

*Art & Soul*



**The Argillet Collection**



A red cursive signature, likely 'Pierre Argillet', written in a fluid, expressive style.

The Argillet Collection

Original Etchings, Watercolors  
and Aubusson Tapestries

from the collection of  
**PIERRE ARGILLET**

*S. T. Dali*



Dali and Pierre Argillet 1963 ©

# Foreword



As I embarked on my journey, both to curate and to present my father's collection, I was asked to remark as to the "overall message I would wish to convey" through my presentation. I interpreted this question as the interviewer seeking a definition..... could I define that moment...that feeling...that responsibility of being truly the only direct archive to the fifty-year-long collaborative efforts of Salvador Dali and Pierre Argillet?

My answer came to me quite quickly, and without hesitation.

This presentation of DALI: The Argillet Collection is a tribute to the work of my father, Pierre Argillet, as an extraordinary publisher of the Dada and Surrealist group. This collection reflects a constant endeavor, a very personal archive of not only Dali's finest etchings and tapestries, but an intimate glimpse into my family's personal and cherished photos, films, anecdotes and memories of life with Dali and Gala.

This exhibition truly is an intimate collaboration of my family's with the most fascinating Artist of the Surrealist Movement. It is with honor and humility that we, the Argillet family, are able to present to you this extraordinary assemblage of Dali's works.

My father began as a journalist with a true passion for Surrealism. His relationship with Dali was as sincere as it was passionate. They had together long discussions on the art in process and on literary topics that Dali would then illustrate. Dali was a man who saw the world as one in which everything was linked. That view of the world is evident in each and every piece of his art, for him it was never a progression of the idea that all things have a shared link...it was the common denominator...Dali's philosophy...if you will.

I observed and came to recognize this world view of Dali's from childhood. I see this theme in all of my family's Collection, and we speak of it often.

This special relationship between me, my family and Dali, and the bond of my father and Dali, created this very unique Collection known as Dali: The Argillet Collection. It has defined my work, my journey from childhood to maturity, and my family history. Friendship and complicity, as life would dictate.

The Argillet family also acknowledges with gratitude the professionalism and extraordinary efforts of Nim Vaswani and the Road Show Company as presenters of this Collection. They truly are the industry standard in their category of traveling Art Exhibitors and have embraced myself, my family, and my heartfelt efforts with this project. They have seen it quite as I do; a labor of love and a tribute to two men whose contributions and dedication to their art shall live on forever.

Christine Argillet

# Salvador Dali (1904–1989)



Spanish painter; born in Figueras, Catalonia, where he died in 1989. Trained at Madrid's school of fine arts, he was drawn simultaneously to Academicism, Impressionism, Futurism, and Cubism; after reading Freud, his passions turned to dreams and the unconscious.

In 1928, he met Picasso and Breton and joined the Surrealists. He also met Gala Eluard, who became his companion and muse. In 1929, he began

formulating the “paranoid-critical” method, which would provide the foundations for most of his paintings.

After a stay in the United States from 1940 to 1948, where his influence was felt on fashion, advertising, and ballet sets, he went back to Spain to undergo a religious crisis and returned to the baroque traditions and landscapes of his youth, in harmony with his temperament.

It soon became apparent, however, that there was an inherent contradiction in Dalí's approach between what he himself described as ‘critical paranoia’ - which lent itself to systematic interpretation - and the element of automatism upon which his method depended. Dalí's extreme statements on political matters struck a false note in the context of the Surrealist ethic and his relations with the rest of the group became increasingly strained after 1934. In the eyes of the public he was, increasingly as time went by, the Surrealist par excellence, and he did his utmost to maintain, by way of excessive exhibitionism in every area, this enviable reputation.



# Pierre Argillet

Pierre Argillet was an avid collector of works by futurists, dadaists and surrealists, and very early on, met the major artists of the 20th century. In 1930, at the age of twenty, Argillet was deeply impressed by the “Chants de Maldoror” of Lautreamont. He began a spiritual journey along a path that was originated by Rimbaud and later pursued by Lautreamont, Marinetti, Andre Breton, Tzara and Chirico. He counted Duchamp and Jean Arp among his acquaintances, but when he met Dali, complicity led to a life-long friendship that lasted until the painter’s death in 1989.

Be it luck or fate, Dali’s delirious vision led to a long and fruitful collaboration between artist and publisher. They produced nearly 200 etchings. To name a few: *la Mythologie* (16 planches), *le Christ*, *Sainte-Anne*, *l’Incantation*. In 1966, Dali reworked 7 pieces of the *Bullfight* set of Picasso, giving them the Dali touch. He continued to reinterpret the works of his fellow Catalanian, overlaying them with his macabre, yet humorous vision. He ridicules bishops’ benedictions. Images hidden in the crowd and arena suggest the skull of a bull fighter. In another etching, a galloping giraffe catches fire as if in a tragicomedy. His subjects vary from windmills, parrots, fish and a statue of a woman occupy another arena. In 1968, Dali illustrated “*la Nuit de Walpurgis*” of Faust (21 pieces) using rubies and diamonds as engraving tools, a technique that lent an incomparable delicacy to the design; next came the “*Poemes*” of Ronsard (18 pieces) and *Apollinaire* (18 pieces). In 1969, Dali created “*Venus In Furs*” after Sacher Masoch (20 pieces), and between 1970-71, the *Suites of Don Juan* (3 pieces) and *Hippies* (11 pieces).

In 1974, artist and publisher parted their ways. Pierre Argillet would only accept etchings done in the traditional way, on copper, and refused to go along with Dali’s desire to make photo-based lithographs. But by using this process, Dali went on to produce a large number of works that appealed to a more widespread audience than ever before, but they were also subject to more criticism.

The Pierre Argillet Collection demonstrates high standards of quality, and the impassioned collaboration between an artist and his publisher. This ensemble of works has appeared in the best-known museums in the world. Musée Boymans, Rotterdam 1971; Musée Pushkin, Moscou, 1988; Reynolds-Morse Foundation, St Petersburg, Florida; Kunsthaus, Zürich and Staatsgalerie, Stuttgart 1989; Isetan Museum of Art in Tokyo, Daimaru Art Museum, Osaka and the Hiroshima Prefectural Museum of Art, Japan, 1990. This collection’s permanent home is at the Museum of Surrealism in Melun, France and the Dali Museum in Figueras, Spain.





# The Songs of Maldoror

In 1971, the publisher Pierre Argillet purchased the 42 plates from Baron Petiet, in Paris. Dali, in a burst of enthusiasm, decided to rework 8 of the plates, and in this manner he added an elaborated vision of his traumas from childhood. Under the terms of an agreement, signed in 1973 by Salvador Dali, Pierre Argillet and Albert Skira, it was decided to publish these 50 prints together with the 100 even-numbered books not published in 1934.



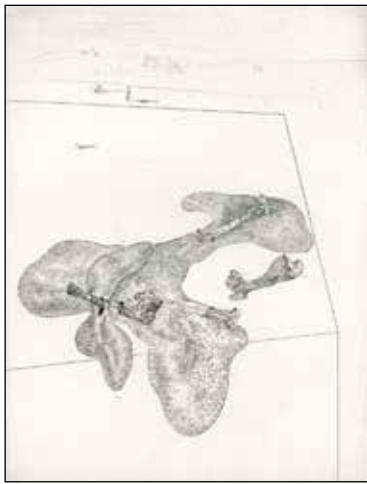
*In the Beginning* ©



*Something Has Taken Place* ©



*Memory of Music* ©



*Carnal Infiltrations* ©



*Carnal Transfigurations* ©



*Crepusclar Couple* ©



*Cannibal Love* ©



*Cross Cliff* ©



*Desire for Softness* ©



*Dream of Reconciliation* ©



*Utopia of the Embrace* ©



*Exalted Penetrations* ©



*Excess of the Couple* ©



*Exquisite Cadaver* ©



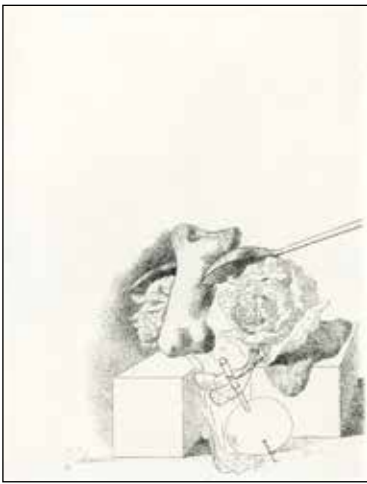
*Family Tree* ©



*Fertile Eyes I* ©



*Fertile Eyes II* ©



*Fertile Eyes III* ©



*Flower of the Beyond* ©



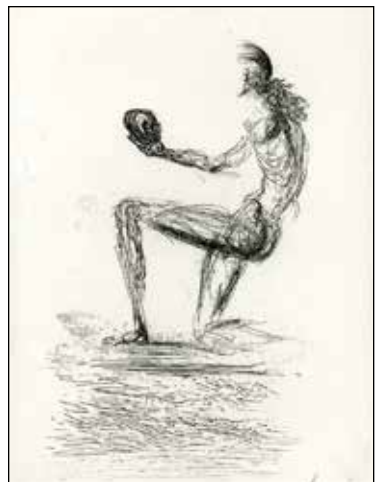
*Fragmented Body* ©



*From Castration to Love* ©



*Hedonistic Entanglement* ©



*Identification with Brother* ©



*Implements of the Crossing* ©



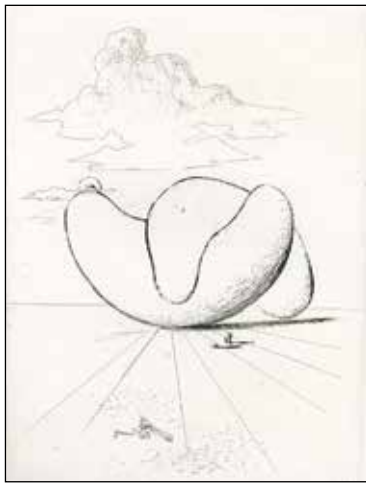
*Obsession of Angelus* ©



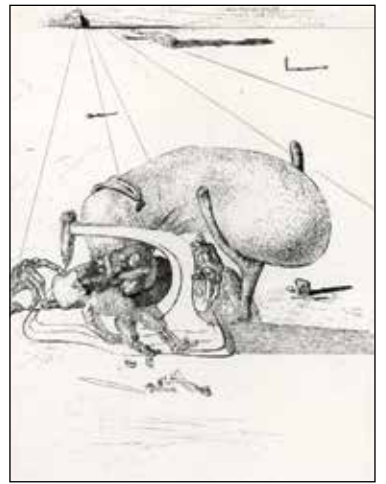
*Journey in Time* ©



*Lovers Trouncing  
one Another* ©



*Nuptials* ©



*On the Seizure of Life* ©



*Once There Was  
the Beginning* ©



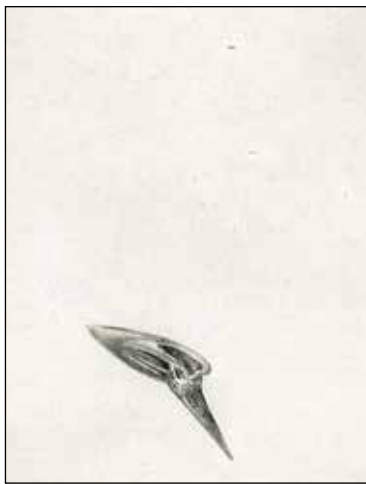
*Original Castration* ©



*Outbidding of the Body* ©



*Pegged Body* ©



*Phallic Saucer* ©



*Presence of the  
Here and There* ©



*Pull Me Out of  
This Nightmare* ©



*Put to Death* ©



*Redemption of  
the Essential* ©

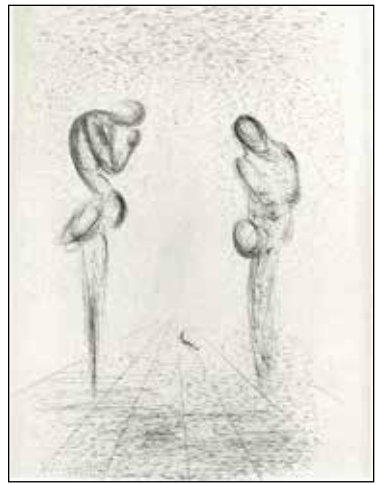




*Remains of a Carnal Bond* ©



*Set of Knucklebones* ©



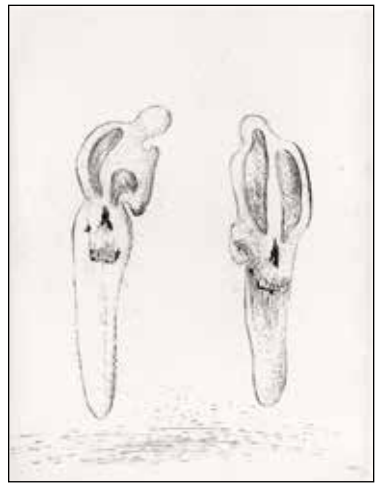
*Silence of the Same* ©



*Speed Stop* ©



*Sublimation of The Grain of Wheat* ©



*Suspended in Contemplation* ©



*The Exaltant Body* ©



*The Flow of Time* ©



*The Future and it's Enigma* ©



*The Knight of Death* ©



*The Triumph of the Rose* ©



*Adios Amigos* ©

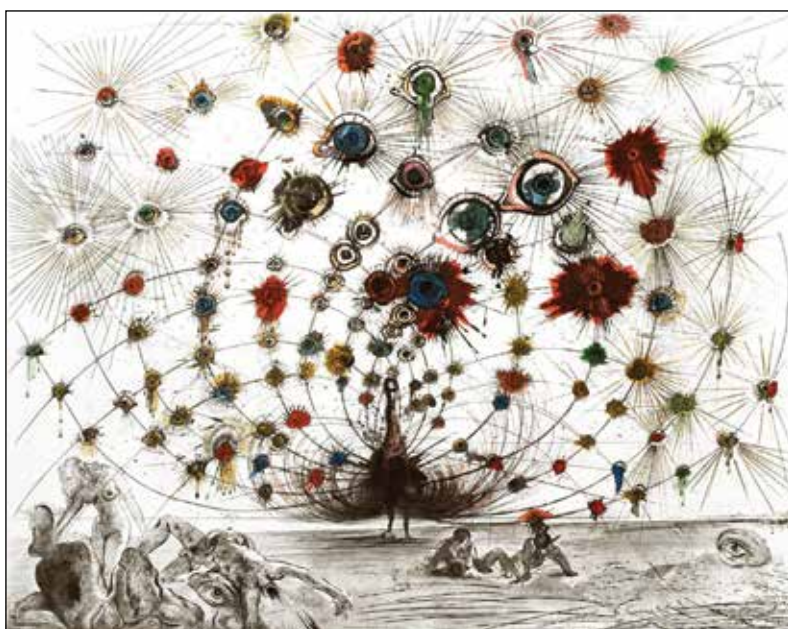




# Mythologie

Dali illustrated Mythology by drawing very closely upon the symbolism of the ancient Greek legends. Using what he called “hasard objectif” (the meaningful manifestation of chance), he would often start with an abstract smudge, created in a single motion, and he developed his theme from this sign of Fate, like the Pythia of Delphi who interpreted the Oracle from the smoke coming out of the cave. This is particularly noticeable in his etchings entitled: “OEdipus and Sphinx”, “Theseus and Minotaurus”, “Jupiter”, “Pegasus”, and “The Milky Way”.

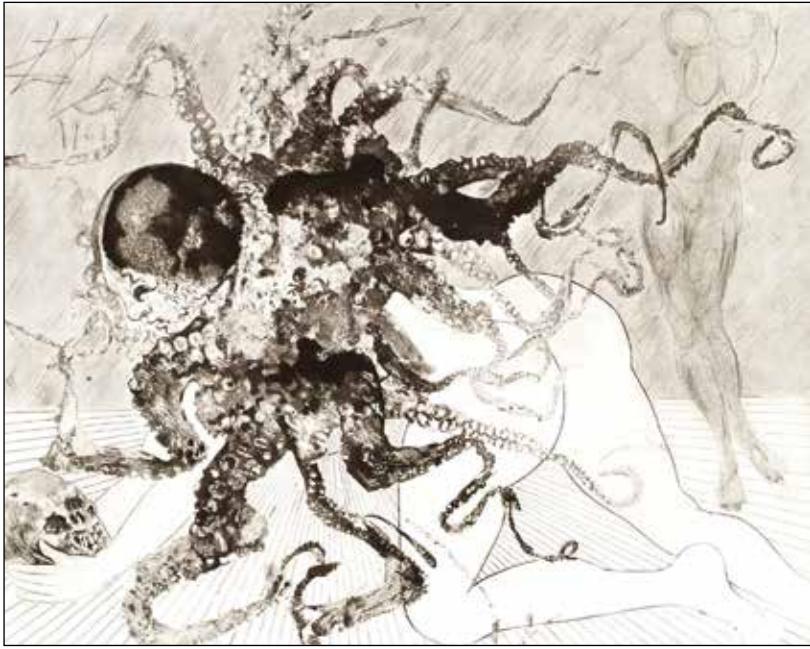
When Dali worked on these plates, he experimented with all kinds of unusual tools like chisels, nails or wheels for the “Birth of Venus”, even a real octopus immersed in acid, which left its imprint on his “Medusa”.



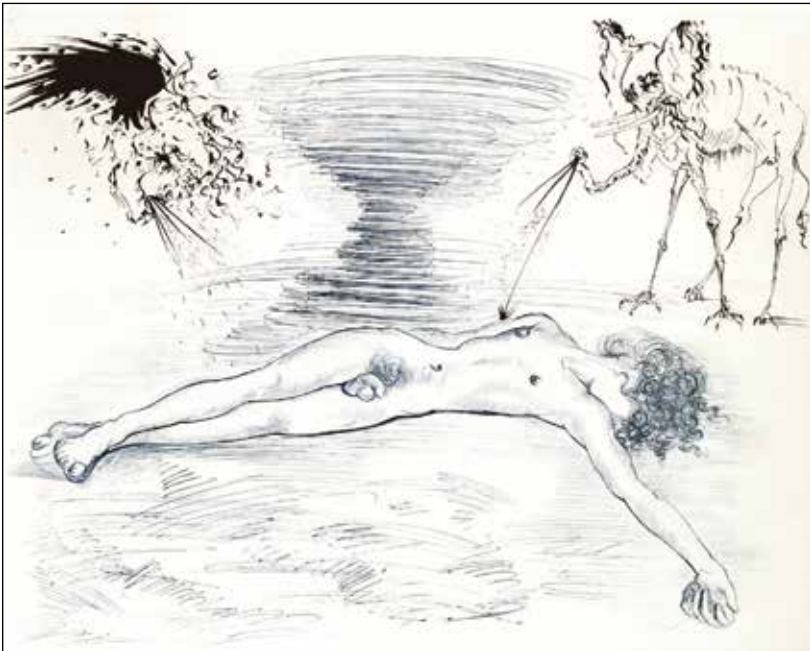
*Argus* ©: Prestel 116. A further 50 impressions of Argus were printed on Japanese paper and hand colored.



*Pegasus* ©: Prestel 128



*Medusa* ©: Prestel 131



*Hypnos* ©: Prestel 127



*Milky Way* ©: Prestel 129





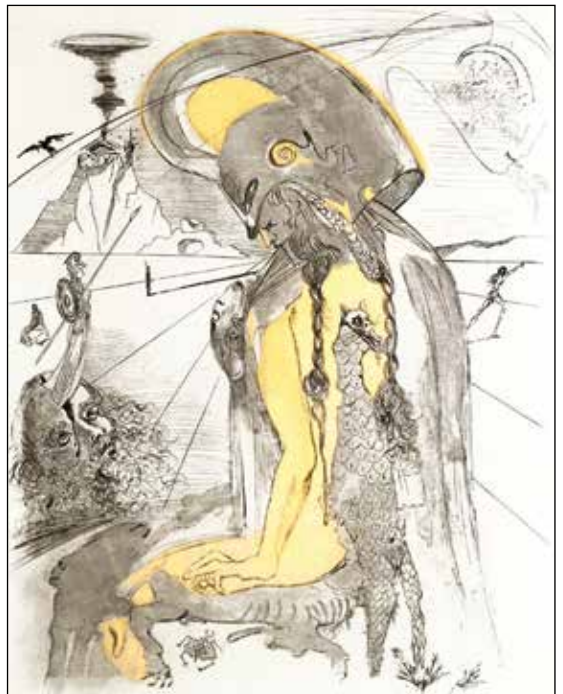
*The Judgement of Paris* ©: Prestel 123



*Narcissus* ©: Prestel 124



*Leda and the Swan* ©: Prestel 126



*Athena* ©: Prestel 130



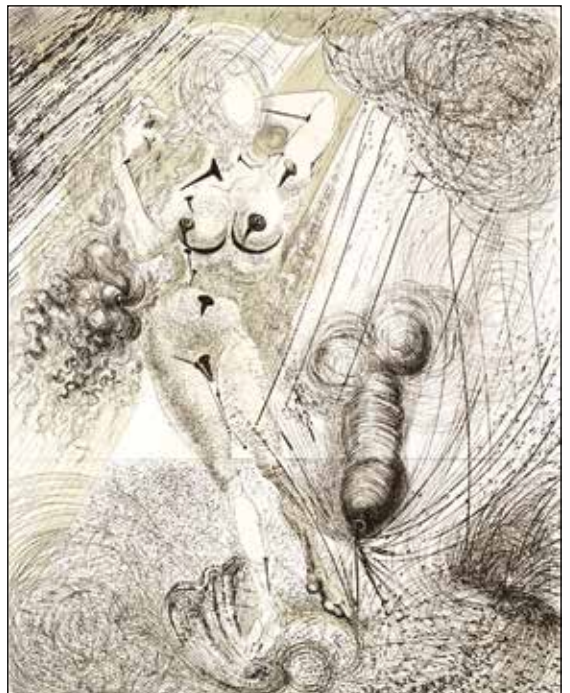
*Flight and Fall of Icarus* ©: Prestel 121



*Theseus & Minotaurus* ©: Prestel 122



*Oedipus and Sphinx* ©: Prestel 120



*Birth of Venus* ©: Prestel 117





*Zeus* ©: Prestel 125



*Poseidone (Neptune)* ©: Prestel 119



*Saturn* ©: Prestel 118





# Surrealistic Bullfight

Inspired from Picasso's "Tauromachie", these etchings epitomize Dali's style with their burlesque touches. Bishops are seen blessing macabre parades, where the bull ends up in a grand piano, while a hallucinogenic matador, like a sad clown, gazes at the audience. Parrots and fish turn into toreadadors, while a burning giraffe, a lion or a statue stand in the arena. Lastly, a huge monster coming out of a television set devours the whole scene. A catalan theme revisited by Picasso, then "dalinized", the "Surrealist Bullfight" is seen as a ghoulish, delirious farce.

Suite of 7 original etchings reworked in drypoint, and-colored. Published in 1966-1967. 20 x 26 inches. I - C on Japanese paper, 1 - 150 on Arches teinte.



*Statue* ©: Prestel 154



*Piano under the Snow* ©: Prestel 156



*Windmills* ©: Prestel 155



*The Parrots* ©: Prestel 157



*Giraffe on Fire* ©: Prestel 159





Television ©: Prestel 158



Bullfight with Drawer ©: Prestel 160



# Secret Poems By Apollinaire

Dali's initial plan was to illustrate a number of songs by Georges Brassens, shown with his guitar on the first etchings, singing the feminine body. However, the singer's agent recommended so many changes, that Dali shifted themes, and turned "The Trenches" into a military ground, where time seems at a standstill, like a "Soft Watch" rock.

Seeing in the plates a correlation with the 1914-1918 war, Pierre Argillet suggested that Dali illustrate instead the "Secret Poems" by Apollinaire. From then on, the series took a more unconventional, more Surrealist turn, with compositions like "Woman with Snail", "Woman at Fountain" covered by giant ants, and "The Drawers", who ends up devouring his guitar.

Suite of 18 original etchings reworked in drypoint of which 10 are 15 x 11 inches and 8 are vignettes. Published in 1967.

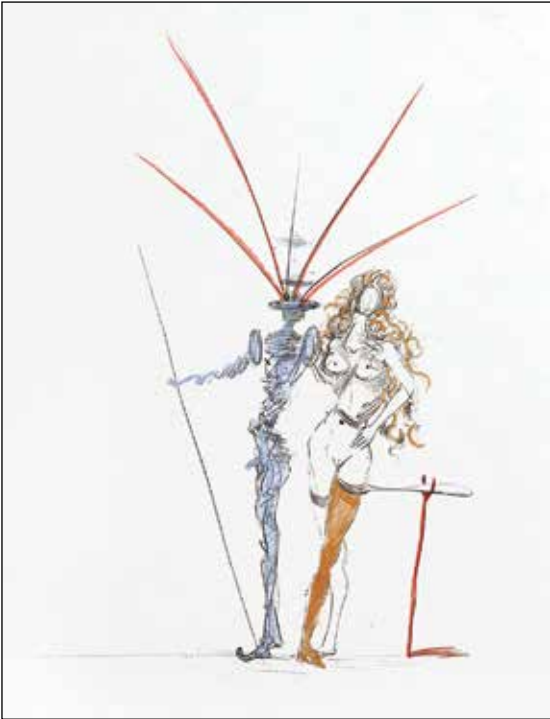


*Woman with Parrot* ©: Prestel 196



*Woman with Guitar* ©: Prestel 194





*Frontispiece* ©: Prestel 189



*The Beach at Sete* ©: Prestel 191

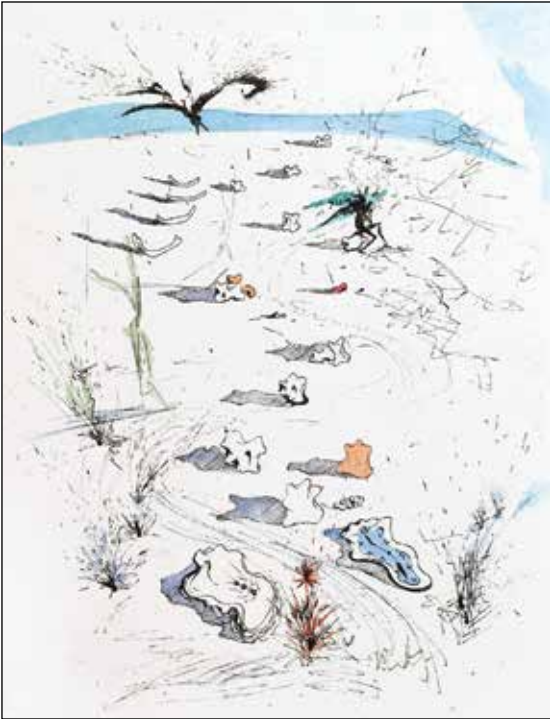


*The Drawers* ©: Prestel 190

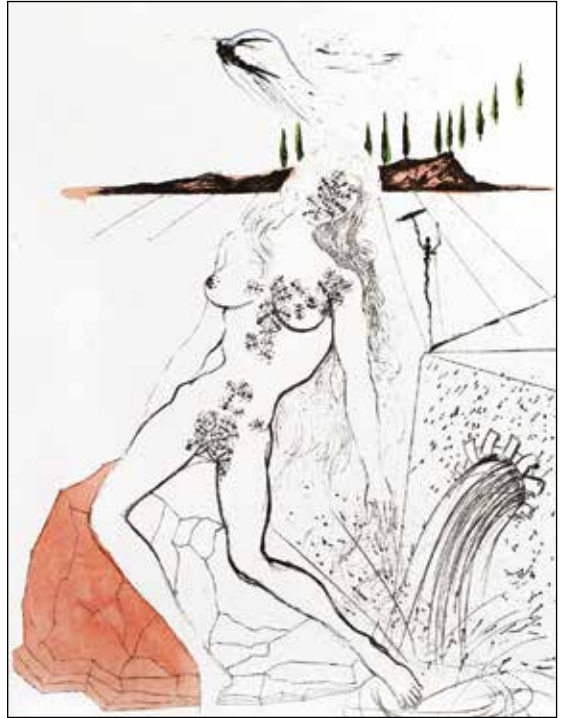


*The War* ©: Prestel 193





*The Trenches* ©: Prestel 192



*Woman with Fountain* ©: Prestel 198



*Woman Horse and Death* ©: Prestel 197



*Woman with Snail* ©: Prestel 195



# Poems By Mao Zedong

In the midst of the Cultural Revolution in China, soon followed by the May 1968 riots in France, Pierre Argillet brought the book of “Poems” by Mao Zedong to Dali. Ticked, the artist decided to create eight illustrations, some of which were political satires.

The “Hundred Flowers” are shown as towering fleurs-de-lis, symbols of royalty, with people attempting to reach them. Crowns emerge from the “River of Plenty.” When Argillet asked Dali why his “Portrait of Mao” was a headless Chinese uniform, Dali replied: “Well, the man is so tall that he didn’t fit on the page!” – “And what about these small dancing “Demons?” – “To the Chinese, they are Japanese!”

The “Dragon” is a female monster, the “Three Mountains of Peace” are hardly larger than rocks, and the “Tortoise Mounts”, shown as gigantic, antediluvian animals, wander in the midst of excrements resembling the Yin and Yang symbol. As to the splendid “Petite Horses”, their pirouettes call to mind the Renaissance period, but also the longing for freedom.

Suite of 8 original etchings reworked in drypoint published in 1968. 15 x 11 inches.



*The Dragon* ©: Prestel 210





*The Horses of Mao* ©: Prestel 209



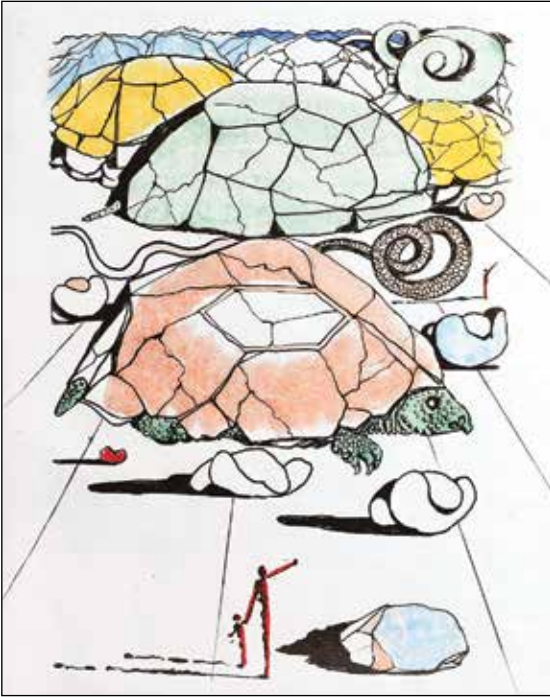
*Portrait of Mao* ©: Prestel 215



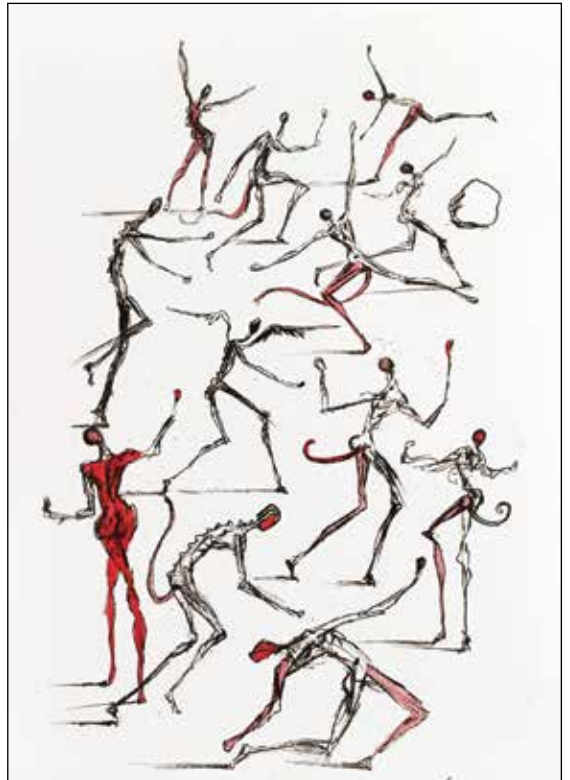
*River of Plenty* ©: Prestel 213



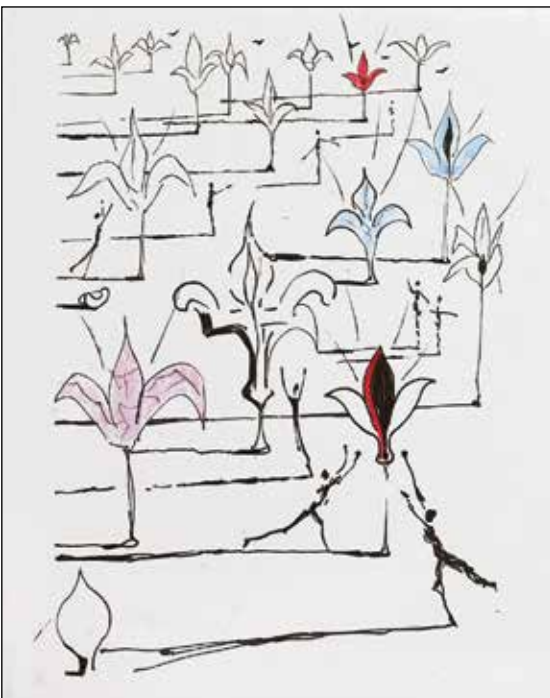
*Mountain of Peace* ©: Prestel 216



*The Tortoise* ©: Prestel 214



*The Demons* ©: Prestel 211



*100 Flowers* ©: Prestel 212

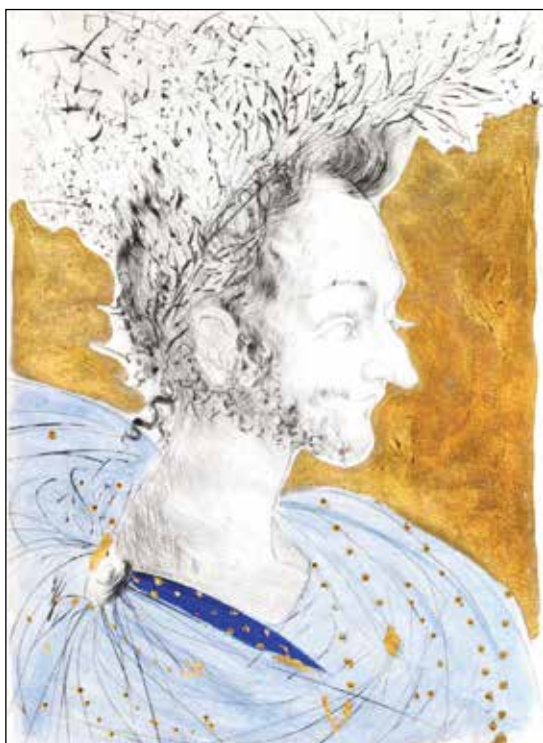




# Les Amours De Cassandre

In his rendition of “Les Amours de Cassandre” by Ronsard, Dali illustrates the favorite themes of the famous poet and humanist from the French Renaissance. His wonderful portrait of Ronsard, wearing a toga and a wreath of laurel, is a humorous reminder of the “Carpe diem” of Epicurus. Love, Death and the passing of time, expressed with much refinement and harmony in their association with the cycles of nature, remind us of our vulnerability as mortal beings. In “L’Art Poétique”, Ronsard compared poetry with painting: “The ear is the judge of the structure of verse, while the eye is the judge of brushstrokes”. Intuitively, he had opened the way to a dalinian interpretation.

Suite of 18 original etchings, some reworked in drypoint, of which 10 are 15 x 11 inches and 8 are vignettes, published in 1968.



*Portrait of Ronsard* ©: Prestel 298



*Couple with Candle* ©: Prestel 251



*Picasso's Horse* ©: Prestel 249



*Weeping Willow* ©: Prestel 253



*Woman with Torch* ©: Prestel 252



*Woman with Page* ©: Prestel 254



*Nude* ©: Prestel 250



*The Angler* ©: Prestel 256

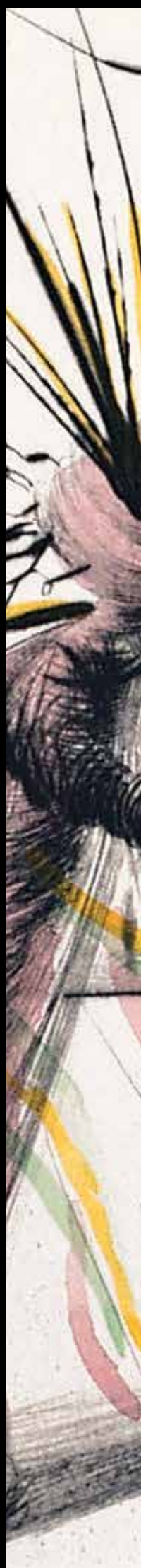


*Bicephalous* ©: Prestel 255



*The Fairy* ©: Prestel 257





# Faust

In the “Walpurgis Night”, brilliantly illustrated by Dali, the various scenes appear within a magic circle, in a chiaroscuro whose acme is most likely the stunning portrait of “Faust Reading”, evocative of Rembrandt’s etchings. Alchemical signs, formed by Dali’s inverted signature, add an esoteric dimension to this exceptional interpretation of Goethe’s “Faust”.

Suite of 21 original etchings with roulette, ruby and diamond, published in 1968-1969. 15 x 11 inches, of which 10 are vignettes.



*Faust Reading* ©: Prestel 312



*Woman with Pig* ©: Prestel 299



*Witches with Broom* ©: Prestel 300



*Kneeling Knight* ©: Prestel 305

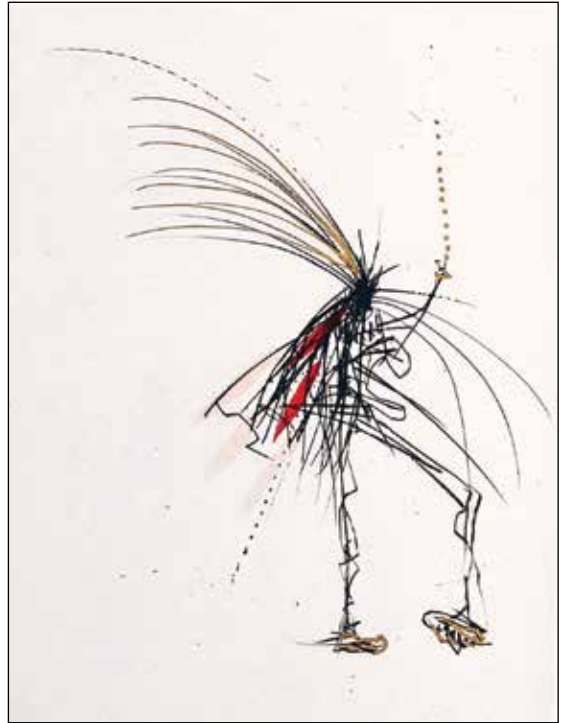


*Knight and Death* ©: Prestel 307





*Hen Woman* ©: Prestel 308



*Silhouette* ©: Prestel 313



*The Bust* ©: Prestel 301



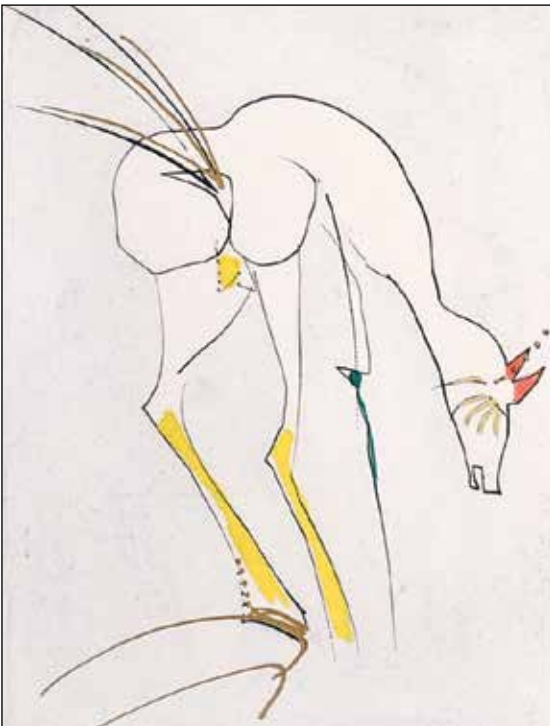
*Woman with Clown* ©



*Spectre and Rose* ©: Prestel 315



*Sator* ©: Prestel 304



*The Doe* ©: Prestel 310



*Golden Veal* ©: Prestel 306





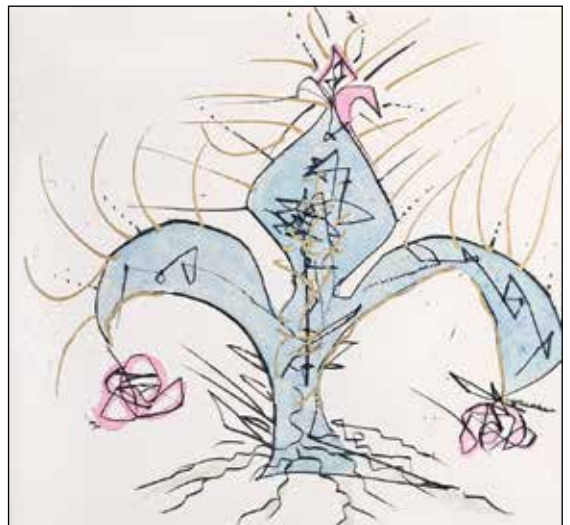
*Faust et Marguerite* ©: Prestel 311



*The Phiole* ©: Prestel 318



*Old Faust* ©: Prestel 311



*Lily Flower* ©: Prestel 316

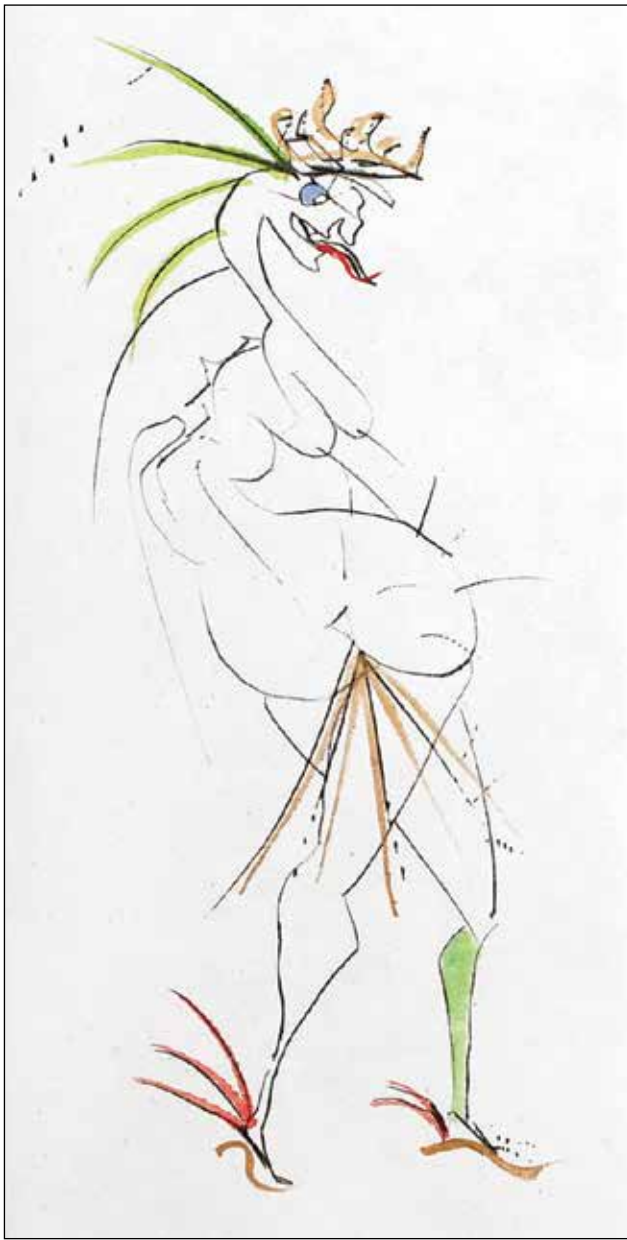




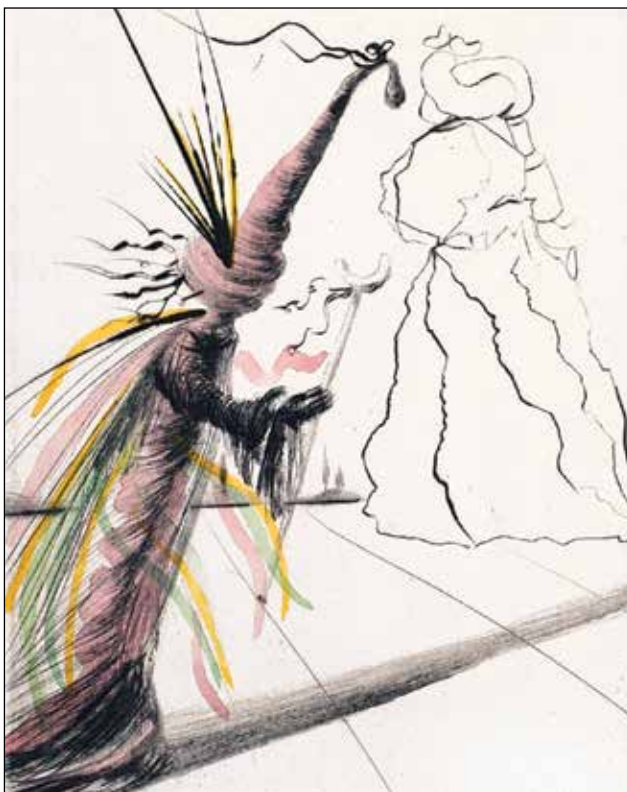
*Portrait of Marguerite* ©: Prestel 298



*Magic Circle* ©: Prestel 313



*Grotesque* ©: Prestel 314



*The Illusionist* ©: Prestel 309





# The History of Aubusson Tapestry

The art of tapestry making is one of the French traditions that over the centuries greatly contributed to the embellishment of patrimony. Aubusson tapestry, according to tradition, was introduced by the Saracens surviving the Battle of Poitiers (732 AD) and who, legend has it, asked for the protection of the Lord of Aubusson. They hence set up several weaving workshops in the Creuse valley where the waters have the renowned property of rendering the colors very pure in tone.

It was somewhere around 1662, that the French Prime Minister Colbert gave Aubusson his aristocratic title, making the tapestries of royal manufacture. Workshops abounded and the prized works spread throughout Europe. There was a great diversity in the different themes treated: religion, pastoral, countryside dotted with people and or animals, floral designs. The French revolution unfortunately put an end to the masterful creativity of tapestries with the destruction and theft of numerous works.

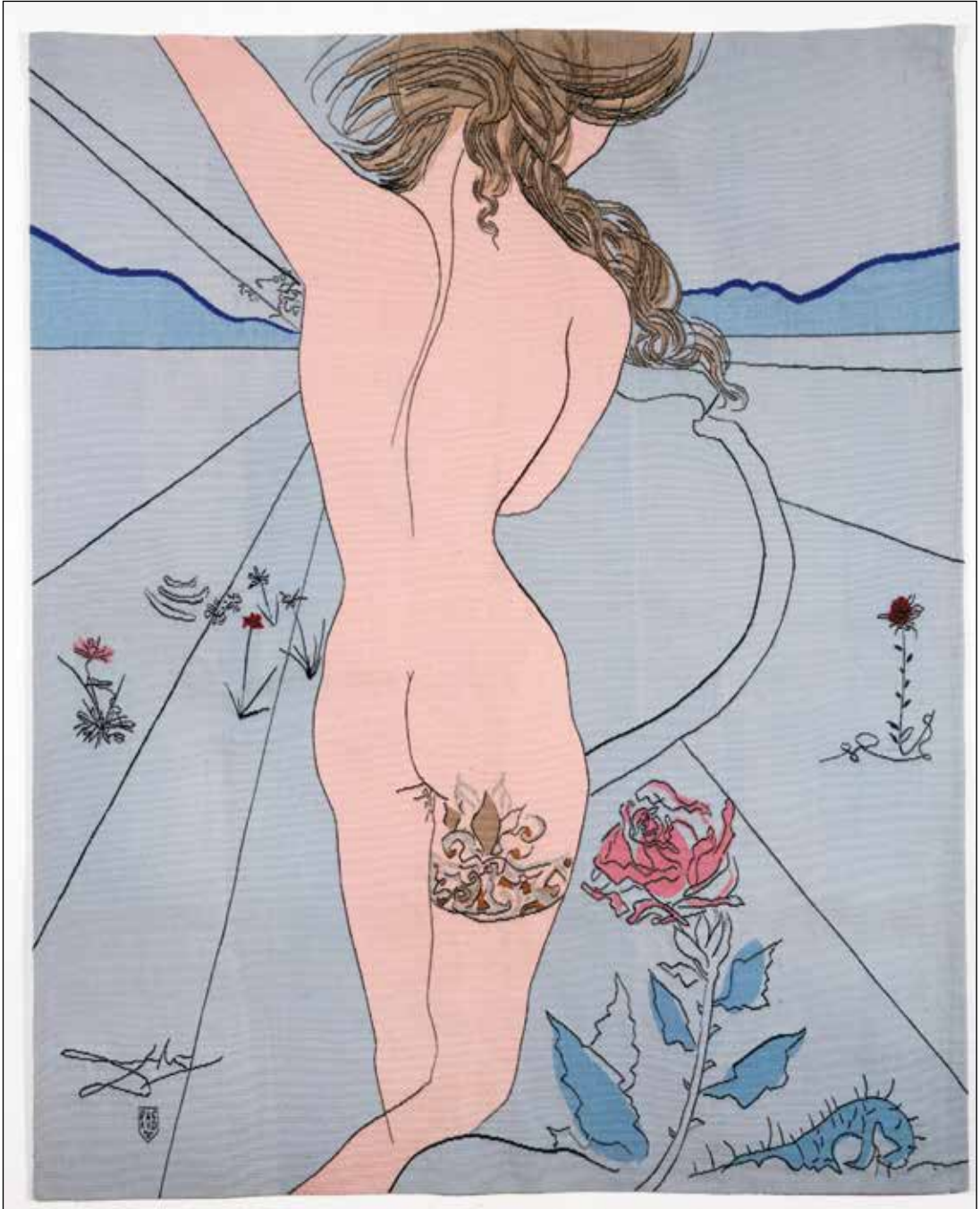
At the end of the 19th century, the Aubusson workshops opened a school of weaving and design, which later became The National

School of Decorative Arts. After World War II, tapestry experienced a real rebirth and Aubusson workshops updated their technology. It was Jean Lurçat who was to become the instrument of a truly new art. In fact, he understood that the tonal opulence of the golden tapestry period was thanks to a wise knowledge of economizing very pure tones and that the monumental effect of the works was due to the clarity of the designs. Hatched contrasting tones were used rather than degrading ones; the range of different colors was reduced and those chosen were brighter.

Pierre Argillet and Salvador Dali actually decided to produce Dali's work in tapestry because they wanted to produce art in a very large format to decorate the enormous walls of the castles they had individually built as their respective museums.



©



*La Femme a la Jarretière (Woman with Garter) ©:*  
Original Aubusson tapestry by Salvador DALÍ  
From the Hippies series created in 1970 - 1971  
Hand woven in Aubusson, France, in 1985  
Size: 160 x 127cm. (63" x 50")  
Signature woven at the bottom left





*Femmes dans les Vagues (Women in the Waves) ©:*  
 Original Aubusson tapestry by Salvador DALI  
 From the Hippies series created in 1970 - 1971  
 Hand woven in Aubusson, France, in 1985  
 Size: 160 x 124cm. (63" x 49").  
 Signature woven at the bottom right.



*La Tauromachie Individuelle (Individual Bullfight) ©:*  
 Original Aubusson tapestry by Salvador DALI  
 From the Bullfight topics inspired by Pablo Picasso  
 Created in 1966  
 Hand woven in Aubusson, France, in 1985  
 Size: 130 x 192cm. (52" x 76").  
 Signature woven at the bottom left.





# Venus In Furs

Joining in the sadomasochistic game suggested by the text from Sacher Masoch, Salvador Dali found liberation and often portrayed himself as a man, a woman or a hermaphrodite, either in pain or inflicting pain, in a setting where Eros and Thanatos are laughing at each other. A major, powerful work, where Dali's freedom of line and thought are best expressed.

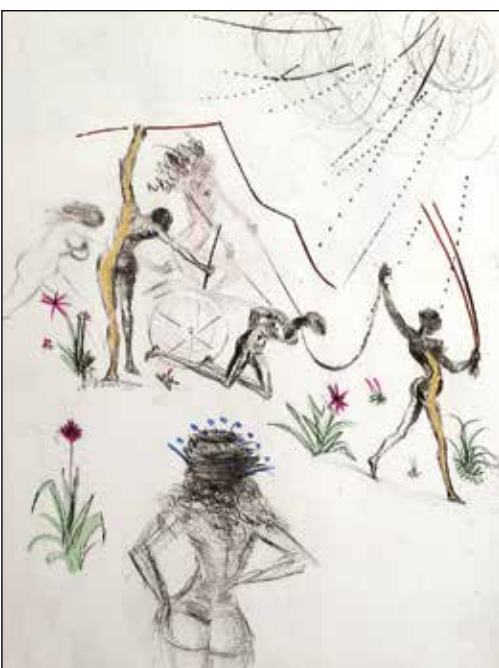
20 original drypoint etchings with roulette, of which 16 are 15 x 11 inches and 4 are vignettes. Published in 1969.



*Woman with Whip* ©: Prestel 357



*The Torso* ©: Prestel 362



*Negresses* ©: Prestel 363



*Woman on Horseback* ©: Prestel 364





*Woman Holding Veil* ©: Prestel 358



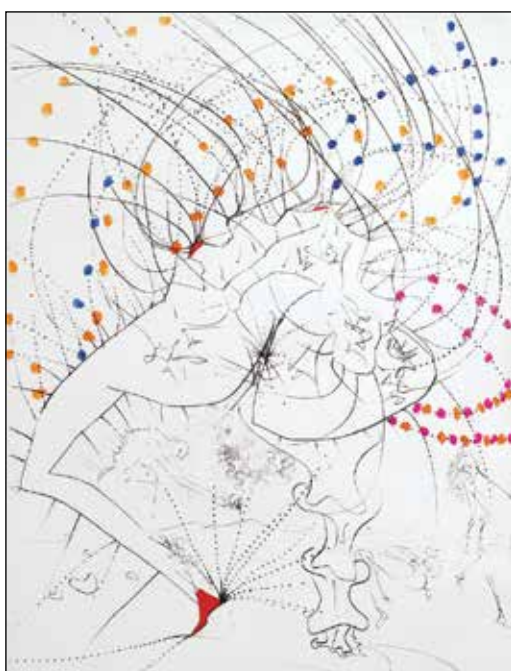
*Woman with Crutch* ©: Prestel 370



*Head* ©: Prestel 369



*Winged Demon* ©: Prestel 371



*Piquant Buttocks* ©: Prestel 368



*Woman with Shoe* ©: Prestel 360





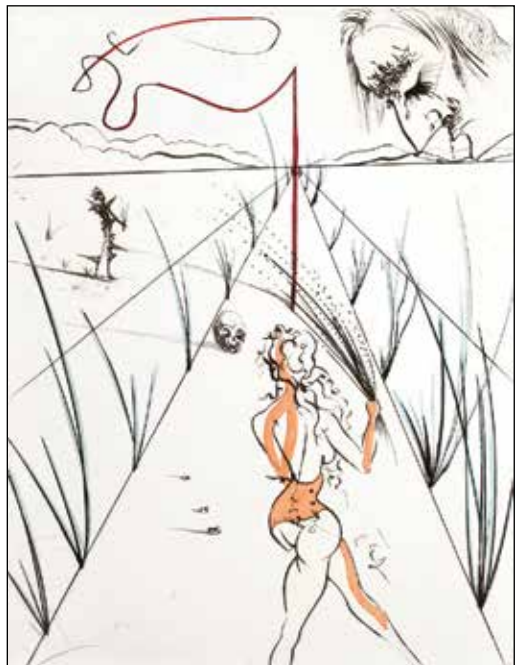
*Man Kissing Shoe* ©: Prestel 372



*The Egrets* ©: Prestel 366



*Leaf Woman* ©: Prestel 364



*Whips Alley* ©: Prestel 357



*The Purple Boot* ©: Prestel 359



*Kneeling Woman* ©: Prestel 361



# Hippies

In 1969, Pierre Argillet came back from India with many photographs, which Dali used as groundwork to create his series entitled “Les Hippies”, his own interpretation of the “Love and Peace” years. The etchings reveal the superb, spontaneous and consummate technique of the artist at the peak of his maturity. Outlandish, surrealist characters or situations appear through intricate whirls or golden halos.

Suite of 11 original drypoint etchings published in 1969 – 1970. 25 x 20 inches.  
Noted 1- 145 on Arches, hand-colored and I – C on Japanese paper, hand-colored.



*Nude with Garter* ©: Prestel 381





*Flower Woman at the Piano* ©: Prestel 385



*Santiago de Compostella* ©: Prestel 382



*The Cosmonaut* ©: Prestel 380



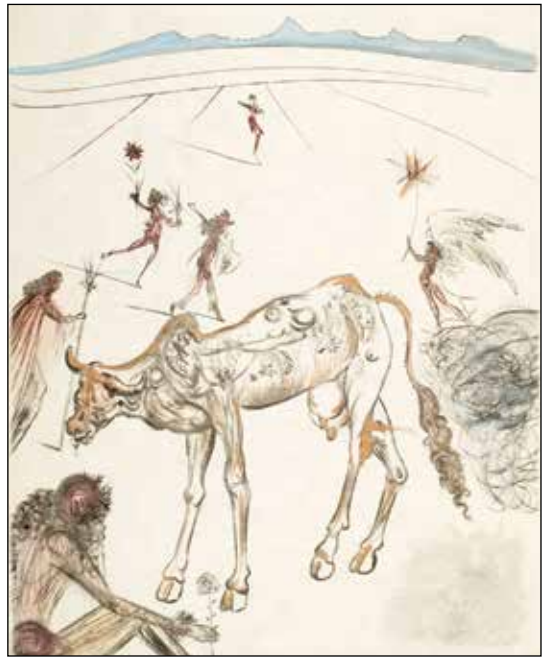
*Pagoda* ©



*Woman in the Waves* ©: Prestel 377



*The Old Hippy* ©: Prestel 384



*The Sacred Cow* ©: Prestel 383



*The Sun* ©: Prestel 386



*Woman on a Cushion* ©: Prestel 387



*Corridor of Kathmandou* ©: Prestel 378







# Don Juan

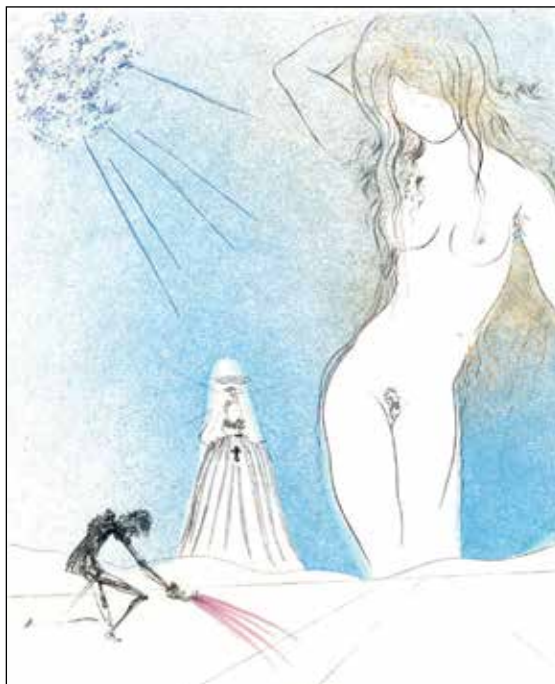
Three etchings based on the themes of Seduction, Love and Death Suite of 3 hand-colored original drypoint etchings published in 1970. 25 x 20 inches. Noted 1-250 on Arches and I - C on Japanese paper.



*The Marquis* ©: Prestel 432



*The Banquet* ©: Prestel 433



*The Nude* ©



# Individual Etchings

1960-1972. 242 original copper etchings. The spirit of Dali is bigger than life, as exemplified by various interpretations. Dali's views and visual imagery make him a work of art.



*Tauromachie Individuelle* ©,  
Color Painted Original Etching Published in 1966.  
20" x 25" Prestel 153.  
1 - 250 on Arches, I - C on Japanese Paper.



*Le Christ* ©,  
Original Etching, Published in 1964.  
30" x 22" Prestel 97. I - C in Sepia on Japanese Paper,  
1 - 150 on Arches, 100 impressions in black on Japanese Paper.





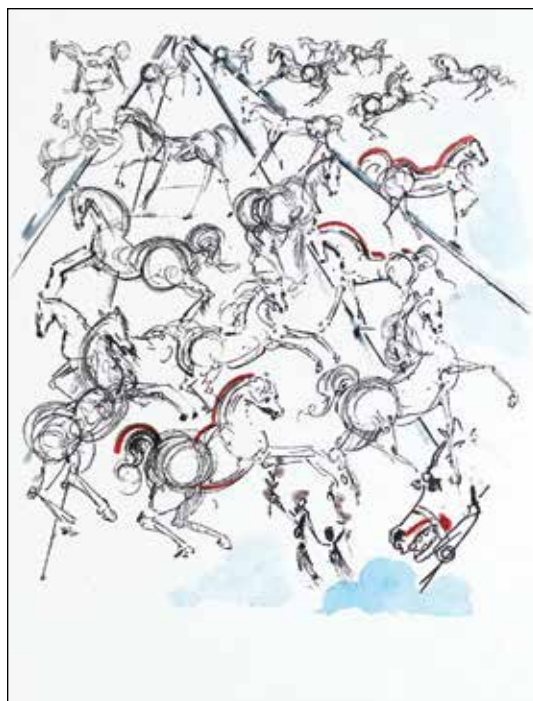
*Diane de Poitiers* ©,  
Original Hand-Colored Drypoint Etching,  
Published in 1971. 25" x 20" Prestel 462.  
1 - 150 on Arches, I - C on Japanese Paper.



*Saint Julien le Pauvre* ©,  
Original Hand-Colored Drypoint Etching,  
Published in 1971. 25" x 20" Prestel 460.  
1 - 250 on Arches, I - C on Japanese Paper.



*Saint Anne* ©,  
Original Etching, Reworked in Drypoint  
Published in 1965. 30" x 22" Prestel 432.  
1 - 150 on Arches, I - C on Japanese Paper.



*Blue Horses* ©,  
Original Etching, Published in 1966,  
25" x 20", Prestel 142,  
I - C on Japanese Paper, 1 - 250 on Arches Paper



*Le Vitrail* ©,  
Hand-Colored Original Etching,  
Published in 1969. 15" x 11" Prestel 334  
I - C on Japanese Paper, 1 - 250 on Arches.



*Marilyn Monroe* ©,  
Original Hand-Colored Drypoint Etching,  
Published in 1967. 25" x 20" Prestel 218.  
1 - 250 on Arches, I - C on Japanese Paper.



*Nu Sanguine* ©,  
Original Etching, Published in 1968.  
22" x 15" Prestel 260.  
1 - 50 on Arches, I - 50 on Japanese Paper.



*Blazon of the Feminine Body* ©,  
Original Hand-Colored Drypoint Etching,  
Published in 1967. 25" x 20" Prestel 218.  
1 - 150 on Arches, I - C on Japanese Paper.





*Place Furstenberg* ©,  
Original Drypoint Etching  
Published in 1971. 25" x 20" Prestel 462.  
1 - 150 on Arches, I - C on Japanese Paper.



*Notre Dame de Paris* ©,  
Original Drypoint Etching with Aquatint,  
Reworked in Drypoint,  
Published in 1969. 30" x 22"  
Prestel 341



*Incantation* ©,  
Original Etching reworked in Drypoint,  
Published in 1960. 15" x 11"  
Prestel 83. Edition of 350,  
I - C on Japanese Paper, I - 250 on Arches.



*The Warrior's Rest* ©,  
Hand-Colored Original Etching,  
Published in 1969. 15" x 22"  
Prestel 338  
I - C on Japanese Paper, I - 150 on Arches Teinte.





