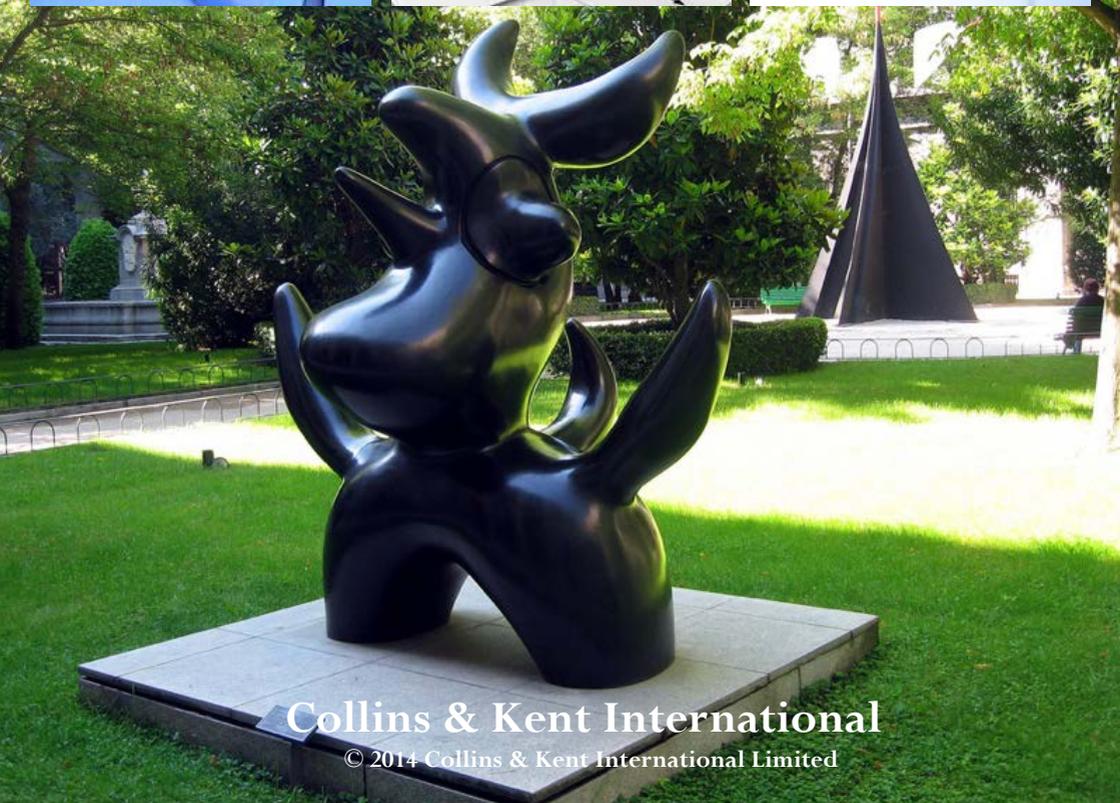


The *Art* Investment Guide 2014



Collins & Kent International

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Girl Before a Mirror, *Pablo Picasso*



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Starry Night Over the Rhone, 1888, Musée d'Orsay, Paris. *Vincent Van Gogh*



Introduction

“Today, more and more well-advised investors all over the world are choosing to invest in fine art to bring balance and diversification to their portfolios - The advent of new and innovative fine art ‘buy to rent’ opportunities offering both rental income and capital growth potential, has created an exciting new investment hybrid”

Fine art has long been one of the most highly prized and sought after of all assets, collected not only for its beauty and historical importance, but also for its unique qualities as a genuine and dependable investment.

The shift to fine art as a safe alternative investment has been propelled by the need amongst investors for an asset that offers long term security, documented growth, and unerring reliability during uncertain economic conditions. It is this sturdy investment performance, coupled with ground-breaking rental income generating opportunities that has made fine art one of the most attractive and fastest growing investments in the world today.

The business of renting art out for income is nothing new. The Canada Council for the Arts set up their art rental business in 1972 (Canada Council Art Bank), followed by the Australian Government’s equivalent (Artbank) in 1980.

What is new is that the rental market is now available to investors who are looking for both capital growth and income. Specialist companies offering both art investment advice and a ready supply of rental customers now give the investor the ability to:

- a) Purchase a work of art that has good potential for medium to long term growth, and
- b) Rent it out to a third party to generate a significant rental income in the short term.

Rental yields alone can average 7.5% pa of the value of the work being rented out, and rental contract durations across the industry are typically 1 and 2 years.

Fine art as an asset class

“It is a widely held belief that few assets hold their value better than art – Fine art offers the opportunity for portfolio diversification into an area that has historically provided high rates of return while showing a low correlation with other asset classes.”

The rise of fine art as an asset class has been driven by the globalisation of the market and the availability of up to the minute research and investment data.

Alongside these factors also include the worldwide trend of increasing personal wealth and a continuing growth in awareness and knowledge of investors actively seeking safe alternative investment strategies.

The drive to securitise billions of dollars' worth of art continues in forms such as tradable art structures and products, and dedicated art trading exchanges. Driven by the need to service the investment needs of their clients, many of the world's financial institutions now offer their clients art investment services and advice.

Art is no longer just a passion of the elite; it is available in all its forms to well-advised investors from all walks of life.

The perception of art as a traditional store of wealth, and an asset that produces positive returns over the medium and long term has been further bolstered by the launch of internet heavyweight Amazon's new fine art superstore.

The internet giant's involvement in the world of fine art is indicative of the huge growth in demand for fine works of art and follows recent studies suggesting that 60% of art buyers would purchase their art through an internet source.





Art Abstract, *Banksy*



The Frugal Repast, *Pablo Picasso*

The art market – an overview

The International Art Market continues to be dominated by western art and artists, with Andy Warhol taking his place as the world's highest selling artist at auction in 2012. His works sold for in excess of US\$ 380 million, Pablo Picasso was in second place with sales just shy of US\$ 335 million. The world's most expensive living artist Gerhard Richter was in third place with auction sales of US\$ 289.9 million (up almost 50% on 2011) and Chinese ink painter Zhang Daqian dropped to fourth place with a total of US\$ 246.1 million.

This buoyancy in the international market for western artists is further reflected by the performances of the big three auction houses (Christie's, Sotheby's and Phillips de Pury), as together they produced a record US\$ 1.1 billion in sales in the popular Postwar and contemporary segment in their New York sales in November 2012.

Picasso's relatively poor showing in 2012 (down from 2011's auction sales total of US\$ 366 million and 2010's US\$ 386 million) was anticipated by the market. The reason for this drop is the fall in the number of high quality lots being offered over the last couple of years.

Collectors and investors have preferred instead to hold on to their prized assets. This was most evident in 2012 as Edvard Munch's 'Scream' (US\$ 119.9 million) surpassed Picasso's 'Nude, Green Leaves and Bust (US\$ 106.5 million) as the most expensive artwork sold at auction.

This year's confirmed private sale of Picasso's 'La Rêve' (The Dream), sold by Las Vegas casino owner Steve Wynn to Stephen A. Cohen for the equivalent of US\$ 155 million, confirms there is still a very high and healthy demand for works from the world's favourite artist.

The work was originally offered to Mr Cohen for US\$139 million in 2006 but after an unfortunate accident where Steve Wynn put his elbow through the canvas, the sale was cancelled.

Mr Cohen never lost interest in the work and waited patiently for the work to be repaired, and eventually completed the purchase in March of this year. Had the work not been damaged the asking price would probably have been many millions more.

Continued...

The art market has seen exceptional growth over the past 25 years. In 1990 primary and secondary market sales totalled approximately US\$ 27 billion dollars rising to an average of US\$ 60 billion today.

Much of this phenomenal growth can be directly attributed to the arrival of the BRIC economies. Art buyers from these high growth economies view art as a pure investment rather than as a hobby or passion.

A further new trend was identified in June 2013 by the U.K newspaper The Daily Telegraph. Following the headline, “Young savers turn to art for bigger returns”, they write, “Nearly a third of those aged between 18 and 34 have bought paintings, sculptures or photographs worth under £4,000 apiece in the last twelve months”.

The newspaper’s researchers have shown that young people have spent a staggering GBP 1.9 billion (US\$ 3 billion) on affordable art in 2013 alone, with many purchasers saying that they view their artworks as assets that will appreciate in value.

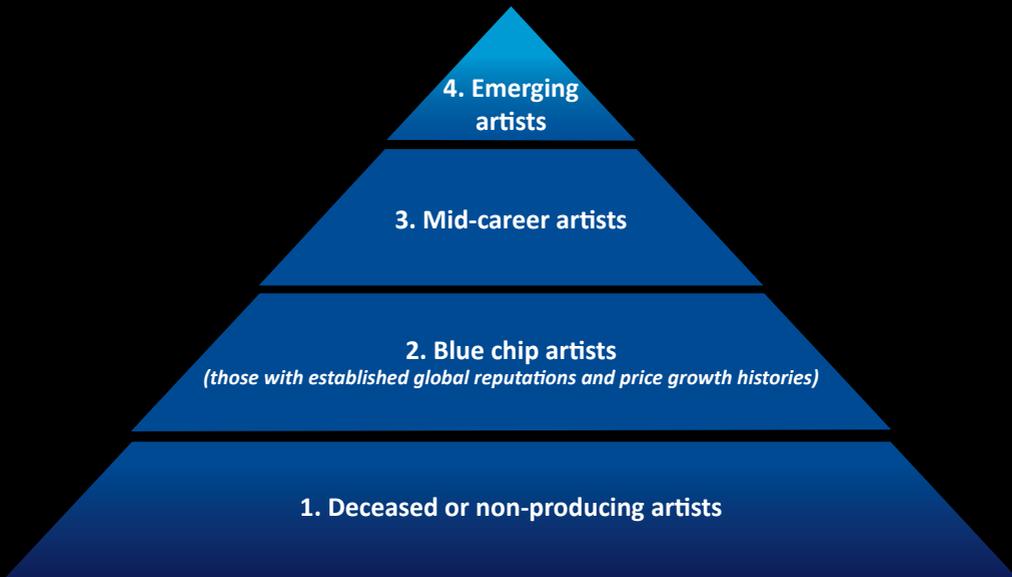




Christ Presented to the People, *Rembrandt van Rijn*



For the love of god, *Damien Hirst*



The pyramid chart above gives a graphic illustration of the main constituents of a well-balanced art investment portfolio

The art market simplified

“Investors and collectors are now able to use familiar tools such as indices, graphs, charts, published price guides and market reports to calculate how a particular artwork has performed over the years”

With around 70 different movements or styles, investors new to the market may initially feel overwhelmed by choice. However, the wealth of art market data and specialised research available today enables investors and collectors to accurately track the performance of the general market and its constituent parts against other mainstream investments. As an example data can be selected to cover a category or period, a movement or a particular artist, all the way down to a specific artwork.

As with most investment markets, the art market can be broken down into a few key areas that will help to define investment parameters.

1. Deceased or non-producing artists provide an excellent foundation for investment growth. The world’s most recognised and historically important artists afford the investor not only long term security and established documented price growth, but also a unique or diminishing asset that can never be replicated.

The inimitable Pablo Picasso produced over 16,000 documented artworks with almost 3,000 of these being original graphic works on paper. With his graphic works available to the investor for prices starting at around US\$ 5,000 or so, Picasso’s works cover the full gamut of price, availability, liquidity and collectability.

2. Blue chip artists with established global reputations and solid price growth histories can be very valuable editions to an art investment portfolio. These are artists that have built up a following of dedicated collectors around the world. The value of their work is underpinned by a loyal and knowledgeable collector base and is not usually affected by any price volatility normally associated with mid-career or emerging artists. The value of

their work invariably recovers very quickly if ever compromised by a downturn in the market for contemporary artworks.

3. Mid-career artists is a general term applied to artists that have been working consistently for fifteen to twenty years with established sales histories in the secondary market (auction market). These auction price histories, whilst not a reliable indication of primary market or private sale values, do give the investor a bottom line ‘worst case scenario’ value if they were to opt for an auction sale over a private sale.

4. Emerging artists are generally regarded as perhaps the most speculative area to invest in. Purchased primarily for enjoyment, works by emerging artists do not offer the investor the comfort of established price growth histories or artist reputation. With thousands of emerging artists out there, the odds of stumbling across an artist that is about to ‘make it big’ are very slim. If you are interested in emerging artists, buy what you love, and forget about the investment value of the work.

Fine art by category

The chart below is a general illustration of the different techniques used by artists



Works On Paper

Marilyn Monroe, Andy Warhol



Painting

Nude Green Leaves and Bust, Picasso



Drawing & Watercolour

Blue Rigi: Lake of Lucerne, Turner



Sculpture

Walking Man, Grancometti



Others

Tapestry, Bayeux

DECEASED NON-PRODUCING

Sculpture
US\$ 500,000 to
US\$ 100,000,000

Painting
US\$ 500,000 to
US\$ 250,000,000

Drawing and Watercolour
US\$ 100,000 to
US\$ 10,000,000

Works on Paper
US\$ 5,000 to
US\$ 5,200,000

BLUE CHIP

Sculpture
US\$ 50,000 to
US\$ 50,000,000

Painting
US\$ 100,000 to
US\$ 30,000,000

Drawing and Watercolour
US\$ 20,000 to
US\$ 2,000,000

Works on Paper
US\$ 1,000 to
US\$ 30,000

MID-CAREER

Sculpture
US\$ 5,000 to
US\$ 100,000

Painting
US\$ 10,000 to
US\$ 500,000

Drawing and Watercolour
US\$ 1,000 to
US\$ 100,000

Works on Paper
US\$ 500 to
US\$ 10,000

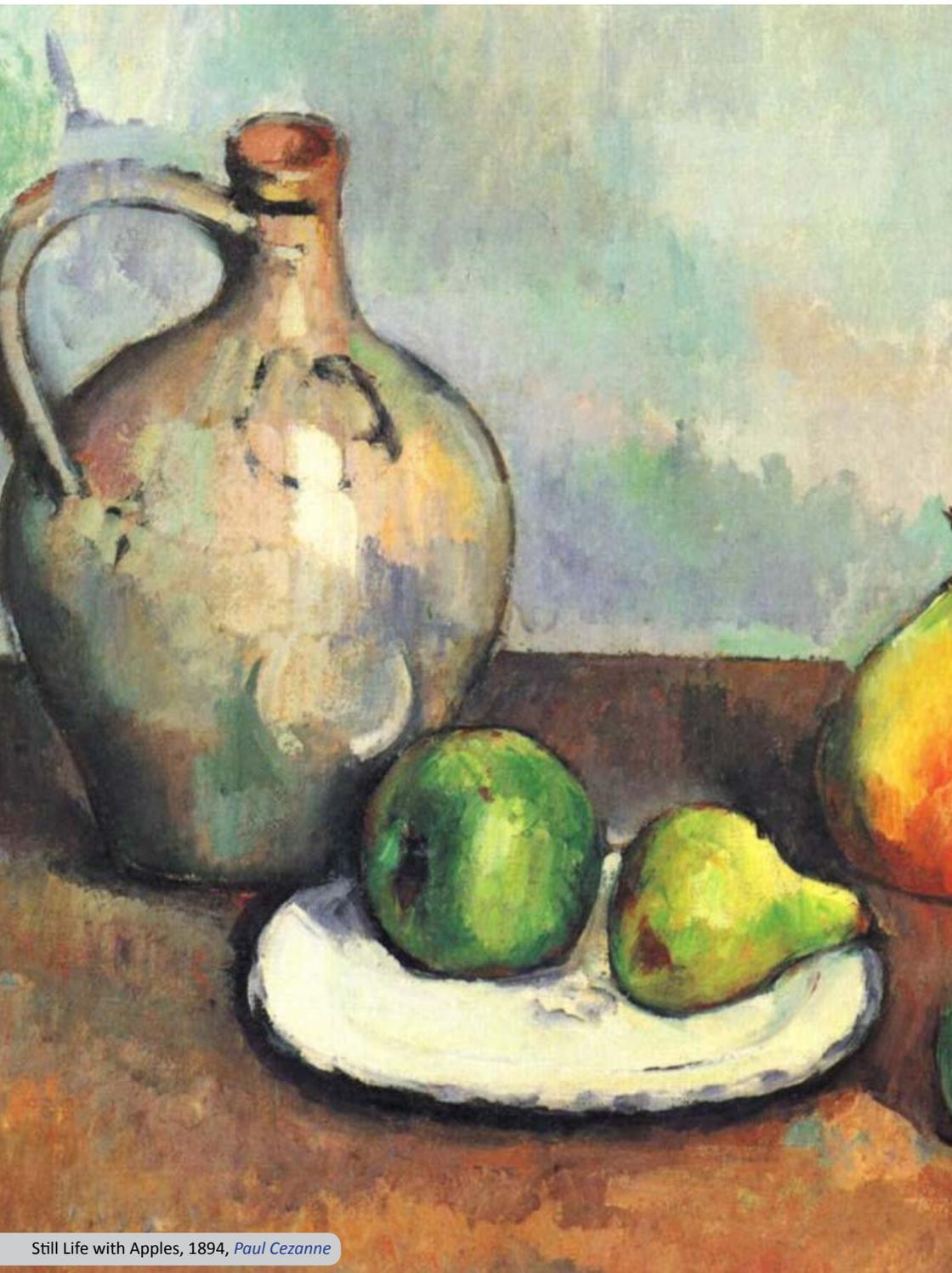
EMERGING

Sculpture
US\$ 500 to
US\$ 10,000

Painting
US\$ 1,500 to
US\$ 15,000

Drawing and Watercolour
US\$ 100 to
US\$ 5,000

Works on Paper
US\$ 500 to
US\$ 5,000

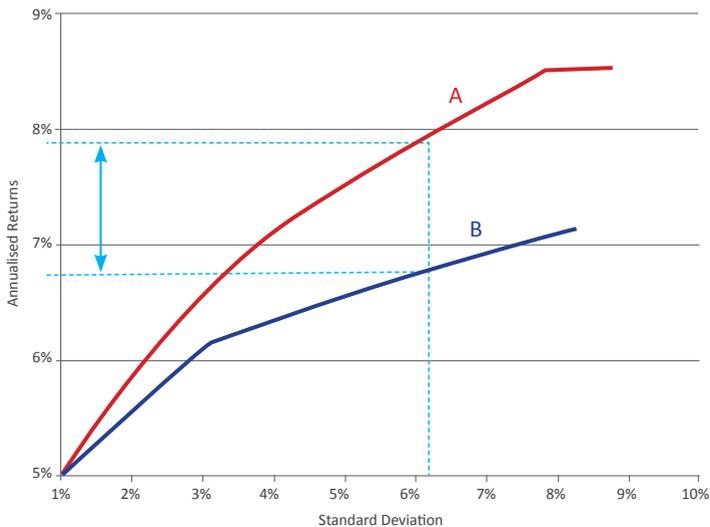


Still Life with Apples, 1894, *Paul Cezanne*

Art as part of a diversified portfolio

“Many wealth managers now recommend the inclusion of art as part of a diversified portfolio - the historical inclusion of art as part of a diversified portfolio, reduces the risk/reward ratio of the portfolio, maintains returns and improves the efficient frontier curve of the portfolio”

Probably the most compelling reason to include fine art in a diversified portfolio is its extremely low correlation with other financial instruments and asset classes. Art is simply not subject to the ups and downs of the equity markets, and tends to offer stable and steady growth across all common economic cycles. It is no surprise then, that the art market as a whole has outperformed the major stock market indices each year since the Global Economic Downturn took hold in 2007.



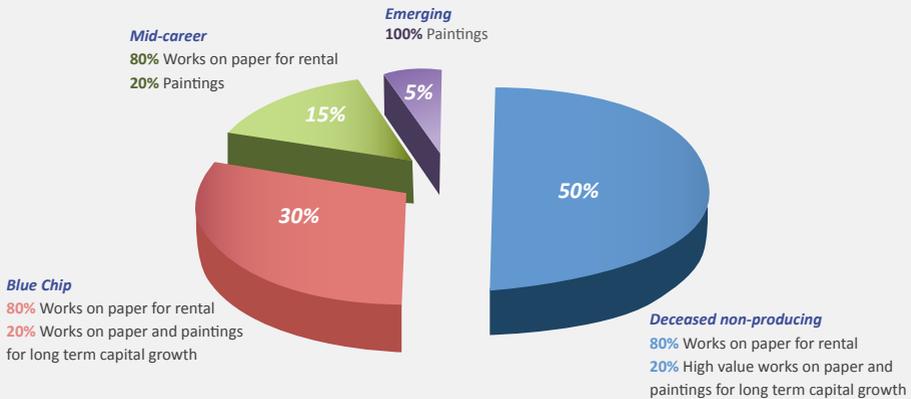
A. Diversified portfolio 1: Equities, Bonds, Commodities & Art

B. Diversified portfolio 2: Equities, Bonds, Commodities

Harry Markowitz's Modern Portfolio Selection Theory* clearly demonstrates that the inclusion of a real asset such as art in a diversified investment portfolio significantly improves the overall efficiency and performance of the portfolio.

*Harry Markowitz. *The Journal of Finance*, Vol. 7, No. 1. (Mar., 1952) pp. 77-91

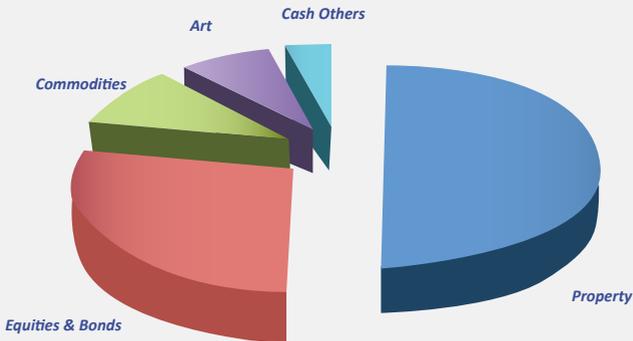
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Portfolio 1 represents a fully diversified high value art investment portfolio.

75% of the entire portfolio utilises a 'buy to rent' strategy, 65% of which is dedicated to deceased, non-producing and blue chip artists that have extensive histories of documented price growth. Well-known artists and artworks tend to offer better rental opportunities as they are instantly recognisable or familiar to the majority of potential rental customers.

A total of 20% is allocated to the more speculative segment of mid-career and emerging artists. Although there is a high degree of speculation involved when investing in this segment, it could produce exciting results in the long term.



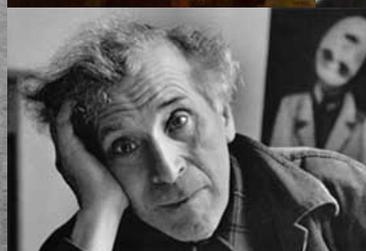
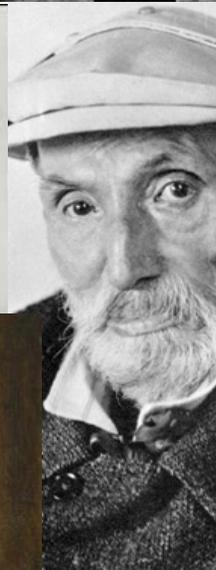
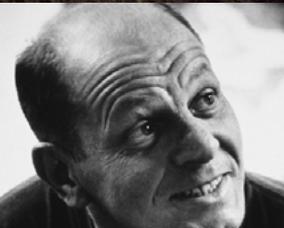
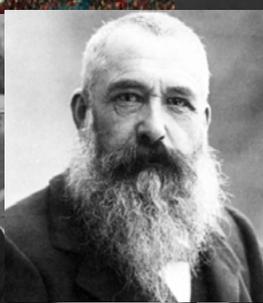
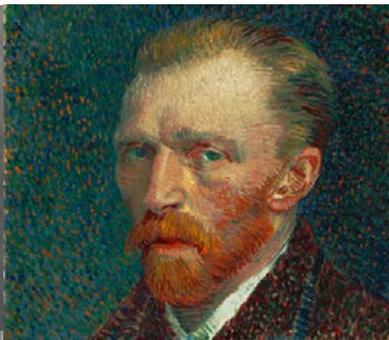
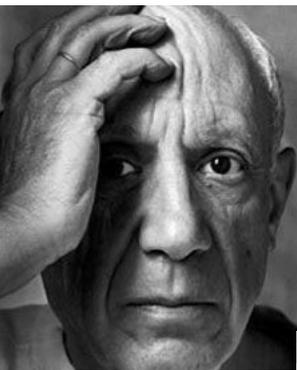
Portfolio 2

An art allocation of around 10% of a typical investment portfolio can have a material effect on the overall performance of the portfolio.





Figure 8, Jasper Johns



‘Mindshare’ index of the most recognised artists

1	Pablo Picasso	Deceased non-producing
2	Vincent Van Gogh	Deceased non-producing
3	Damien Hirst	Blue Chip / Living
4	Leonardo da Vinci	Deceased non-producing
5	Banksy	Emerging/Mid-Career
6	Rembrandt	Deceased non-producing
7	Andy Warhol	Deceased non-producing
8	Henri Matisse	Deceased non-producing
9	Salvador Dali	Deceased non-producing
10	Edvard Munch	Deceased non-producing
11	Claude Monet	Deceased non-producing
12	Paul Cezanne	Deceased non-producing
13	Jackson Pollock	Deceased non-producing
14	Gerhard Richter	Blue Chip / Living
15	Joan Miro	Deceased non-producing
16	Marc Chagall	Deceased non-producing
17	Alexander Calder	Deceased non-producing
18	Marc Rothko	Deceased non-producing
19	Michelangelo	Deceased non-producing
20	Pierre August Renoir	Deceased non-producing
21	Francis Bacon	Deceased non-producing
22	Tracey Emin	Blue Chip / Living
23	Wassily Kandinsky	Deceased non-producing
24	Claude Monet	Deceased non-producing
25	Titian	Deceased non-producing
26	Peter Paul Rubens	Deceased non-producing
27	Edgar Degas	Deceased non-producing
28	Caravaggio	Deceased non-producing
29	William Turner	Deceased non-producing
30	John Constable	Deceased non-producing

Top 10 most expensive paintings ever sold

1. PAUL CÉZANNE

"The Card Players", 1892/93
\$250 million

Inflation adjusted price: \$258,4 million (#1)

Private sale, 2011. Seller: George Embiricos. Buyer: Royal Family of Qatar.

2. PABLO PICASSO

"La Rêve (The Dream)", 1932
\$155 million

Inflation adjusted price: \$155 million (#4)

Private sale, 2013. Seller: Steve Wynn. Buyer: Steven A. Cohen

3. JACKSON POLLOCK

"Number 5, 1948", 1948
\$140 million

Inflation adjusted price: \$161,4 million (#2)

Private sale, 2006. Seller: David Geffen. Buyer: Unknown (rumoured to be Mexican businessman David Martinez)

4. WILLEM DE KOONING

"Woman III", 1952-53
\$137.5 million

Inflation adjusted price: \$158,6 million (#3)

Private sale, 2006. Seller: David Geffen. Buyer: Steven Cohen

5. GUSTAV KLIMT

"Adele Bloch-bauer I", 1907
\$135 million

Inflation adjusted price: \$155,7 million (#5)

Private sale, 2006. Buyer: Ronald Lauder.

6. EDVARD MUNCH

"The Scream", 1895
\$119.9 million

Inflation adjusted price: \$121,3 million (#9)

Sotheby's New York, May 2012. Buyer: anonymous

7. JASPER JOHNS

"Flag", 1958
\$110 million

Inflation adjusted price: \$117,3 million (#10)

Private sale: 2010. Buyer: Steven Cohen

8. PABLO PICASSO

"Nude, Green Leaves and Bust", 1932
\$106.5 million

Christie's New York, May 2010. Buyer: anonymous

9. PABLO PICASSO

"Garçon a la pipe", 1904
\$104.1 million

Inflation adjusted price: \$128,1 million (#8)

Sotheby's New York, May 2004. Buyer: anonymous

10. ANDY WARHOL

"Eight Elvises", 1963
\$100 million

Private sale, 2008. Buyer: anonymous





Gerhard Richter

The most expensive living artists

Rank	Artist	Quantity of works in Top-5000	Average price (USD million)	Total value (USD million)
1	Gerhard Richter (1932), Avant-garde	110	6,782	746,083
2	Jeff Koons (1955), Neo-pop	44	6,854	301,582
3	Jasper Johns (1932), Pop-art	32	6,470	207,049
4	Damien Hirst (1965), Conceptual Art	32	5,091	162,905
5	Zao Wou-Ki (1921), Abstract Expressionism	35	3,645	127,607
6	Richard Prince (1949), Abstract art	21	4,433	93,094
7	Zhang Xiaogang (1958), Symbolism, Surrealism	17	4,787	81,395
8	Zeng Fanzhi (1964), Expressionism	17	4,298	73,075
9	Peter Doig (1959), Magic Realism	13	5,218	67,834
10	Wayne Thiebaud (1920), Pop Art, Neo-realism	13	3,272	42,539
11	Ed Ruscha (1937), Pop Art	11	3,742	41,167
12	Takashi Murakami (1963), Neo-pop	8	5,072	40,583
13	Yue Minjun (1962), Cynical Realism	9	3,872	34,848
14	Chu Teh-Chun (Zhu Dequn) (1920), Abstract Expressionism	10	3,384	33,846
15	Frank Stella (1936), Minimalism	10	3,306	33,060
16	David Hockney (1937), Pop Art	7	4,585	32,098
17	Ellsworth Kelly (1923), Color Field painting, Minimalism	8	3,737	29,901
18	Christopher Wool (1955), Abstract art	6	4,779	28,674
19	Cui Ruzhuo (1944), Guchua	3	8,139	24,418
20	Robert Ryman (1930), Minimalism	5	4,729	23,645
21	Liu Xiaodong (1963), Realism	5	4,543	22,716
22	Maurizio Cattelan (1960), Conceptual Art	6	3,613	21,681
23	Brice Marden (1938), Minimalism	4	4,838	19,355
24	Miquel Barceló (1957), Art Brut	5	3,684	18,423
25	Frank Auerbach (1931), Expressionism	5	3,306	16,531
26	Georg Baselitz (1938), Neo-expressionism	4	4,116	16,464
27	Glenn Brown (1966), Neorealism, Surrealism	3	4,878	14,635
28	Cai Guo Qiang (1957), Conceptual Art	3	4,860	14,581
29	Mark Tansey, (1949), Postmodernism	4	3,594	14,376
30	Bruce Nauman (1941), Conceptual art	2	6,954	13,909

The most expensive Masters works on paper and prints sold at auction by category

Old Masters

1. Rembrandt van Rijn, "Christ crucified between the two thieves: The Three Crosses" (circa 1660) \$990,000 at Doyle New York, May 23, 1990.
2. Rembrandt van Rijn, "Christ Presented to the People: Oblong Plate" (1655) \$956,100 at Christie's London, December 10, 1991.
3. Rembrandt van Rijn, "Christ Crucified Between the Two Thieves: The Three Crosses" (1653–61) \$924,200 at Christie's London December 5, 2006.
4. Albrecht Durer, "Adam and Eve" (1504) \$655,900 at Christie's London, July 7, 2011.
5. Albrecht Durer, "Map of the Northern Sky and Map of the Southern Sky" (circa 1515) \$577,800

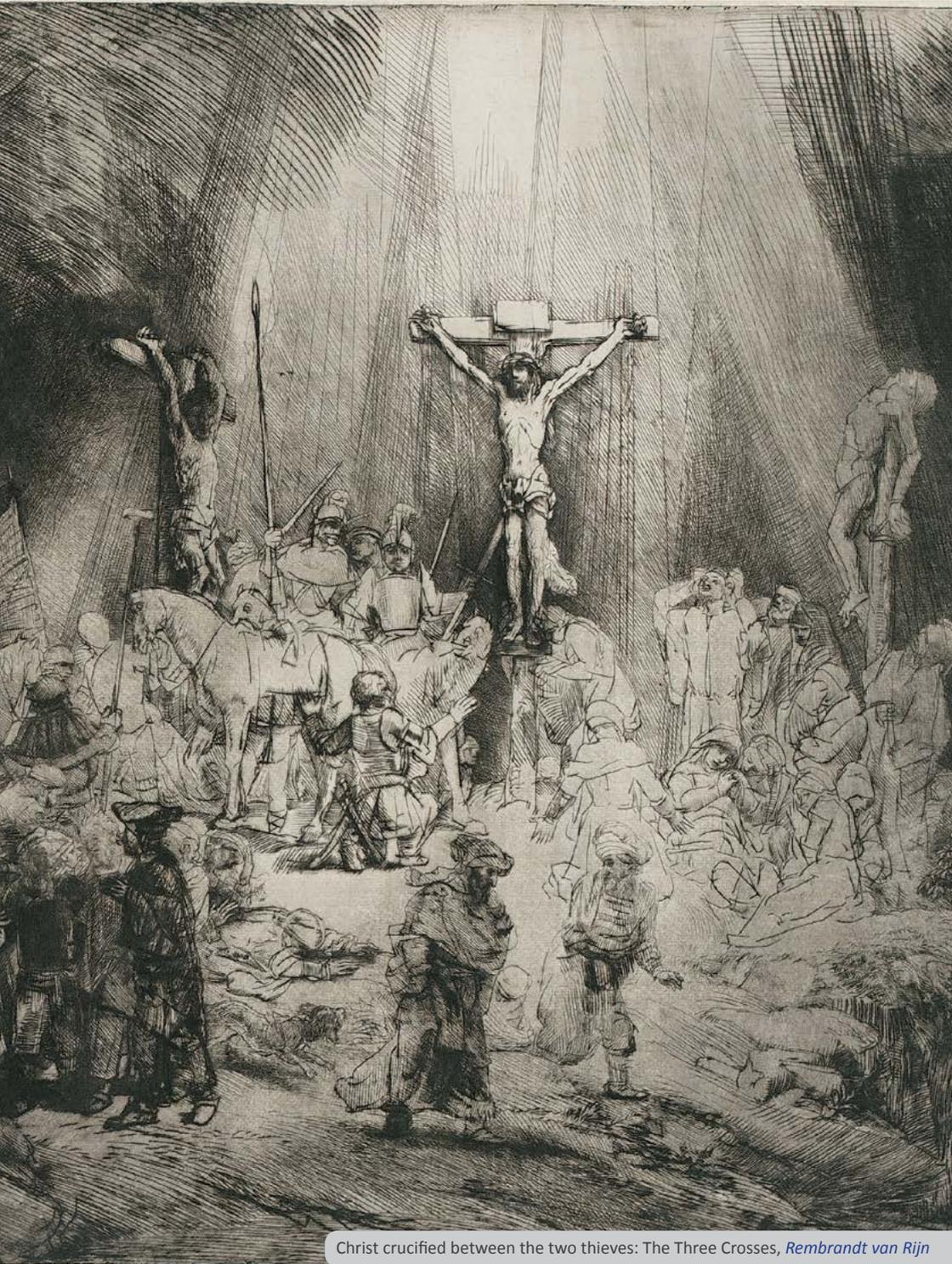
Impressionist/ Modern

1. Pablo Picasso, "La Femme Qui Pleure I" (1937) \$5,122,500 at Christie's New York, November 1, 2011.
2. Henri Matisse, "Océanie, La Mer" (1946–47) \$4,774,500 at Christie's London, June 21, 2011.
3. Pablo Picasso, "Le Repas Frugal" (1904) \$3,052,400 at Christie's London, June 20, 2012.
4. Edvard Munch, "Vampire II" (1895–1902) \$2,182,800 at Grev Wedels Plass Auksjoner, Oslo, November 27, 2007.
5. Pablo Picasso, "La Minotaumachie" (1935) \$1,980,400

Contemporary

1. Andy Warhol, "Mao" (set of 10 from 1972) \$2,544,800 at Sotheby's London, May 22, 2012.
2. Andy Warhol, "Mao" (set of 10 from 1972) \$1,684,900 at Christie's London, October 16, 2007.
3. Andy Warhol, "Marilyn Monroe" (set of 10 from 1967) \$1,551,800 at Christie's London, June 20, 2007.
4. Jasper Johns, "Untitled" (1983) \$1,482,500 at Christie's, New York, May 9, 2012.
5. Andy Warhol, "Mao" (set of 10 from 1972) \$938,500.





Christ crucified between the two thieves: The Three Crosses, *Rembrandt van Rijn*



Jackson Pollock



Investing through Collins & Kent International

If you are reading this publication, you are probably considering adding 'investment quality art' to your overall investment portfolio. At Collins & Kent International we have a simple philosophy; "the more knowledge our customers have about their investment, the better their overall investment experience".

Collins and Kent was originally founded in Sydney, Australia in 1999. After a decade serving clients throughout Australia, the company changed its ownership and name to Collins & Kent International (CKI) to reflect its ever-increasing international clientele.

CKI offers its specialised knowledge to investors wishing to diversify into the exciting world of art investment, and through our corporate rental division, we provide our clients with high yield buy to rent portfolio options.

At CKI we focus our expertise on the most liquid and collected sector of the market where volume is high and historic investment growth is documented. Our recommendations concentrate on the works on paper of the Masters both old and modern. Deceased non-producing and blue chip artists such as Pablo Picasso, Edvard Munch, Andy Warhol, Joan Miro and Damien Hirst create the ideal building blocks for a successful CKI fine art investment portfolio.

Our Services:

- Investment and income strategies
- Trend analysis and research
- Portfolio management
- Art brokerage
- Art investment seminars
- Corporate rental services
- Monthly newsletter
- Regular market updates



Amoureux De Vence, *Marc Chagall*

Works on paper

Original works on paper are the most collected and affordable segment of the market. These original graphic works are and were created by the world's greatest artists for two main reasons; the first being to offer the artist a different means of creation and the second, to reach a much larger audience with works that offer the collector a more affordable entry level.

In being accessible to a great many investors, and not just the select few that have tens of millions of dollars to spend on that Picasso, Warhol or Giacometti, the market for works on paper is the most liquid sector of the art market. Some of the greatest and most important works ever created, are in fact works on paper and form part of an edition.

Picasso's etching 'La Femme Qui Pleure' was created in an edition of 15 in 1937 and holds the distinction of being the most expensive 'print' ever sold after fetching US\$ 5,122,500 in 2011, and Picasso's 'La Minotaure', the previous record holder and another etching, was created in an edition of 50 in 1935, one of which sold for US\$ 3,200,000 in December 2007.

A further example has become known as one of the seminal images of the twentieth century - Andy Warhol's Marilyn Monroe 1967 was created using the screen-print process.

The images of Marilyn that we all know and love were printed in ten different colours, in editions of 250 – making a total of 2,500 impressions covering the whole 'edition' (barring proofs). The 1967 opening retail price was US\$ 350 per piece, which valued the total edition at US\$ 875,000.

Today you would need to stump up somewhere in the region of US\$ 2,300,000* for a complete set of the ten different colours, and around US\$ 400,000* for that famous 'Pink' Marilyn, with the least expensive Marilyn costing the thick end of US\$ 200,000.*

This incredible investment growth can be attributed to our innate desire to own things of value and historical importance. The Marilyn example may be a high priced one, but it does illustrate a point.

Multiple original images produced on paper do perform incredibly well as investments, precisely because more of the general public can afford to purchase them, which in turn creates a squeeze on supply, which is further exacerbated by the fact that the size of editions naturally diminish over time as pieces are lost or destroyed through poor handling or careless display and storage.

It is comforting to know that over 50% of all original 'Warhol' works on paper sell for below US\$ 50,000, over 50% of original Picasso's works on paper are priced below US\$ 40,000 and 40% of Marc Chagall's works on paper sell for less than US\$ 15,000.

*value dependant on condition and provenance

Continued...

They do not tend to go down in value because as original works on paper they can never be repeated, they are classified by investors as a unique diminishing asset, and they appreciate over time and safeguard against the effects of inflation as with any other real irreplaceable asset.

Works on paper are also ideal if you want to create a 'buy to rent' portfolio for that extra rental income while you wait for the artwork to appreciate. They are affordable and because they must be framed behind glazing (Oils on canvas are not protected

by glazing), they already offer the rentor a secure package to offer for rental. Many specialist rental companies offer free conservation standard framing, installation and maintenance to their rental customers to ensure that the condition of the artwork is maintained throughout the rental phase.

As with any investment, there are a few guiding principles to consider when collecting works on paper.

How well known is the artist?

Artists that have achieved global recognition (especially deceased or non-producing artists) offer the investor a far larger rental and resale market than artists that have smaller audiences or cult followings.

Is the artwork in good condition?

A work in good condition has a much higher resale value.

Works on paper that are correctly framed to conservation standard will maintain their condition and avoid foxing, time, light and matt stain or burn.

Provenance and authenticity

Works accompanied by good provenance and proof of authenticity offer greater resale opportunities.

Is there a documented history of price growth available?

A number of publications such as the Printworld Directory detail the growth in value of rare and sold out editioned works from the date of their creation to their present day recommended retail values.

Rarity

The artwork may have specific unique annotations or dedications not found in the commercial edition. It may also be a proof produced during the conceptual or creative process meaning that it has significant historic importance and is therefore of considerably higher value to collectors.





La Tristesse du roi, 1952 lithograph, *Henri Matisse*

The five most important things you need to know about investing in works on paper

Q. How do I know that I am buying at the best price?

The prices for Works on Paper are well documented and are readily available. There are a number of official pricing guides and publications, and the large auction house websites also carry past auction results and estimates. When researching auction estimates and results it is important to note the date of the auction, the condition of the work being offered and if the work has any provenance.

Most of the larger auction houses also charge an extra 25% premium to the buyer for purchases up to the value of US\$50,000 plus government taxes on the buyer's premium and 4% in artist's resale rights where applicable.

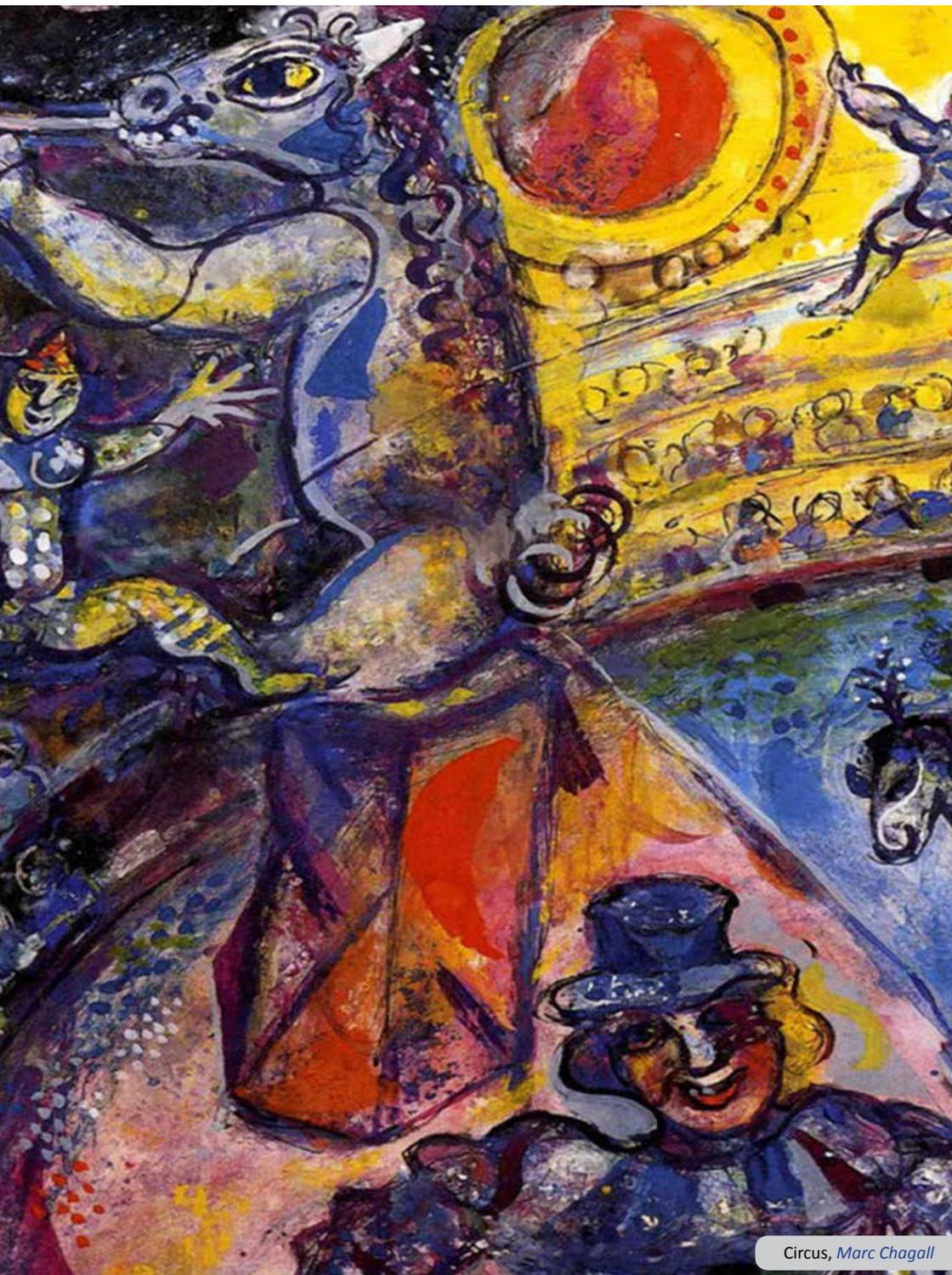
Q. How do I know that the work I am buying is an original?

Each artist that we recommend as an investment has a Catalogue Raisonne that references all of their known works. CKI also assures the authenticity of each work we offer as an investment, with a full refund guarantee which is applicable in the case of forgery, or if the work is not as described in the particulars.

Q. Aren't Works on Paper just prints?

Works on Paper are most definitely not just 'prints', they are original works of art created by the artist and not photo-reproductions. Artists use Etching, Lithography, Wood-graveur, Lino-graveur, and Screen-printing techniques to express themselves; each technique produces a different result, and thus gives the artist flexibility to express their different creative ideas.





Circus, Marc Chagall



Circus, *Marc Chagall*



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Q. When an edition is 'sold out', doesn't the publisher just make more?

No, absolutely not. Works on paper are created using a 'matrix' (plate, stone or block) to transfer an image onto paper, the lifespan of the matrix is limited, and it degrades naturally after a certain number of pressings, which in turn means that the images produced will be of poor or unsalable quality. The size of an edition is limited to the number stated on the work itself and the 'matrix' (plate, stone or block) used in creating the image is almost always destroyed or defaced upon the completion of an edition.

All edition sizes are also confirmed in the artists accompanying Catalogue Raisonné. If further editions of an artist's works are produced they must be authorized by the artist and must be termed as the 2nd edition or any subsequent edition.

Works printed after the death of the artist are known as 'posthumous' editions. 2nd editions and posthumous editions do not dilute the value of the original edition.

Q. How do I sell my artwork?

The best route to sell your artworks is through the 'primary market'. Private sales are always preferred but there are also a large number of well-known internet sites dedicated to artworks sales.

Auctions do not always achieve the results that sellers require; buyers at auction know that they will be charged a buyer's premium to a minimum of 25% plus taxes and artist's resale right, and they will still be looking for a purchase price that would beat a retail market valuation.

Glossary

Artist's Proof A category of proof which relates to a practice dating back to the era when a patron or publisher commissioning prints provided an artist with lodging, living expenses, and a printing studio with workmen, supplies and paper. The artist was given a portion of the edition (to sell) as payment for his work. Though artists today are paid for their editions, the tradition has persisted and a certain number of impressions are put aside for the artist. Artist's proofs are annotated as such or as A.P., or *Épreuve d'Artiste (E.A.)*.

Bon à Tirer (B.A.T.) Literally "ready to pull," the B.A.T. is the final trial proof - approved by the artist - which tells the printer exactly how the edition should look. Each impression in the edition is matched to or modeled after the B.A.T. This proof is used principally when someone other than the artist is printing the series. There is only one of these proofs for an edition.

Edition The set of identical impressions (prints) made from an individual matrix created by the artist, either working alone or in conjunction with a master printer.

Engraving An intaglio technique characterized by clean tapered lines made by incising a metal plate (traditionally copper) with a sharp tool called a burin. A range of line widths is possible depending on the size of tools used, making delicate tonalities also possible. The incised lines hold the ink when the image is pressed. Engraving is the technique most commonly seen in Old Master prints.

Etching With a visual result similar to drawing, etched lines are usually free with blunt terminations as a result of the artist drawing with a sharp tool through a soft, often wax-based, ground coated on the plate. Volume and contour is created using a technique called hatching, where the artist changes the spaces, angles, lengths and qualities of the lines. The plate is then placed into an acid bath, where the acid eats away, or "bites," the exposed metal of the incised lines leaving the areas that are coated with ground untouched. The artist can achieve a broad range of tonality with etching by controlling the time the plate spends in the acid-bath.

Linocut This technique is a variation of relief printing, which uses a sheet of linoleum mounted on a plank of wood. Because linoleum has a smooth surface rather than the grainy texture of wood, the resulting prints are characterized by even areas of colour and ink. As with woodcuts, linocut printing is a relief process where the areas which are carved away do not receive ink. Separate blocks must be carved for each colour in the print, however, artists can, using a reductive technique, use one block to print in multiple colours. In this instance, the artist carves further into the block after each colour is editioned to reveal the next layer to be printed. Blocks are usually worked in colour from light to dark, and as a result their surface is almost completely carved away, making it impossible to edition the print again.

Lithography Literally meaning "stone drawing," this type of print is made by drawing or painting onto the surface of a limestone using a greasy crayon or liquid wash and is best known for its flat painterly surface. Because lithography is planographic, the resultant design lies on the surface of the paper, rather than pressed in or raised up from the page, as in other techniques. Colours appear smooth and uniform in tone. It is possible to use multiple colours in a lithograph, each colour, as in the other techniques described here, requiring its own stone and several subsequent runs through the press. A zincograph is a print made by the same process, the only difference being that the artist uses a zinc plate rather than a stone as the surface of the composition.

Printer's proof A complimentary proof given to the printer; there can be one or several of these proofs, depending upon the number of printers involved and the generosity of the publisher.

Proof This term generally refers to any impression pulled before the official printed edition of an image. The artist may make changes to the image after examining a proof, much like an author makes changes to a rough draft of a manuscript before sending it to the publisher. Once the image is the way the artist wants it to be, it will be the model for the finished edition.

Screenprint (Serigraph, Silk Screen) A process based on the stencil principle in which material is attached to a mesh screen to block the flow of ink to the paper in that particular area. A squeegee is used to force the paint or ink through the exposed areas of the mesh screen. A separate screen is required for each colour in the artist's composition and the same piece of paper is printed with each screen in succession. The resultant image is simple, yet bold and often has a graphic quality.

Second Edition A second edition is a later printing, usually authorized by the artist or by the heirs, from the original matrix, after an edition of a declared number has already been printed. It should be annotated as a second, or subsequent, edition. A photographically produced replica of the original print, whether printed in a limited edition or not, is not a second edition; it is a reproduction.

Signatures Signatures tell a viewer a lot about the authenticity and dating of a print. The very earliest prints did not have signatures at all, although by the late fifteenth century many artists indicated their authorship of a print by incorporating a signature or monogram into the matrix design. This kind of composition is called "signed in the plate" or a "plate signature." While some prints were pencil signed as early as the late eighteenth century, the practice of signing one's work in pencil or ink did not really become common practice until the 1880s. Today, it is customary for original prints to be signed. When a print is described simply as "signed" it should mean that it is signed in pencil, ink or crayon. A plate signature or a stamped signature should be described as such.

State Often an artist will work on a composition to a certain point, and stop to print an impression of it. This single stage in the evolution of this image is called a state. Each time the composition is changed a new state of the print is created. These changes can range from the addition of a plate signature to drastic alterations in the composition. Today artist's will frequently choose to edition a state before moving on with the composition.

Trial Proof An impression pulled before the edition in order to see what the print looks like at that stage of development, after which the artist may go back to the matrix and make adjustments. There can be any number of trial proofs, depending upon how a particular artist works, but it is usually a small amount and each one usually differs from the others. In French, a trial proof is called an epreuve d'essai, in German, Probedruck.

Woodcut Woodcuts are identical to linocuts in process, but have a unique appearance because the inked surface of the block often picks up the texture of the wood grain, which in turn transfers to the printed image. Woodcuts were some of the first kinds of prints made in ninth-century China, and the practice was later adopted by the Europeans. In the seventeenth and eighteenth centuries, Japanese artists using woodcut techniques reached an exceptional level of artistic achievement through a style called ukiyo-e. Multiple colours can be achieved by creating a separate block for each colour.

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