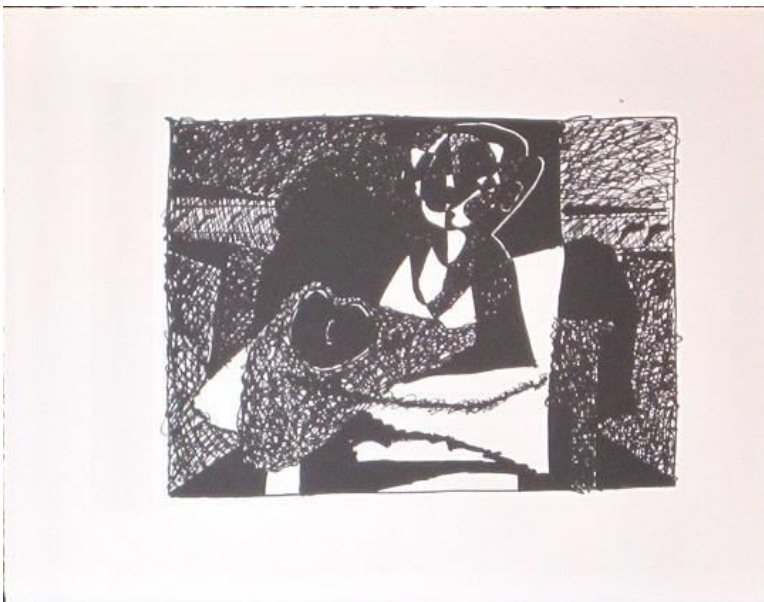
Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. : 592

Title: *Hélène chez Archimède IV (page 27)*



Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France",

p.340; Geiser-Bolliger 1955; Horodisch B22

No. : 593

Title: *Hélène chez Archimède V (page 37)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

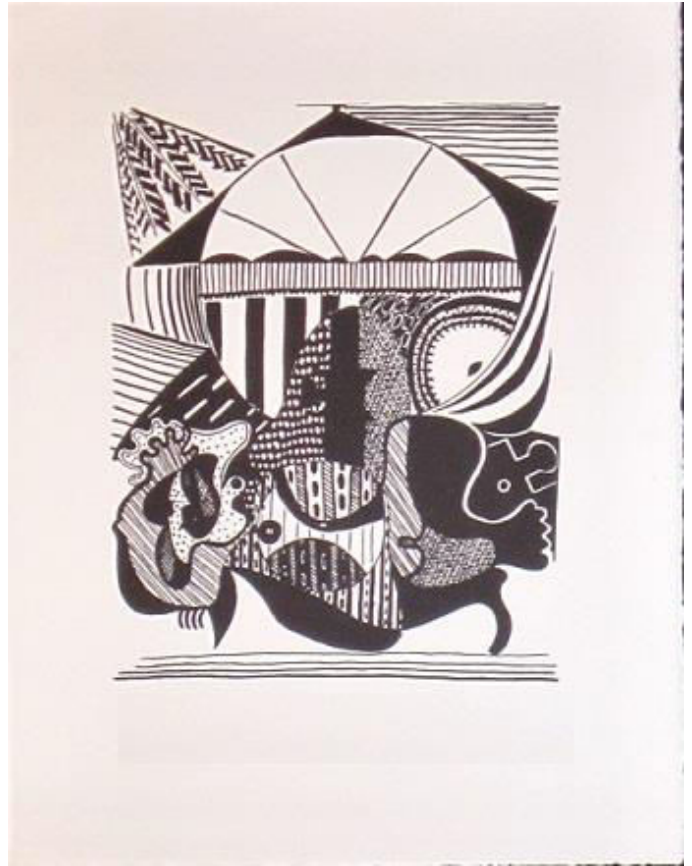
Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. : 594

Title: *Hélène chez Archimède VI (page 47)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22

No. : 595

Title: *Hélène chez Archimède VII (page 56)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. :
596

Title: *Hélène chez Archimède VIII (page 67)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

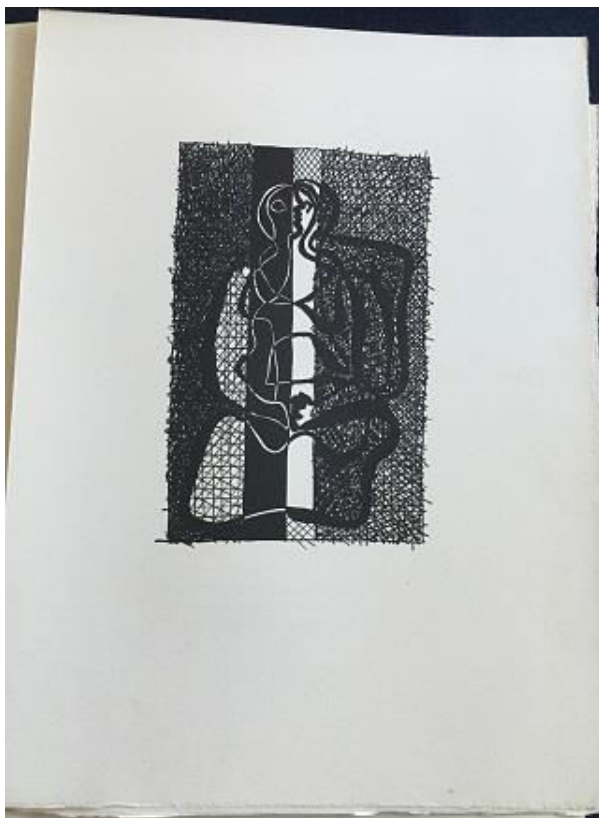
Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. : 597

Title: *Hélène chez Archimède IX (page 77)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélín

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer.

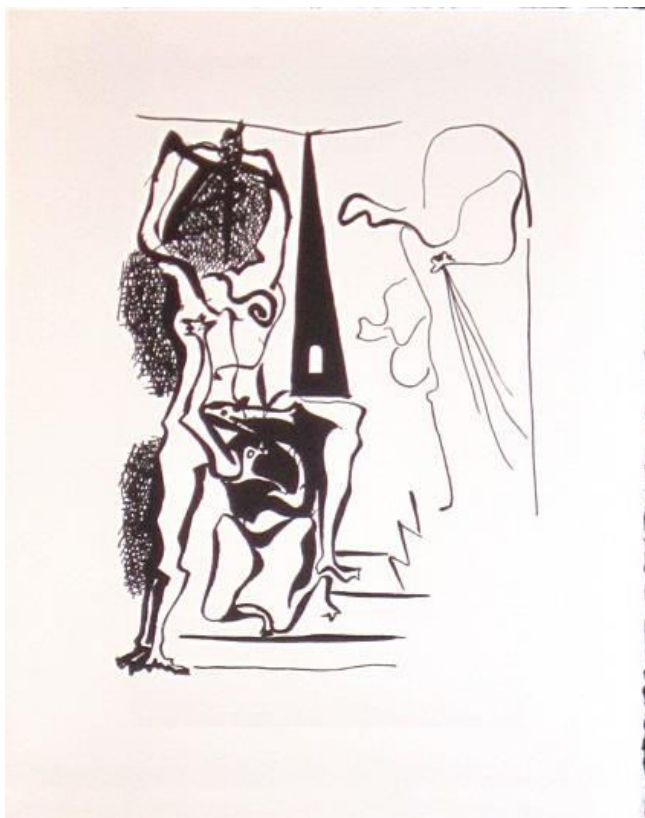
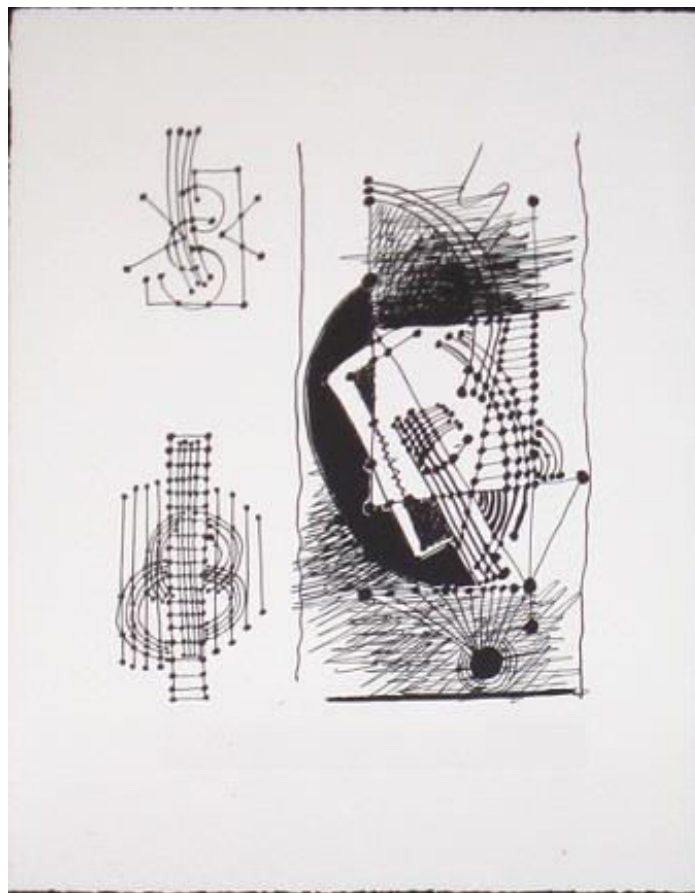
Orozco Picasso books 149; Monod: 10485;

Rauch: 80; Johnson (Vollard) : 193; Solvay

861; Strachan "The Artist & The Book in

France", p.340; Geiser-Bolliger 1955;

Horodisch B22



No. : 598

Title: *Hélène chez Archimède X (page 85)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélín

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco

Picasso books 149; Monod: 10485; Rauch: 80; Johnson

(Vollard) : 193; Solvay 861; Strachan "The Artist & The

Book in France", p.340; Geiser-Bolliger 1955;

Horodisch B22

No. : 599

Title: *Hélène chez Archimède XI (page 95)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélín

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. : 600

Title: *Hélène chez Archimède XII (page 105)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélín

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22

No. : 601

Title: *Hélène chez Archimède XIII*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. : 602

Title: *Hélène chez Archimède XIV (page 125)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22

No. : 603

Title: *Hélène chez Archimède XV (page 135)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. : 604

Title: *Hélène chez Archimède XVI (page 145)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22

No. : 605

Title: *Hélène chez Archimède XVII (page 155)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. :

606

Title: *Hélène chez Archimède XVIII (page 165)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

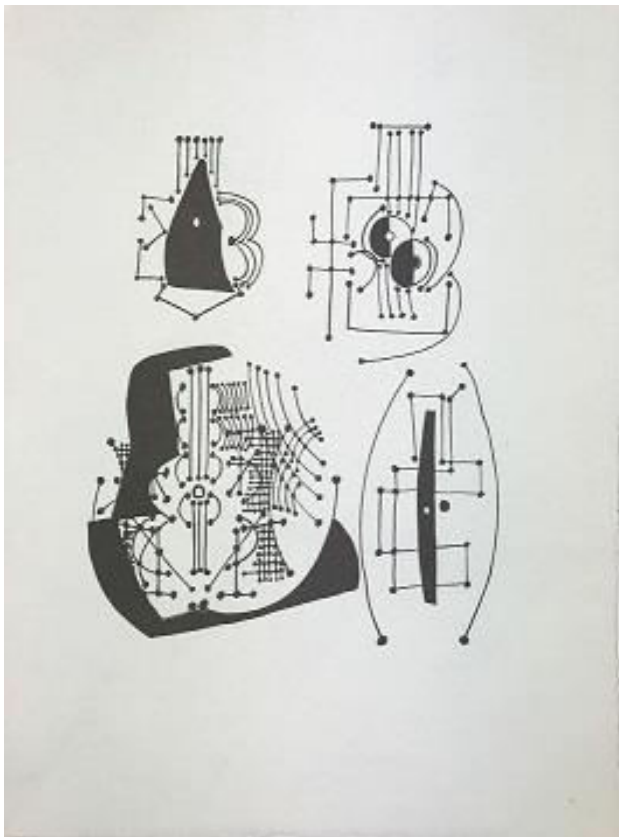
Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélin

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. : 607

Title: *Hélène chez Archimède XIX (page 175)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

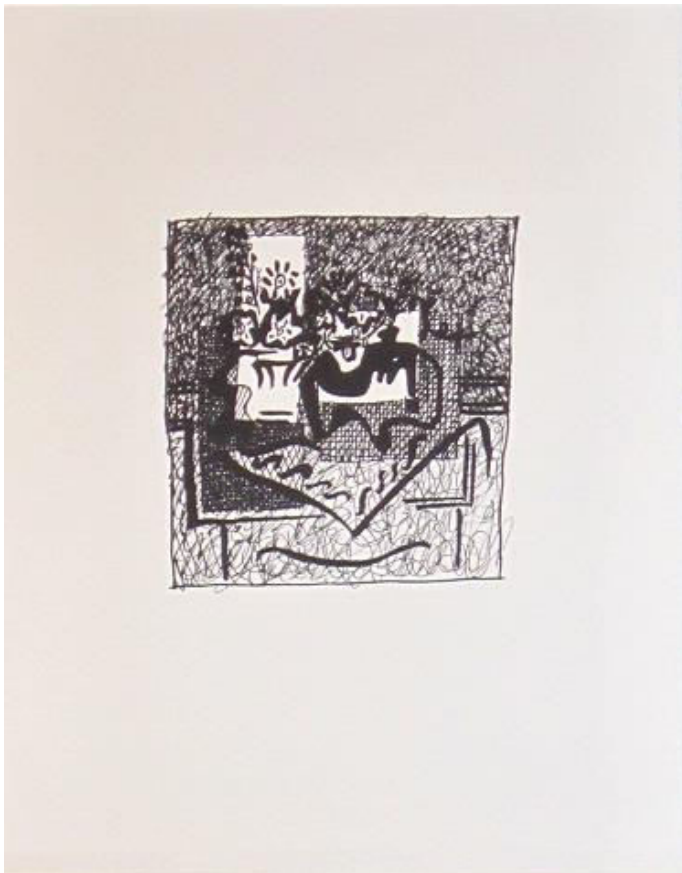
Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélín

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. : 608

Title: *Hélène chez Archimède XX (page 185)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélín

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The

Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22

No. : 609

Title: *Hélène chez Archimède XXI (page 193)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

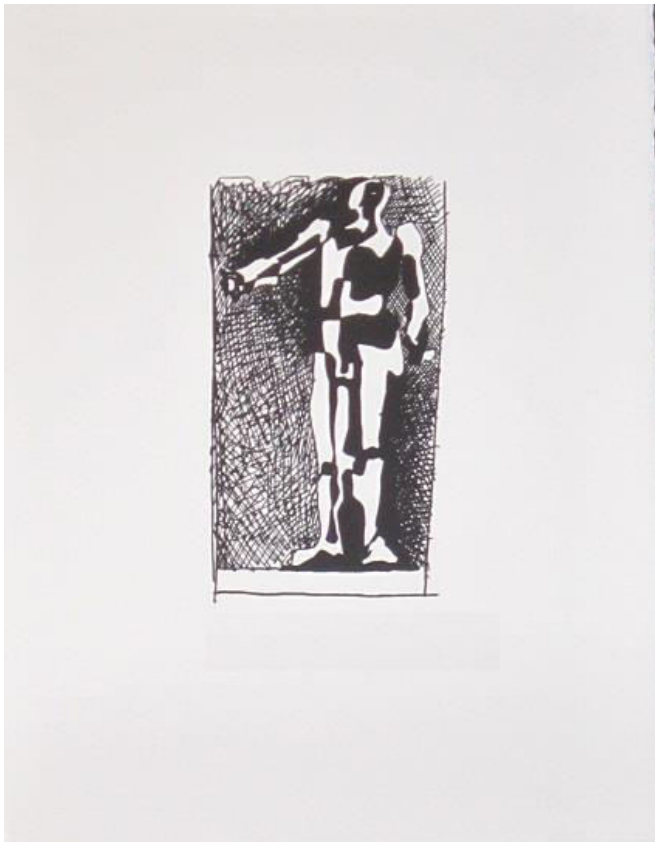
Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélín

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22



No. : 610

Title: *Hélène chez Archimède XXII (page 199)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1955

Publisher: Nouveau Cercle Parisien du Livre, Paris

Printer of Illustrations : Georges Aubert (engraver)

Paper: Vélín

Sheet size: 45 x 35 cm

Print run: 240 copies of the book: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

Catalogues raisonnés: Not in Cramer. Orozco Picasso books 149; Monod: 10485; Rauch: 80; Johnson (Vollard) : 193; Solvay 861; Strachan "The Artist & The Book in France", p.340; Geiser-Bolliger 1955; Horodisch B22

No. : 611

Title: *Chronique des Temps Héroïques* (title page)**Medium:** Woodcut after Picasso**Date:** Engraved circa 1925, published 1956**Publisher:** Louis Broder, Paris**Printer:** Georges Aubert (engraver)**Paper:** Montval laid, ancient Japan**Sheet size:** 25,2 x 19 cm

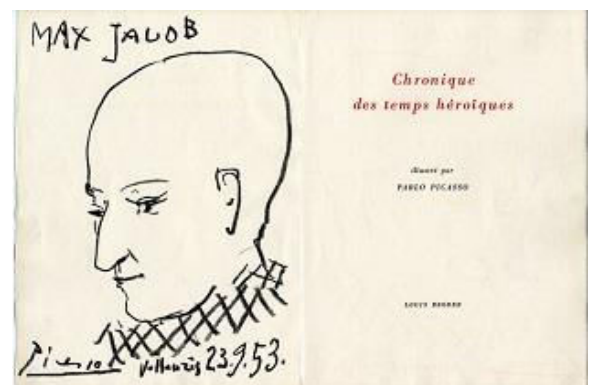
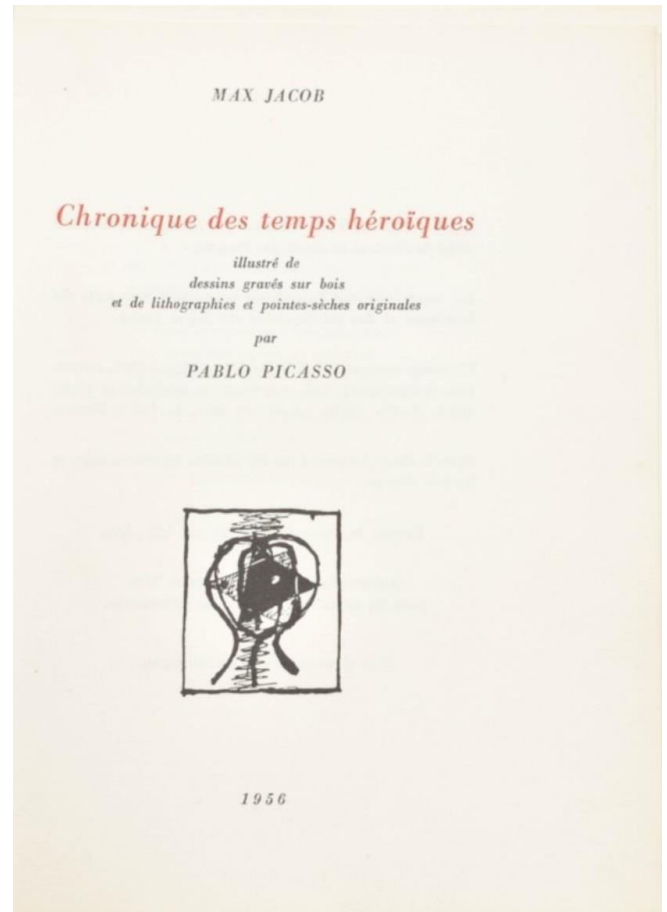
Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Cramer : Orozco Picasso books 159; Cramer 78 Horodisch: A15

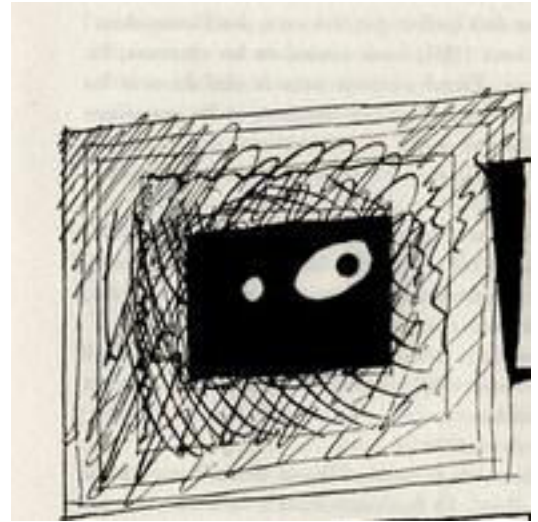
Comment: The book is a tribute on the 80th anniversary of the birth of his first friend in the Paris of 1900, Max Jacob, whom he had met at an exhibition of his in the gallery of Ambroise Vollard. The poet had written between 1935 and 1936 a text of memories at the request of the widow of Paul Guillaume, dealer of primitive art. She wanted to see the memories reflected in the introduction of a book of homage to her husband that did not come to see the light. We will remember that Apollinaire, Picasso and Braque had discovered primitive art and had collected statuettes. In fact, Apollinaire was arrested in 1911 accused of complicity in the robbery four years before of some statuettes of Iberian art in the Louvre Museum, two of which were acquired by Picasso and played an important role in the realization of his painting *Les Femmes d'Alger*. In this text, Max Jacob remembers the first three decades of the century and talks about his friends Apollinaire and Picasso and about the artistic movements of the time. For this book, Picasso made a beautiful portrait of the poet with lithographic pencil dated and signed on report paper and transferred to stone (R. 628, M. 271). Picasso also makes 3 drypoints with two portraits of Jacob and a torso of man seen from behind. And the book also contains 24 drawings by Picasso engraved in woodcut from molds scratched by the irreplaceable Georges Aubert. The drawings are reminiscent of the non-linear drawings of the *Juan-les-Pins* Carnet. Although given the proximity of the publication of the book *Hélène Chez Archimède*, one would think that the wood cuts also come from the stock that

Aubert engraved at Vollard's request in 1930.

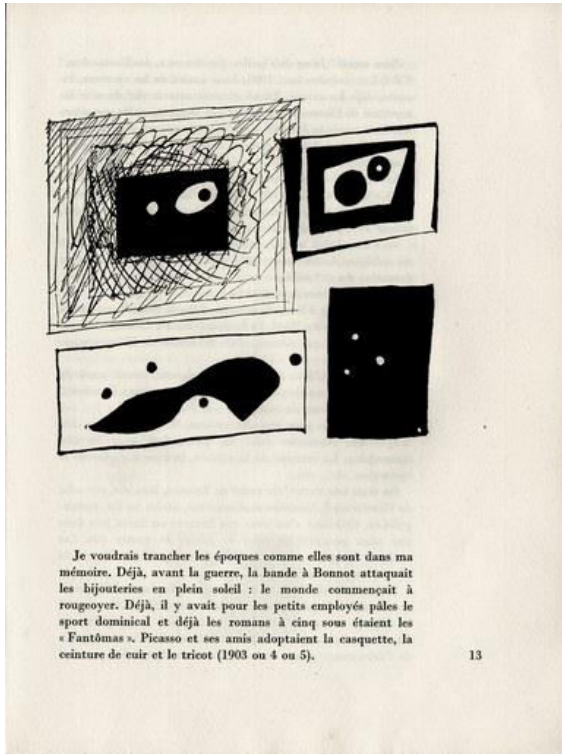
Miguel Orozco



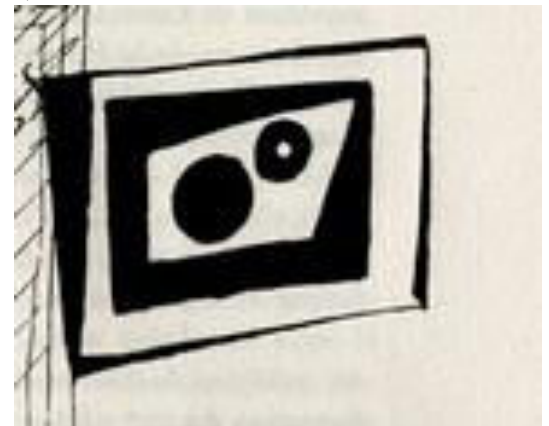
No. : 612

Title: *Chronique des Temps Héroïques (page 13)***Medium:** Woodcut after Picasso**Date:** Engraved circa 1925, published 1956**Publisher:** Louis Broder, Paris**Printer:** Georges Aubert (engraver)**Paper:** Montval laid, ancient Japan**Sheet size:** 25,2 x 19 cm**Print run:** The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-

150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15

No. : 613

Title: *Chronique des Temps Héroïques (page 13)***Medium:** Woodcut after Picasso**Date:** Engraved circa 1925, published 1956**Publisher:** Louis Broder, Paris**Printer:** Georges Aubert (engraver)**Paper:** Montval laid, ancient Japan**Sheet size:** 25,2 x 19 cm**Print run:** The book *Chronique des Temps**Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.**Catalogues raisonnés:** Orozco Picasso books 159; Cramer 78 Horodisch: A15

No. : 614

Title: *Chronique des Temps Héroïques (page 13)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

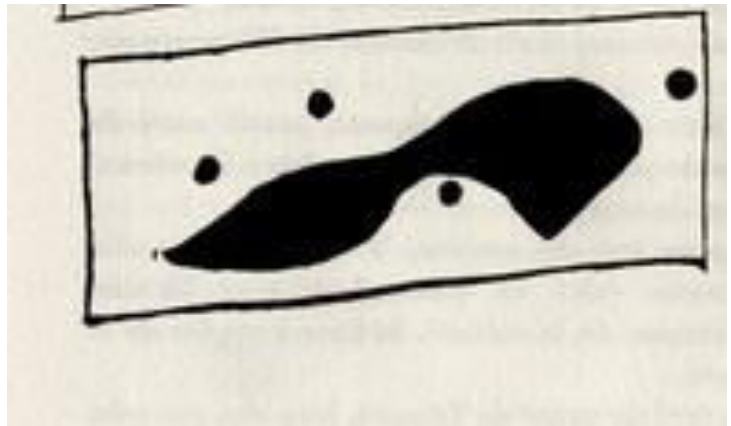
Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



No. : 615

Title: *Chronique des Temps Héroïques (page 13)*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

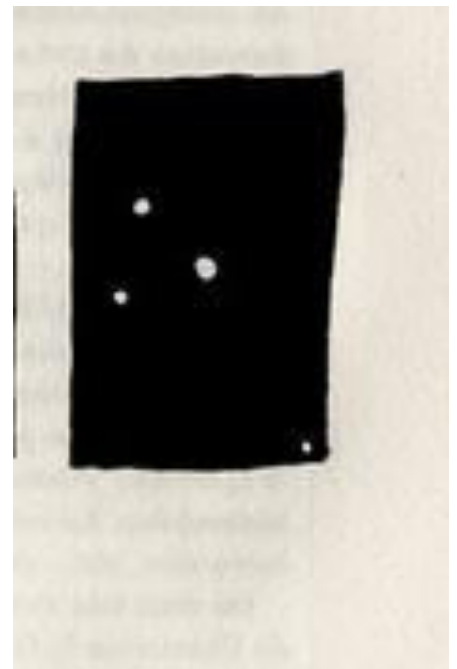
Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



No. : 616

Title: *Chronique des Temps Héroïques* (page 17)

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

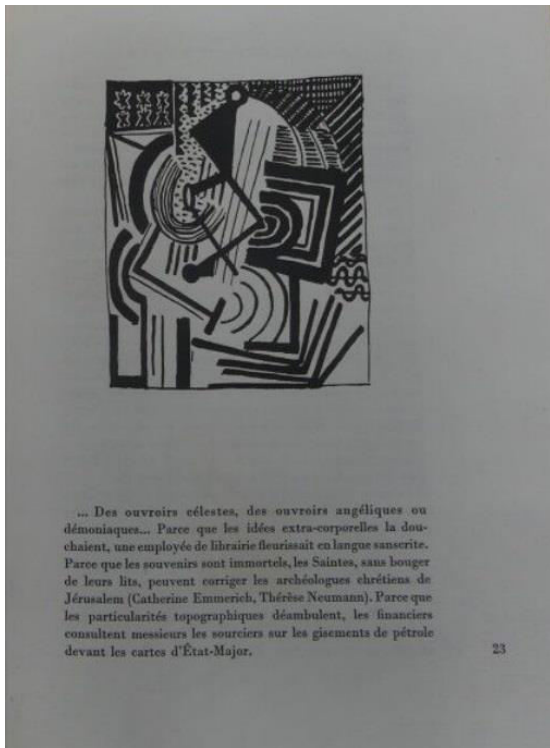
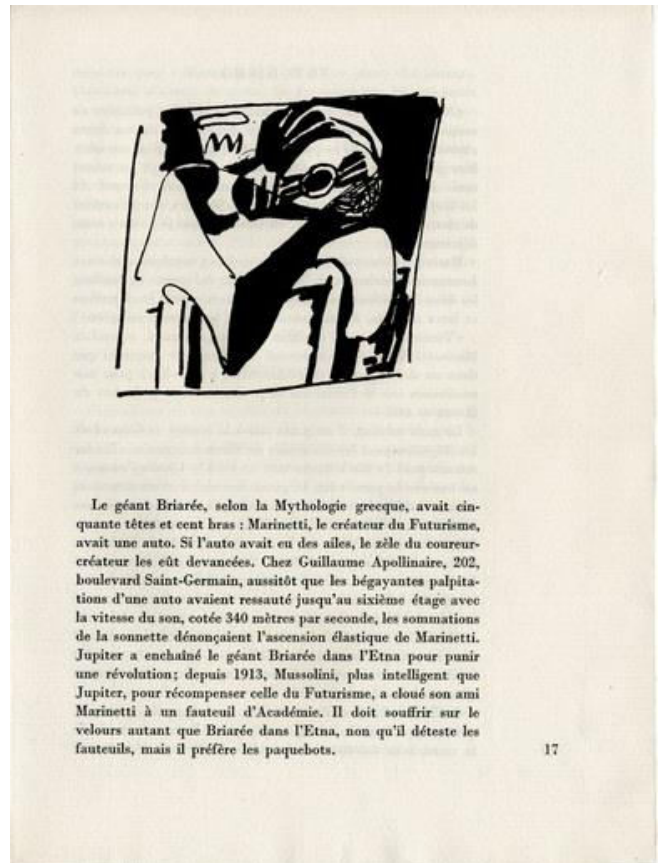
Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



No. : 617

Title: *Chronique des Temps Héroïques* (page 23)

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15

No. : 618

Title: *Chronique des Temps Héroïques* (page 53)

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

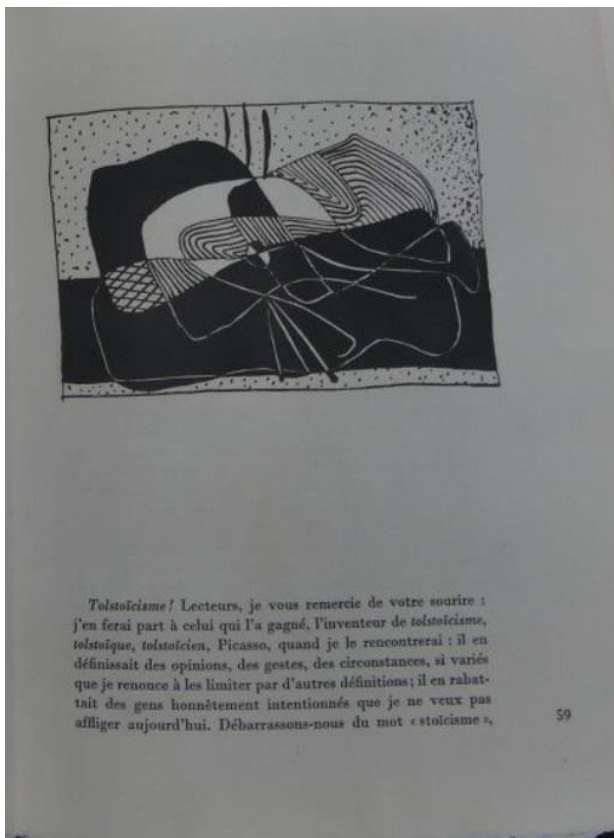
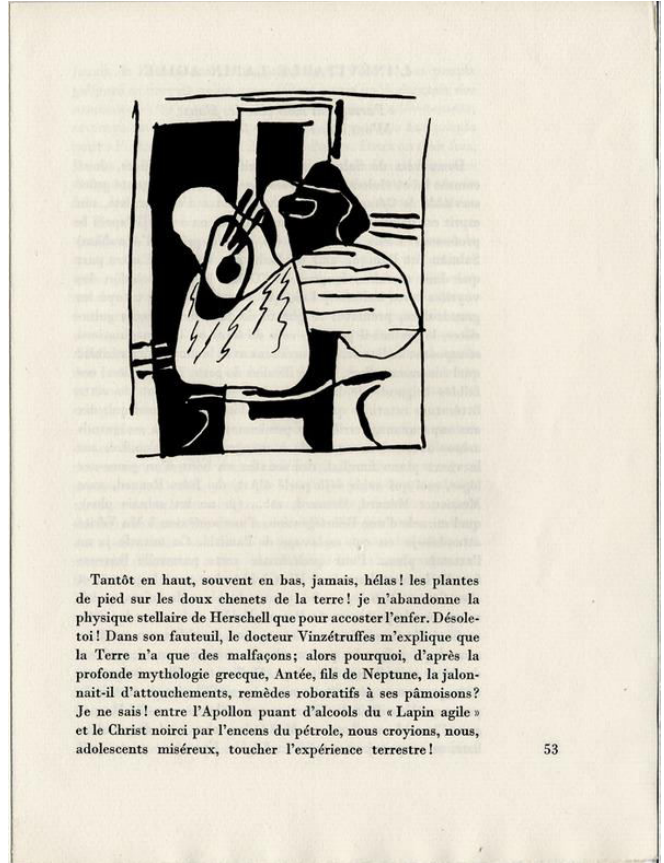
Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



No. : 619

Title: *Chronique des Temps Héroïques* (page 59)

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15

No. : 620

Title: *Chronique des Temps Héroïques* (page 73)

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



Sans armes, ce chapitre! comme les poches de Guillaume avant 1914. J'annonce ce chapitre lambrissé en son honneur, je l'annonce ainsi que, à notre mode, il s'annonçait, frappant

73

No. : 621

Title: *Chronique des Temps Héroïques* (page 106)

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

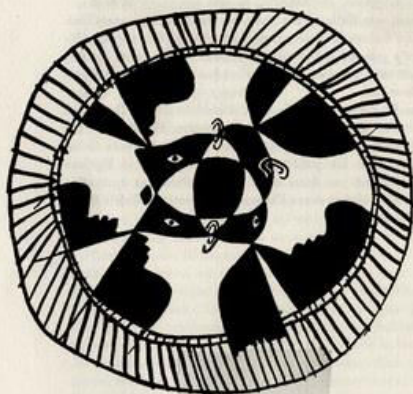
Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



No. : 622

Title: *Chronique des Temps Héroïques*
(page 107)

Medium: Woodcut after Picasso

Date: Engraved circa 1925,
published 1956

Publisher: Louis Broder, Paris

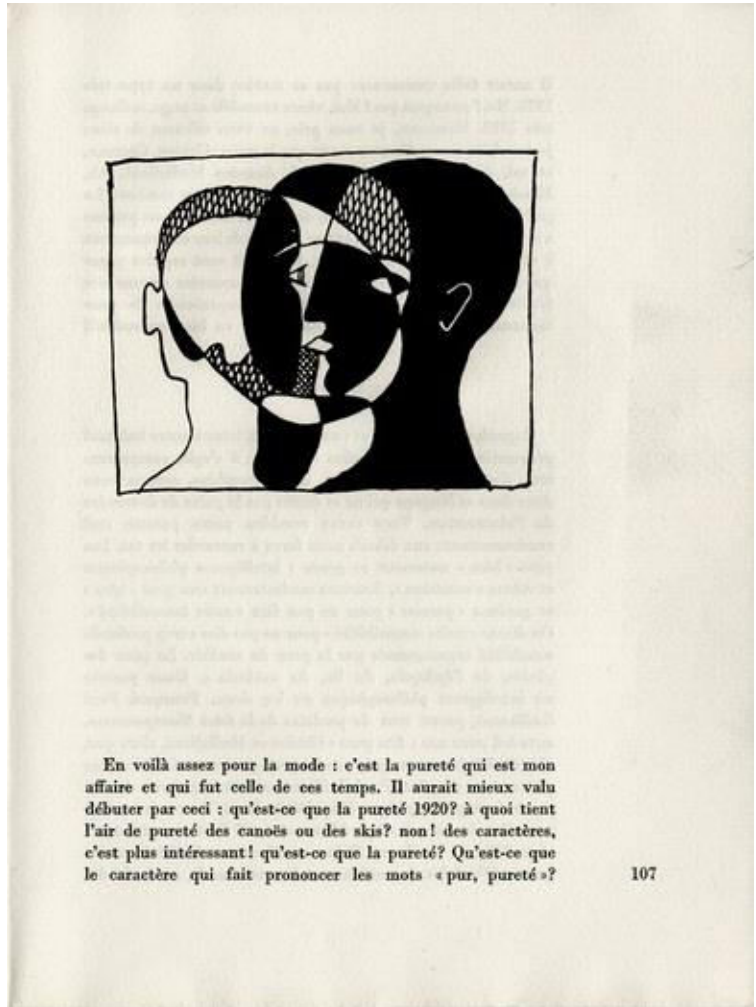
Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



No. : 623

Title: *Chronique des Temps Héroïques*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

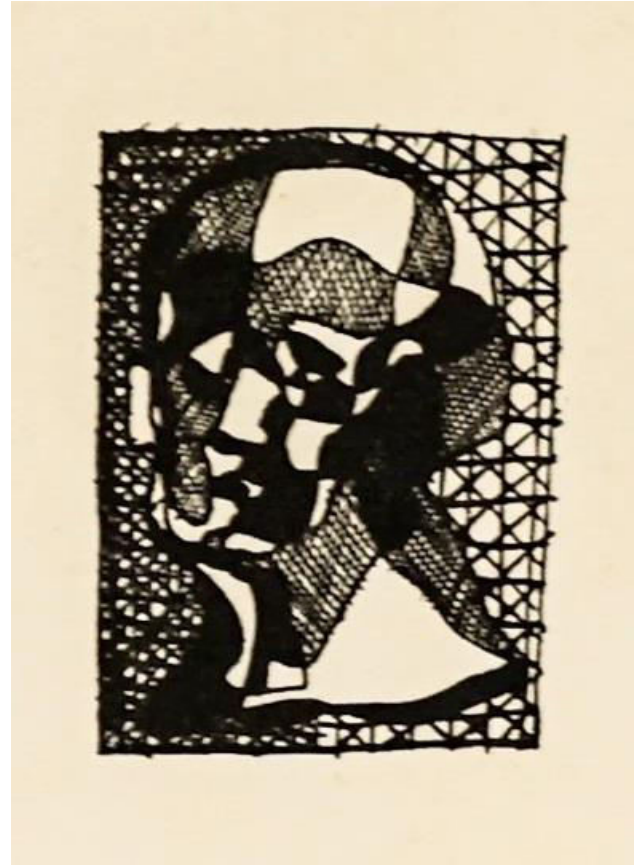
Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



No. : 624

Title: *Chronique des Temps Héroïques*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on

ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15

No. : 625

Title: *Chronique des Temps Héroïques*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

Printer: Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at

170 copies on Montval

laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



No. : 626

Title: *Chronique des Temps Héroïques*

Medium: Woodcut after Picasso

Date: Engraved circa 1925, published 1956

Publisher: Louis Broder, Paris

Printer:

Georges Aubert (engraver)

Paper: Montval laid, ancient Japan

Sheet size: 25,2 x 19 cm

Print run: The book *Chronique des Temps Héroïques*, which contains 1 unsigned transfer lithograph (Portrait de Max Jacob) 22,7 x 17,5 cm, 3 drypoints 19,7 x 14,8 cm, 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm) and 24 wood-engravings by Georges Aubert after drawings by Picasso. It was printed at 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.

Catalogues raisonnés: Orozco Picasso books 159; Cramer 78 Horodisch: A15



3. Other printing methods

Zircongraphy

No.: 627

Title: *Deux Baigneuses (La Chèvre-Feuille 1)*

Medium: Zircongraph

Date: 1943

Publisher: Robert J. Godet Éditeur, Paris

Printer: E. Durand (zircongraphs)

Paper : Arches, Lafuma, Arches Bristol

Sheet size: 28,4 x 23 cm

Print run: 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher

Catalogue raisonné: Orozco Picasso Books No. 85, Cramer 38

Comment : The book contains 1 original etching 26,2 x 21,3 cm (*Deux Baigneuses*); 6 zircongraphs including the etching but printed by typographical means (*Visages, Danseuse, Femme assise et deux Danseuses, Trois Baigneuses, Deux femmes*)



No.: 628

Title: *Deux Baigneuses (La Chèvre-Feuille 1 variant)*

Medium: Zircongraph

Date: 1943

Publisher: Robert J. Godet Éditeur, Paris

Printer: E. Durand (zircongraphs)

Paper : Arches, Lafuma, Arches Bristol

Sheet size: 28,4 x 23 cm

Print run: 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher

Catalogue raisonné: Orozco Picasso Books No. 85, Cramer 38

Comment : The book contains 1 original etching 26,2 x 21,3 cm; 6 zircongraphs including the etching but printed by typographical means

No.: 629**Title:** *Deux Baigneuses (La Chèvre-Feuille 1 variant)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38**Comment :** The book contains 1 original etching 26,2 x 21,3 cm (*Deux Baigneuses*); 6 zircongraphs including the etching but printed by typographical means (*Visages, Danseuse, Femme assise et deux Danseuses, Trois Baigneuses, Deux femmes*)**No.:** 630**Title:** *Deux Baigneuses (La Chèvre-Feuille 1 variant)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38**Comment :** The book contains 1 original etching 26,2 x 21,3 cm (*Deux Baigneuses*); 6 zircongraphs including the etching but printed by typographical means (*Visages, Danseuse, Femme assise et deux Danseuses, Trois Baigneuses, Deux femmes*)

No.: 631**Title:** *Deux Baigneuses (La Chèvre-Feuille
I variant)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38**Comment :** The book contains 1 original etching 26,2 x 21,3 cm (*Deux Baigneuses*); 6 zircongraphs including the etching but printed by typographical means (*Visages, Danseuse, Femme assise et deux**Danseuses, Trois Baigneuses, Deux femmes)**means (Visages, Danseuse, Femme assise et deux Danseuses, Trois Baigneuses, Deux femmes)***No.:** 632**Title:** *Deux Baigneuses (La Chèvre-Feuille
I variant)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38**Comment :** The book contains 1 original etching 26,2 x 21,3 cm (*Deux Baigneuses*); 6 zircongraphs including the etching but printed by typographical

No.: 633**Title:** *Visages (La Chèvre-Feuille)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38**No.:** 634**Title:** *Visages (La Chèvre-Feuille variant. 2nd supplementary suite, plate 1)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38

No.: 635

Title: *Visages (La Chèvre-Feuille variant)*

Medium: Zircongraph

Date: 1943

Publisher: Robert J. Godet
Éditeur, Paris

Printer: E. Durand
(zircongraphs)

Paper : Arches, Lafuma,
Arches Bristol

Sheet size: 28,4 x 23 cm

Print run: 534 copies of the
book *La Chèvre-Feuille* : 20 on
Arches with the etchings and the
signed suite of the 6
zircongraphs in yellow, red and
blue; 500 on Lafuma; 6 author's
copies on Arches; 3 on Arches
Bristol for author, painter and
publisher

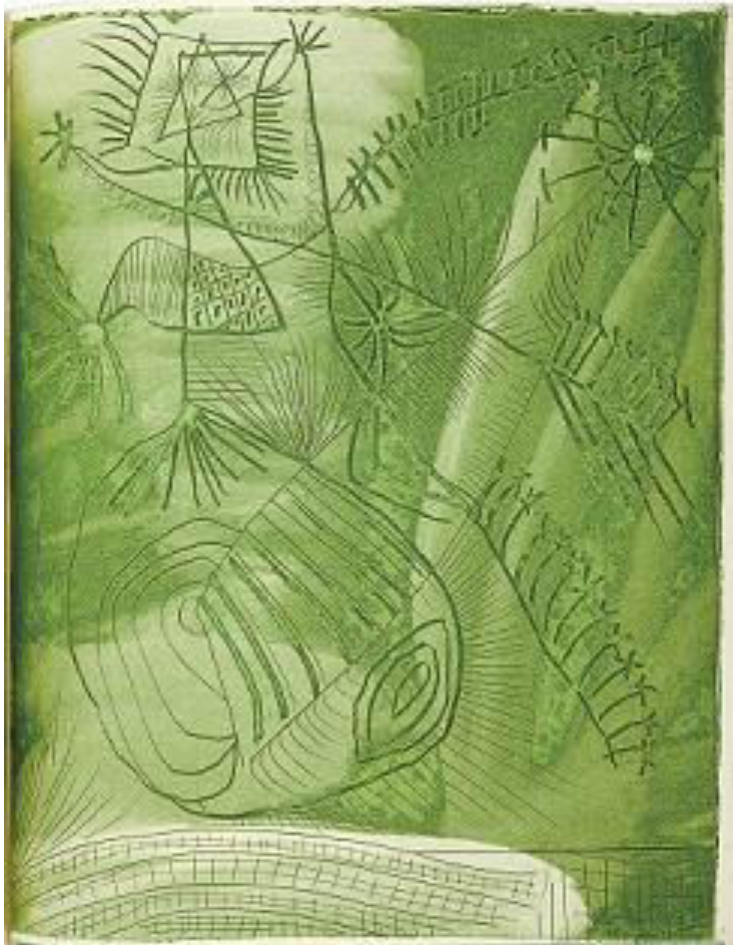
Catalogue raisonné:

Orozco Picasso Books
No. 85, Cramer 38



No.: 636**Title:** *Danseuse (La Chèvre-Feuille)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 Lafuma; 6 author's copies on Arches; 3 Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco
Picasso Books No. 85, Cramer 38on
on**No.:** 637**Title:** *Danseuse (La Chèvre-Feuille 2nd supplementary suite, plate 2)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco
Picasso Books No. 85, Cramer 38

No.: 638
Title: *Danseuse (La Chèvre-Feuille)*
Medium: Zircongraph
Date: 1943
Publisher: Robert J. Godet Éditeur, Paris
Printer: E. Durand (zircongraphs)
Paper : Arches, Lafuma, Arches Bristol
Sheet size: 28,4 x 23 cm
Print run: 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher
Catalogue raisonné: Orozco Picasso
 Books No. 85, Cramer 38



No.: 639
Title: *Danseuse (La Chèvre-Feuille)*
Medium: Zircongraph
Date: 1943
Publisher: Robert J. Godet Éditeur, Paris
Printer: E. Durand (zircongraphs)
Paper : Arches, Lafuma, Arches Bristol
Sheet size: 28,4 x 23 cm
Print run: 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher
Catalogue raisonné: Orozco Picasso Books
 No. 85, Cramer 38

No.: 640**Title:** *Femme assise et deux Danseuses (La Chèvre-Feuille)***Medium:** Zircongroph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongrophs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongrophs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso
Books No. 85, Cramer 38**No.:** 641**Title:** *Femme assise et deux Danseuses (La Chèvre-Feuille)***Medium:** Zircongroph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongrophs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongrophs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38

No.: 642

Title: *Femme assise et
deux Danseuses (La Chèvre-
Feuille)*

Medium: Zircongraph

Date: 1943

Publisher: Robert J. Godet
Éditeur, Paris

Printer: E. Durand
(zircongraphs)

Paper : Arches, Lafuma,
Arches Bristol

Sheet size: 28,4 x 23 cm

Print run: 534 copies of the
book *La Chèvre-Feuille* : 20 on
Arches with the etchings and the
signed suite of the 6
zircongraphs in yellow, red and
blue; 500 on Lafuma; 6 author's
copies on Arches; 3 on Arches
Bristol for author, painter and
publisher

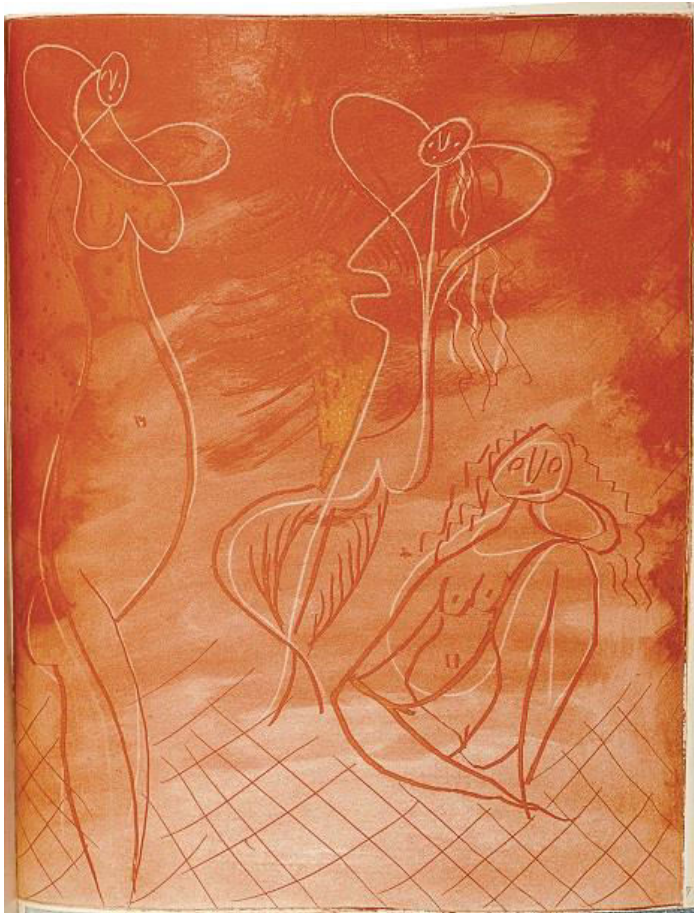
Catalogue raisonné:

Orozco Picasso Books
No. 85, Cramer 38



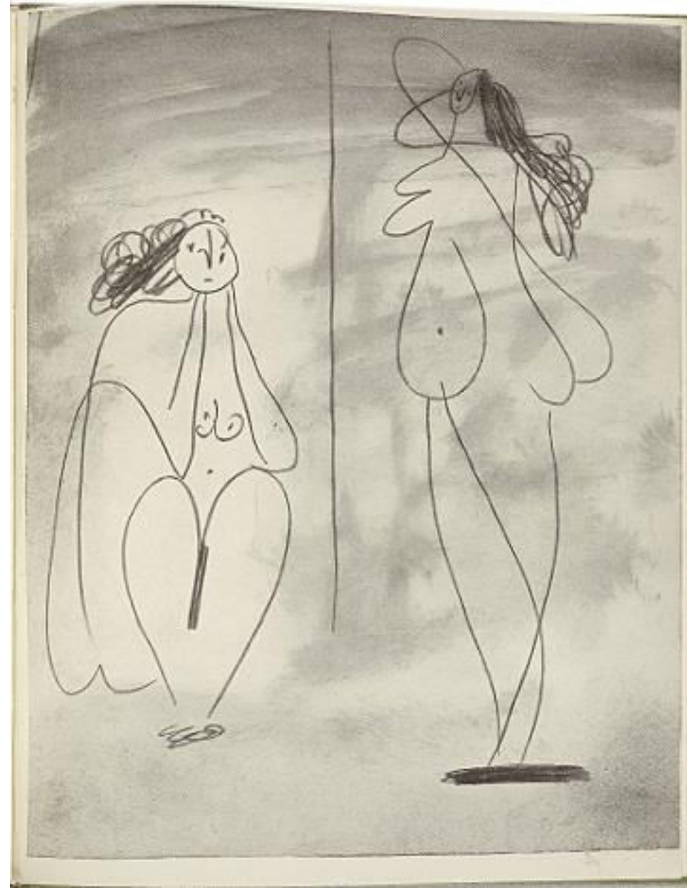
No.: 643**Title:** *Trois Baigneuses (La Chèvre-Feuille)***Medium:** Zircongroph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongrophs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings the signed suite of the 6 zircongrophs in yellow, and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38and
red
and**No.:** 644**Title:** *Trois Baigneuses (La Chèvre-Feuille 1st supplementary suite, plate 12)***Medium:** Zircongroph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongrophs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongrophs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38

No.: 645
Title: *Trois Baigneuses (La Chèvre-Feuille)*
Medium: Zircongraph
Date: 1943
Publisher: Robert J. Godet Éditeur, Paris
Printer: E. Durand (zircongraphs)
Paper : Arches, Lafuma, Arches Bristol
Sheet size: 28,4 x 23 cm
Print run: 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher
Catalogue raisonné: Orozco Picasso
 Books No. 85, Cramer 38



85, Cramer 38

No.: 646
Title: *Trois Baigneuses (La Chèvre-Feuille)*
Medium: Zircongraph
Date: 1943
Publisher: Robert J. Godet Éditeur, Paris
Printer: E. Durand (zircongraphs)
Paper : Arches, Lafuma, Arches Bristol
Sheet size: 28,4 x 23 cm
Print run: 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher
Catalogue raisonné: Orozco Picasso Books No.

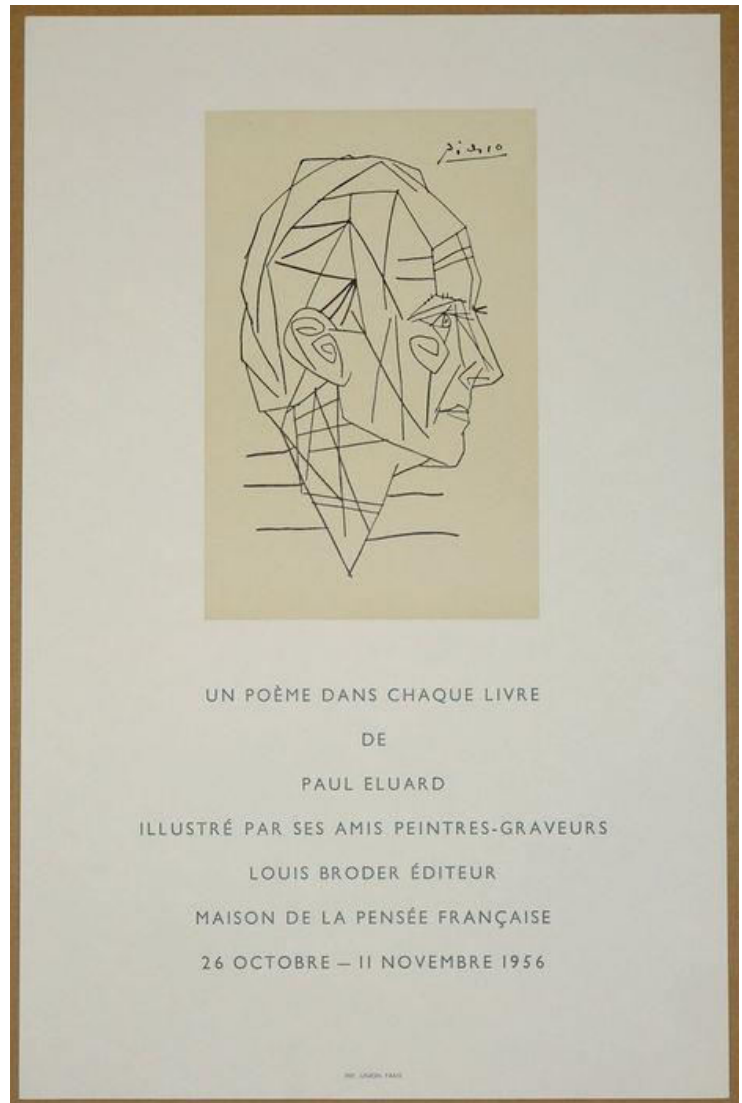
No.: 647**Title:** *Deux femmes (La Chèvre-Feuille)***Medium:** Zircongroph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongrophs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongrophs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38**No.:** 648**Title:** *Deux femmes (La Chèvre-Feuille)***Medium:** Zircongroph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongrophs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongrophs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38

No.: 649**Title:** *Deux femmes (La Chèvre-Feuille)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso
Books No. 85, Cramer 38**No.:** 650**Title:** *Deux femmes (La Chèvre-Feuille)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille*

: 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher

Catalogue raisonné: Orozco Picasso Books
No. 85, Cramer 38

No.: 651**Title:** *Deux femmes (La Chèvre-Feuille)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso
Books No. 85, Cramer 38**No.:** 652**Title:** *Deux femmes (La Chèvre-Feuille)***Medium:** Zircongraph**Date:** 1943**Publisher:** Robert J. Godet Éditeur, Paris**Printer:** E. Durand (zircongraphs)**Paper :** Arches, Lafuma, Arches Bristol**Sheet size:** 28,4 x 23 cm**Print run:** 534 copies of the book *La Chèvre-Feuille* : 20 on Arches with the etchings and the signed suite of the 6 zircongraphs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher**Catalogue raisonné:** Orozco Picasso Books No. 85, Cramer 38

Typography, line block, etc.**No.:** 653**Title:** *Un poème dans chaque livre de Paul Eluard***Publisher, Museum or Gallery:** Louis Broder, La Maison de la Pensée Française**Date:** 1956**Size in cm. Plate (sheet):** 19,5 x 12,5 (49,5 x 32,5);**Print run:** unknown**Technique:** Typography**Printer:** Imprimerie Union, Paris**Catalogue raisonné:** Orozco's Picasso Posters No. 202. Czwiklitzer dtv 124. Rodrigo 55**Comment :** This is an original Picasso poster, designed by the artist. Rodrigo indicates, wrongly, that the image size is 23,5 x 15,5 cm, which is actually the sheet size of the avant la lettre edition.**No.:** 654**Title:** *Un poème dans chaque livre de Paul Eluard (signed edition)***Publisher, Museum or Gallery:** Louis Broder, La Maison de la Pensée Française**Date:** 1956**Size in cm. Plate (sheet):** (48,5 x 31)**Print run:** 100 numbered and signed impressions**Technique:** Typography**Printer:** Imprimerie Union, Paris**Catalogue raisonné:** Orozco's Picasso Posters No. 203. Not in Czwiklitzer Rodrigo 54

No.: 655

Title: *Un poème dans chaque livre de Paul Eluard (avant la lettre)*

Publisher, Museum or Gallery: Louis Broder

Date: 1956

Size in cm. Plate (sheet): 19,5 x 12,5 (23.7 x 15.5); (30 x 24 cm);

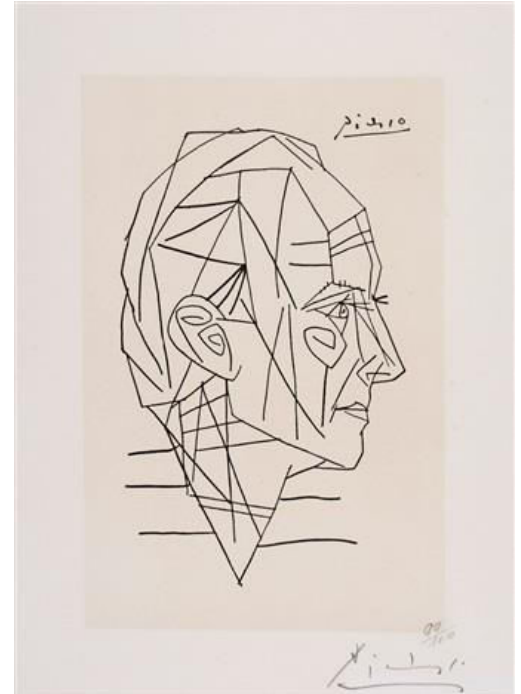
Print run: 100 numbered and signed impressions

Technique: Photo lithograph

Printer: Mourlot Frères, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 204. Not in Czwiklitzer Not in Rodrigo

Comment : Czwiklitzer mentions a sheet size of 23,5 x 15,5, without mentioning that it is for the avant la lettre edition, which both he and Rodrigo ignore. Czwiklitzer and Rodrigo talk of typography, but it is likely that prestigious auction houses are right in describing this work as a lithograph. It looks plausible that Broder asked Mourlot, who did other work for him this year, to print 100 copies of this edition.



No. : 656

Title: *Nature morte au verre et à la pomme*

Medium: Drypoint on three zinc plates intended for the reproduction of a drawing in 4 colors after Picasso

Date: 1944

Publisher: Cahiers d'Art, Paris

Printer: La Lithographie Parisienne

Sheet size: 50 x 65 cm

Print run: Edition estimated at a maximum of 10 copies, unnumbered. Signature and date printed in zinc.

Catalogue raisonné: Baer 725. Cahiers d'Art. 1940/1944. Vol XVI-XIX, Paris. 1945

Comment: The print was made by "La Lithographie Parisienne" for an insert in the review by Christian Zervos "Cahiers d'Art" 1940/1944, Paris 1945. Dated and signed in the plate, December 28, 1944.

For Sale in 2022 at Cahiers d'Art



(<https://www.cahiersdart.com/en/product/picasso-nature-morte-au-verre-et-a-la-pomme-1945/>)

PICASSO, NATURE MORTE AU VERRE ET À LA POMME, 1945. 6,000.00 € Typography printing on cardboard made by "Lithographie Parisienne" for Cahiers d'Art. Drypoint on three zinc plates intended for the reproduction of a drawing in 4 colors. Reference: Baer 725. Cahiers d'Art. 1940/1944. Vol XVI-XIX, Paris. 1945. Dated and signed in the plate, December 28, 1944. Rare large margin plate.

Le Goût du Bonheur

Dietz-Offizin process**No. :** 657**Title:** *Le Goût du Bonheur 1***Medium:** Dietz-Offizin process after Picasso**Date:** 1970**Publisher:** Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme**Printer:** Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)**Paper:** Vélin d'Arches**Sheet size:** 22 x 14 cm (plate) 32,5 x 25 cm (sheet)**Print run:** 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)**Catalogue raisonné:** Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot**Comment:**

The book *Le Goût du Bonheur* is illustrated with an original hors-texte etching (Bloch. no 2013) by Pablo Picasso, signed by him in pencil; and 71 full-page lithographic plates after drawings by Picasso, 27 of them in color (we only illustrate the color prints); circa 327 x 258 mm, printed on Arches paper; 88 loose leaves, all well protected in the original linen folder and matching full cloth folding box. Picasso, who was convinced by the quality the printshop of Günther Dietz supplied, made three sketchbooks from 1964 available for this portfolio. Picasso personally participated in the design of this portfolio.

The new process of Dietz-Offizin, which guarantees maximum faith to the original, works with the same painting and drawings materials that the artist used - in this case, pencil, charcoal, ink, and oil pastels; these are not conventional industrial paints. The sheets depict

perfection in terms of reproduction rendering that was previously considered impossible to achieve. Dietz reproduced the drawings with the respective authentic color and paint

materials and thus created lithographs of a remarkable color fastness and attention to detail. In his insightful preface Jean Marcenac interprets the drawings as personal notes by 83 year old about love and desire.

Original etching in the de luxe portfolios



No. : 658

Title: *Le Goût du Bonheur 2*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 659

Title: *Le Goût du Bonheur 3*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot

No. : 660

Title: *Le Goût du Bonheur 4*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

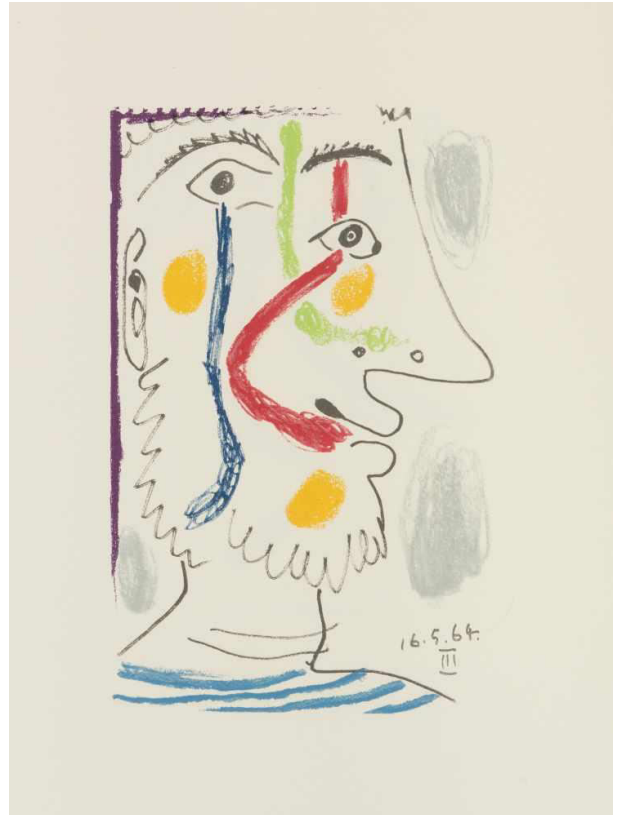
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. :

661

Title: *Le Goût du Bonheur 5*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

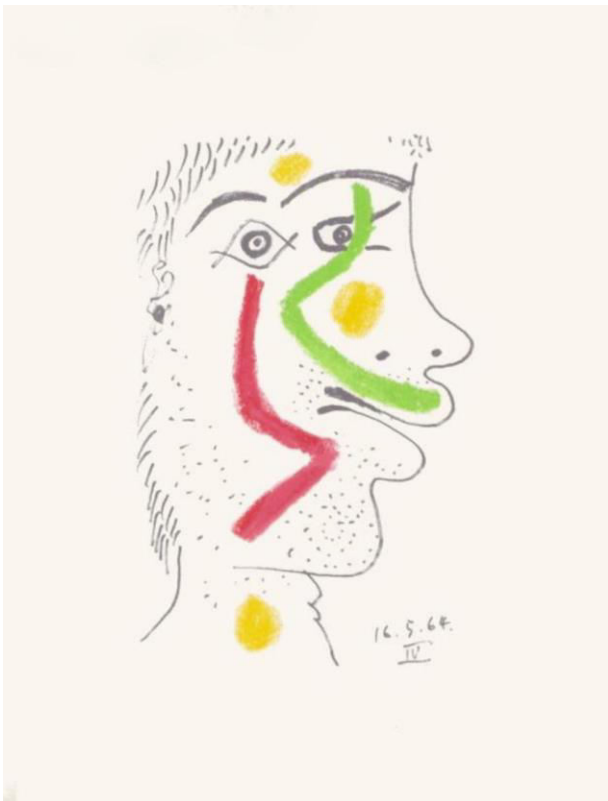
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 662

Title: *Le Goût du Bonheur 6*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

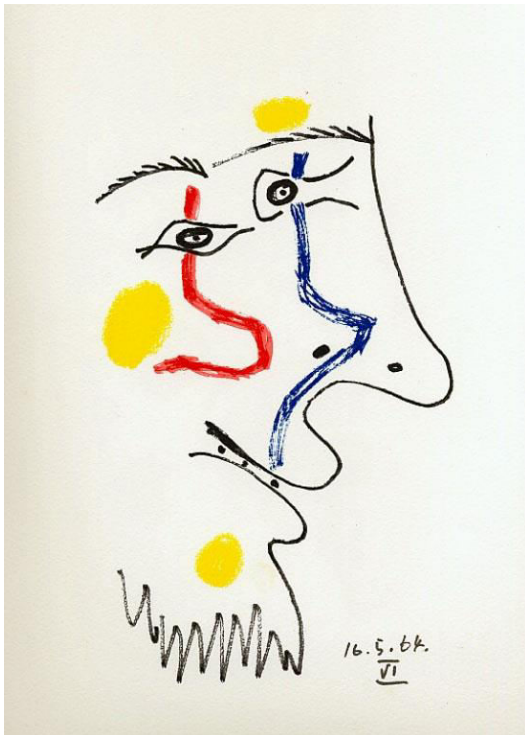
Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 663



Title:

*Le
Goût du Bonheur 7*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot

No. : 664

Title: *Le Goût du Bonheur 8*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 665

Title: *Le Goût du Bonheur 9*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot

No. : 666

Title: *Le Goût du Bonheur 10*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

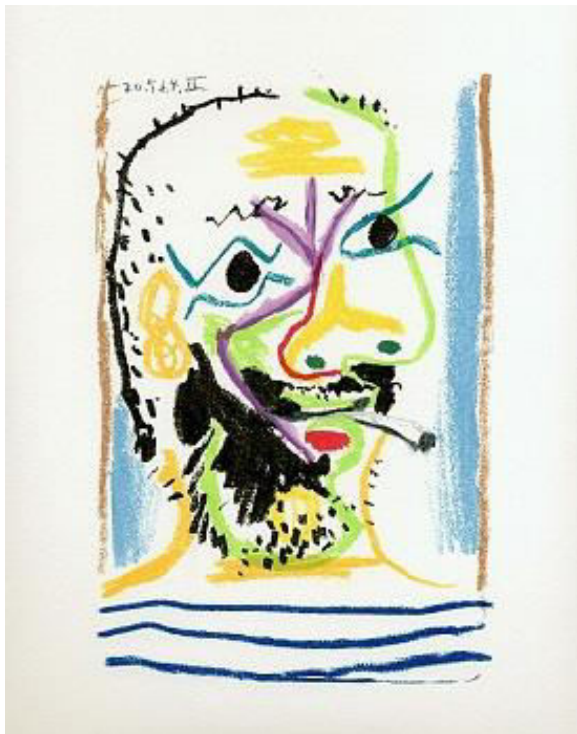
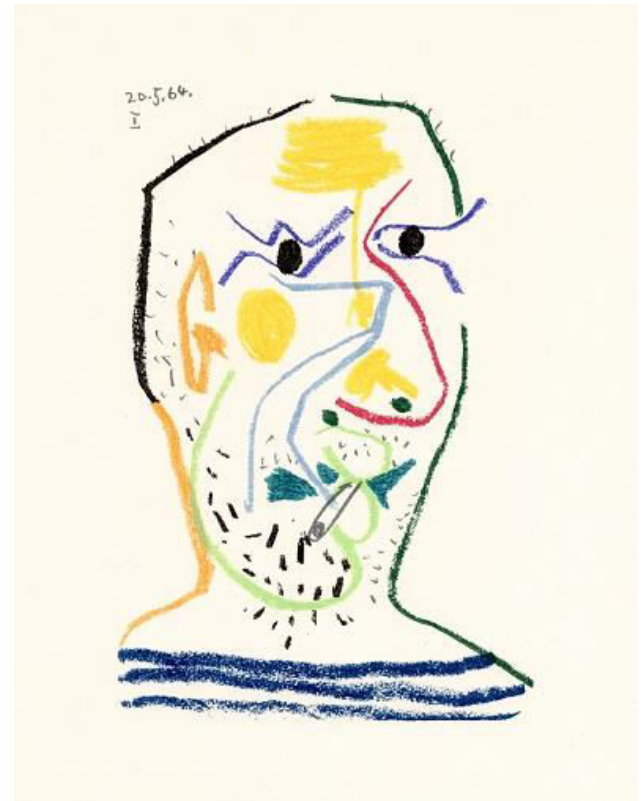
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 667

Title: *Le Goût du Bonheur 11*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot

No. : 668

Title: *Le Goût du Bonheur 12*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 669

Title: *Le Goût du Bonheur 13*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 670

Title: *Le Goût du Bonheur 14*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

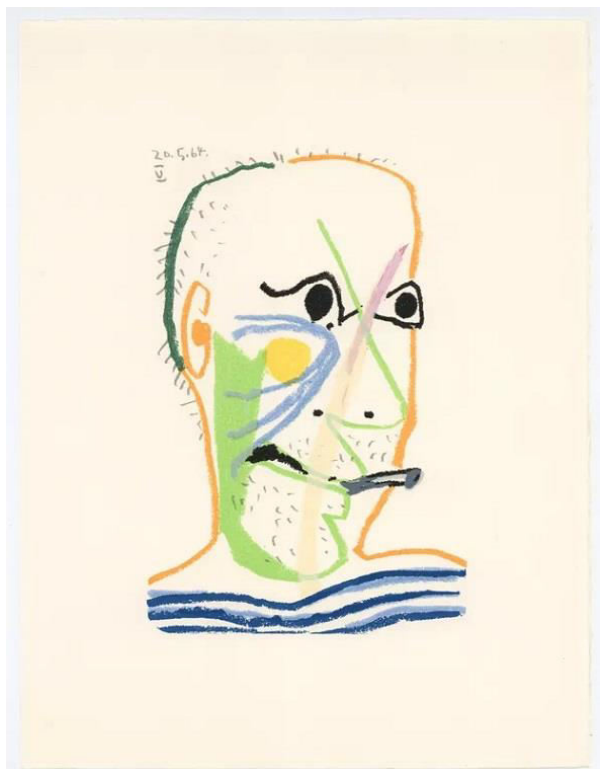
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 671

Title: *Le Goût du Bonheur 15*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot

No. : 672

Title: *Le Goût du Bonheur 16*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

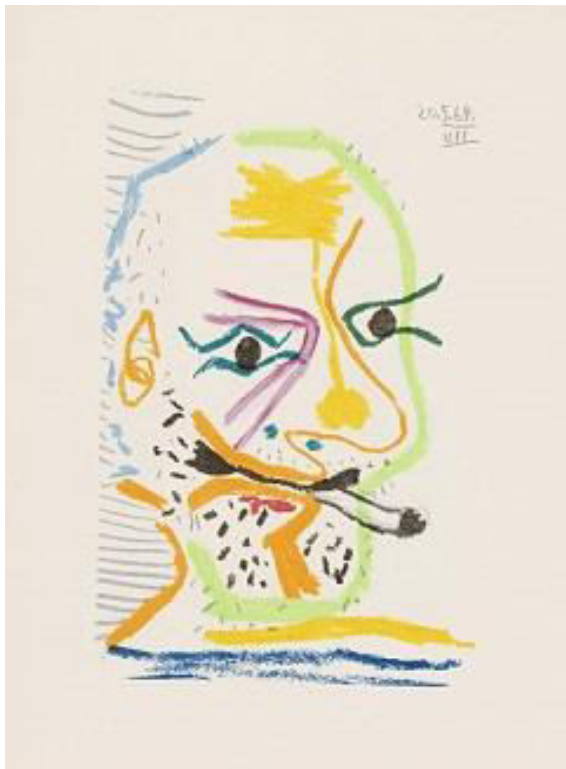
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 673

Title: *Le Goût du Bonheur 17*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

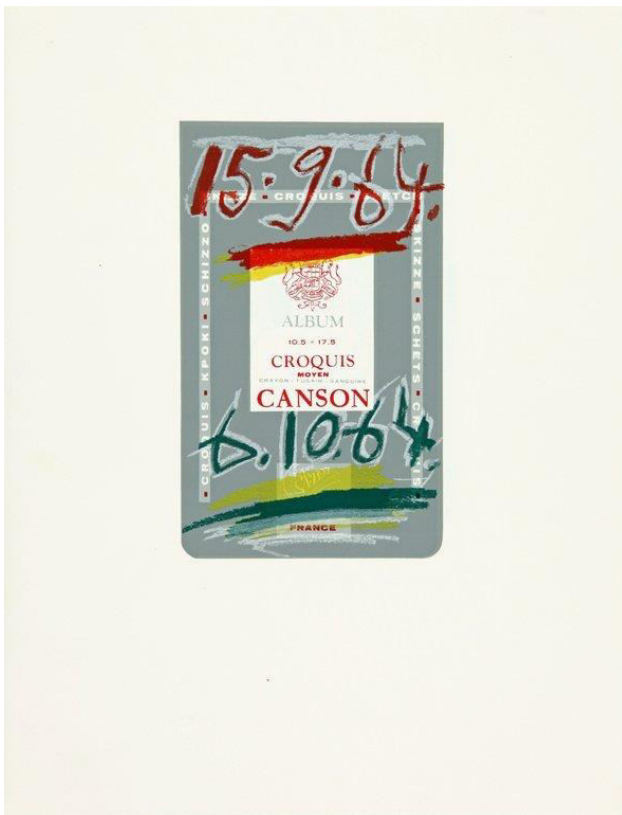
Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot

No. : 674

Title: *Le Goût du Bonheur 18*
Medium: Dietz-Offizin process after Picasso
Date: 1970
Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)
Paper: Vélin d'Arches
Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)
Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)
Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 675

Title: *Le Goût du Bonheur 19*
Medium: Dietz-Offizin process after Picasso
Date: 1970
Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)
Paper: Vélin d'Arches
Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)
Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)
Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot

No. : 676

Title: *Le Goût du Bonheur 20*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

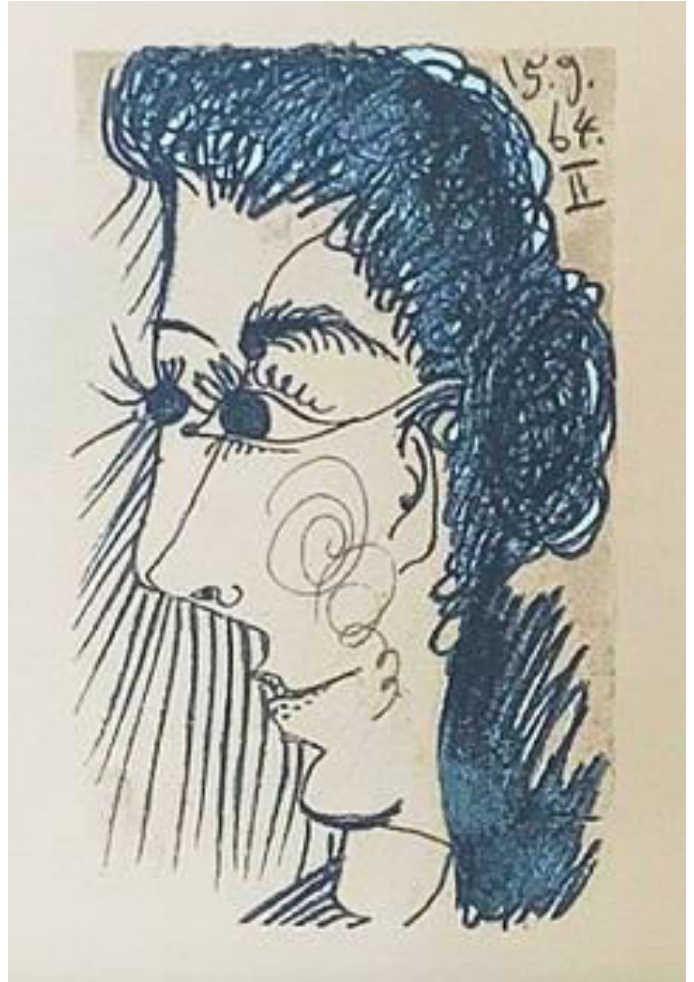
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélín d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 677

Title: *Le Goût du Bonheur 21*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélín d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot

No. : 678

Title: *Le Goût du Bonheur 22*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

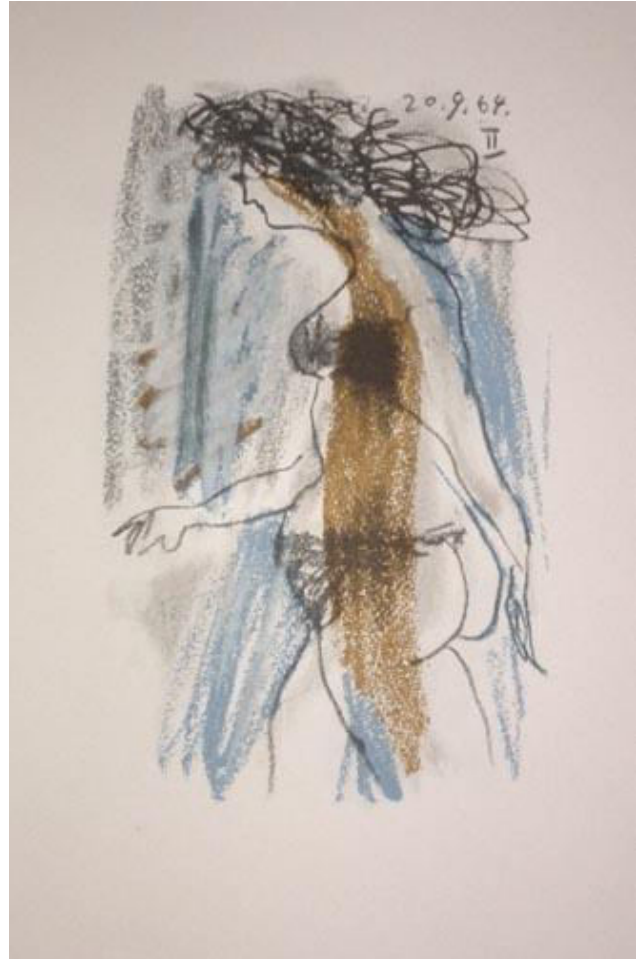
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélín d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 679

Title:

Le

Goût du Bonheur 23

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélín d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 680

Title: *Le Goût du Bonheur 24*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélín d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. :

681

Title: *Le Goût du Bonheur 25*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art , Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélín d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the

United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 682

Title: *Le Goût du Bonheur 26*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

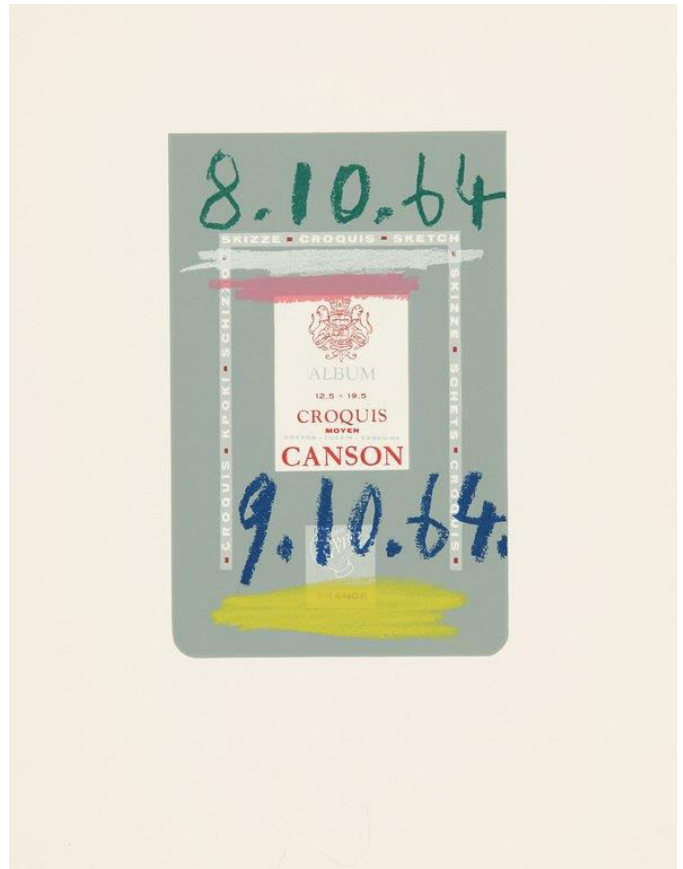
Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot



No. : 683

Title: *Le Goût du Bonheur 27*

Medium: Dietz-Offizin process after Picasso

Date: 1970

Publisher: Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

Printer: Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

Paper: Vélin d'Arches

Sheet size: 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

Print run: 105 copies of the book *Le Goût du Bonheur* with an original etching (35 for each the United States, France and Germany numbered 1-35); 1893 copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

Catalogue raisonné: Orozco's Picasso Books No. 247. Cramer 148 Not in Reuße Not in Mourlot

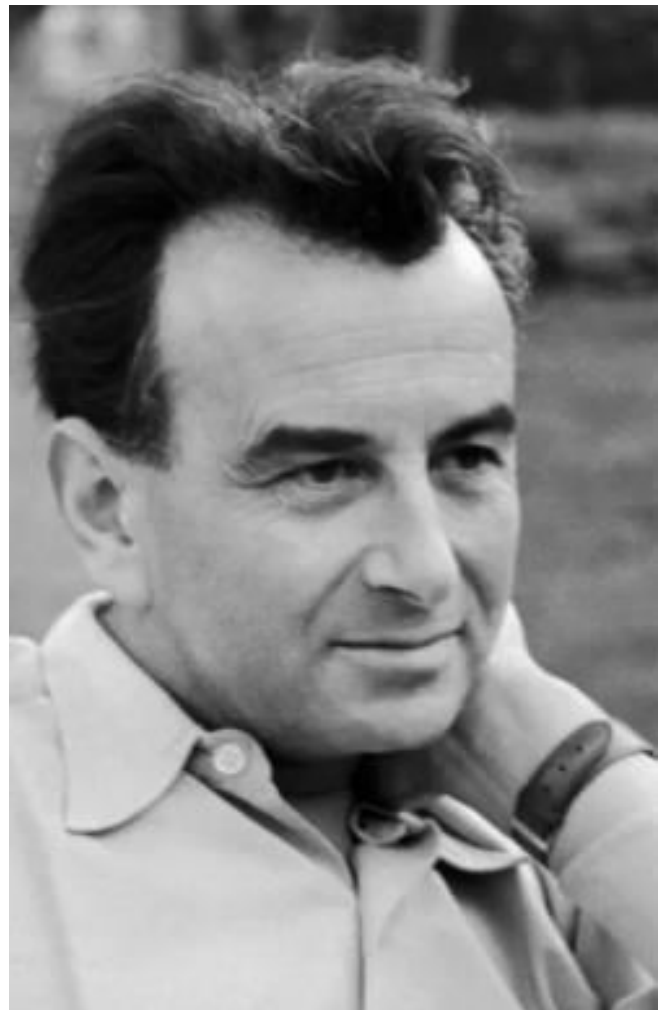
Callichromy, the Vercors process

Jean Bruller (known as Vercors) was born in 1902 in Paris to a father of Hungarian origin and a French mother. After studying at the Ecole Alsacienne in Paris from 1909 to 1920, he entered, after the baccalaureate, the Bréguet school and obtained an engineering degree in 1922. But he turned away from this path for drawing, engraving and illustration.

Thus in 1921, he began to collaborate with magazines and in 1926, he published his first album of drawings *Recettes pratiques de mort violente* (Practical Recipes for Violent Death) and gained a certain notoriety in the artistic field.

The war upsets the conception of the world of this pacifist and makes him abandon the career of designer for that of writer. Very quickly put in contact with pioneers of the Resistance thanks to Pierre de Lescure, he decided with them to found a clandestine publishing house *Les Editions de Minuit*: they advocated a non-violent refusal as well as a defense of the national cultural heritage and sets an example of civil resistance. In the absence of Pierre de Lescure, who was forced to hide, he organized the complex manufacturing network with the help of Yvonne Paraf and Paul Eluard in particular. From 1942 to 1944, *Les Editions de Minuit* published 27 books, including those by François Mauriac, Aragon and Elsa Triolet, among others. At the Liberation, they continued to exist against the initial wish of Vercors who, however, took over the management until 1948.

Originally, a dual approach presided over the birth of *callichromies*. On the one hand, Vercors was faced with a major problem. The *Silences* album was only made up of eight prints, while his Quarterly Relevés included 160. The choice of etching was therefore not an option. On the other hand, the Jean Bruller of the 1950s, true to himself, demanded a print of irreproachable quality. In the 1930s, the young designer had worked with particular care on the chiaroscuros of *La Danse des vivants*:



“The entire suite of Quarterly *Relevés* was first done in pencil and Indian ink on Canson paper. In a second step, I composed the drawing in very small formats, until I was satisfied with it, then I had it enlarged photographically, I stopped the development on paper halfway, in order to have only half-tone colors, on which I reworked. I thus obtained under my blacks qualities of gray absolutely incomparable with any other means, watercolour, print, airbrush... These subtle grays were delicate to reproduce, but I had found in Brussels a collotypeist who had enormously improved the process. He went bankrupt, but fortunately a Parisian colleague got into the game and after many tries found the process; so that my grays then benefited from the same fineness of reproduction”²⁰.

For his Quarterly *Relevés*, Jean Bruller did not call, as usual, on the regular printers of the publisher Paul Hartmann. He went personally to the *Presses de l'Electrotypie*, the most capable of faithfully reproducing these delicate shades obtained, before being obliged to seek the help of a Parisian printer.

From his relations without intermediary with these printing workshops, Jean Bruller passed to a direct intervention in the process of printing his Quarterly statements. André Girard, a former colleague who had returned from the United States, a representative of industrial paints for screen printing, gave a demonstration of this process still little known in France to Jean Bruller. Vercors explains the principle globally: on a silk sieve, he traces his drawing, then spreads a varnish which blocks the pores except those of the ink or grease pencil of the drawing. The meshes uncorked with the rubber then allow the black or colored paste to pass, pushed by a squeegee. The drawing or painting is thus deposited on the support placed below.

The process was unfortunately too imperfect for the fine pencil line of *La Danse des vivants*. On the other hand, it was perfectly suited to oil painting. *Callichromies* – “beautiful colors” – were born. As they are a derivative of serigraphy, Vercors preferred to be called an adapter rather than an inventor. Note, however, that the exhibition catalog, which we will discuss a little later, defines callichromy not as a “reproduction” or a “facsimile”, “but as a true work of art: it is indeed entirely engraved and drawn by hand, without the intervention of the machine at any stage of the execution”.

Jean Bruller first practiced *Le Pain et le Vin* by Fernand Léger. In his memoirs, he says that he brought his callichromy to Fernand Léger who immediately confused it with the original. The painter thanked Jean Bruller and took back what he believed to be his creation. Forewarned, Pablo Picasso took some time before distinguishing his original from the Cubist era, *La Guitare blanche*, among the ten copies that Jean Bruller mischievously presented to him. This callichromy, after a painting by Pablo Picasso in the artist's collection, was completed in the Ateliers des Iles on February 1, 1953. Edition limited to 325 proofs, all numbered and initialed by the engraver.

Each callichromy presents on the back a text with an identification of the canvas, the number of the print, the number of proofs, the signature of the engraver. The support can be a canvas, as for example for *Le Tapis vert* after Georges Braque, lent to him by Jean Cassou then chief curator of the National Museum of Modern Art, or paper, as for *Bateaux à voile en Hollande* after a pastel by Claude Monet. Another clue helps to differentiate the original from the copy. It is a stamp-relief formed by the initials of Jean Bruller always affixed to the callichromy, at the top or at the bottom.

Éditions Braun, informed by Georges Besson, their collection director between 1932 and 1957, undertook to buy and distribute all of Jean Bruller's production. In the 19th century, Adolphe Braun (1811-1877), a photographer, formed a modest team of craftsmen to supply ornamental print designs to Alsatian fabric factories. His son Gaston succeeded him and, in 1920, it already had 180 workers and four main

²⁰ Vercors interview with Jean-Pierre Mercier, June 1990, published in *Illustrateurs*

departments: photographic work, typography, photomechanical processes and art publishing. The Braun establishments thus had, in addition to the parent company in Alsace, a structure in Paris and one in Lyon. The third generation hoped to make art accessible to as many people as possible and from 1930 sought to restore the paintings of the masters in their original colors. The invention of callichromies at the end of 1952 was a perfect response to this ambition.

The Braun establishments organized a first exhibition of callichromies in Paris. The catalog of this exhibition bears no date. However, it is registered with certainty at the beginning of the year 1953. In addition, in the catalog, five first callichromies are listed.

To honor his contract with Braun, Vercors worked effectively with his sons François and Jean-Louis, who however decided to stop after a year and a half of collaboration with their father. Due to a lack of professional assistants, Vercors had to give up pursuing this adventure in 1958, which had been jeopardized by the fire in his house in 1953. Each subject took him four months and therefore dangerously threatened his career as a writer. It was with a touch of nostalgia that Vercors wrote in 1981 to his friend Jean Cassou: "[...] you have created a real museum while I was trying, with my 'callichromies', to create my little imaginary museum". He became for a time the painter he regretted not having been.

Nathalie Gibert-Joly
Creator of the [site Vercors écrivain](#),
from which this text has been extracted

No. : 684

Title: *La Guitare blanche*

Medium: Color callichrome
printed on canvas after Picasso

Date: 1953

Publisher: Braun et Cie.

Printer: «Ateliers des Iles »
(Moulin des Iles, Seine-et-Marne,
France. Engraver : Jean Bruller
(alias Vercors)

Sheet size: 42 x 28 cm

Print run: 325 proofs, all
paraphed by the engraver. Allegedly,
500 proofs, 175 of which signed by
Picasso and 325 in the current
edition on paper, paraphed by
Vercors. However. We have seen
several proofs printed on canvas,
none signed by Picasso and all
paraphed by Vercors. Thus, we stick
to the total print-run of 325.

Catalogue raisonné: None
Sold by Boisgirard - Antonini
(Drouot) Samedi 28 mars à : 10:00
(CET) ARTS DE L'ASIE - BIJOUX
- ARGENTERIE - ESTAMPES -
TABLEAUX MODERNES &
ANCIENS - OBJETS D'ART -
VERRERIE – MEUBLE D'après
Pablo PICASSO

«La guitare blanche» Callichromie
D'après une oeuvre de Pablo Picasso
Exemplaire 231/325 41 x 27 cm
Sold by Dubourg Enchères Liste des
résultats de vente 28/06/2022
ATMOSPHERE
HOTEL DES VENTES DES



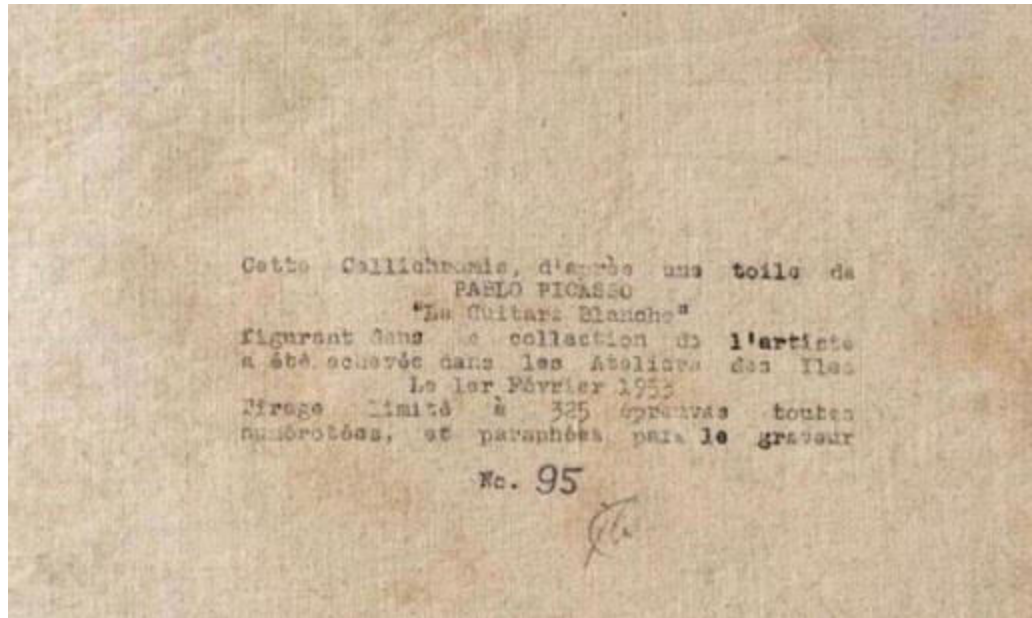
CHARTRONS 700 € No. 37
D'après Pablo PICASSO (1881-
1973) "La Guitare Blanche"
callichromie éditée par Braun
and Cie. 41 x 27

Sold by ART MODERNE ET
CONTEMPORAIN Cannes
Enchères Dimanche 17 juillet
2011 ... / Lot N° 521 - Pablo

PICASSO (1881-1973), d'après La guitare blanche

La guitare blanche - 1953 Callichromie en couleur sur toile Edition Braun et Cie Numéroté 199/325 au dos 41 x 27 cm

(manques et restaurations à la gouache)



No. : 685

Title: *Jeune femme de Majorque*

Medium: Color callichrome printed on cardboard after Picasso

Date: 1954

Publisher: Braun et Cie.

Printer: «Ateliers des Iles »
(Moulin des Iles, Seine-et-Marne, France. Engraver : Jean Bruller (alias Vercors))

Sheet size: 60 x 45 cm

Print run: 550 proofs

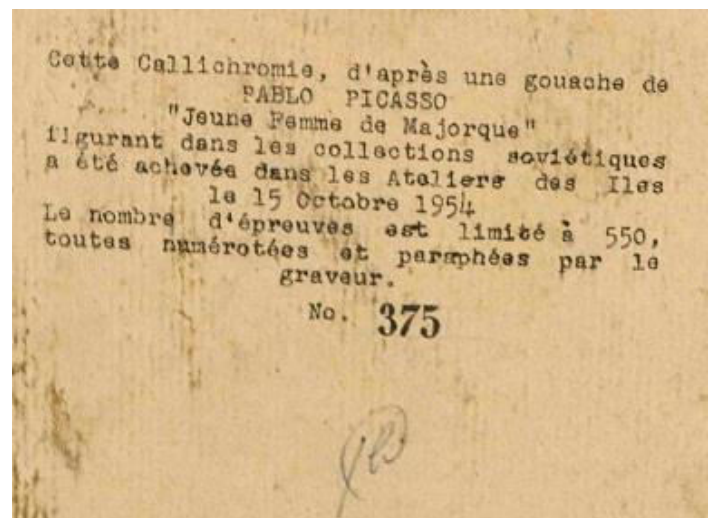
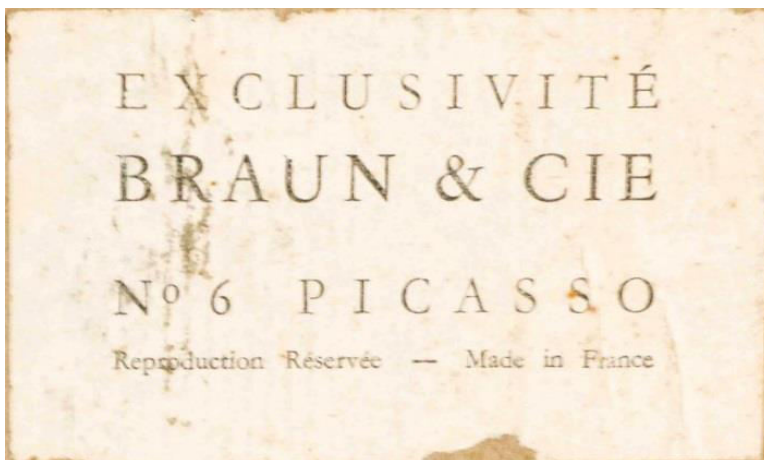
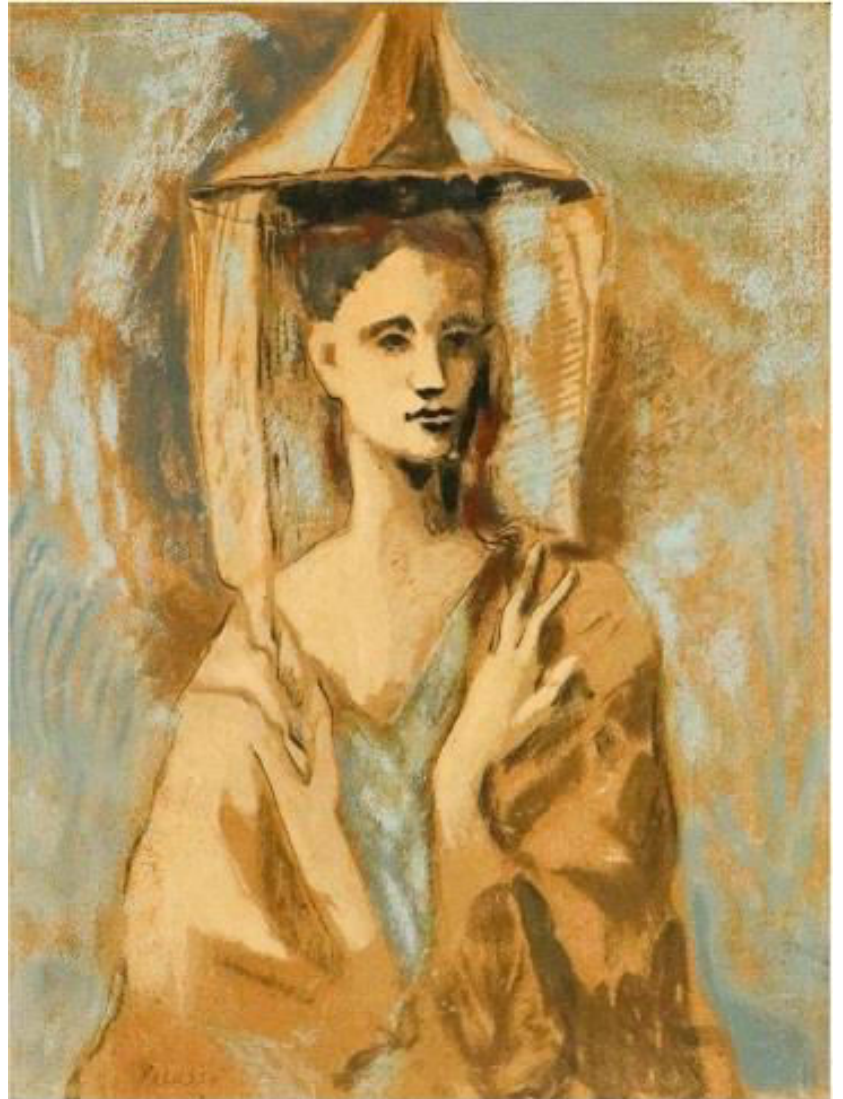
Catalogue raisonné: None

Comment:

Sold at auction LITHOGRAPHIES...

DROUOT Jeudi 23 févr. Cannes
Enchères - 04 93 38 41 47 - 20, rue
Jean-Jaurès 06400 Cannes Pablo
PICASSO (1881-1973), d'après Jeune
femme de Majorque Callichromie en
couleur sur carton Braun éditeur en 1954
Signé (dans la planche) en bas à gauche
Justifié et numéroté 375/550 au dos 60 x
45 cm Lot No. 167

Pablo PICASSO (1881-1973), d'après
Jeune femme de Majorque Callichromie
en couleur sur carton Braun éditeur en
1954 Signé (dans la planche) en bas à
gauche Justifié et numéroté 375/550 au dos 60 x 45 cm
Estimation 150 - 200 EUR



No. : 686

Title: *Le Jambonneau*

Medium:

Color
callichrome printed
on cardboard after
Picasso

Date: 1958

Publisher:

Braun et
Cie. ?

Printer:

«Ateliers
des Iles » (Moulin
des Iles, Seine-et-
Marne, France.

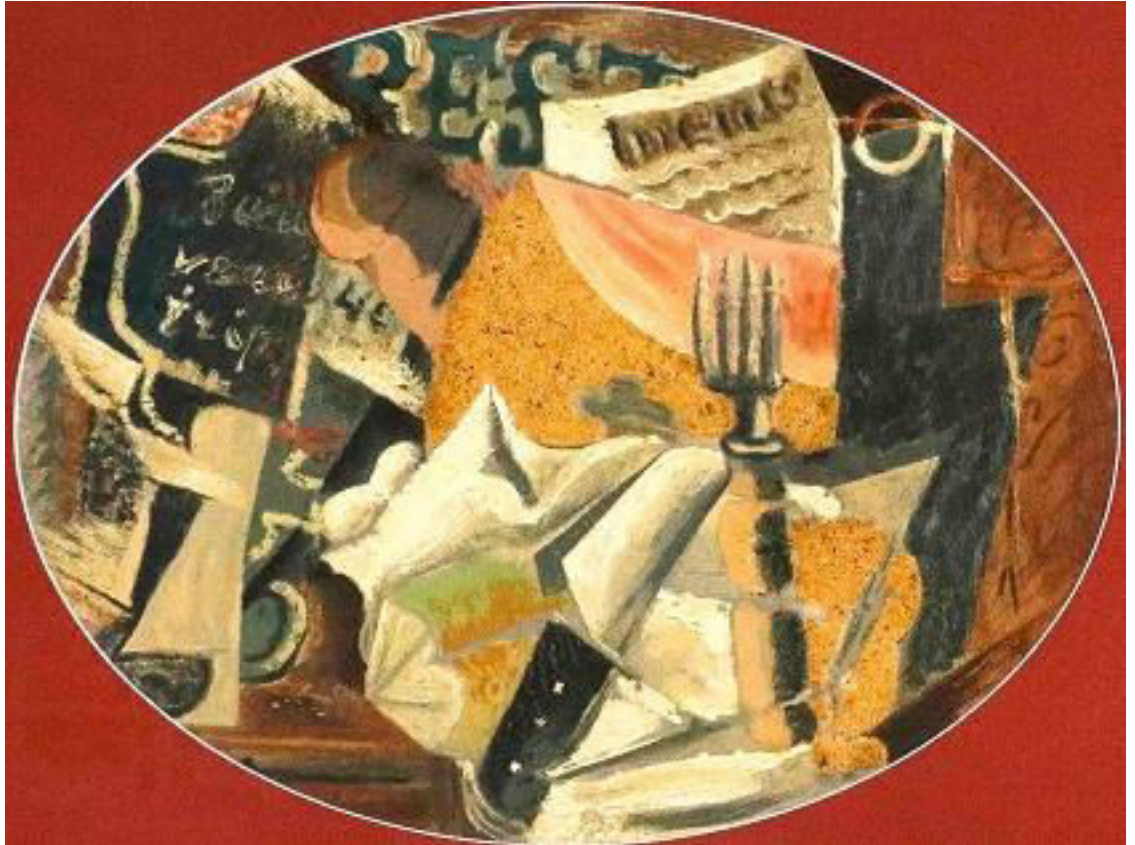
Engraver : Jean
Bruller (alias
Vercors)

Sheet size: 28,5
x 36,5 cm

Print run: 110
proofs

Catalogue raisonné: None

Comment: - Le Jambonneau de Pablo Picasso: 110 exemplaires. This print does not appear to have been edited by Braun et Cie. It was probably made for Vercors' trip to the USSR. This is the 3rd subject of this artist, and not the 2nd. This discovery is indeed very recent and no document mentioned it. On the photos below, we can also see the signature of Jean Bruller on the front



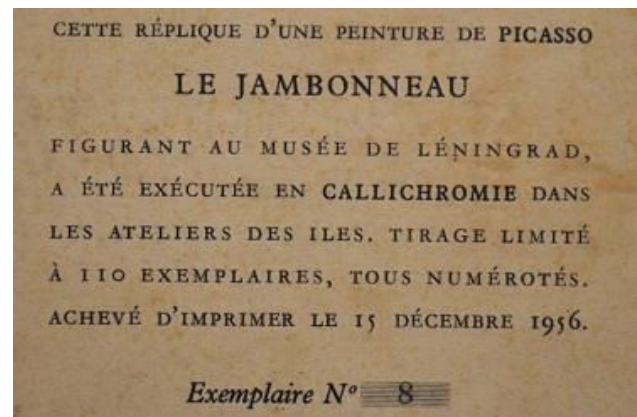
jambonneau. Pablo PICASSO (1881-1973), d'après. Le jambonneau. Callichromie en couleur sur panneau. Braun et Cie éditeur en 1958. Signé (dans la planche) en bas à gauche.

Numéroté 107/110 au dos. 28,5 x 36,5 cm. Note : Le tableau original est conservé au Musée de Leningrad

Sold by Cannes Enchères

Jeudi 13 oct. à : 10:00 (CEST) , LITHOGRAPHIES
13-15 October 2022 Jeudi 13 oct. à : 10:00 (CEST) ,
reprise à 10:00, 14:00 Pablo PICASSO (1881-1973),
d'après.

Le



No. : 687

Title: *Arlequin de profil*

Medium: Color callichrome printed on cardboard after Picasso

Date: unknown

Publisher: Dietrich et Cie, Bruxelles

Printer: «Ateliers des Iles » (Moulin des Iles, Seine-et-Marne, France. Engraver : Jean Bruller (alias Vercors)

Sheet size: 58 x 43 cm

Print run: unknown

Catalogue raisonné: None

Comment: This print is yet to be confirmed, having been found in an auction in Belgium:

Lot 345 Pablo PICASSO (d'après)

Callichromie d'après une gouache de Pablo PICASSO "Arlequin de profil". Editions Dietrich & Cie à Bruxelles. 43x58 cm 100 150

Hôtel des ventes Legros

Rue Peltzer de Clermont 41

B-4800 Verviers

Jeudi 28 avril à 18H30

Antiquités & objets d'art



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