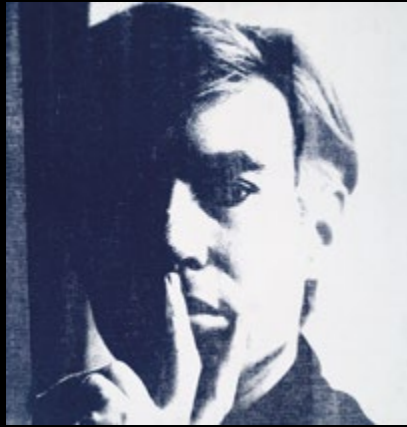




ANDY POSTERS &  
STATIONERY  
**WARHOL**

**K&M**  
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COLLECTION

# ANDY WARHOL



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**Andy Warhol** is undisputedly one of the most important and well-known artists of the twentieth century. His influence goes beyond art and has profoundly inspired both style and lifestyle in our society.

In cooperation with The Andy Warhol Foundation for the Visual Arts, King & McGaw are committed to perpetuating Warhol's legacy by publishing a thoughtful, extensive collection of high-quality posters, greetings cards, postcards and magnets.

The 2013 collection contains some of the best-selling and most iconic Warhol posters published over the past decade as well as never-before published images. The collection, while smaller in size and more focused than previous offerings, best represents the many phases in Warhol's illustrious career. Some never-before published images will be offered for a limited time only and replaced with new images from time to time. Iconic images will always remain as part of the collection.

King & McGaw is offering the entire 2013 line as Print On Demand. Reproductions are made with high-quality, archival grade inks and available in a variety of sizes. The new collection includes exclusive products only available on giclée watercolor paper. These posters are marked with a "Special Edition" icon near the image. The stunning print and paper quality make these reproductions well worth the slightly higher price. As approved, licensed publishers, all poster reproductions and products produced bear the Andy Warhol Artwork approved trademark logos. Please note that canvas reproductions are prohibited by The Andy Warhol Foundation and are not available from King & McGaw.

In response to customer demand for stable retail prices and because of our desire and The Warhol Foundation's request to make the posters of Andy Warhol more exclusive, we are substantially limiting quantity trade discounts in order to have a more fair and equitable market for the work.

King & McGaw is proud to continue to offer Warhol posters and to work with The Andy Warhol Foundation in creating this collection. Thank you for your continued support and we hope that you enjoy the new collection.

*No other artist is as much identified with Pop Art as Andy Warhol.*

*The media called him the Prince of Pop. Warhol made his way from a Pittsburgh working class family to an American legend.*

**Andy Warhol** was born Andrew Warhola in Pittsburgh, Pennsylvania, in 1928. In 1945 he entered the Carnegie Institute of Technology (now Carnegie Mellon University) where he majored in pictorial design. Upon graduation, Warhol moved to New York where he found steady work as a commercial artist.

He worked as an illustrator for several magazines including Vogue, Harper's Bazaar and The New Yorker and did advertising and window displays for retail stores such as Bonwit Teller and I. Miller. Prophetically, his first assignment was for Glamour magazine for an article titled "Success is a Job in New York."

Throughout the 1950s, Warhol enjoyed a successful career as a commercial artist, winning several commendations from the Art Director's Club and the American Institute of Graphic Arts. In these early years, he shortened his name to "Warhol." In 1952, the artist had his first individual show at the Hugo Gallery, exhibiting Fifteen Drawings Based on the Writings of Truman Capote. His work was exhibited in several other venues during the 1950s, including his first group show at The Museum of Modern Art in 1956.

The 1960s was an extremely prolific decade for Warhol. Appropriating images from popular culture, Warhol created many paintings that remain icons of 20th-century art, such as the Campbell's Soup Cans, Disasters and Marylins. In addition to painting, Warhol made several 16mm films which have become underground classics such as Chelsea Girls, Empire and Blow Job. In 1968, Valerie Solanis, founder and sole member of SCUM (Society for Cutting Up Men) walked into Warhol's studio, known as the Factory, and shot the artist. The attack was nearly fatal.

At the start of the 1970s, Warhol began publishing Interview magazine and renewed his focus on painting. Works created in this decade include Maos, Skulls, Hammer and Sickles, Torsos and Shadows and many commissioned portraits. Warhol also published The Philosophy of Andy Warhol (from A to B and Back Again). Firmly established as a major 20th-century artist and international celebrity, Warhol exhibited his work extensively in museums and galleries around the world.

The artist began the 1980s with the publication of POPism: The Warhol '60s and with exhibitions of Portraits of Jews of the Twentieth Century and the Retrospectives and Reversal series. He also created two cable television shows, "Andy Warhol's TV" in 1982 and "Andy Warhol's Fifteen Minutes" for MTV

in 1986. His paintings from the 1980s include The Last Suppers, Rorschachs and, in a return to his first great theme of Pop, a series called Ads. Warhol also engaged in a series of collaborations with younger artists, including Jean-Michel Basquiat, Francesco Clemente and Keith Haring.

Following routine gall bladder surgery, Andy Warhol died February 22, 1987. After his burial in Pittsburgh, his friends and associates organized a memorial mass at St. Patrick's Cathedral in New York that was attended by more than 2,000 people.

In late 1987, The Andy Warhol Foundation for the Visual Arts was duly incorporated in accordance with Warhol's will, whose mission is for the advancement of the visual arts. In 1989, the Museum of Modern Art in New York had a major retrospective of his works. Finally, The Andy Warhol Museum opened in Pittsburgh, Pennsylvania, in May 1994.

Andy Warhol explored the themes of fame and celebrity throughout his life. In the 1960's he created paintings and prints of many celebrities such as Elizabeth Taylor, Marilyn Monroe, and Elvis Presley. Later in the 1970's and 80's he was commissioned by hundreds of the rich and famous to create their portraits. Warhol's practice of creating commissioned portraits allowed him another opportunity to document the world around him and acts as a lasting record of the European and American culture of that time.



**WARHOL**  
ELIZABETH TAYLOR

A



**WARHOL**  
ELIZABETH TAYLOR

B

"It would be very glamorous to be reincarnated as a big ring on Elizabeth Taylor's finger."

**A** Liz, 1963 **W1687w** 90x90cm on 114x90cm  
**W1687r** 60x60cm on 75x60cm  
**W1687sqd** 30x30cm  
**W1687pfb** 20x20cm on 36x28cm

**B** Liz, 1963 **W1668w** 90x90cm on 114x90cm  
**W1668r** 60x60cm on 75x60cm  
**W1668sqd** 30x30cm  
**W1668pfb** 20x20cm on 36x28cm



**WARHOL**  
JOHN WAYNE

C

**C** John Wayne, 1986 **W995w** 65x65cm on 80x65cm  
**W995sqd** 30x30cm  
**W995pfb** 25x25cm on 36x28cm

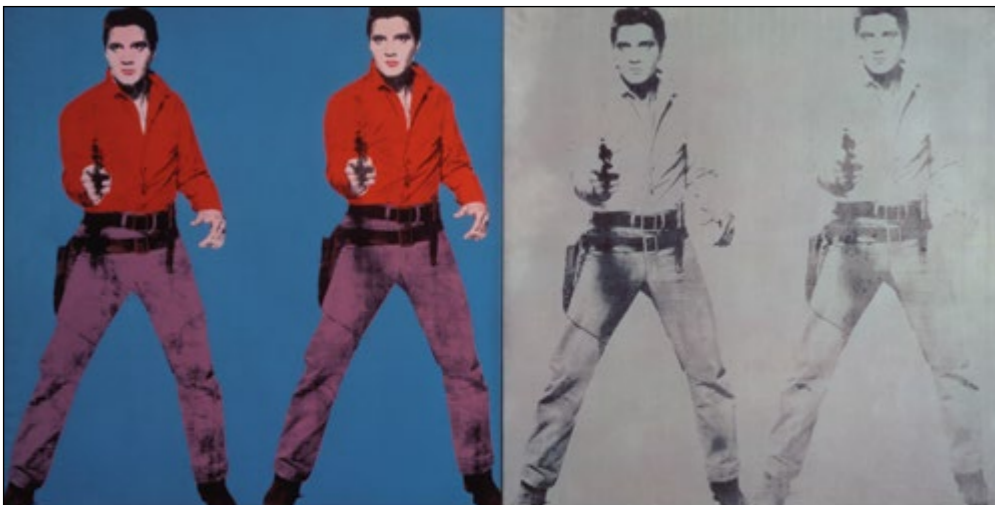
**D** Debbie Harry, 1980 **W1669w** 90x90cm on 114x90cm  
**W1669r** 60x60cm on 75x60cm  
**W1669sqd** 30x30cm  
**W1669pfb** 20x20cm on 36x28cm



**WARHOL**  
DEBBIE HARRY

D





**WARHOL**  
ELVIS

SPECIAL EDITION

A

In 1963, Andy Warhol created his iconic series of Elvis paintings. For these works, Warhol used silver paint for the background of the canvas with the black silkscreen image of Elvis Presley as a gunslinger from the film *Flaming Star*. In doing so, Warhol paid homage to the Hollywood silver screen with one of its most desired and legendary stars.



B



C



D

- A** Elvis \* I and II, 1964 **W1665z** 60x120cm on 81x122cm
- B** Elvis \* 2 Times, 1963 **W928w** 109x95cm on 127x107cm  
**W928sfd** 34x30cm on 48x33cm  
**W928pfb** 27x23cm on 36x28cm
- C** Double Elvis \*, 1963 **W1199s** 80x50cm on 90x60cm  
**W1199sfd** 46x28cm on 48x33cm  
**W1199pfb** 28x18cm on 36x28cm
- D** Elvis \*, 1963 (triple Elvis) **W929s** 77x56cm on 90x66cm  
**W929sfd** 42x30cm on 48x33cm  
**W929pfb** 28x20cm on 36x28cm

SPECIAL EDITION

MARILYN



**WARHOL**  
MARILYN MONROE

A



B

- A** Marilyn **W1684w** 58x90cm on 70x90cm
- B** Marilyn Monroe (Marilyn), 1967 (hot pink) **W1008r** 65x65cm on 70x65cm  
**W1008sqd** 30x30cm  
**W1008pfb** 25x25cm on 36x28cm
- C** Ten Marilyns, 1967 **W972w** Each image: 24x24cm on 56x134cm



C

---

*“My idea of a **good picture** is one that’s in focus and of a **famous person.**”*

---



Andy Warhol's series of silkscreen paintings of Marilyn Monroe immediately followed her suicide in August 1962. Warhol's statement on the subject linked Marilyn with the origins of his Death and Disaster series of paintings when he said "I guess it was the big plane crash picture, the front page of a newspaper: 129 DIE. I was also painting the Marylins. I realized that everything I was doing must have been Death." All of his photo-silkscreened paintings and screenprints are based on the same source image of a publicityphoto of Marilyn Monroe for her 1953 film Niagara.



A



B



C



D

**A** Shot Orange Marilyn, 1964 **W922x** 100x100cm on 110x110cm  
**W922r** 65x65cm on 70x65cm  
**W922sqd** 30x30cm  
**W922pfb** 25x25cm on 36x28cm

**B** Marilyn, 1967 (on blue ground) **W925x** 100x100cm on 110x110cm  
**W925r** 65x65cm on 70x65cm  
**W925sqd** 30x30cm  
**W925pfb** 25x25cm on 36x28cm

**C** Shot Blue Marilyn, 1964 **W923x** 100x100cm on 110x110cm  
**W923r** 65x65cm on 70x65cm  
**W923sqd** 30x30cm  
**W923pfb** 25x25cm on 36x28cm

**D** Marilyn, 1967 (on red ground) **W924x** 100x100cm on 110x110cm  
**W924r** 65x65cm on 70x65cm  
**W924sqd** 30x30cm  
**W924pfb** 25x25cm on 36x28cm



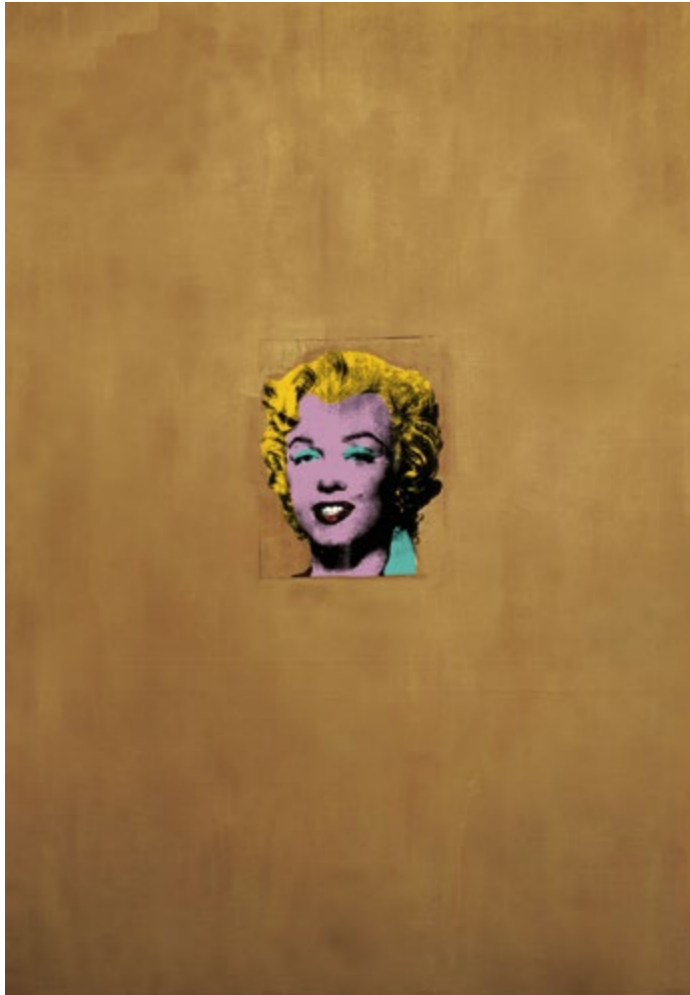
C

"It takes a lot of work to figure out how to look so good."

**A** Marilyn x 100 **W998w** 48x134cm  
**B** Marilyn Monroe (Marylin), 1967 (black) **W1006r** 65x65cm on 70x65cm  
**W1006sqd** 30x30cm  
**W1006pfb** 25x25cm on 36x28cm  
**C** Marilyn Monroe (Marylin), 1967 (pale pink) **W1007r** 65x65cm on 70x65cm  
**W1007sqd** 30x30cm  
**W1007pfb** 25x25cm on 36x28cm



D



A

**A** Gold Marilyn Monroe, 1962\* **W1589t** 76x52cm on 90x60cm  
**W1589pfb** 30x20cm on 36x28cm

**B** Twenty-Five Colored Marilyns, 1962 **W969x** 107x82cm on 122x82cm  
**W969p** 60x45cm on 65x45cm  
**W969pfb** 30x23cm on 36x28cm



B

\*W1589t is printed using a gold metallic ink



A



B



C



D

Andy Warhol's Campbell's Soup Cans are among the most recognizable and celebrated works in the history of art. Warhol began his Campbell's Soup Can paintings around 1961, and the subject would take various forms in the years to follow. The Ferus type of Campbell's Soup can paintings, which take their name from the thirty-two paintings of individual cans exhibited at the Ferus Gallery in Los Angeles, are the largest and best known of Warhol's Campbell's Soup paintings. For these paintings, Warhol painted the well-known red and white cans, referring to a product list supplied by the Campbell Soup Company and checking off each type of soup as it was completed. A later series of Campbell's Soup cans, produced around 1965, is comprised of nineteen different coloured cans. For these works, Warhol not only used ink colours that departed from real colours, but also spray painted the back-grounds and the lower (white) portion of the label in different colours. The result was a collection that was both unexpected and familiar. Through these ground breaking works, Warhol challenged our way of thinking about art.

**A** Campbell's® Soup Can, **W914z** 140x90cm on 150x100cm  
1965 (green & red) **W914t** 100x60cm  
**W914sfd** 46x28cm on 48x33cm  
**W914pfb** 30x20cm on 36x28cm

**B** Campbell's® Soup Can, **W915z** 140x90cm on 150x100cm  
1965 (green & purple) **W915t** 100x60cm  
**W915sfd** 46x28cm on 48x33cm  
**W915pfb** 30x20cm on 36x28cm

**C** Campbell's® Soup Can, **W916z** 140x90cm on 150x100cm  
1965 (pink & red) **W916t** 100x60cm  
**W916sfd** 46x28cm on 48x33cm  
**W916pfb** 30x20cm on 36x28cm

**D** Campbell's® Soup Can, **W917z** 140x90cm on 150x100cm  
1965 (blue & purple) **W917t** 100x60cm  
**W917sfd** 46x28cm on 48x33cm  
**W917pfb** 30x20cm on 36x28cm





"I knew **Andy** very well. The reason he painted soup cans is that he **liked soup.**"

---

Robert Indiana artist





A



B



C



D

**A** Colored Campbell's® Soup Can, 1965 (red & green) **W1502sfd** 46x30cm on 48x33cm  
**W1502pfb** 30x20cm on 36x28cm

**B** Colored Campbell's® Soup Can, 1965 (blue & orange) **W1571sfd** 46x30cm on 48x33cm  
**W1571pfb** 30x20cm on 36x28cm

**C** Campbell's® Soup Can, 1965 (orange) **W1060sfd** 46x30cm on 48x33cm  
**W1060pfb** 30x20cm on 36x28cm

**D** Colored Campbell's® Soup Can, 1965 (yellow & blue) **W1504sfd** 46x30cm on 48x33cm  
**W1504pfb** 30x20cm on 36x28cm

**E** Campbell's® Soup I: Tomato, 1968 **W827s** 90x60cm on 100x60cm  
**W827sfd** 48x33cm  
**W827pfb** 30x20cm on 36x28cm

"I used to drink  
(Campbell's Soup).  
I used to have the  
same lunch every day,  
for twenty years,  
I guess, the same thing  
over and over again."



E



One Hundred Cans, 1962 **W828r** 77x56cm on 90x65cm  
**W828sfd** 42x30cm on 48x33cm  
**W828pfb** 28x20cm on 36x28cm



W1059



W1063



W1054



W1055



W1056



W1057



W1058



W1061



W1062

Campbell's® Soup I, 1968

Available in two sizes & POD  
(see kingandmogaw.com)  
Order with sku # & size suffix  
Size Suffix  
48x33cm sfd  
36x28cm pfb



W1071



W798



W1065



W1076



W1077



W1066



W978



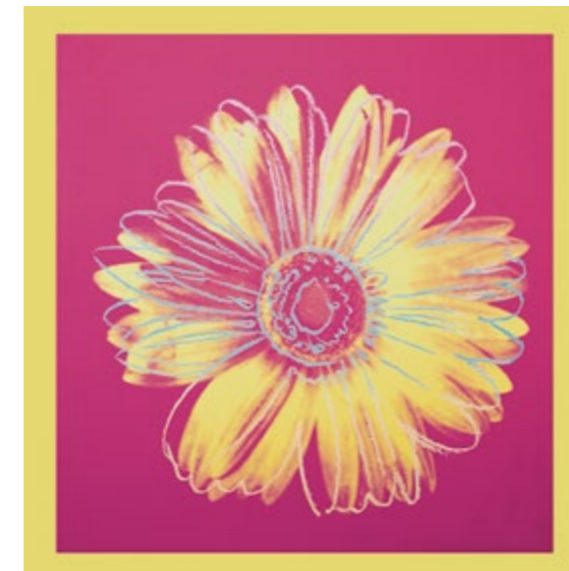
W980

Images on this page are available in four sizes & POD (see kingandmogaw.com)

Order with sku # & size suffix

Size Suffix  
90x90cm w  
60x60cm n  
30x30cm sqd  
20x20cm on 36x28cm pfb

**Throughout** Andy Warhol's career he often returned to subjects that interested him. In the 1950's while working as a commercial illustrator he created several delicate works of flowers. In the 1960's he created his most famous flowers series. These all over colourful compositions were exhibited in various orientations, and the silkscreen process flattened the subjects to create a beautiful painting that is integrally abstract. In the 1980's, he created a proposal for the exterior of the Tacoma Dome of flowers, and after liking these images so much he created a series of screen-prints of Daisies.



A



B



C



D

**A** Daisy, c.1982 (fuchsia & yellow) **W876w** 90x90cm on 100x90cm  
**W876e** 35x35cm on 50x50cm  
**W876sqd** 30x30cm  
**W876pfb** 25x25cm on 36x28cm

**B** Daisy, c.1982 (blue on blue) **W878w** 90x90cm on 100x90cm  
**W878e** 35x35cm on 50x50cm  
**W878sqd** 30x30cm  
**W878pfb** 25x25cm on 36x28cm

**C** Daisy, c.1982 (blue & red) **W877w** 90x90cm on 100x90cm  
**W877e** 35x35cm on 50x50cm  
**W877sqd** 30x30cm  
**W877pfb** 25x25cm on 36x28cm

**D** Daisy, c.1982 (crimson & pink) **W792w** 90x90cm on 100x90cm  
**W792e** 35x35cm on 50x50cm  
**W792sqd** 30x30cm  
**W792pfb** 25x25cm on 36x28cm

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*“I always notice  
flowers.”*

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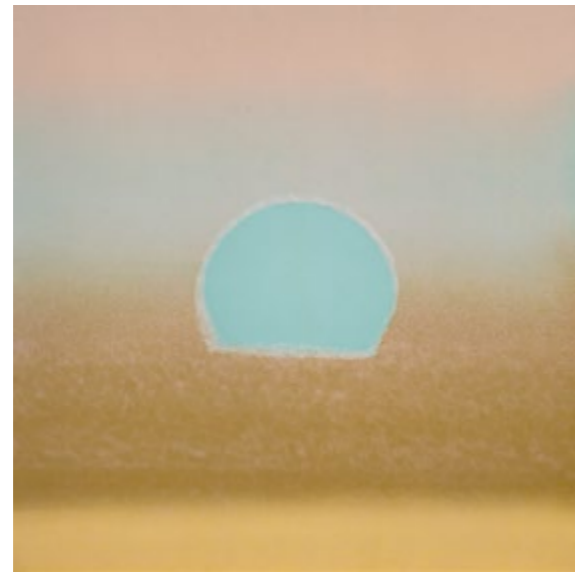
“I like painting on a square because you don’t have to decide whether it should be longer-longer or shorter- shorter or longer-shorter: its just a square.”



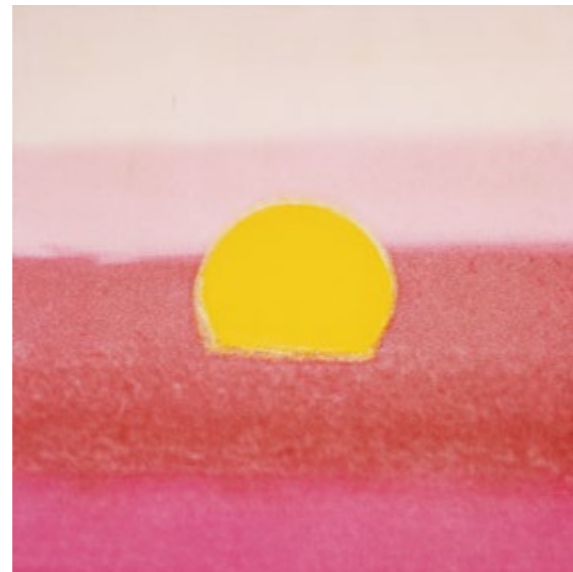
A



B



C



D

- A Sunset, 1972 (lavender) **W1019sqd** 30x30cm  
**W1019pfb** 20x20cm on 36x28cm
- B Sunset, 1972 (fuchsia) **W1018sqd** 30x30cm  
**W1018pfb** 20x20cm on 36x28cm
- C Sunset, 1972 (gold, blue) **W1017sqd** 30x30cm  
**W1017pfb** 20x20cm on 36x28cm
- D Sunset, 1972 (pink) **W1016sqd** 30x30cm  
**W1016pfb 8x8** 20x20cm on 36x28cm

**After** President John F. Kennedy’s assassination in November 1963, Warhol debuted an enormous series of silk screens called Jackie in 1964. This series reinforced Warhol’s career- long fascination with portraiture as a biography. In the Jackie series, works are appropriately titled The Week That Was and Jackie Frieze. Individual silk screens in each work depict the many faces of emotion of Jackie Kennedy during that fateful day her husband was assassinated. Warhol also includes the powerful images of the First Lady’s face of shock and mourning at his funeral in Washington D.C. later that week.

**Later** in 1964 Warhol released three more Jackie portrait silk screens calling them Red Jackie and Blue Jackie. These works are commonly referred to as the “Hyannisport” Jackies since the 1960 source photograph of Jackie was taken at the Kennedy family vacation compound in Cape Cod, Massachusetts. These works by Warhol reveal the Camelot legend of Jackie in her beauty, fashion and wealth.

- A Jackie, 1964 (on red) **W826w** 90x90cm on 110x100cm  
**W826sqd** 30x30cm  
**W826pfb** 25x25cm on 36x28cm
- B Reigning Queens: Queen Elizabeth II of the United Kingdom, 1985 (dark outline) **W1192sfd** 37x30cm on 48x33cm  
**W1192pfb** 28x23cm on 36x28cm
- C Reigning Queens: Queen Elizabeth II of the United Kingdom, 1985 (light outline) **W1193sfd** 37x30cm on 48x33cm  
**W1193pfb** 28x23cm on 36x28cm



A



B



C

“Everybody winds up  
**kissing**  
 the wrong person  
 goodnight.”



A



B

A 1 page from Lips Book, c. 1975  
**W1012e** 36x40cm on 60x60cm  
**W1012pfb** 22x25cm on 28x36cm

B After the Party, 1979  
**W1268t** 70x100cm  
**W1268sfd** 30x43cm on 33x48cm  
**W1268pfb** 20x29cm on 28x36cm

C Twelve Cars, 1962  
**W961r** 60x56cm on 80x66cm  
**W961sfd** 33x30cm on 48x33cm  
**W961pfb** 25x23cm on 36x28cm



C



B

“To be a **successful artist**, you have to have your work shown in a **good gallery** for the same reason that, say, **Dior never sold his originals from a counter in Woolworth’s.**”



C

C Details of Renaissance Paintings, 1984  
**W1014p** 55x70cm  
**W1014sfd** 30x39cm on 33x48cm  
**W1014pfb** 22x28cm on 28x36cm

A Detail of The Last Supper, 1986  
**W1158r** 62x76cm on 60x76cm  
**W1158sfd** 30x46cm on 33x48cm  
**W1158pfb** 20x30cm on 28x36cm

B Double Mona Lisa, 1963  
**W1015p** 55x70cm  
**W1015sfd** 30x39cm on 33x48cm  
**W1015pfb** 22x28cm on 28x36cm

D Alexander the Great, 1982 (yellow face)  
**W1203pfb** 20x20cm on 36x28cm  
**W1203sfd** 32x30cm on 48x33cm



A



D



---

*“Pop art is for everyone.”*

---

Andy Warhol's interest in shoes can be traced back to the early 1950's. His blotted line drawings of shoes, especially high-heeled shoes, were very much a part of his professional career as a commercial artist and as a fine artist. Warhol made illustrations of shoes for I. Miller and Glamour magazine among others and named many shoes after actors, dancers, and singers - high heels called Julie Andrews, Kate Smith, and Zsa Zsa Gabor, and spurred cowboy boots labelled Elvis Presley and James Dean. The shoes could be highly stylized or whimsical, and they were always elegant. In 1955 Warhol published *A la Recherche du Shoe Perdu*, a book illustrated with drawings of fanciful shoes.

By 1980, Warhol was ready to revisit one of his favourite subjects. It was at this time that he created his Diamond Dust Shoes using crushed-glass particles - a glittery powder that sparkled. He was able to combine some of his favourite themes with the Diamond Dust Shoe paintings - movie star glamour, high fashion, and money. The Diamond Dust Shoe paintings were created just as the disco, lamé, and stilettos of Studio 54 had captured the imagination of the Manhattan glitterati. Warhol, who had been in the vanguard of the New York club scene since the early 60's, once again reflected the times he was living in through his paintings.

## SPECIAL EDITION



A



B



C

- A** Diamond Dust Shoes, 1980 **W800r** 28x22 on 86x66cm  
(lilac, blue, green) **W800sfd** 39x30cm on 48x33cm  
**W800pfb** 29x23cm on 36x28cm
- B** Diamond Dust Shoes, 1980 **W1063sfd** 39x30cm on 48x33cm  
(parallel) **W1063pfb** 26x20cm on 36x28cm
- C** Diamond Dust Shoes, 1980-1 **W1685x** 97x76cm on 107x86cm  
(blue-grey)



A

"I don't think less is more. **More is better.**"

## SPECIAL EDITION

- A** Banana, 1966 **W1467g** 30x60cm  
**W1467sfd** 19x46cm on 33x48cm  
**W1467pfb** 13x30cm on 28x36cm
- B** Cow, 1976 **W1651w** 36x24 90x60cm on 100x70cm

"**Big paintings** cost more than **little paintings**, and magazines **pay by the word.**"



B





A



B



C



D

In a 1966 exhibition at the Leo Castelli gallery in New York City, Warhol covered the walls of the gallery space with wall-paper with repeat images of a cow's head screen printed in Day-Glo colours.

"I just **paint** because those are



A



B



C

those objects in my painting the **things I know best.**"



D



E



F

- A** Cow, 1966 (yellow & pink) **W1045sfd** 46x30cm on 48x33cm  
**W1045pfb** 28x18cm on 36x28cm
- B** Cow, 1971 (purple & orange) **W1043sfd** 46x30cm on 48x33cm  
**W1043pfb** 28x18cm on 36x28cm
- C** Cow, 1976 (pink & purple) **W930z** 142x91cm on 150x100cm  
**W930r** 85x53cm  
**W930sfd** 46x30cm on 48x33cm  
**W930pfb** 28x18cm on 36x28cm
- D** Cow, 1971 (blue & yellow) **W1044sfd** 46x30cm on 48x33cm  
**W1044pfb** 28x18cm on 36x28cm

- A** Moon Explorer Robot, 1983 **W1511k** 51x38cm on 60x45cm (blue & yellow)  
**W1511sfd** 41x30cm on 48x33cm  
**W1511pfb** 30x23cm on 36x28cm
- B** Monkey, 1983 **W1652k** 50x40cm on 60x45cm  
**W1652sfd** 38x30cm on 48x33cm  
**W1652pfb** 25x20cm on 36x28cm
- C** Panda, 1983 **W1513sfd** 38x30cm on 48x33cm  
**W1513pfb** 29x23cm on 36x28cm
- D** Space Ship, 1983 **W1217sfd** 30x39cm on 33x48cm  
**W1217pfb** 23x29cm on 28x36cm
- E** Train, 1983 **W1222sfd** 30x39cm on 33x48cm  
**W1222pfb** 22x28cm on 28x36cm
- F** Police Car, 1983 **W1216sfd** 30x39cm on 33x48cm  
**W1216pfb** 22x28cm on 28x36cm

From 1949 until his death, New York City was home for Andy Warhol. His film 'Empire' was created when he set his camera on a tripod and filmed the Empire State Building, a famous New York City landmark, from sunrise to sunset. One viewer of the film, Warhol said, "to watch time passing." This film would be the beginning of Warhol's prolific history as a filmmaker and photographer of the city he became synonymous with in name and attitude during his lifetime and beyond. From 1976 to 1986 Warhol carried a camera wherever he went and exposed an average of one roll of film each day. Warhol understood urban life and the medium of film was another lens of Warhol being the quintessential voyeur.



A



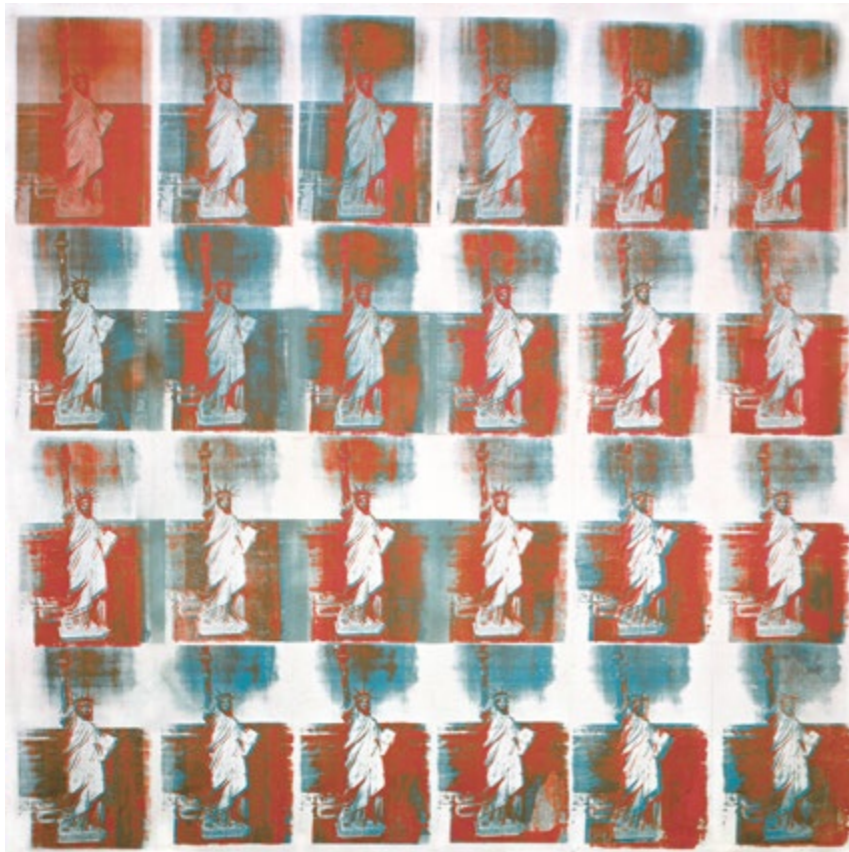
B



C



D

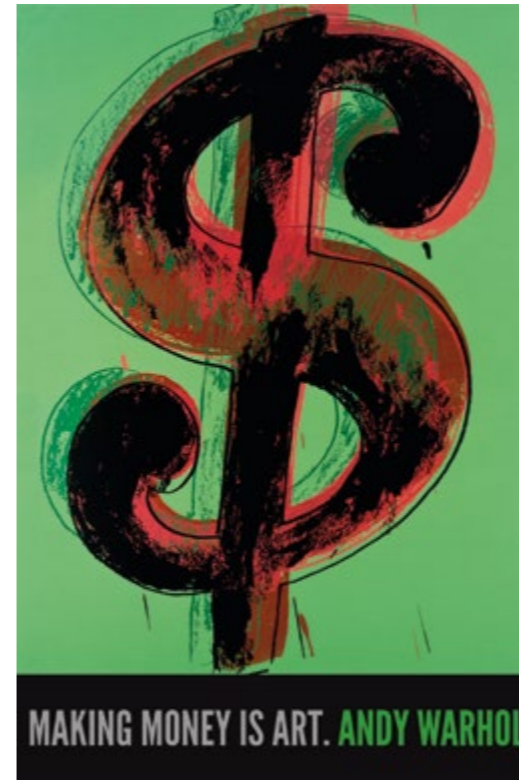


E

- A** Brooklyn Bridge, 1983 **W1139sqd** 30x30cm (black bridge, white background) **W1139pfb** 23x23cm on 36x28cm
- B** Brooklyn Bridge, 1983 **W973l** 64x64cm on 76x70cm **W973pfb** 20x20cm on 36x28cm
- C** Brooklyn Bridge, 1983 **W1335sqd** 30x30cm (orange, blue, lime) **W1335pfb** 23x23cm on 36x28cm
- D** Brooklyn Bridge, 1983 **W1141v** 90x90cm on 97x97cm (pink, red, blue) **W1141sqd** 30x30cm **W1141pfb** 23x23cm on 36x28cm
- E** Statue of Liberty, 1963 **W879w** 90x90cm on 112x107cm **W879pfb** 20x20cm on 36x28cm

Money became a very important subject matter for Andy Warhol early on in the 1960s, when he began drawing and silk screening the images of dollar bills. In the 1970s, Warhol focused on the nexus between art and commerce. During his career as a commercial illustrator, and, later as a fine artist, the relation between money and his artwork continued to be a focal point for Warhol. In 1981, the series of Dollar Signs was executed by Warhol, and since then these paintings have been some of Warhol's most iconic works. The 1980s was an era that symbolized the union between art and money. Warhol said, "Being good in business is the most fascinating kind of art."

SPECIAL EDITION



A



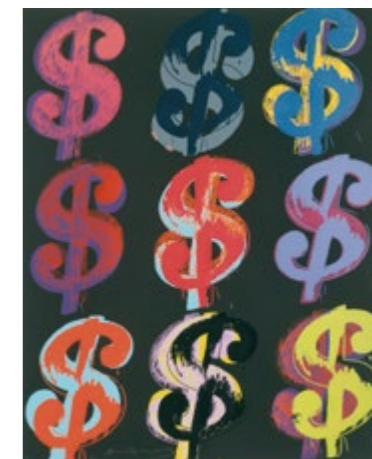
B



C

"Wasting money puts you in a real party mood."

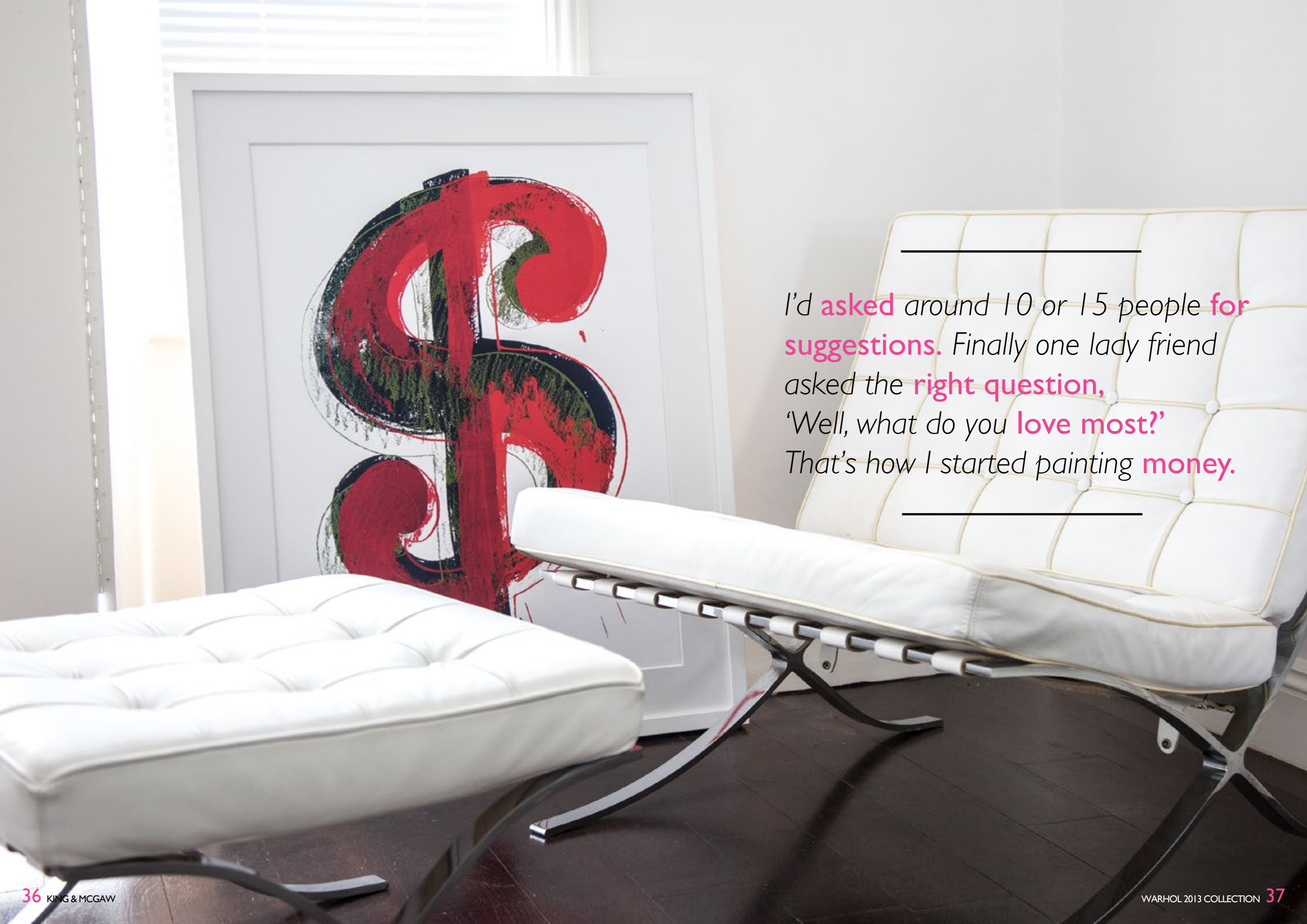
- A** \$1, 1982 **W1650w** 90x60cm on 100x70cm
- B** Dollar Sign, 1981 (red) **W796r** 90x60cm **W796sfd** 46x30cm on 48x33cm **W796pfb** 30x20cm on 36x28cm
- C** Dollar Sign, 1981 (black & yellow on red) **W1136sfd** 39x30cm on 48x33cm **W1136pfb** 27x20cm on 36x28cm
- D** \$9, 1982 (on black) **W1517p** 70x60cm on 80x60cm **W1517sfd** 38x30cm on 48x33cm **W1517pfb** 25x20cm on 36x28cm
- E** \$4, 1982 **W1137n** 64x50cm **W1137sfd** 38x30cm on 48x33cm **W1137pfb** 28x23cm on 36x28cm



D



E



---

I'd **asked** around 10 or 15 people **for suggestions**. Finally one lady friend asked the **right question**, 'Well, what do you **love most?**' That's how I started painting **money**.

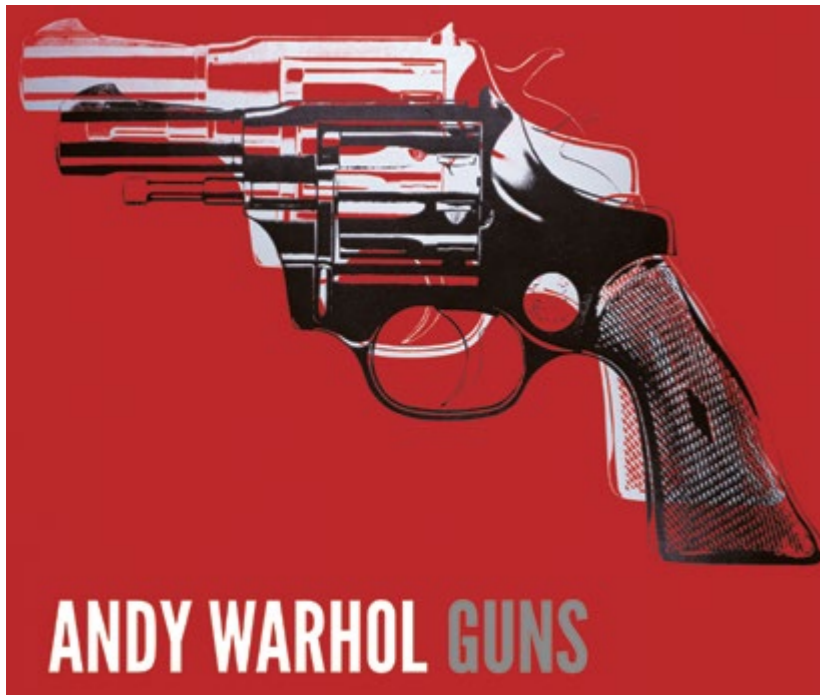
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A



B



C



D

- A Gun, c. 1981-82 (black, white, red on pink) **W996l** 64x90cm on 75x90cm  
**W996sfd** 30x43cm on 33x48cm  
**W996pfb** 20x29cm on 28x36cm
- B Gun, c. 1981-82 (black and red on white) **W1122sfd** 30x40cm on 33x48cm  
**W1122pfb** 19x25cm on 28x36cm
- C Guns, c. 1981-82 (white and black on red) **W943l** 64x90cm on 75x90cm  
**W943sfd** 30x43cm on 33x48cm  
**W943pfb** 20x29cm on 28x36cm
- D Gun, c. 1982 (many/rainbow) **W1123sfd** 30x40cm on 33x48cm  
**W1123pfb** 22x28cm on 28x36cm



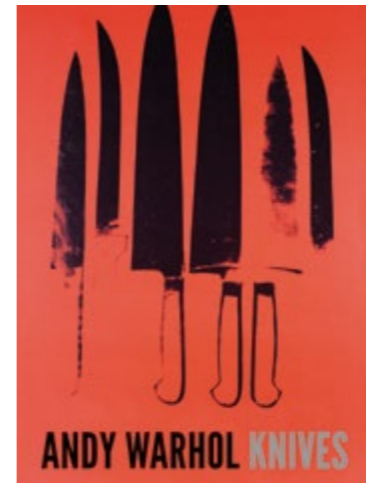
A



B



C



D



E



F

- A Knives, c. 1981-82 (silver & black) **W968r** 47x75cm on 55x75cm  
**W968sfd** 28x46cm on 33x48cm  
**W968pfb** 19x30cm on 28x36cm
- B Knives, c. 1981-82 (cream & black) **W967r** 47x75cm on 55x75cm  
**W967sfd** 28x46cm on 33x48cm  
**W967pfb** 19x30cm on 28x36cm
- C Knives, c.1981-82 (aqua) **W1671m** 52x45cm on 60x45cm  
**W1671pfb** 30x23cm on 36x28cm
- D Knives, 1981-82 (red) **W1672m** 52x45cm on 60x45cm  
**W1672pfb** 30x23cm on 36x28cm
- E Knives, c.1981-82 (three black) **W1127m** 50x45cm on 60x45cm  
**W1127sfd** 38x30cm on 48x33cm  
**W1127pfb** 25x20cm on 36x28cm
- F Knives, 1981-82 (multi) **W1515sfd** 40x30cm on 48x33cm  
**W1515pfb** 27x20cm on 36x28cm

In August 1962, Andy Warhol began to generate the imagery for his painting from photographs transferred onto silkscreens. For Warhol, silk-screening was crucial to the image's reproducibility, and his art was a mirror of his times. Warhol's Death and Disaster series began with his famous portraits of Marilyn Monroe, which he began shortly after her death. He followed up these portraits with more macabre and sensational images of car crashes, electric chairs, race riots, and a gangster's funeral among others, which were often appropriated from popular newspapers and magazines. Commenting on the fragility of life, Warhol said, "Isn't life a series of images that change as they repeat themselves?"



A



B

A Skull, 1976

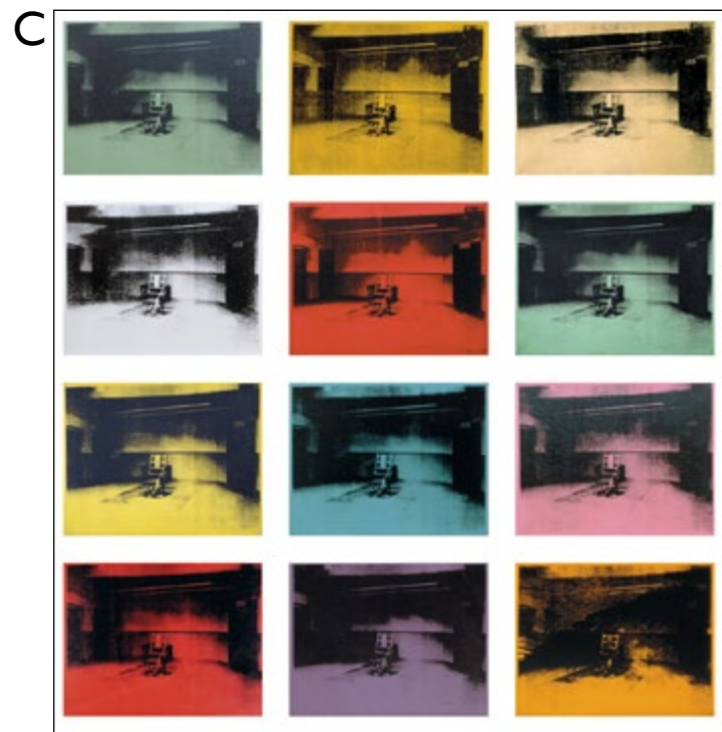
W997h 40x50cm on 50x60cm  
 W997sfd 30x38cm on 33x48cm  
 W997pfb 20x25cm on 28x36cm

B Skull, 1976 (yellow on teal)

W1126sfd 30x38cm on 33x48cm  
 W1126pfb 20x25cm on 28x36cm

C Twelve Electric Chairs, 1964/65

W932x Each image: 22x28cm on 112x107cm  
 W932r Each image: 13x16cm on 76x66cm



C



A

"But am I covered?  
 I have to look in  
 the mirror for  
 some more clues.  
 Nothing is missing.  
 It's all there."



B

Andy Warhol's series of Camouflages are imprinted with everything he most wanted to say about art, about himself, and about us. In the series of Camouflage paintings and prints, Warhol painted the ultimate philosophy of Andy Warhol: survival depends on seeing without being seen.

A Camouflage, 1987 W1663s 60x60cm on 90x60cm  
 W1663sqd 30x30cm

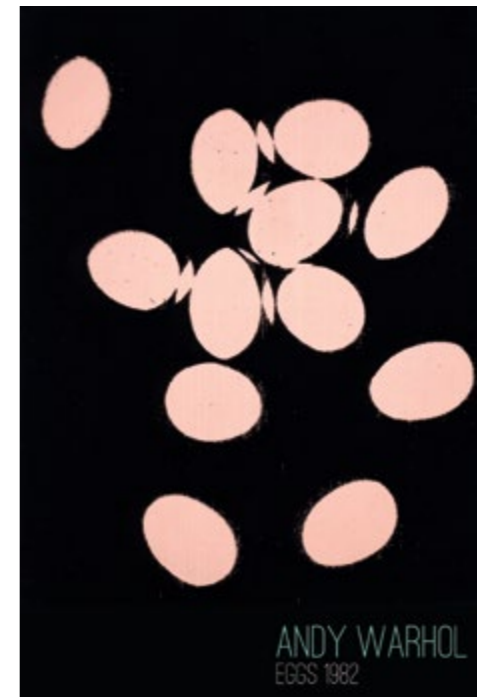
B Camouflage, 1987 W1662s 24x24 60x60cm on 90x60cm  
 W1662sqd 30x30cm



B

C

- A** Abstract Painting, 1982  
**W1686v** 100x80cm  
**W1686sfd** 38x30cm on 48x33cm
- B** Abstract Painting, 1982  
**W1648v** 100x80cm  
**W1648sfd** 38x30cm on 48x33cm
- C** Abstract Painting, 1982  
**W1649v** 100x80cm  
**W1649sfd** 38x30cm on 48x33cm

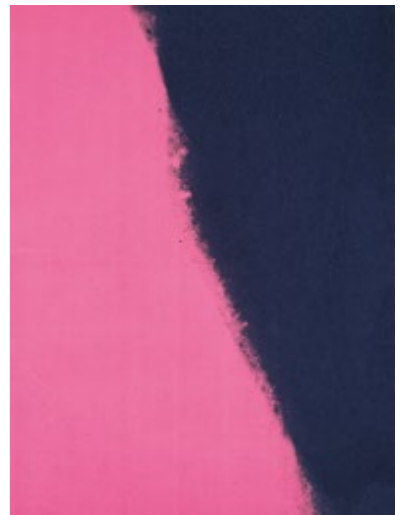


A

B

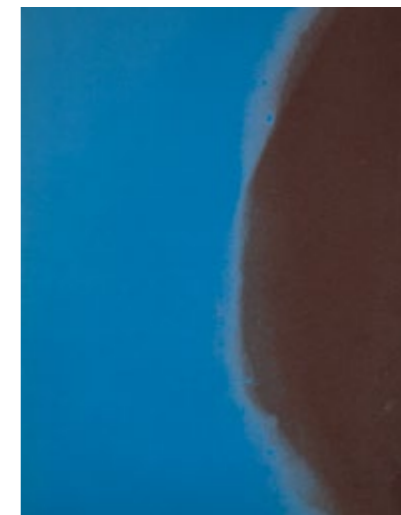
*“Art is what you can get away with.”*

- A** Eggs, 1982 (multi) **W1682s** 80x60cm on 90x60cm  
**W1682pfb** 30x23cm on 36x28cm
- B** Eggs, 1982 (pink) **W1655s** 80x60cm on 90x60cm  
**W1655pfb** 30x23cm on 36x28cm
- C** Shadows II, 1979 (detail) **W1189m** 60x45cm  
**W1189sfd** 40x30cm on 48x33cm  
**W1189pfb** 30x23cm on 36x28cm
- D** Shadows II, 1979 (black & pink detail) **W1660m** 60x45cm  
**W1660sfd** 40x30cm on 48x33cm  
**W1660pfb** 30x23cm on 36x28cm
- E** Shadows II, 1979 (detail) **W1659m** 60x45cm  
**W1659sfd** 40x30cm on 48x33cm  
**W1659pfb** 30x23cm on 36x28cm
- F** Shadows II, 1979 (detail) **W1661m** 60x45cm  
**W1661sfd** 40x30cm on 48x33cm  
**W1661pfb** 30x23cm on 36x28cm



C

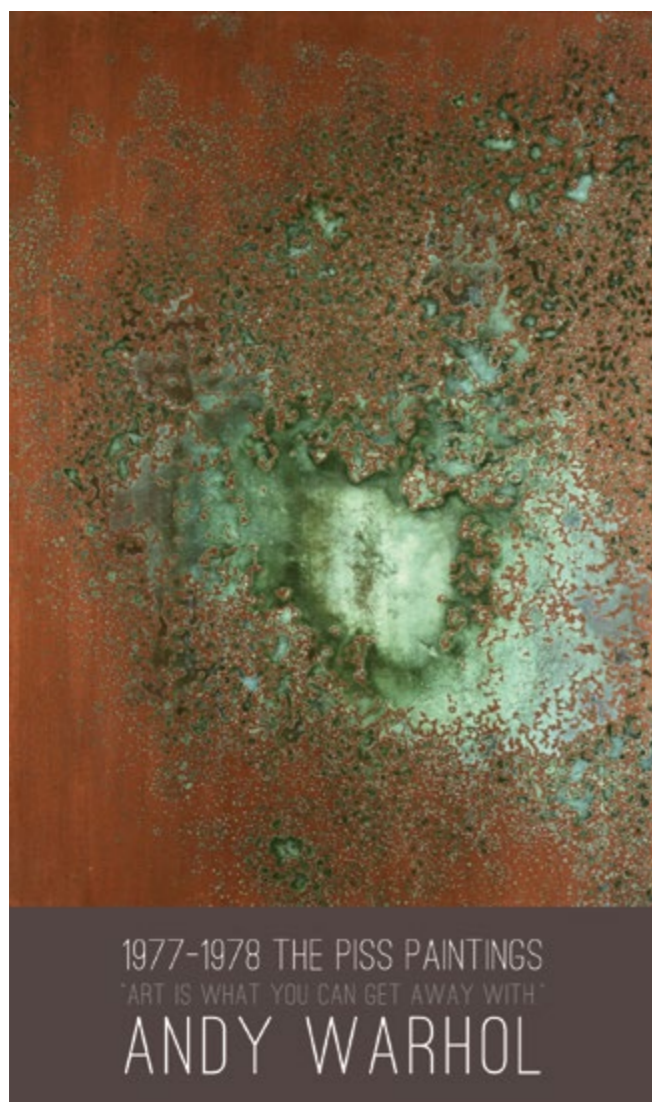
D



E

F

During the last decade of Andy Warhol's life, he produced various bodies of work that dealt with the subject of abstraction. Visually, these works were the antithesis of the pop art Warhol was famous for, yet conceptually they were in perfect harmony. With the Oxidation paintings, Warhol created elegant motifs on copper and bronze pigment that oxidized over time. In the series of Shadows silk screens, Warhol depicted the ephemeral aspects of shadows with various colours by showing the silhouettes from the many unidentifiable objects. The Eggs paintings originated as Easter gifts of all sizes and multi-colours that Warhol gave to family and friends. The Yarns were commissioned paintings by an Italian textile company, and for these works he photographed random arrangements of loose yarn, thus creating multi-coloured silkscreens. For his Rorschach paintings, Warhol poured paint directly onto large canvases and folded them to recreate the well known ink blot Rorschach tests.



A



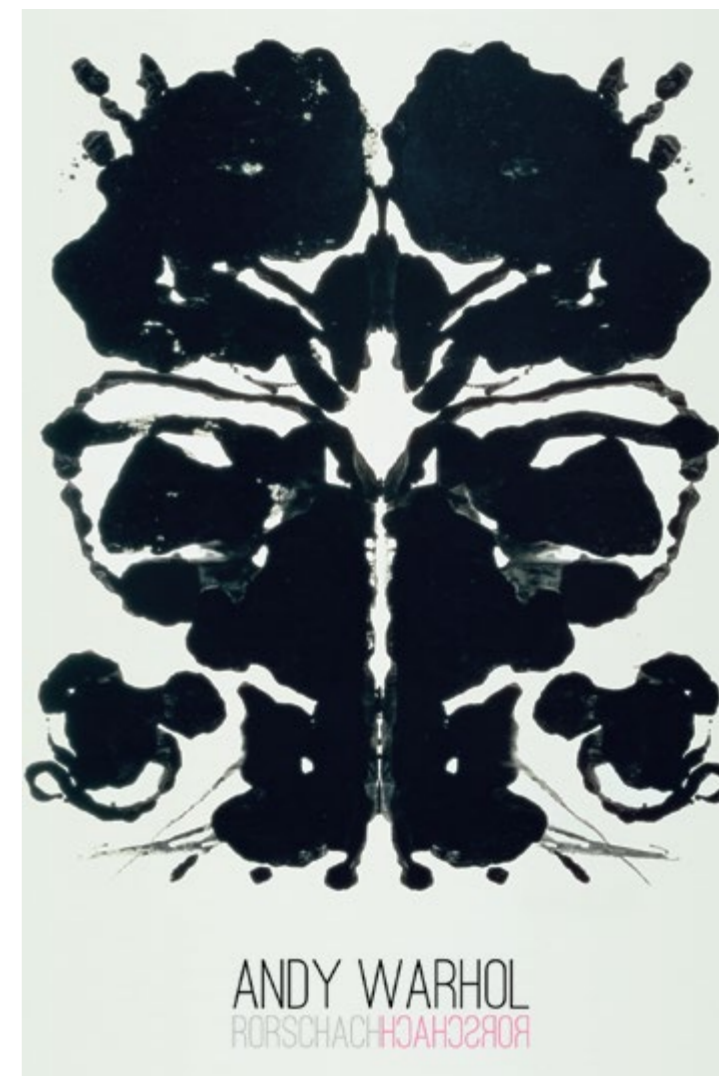
B

A Oxidation Painting, 1978 **W1666t** 90x65cm on 110x65cm  
 B Oxidation Painting, 1978 **W1227t** 90x65cm on 110x65cm



A

A Rorschach, 1984 **W1274s** 75x55cm on 90x55cm  
**W1274pfb** 28x20cm on 36x28cm  
 B Rorschach, 1984 **W1667s** 75x60cm on 90x60cm  
**W1667pfb** 28x23cm on 36x28cm



B

“Black is my favourite colour and white is my favourite colour.”

---

*“Isn’t life a **series**  
of **images** that  
**change** as they  
repeat **themselves?**”*

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A

**A** Rorschach, 1984 **W1591s** 75x55cm on 90x55cm  
**W1591pfb** 28x21cm on 36x28cm

**B** Rorschach, 1984 **W1658zz** 150x90cm on 160x100cm



B



A



B



C



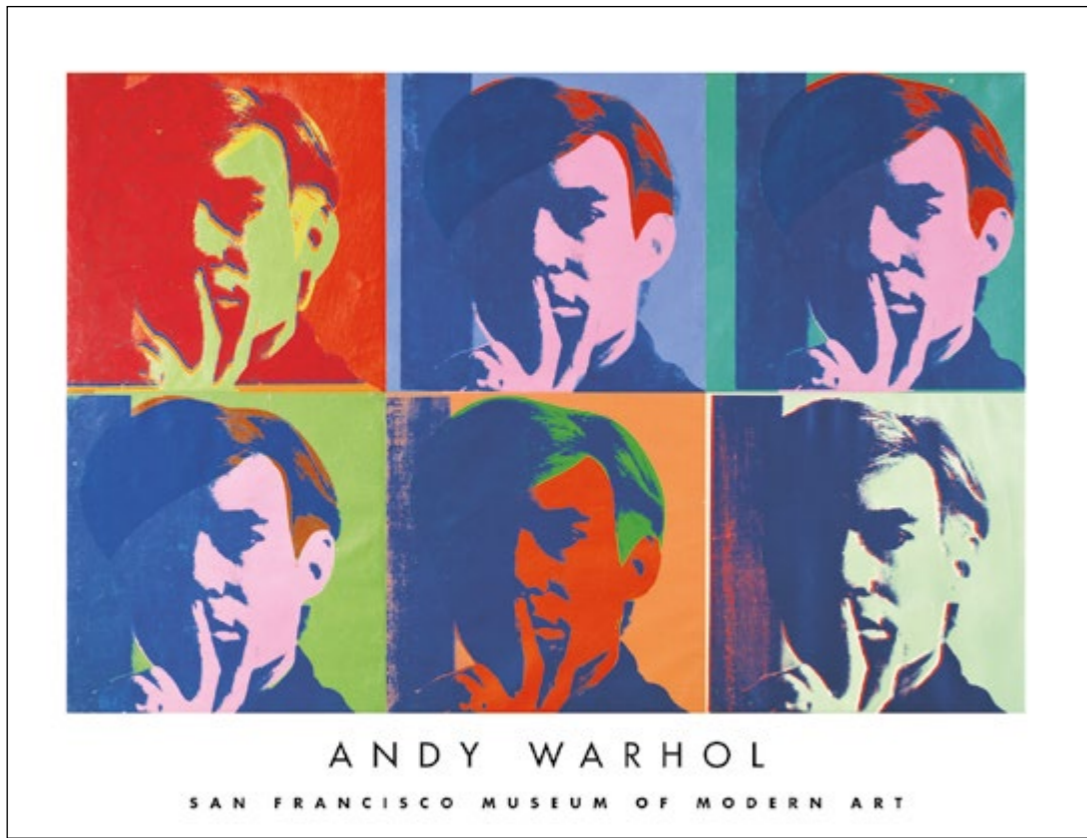
D

**A** Self-Portrait, 1986 **W1664x** 90x90cm on 100x100cm

**B** Self-Portrait, 1964 (on green) **W1528sfd** 38x30cm on 48x33cm  
**W1528pfb** 25x20cm on 36x28cm

**C** Self-Portrait, 1963 (photobooth) **W1654sfd** 44x9cm on 48x33cm  
**W1654pfb** 32x6cm on 36x28cm

**D** Self-Portrait, c. 1964 (photobooth pictures) **W1179sfd** 41x11cm on 48x33cm  
**W1179pfb** 36x8cm on 36x28cm



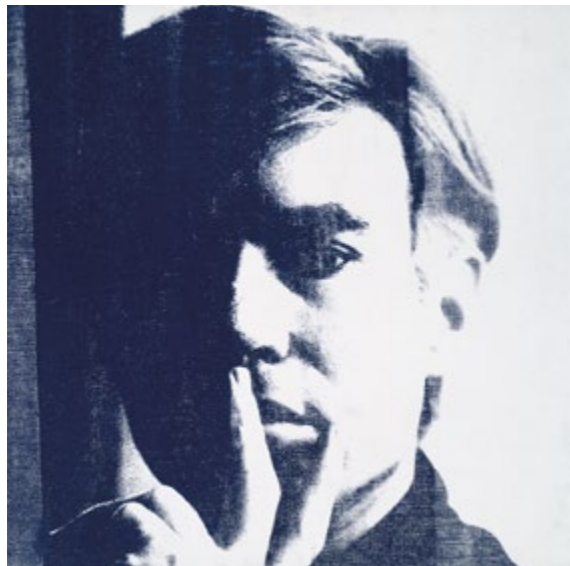
A

“If you **want to know** all about **Andy Warhol**, just look at the surface: of my **paintings and films** and **me**, and **there I am**. There’s nothing **behind it**.”

“I **never** fall apart because I never **fall** together.”



A



B



C

- A Self-Portrait, 1986 (red, white & blue camo)
  - W1526r 60x60cm
  - W1526sqd 30x30cm
  - W1526pfb 23x23cm on 36x28cm
- B Self-Portrait, 1986 (brown camo)
  - W1527r 60x60cm
  - W1527sqd 30x30cm
  - W1527pfb 23x23cm on 36x28cm



B

- A A Set of Six Self-Portraits, 1967
  - W955r 51x76cm on 66x86cm
  - W955sfd 30x46cm on 33x48cm
  - W955pfb 20x30cm on 28x36cm
- B Self-Portrait, c.1978
  - W1169sqd 30x30cm
  - W1169pfb 20x20cm on 36x28cm
- C Self-Portrait, 1967
  - W1168sqd 30x30cm
  - W1168pfb 20x20cm on 36x28cm

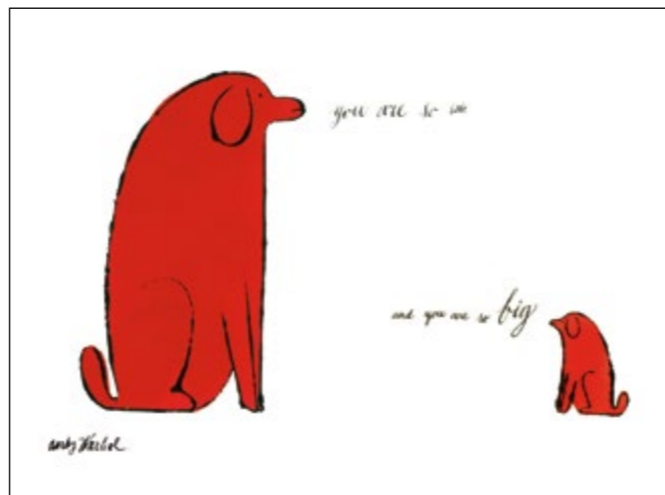
“I never met an animal I didn't like.”



A



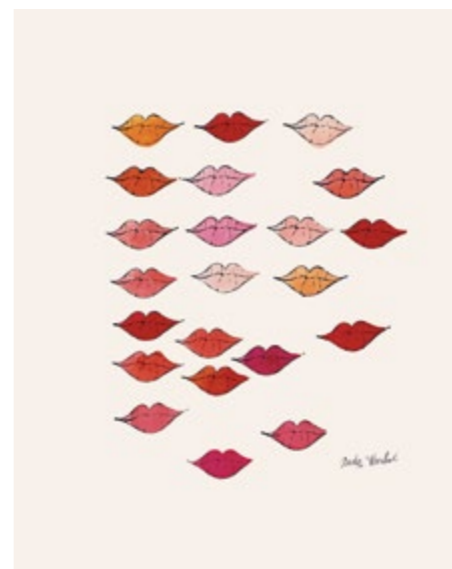
B



G



A



B



C



C



D



H



D



E



E

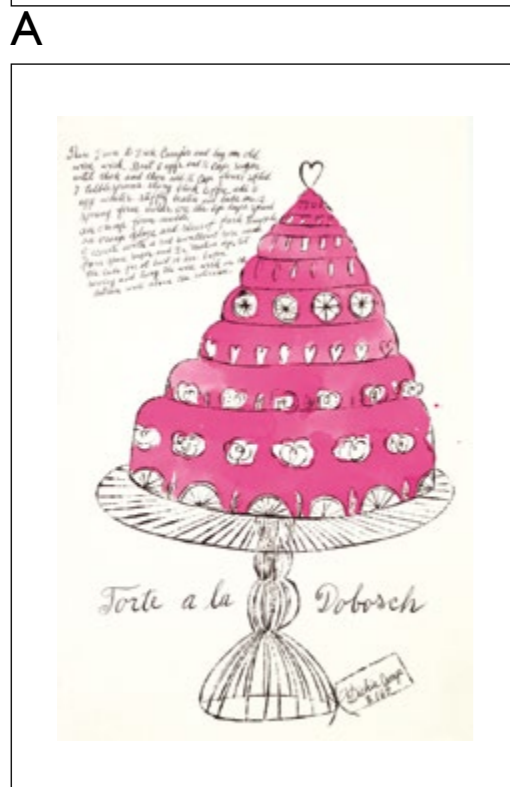
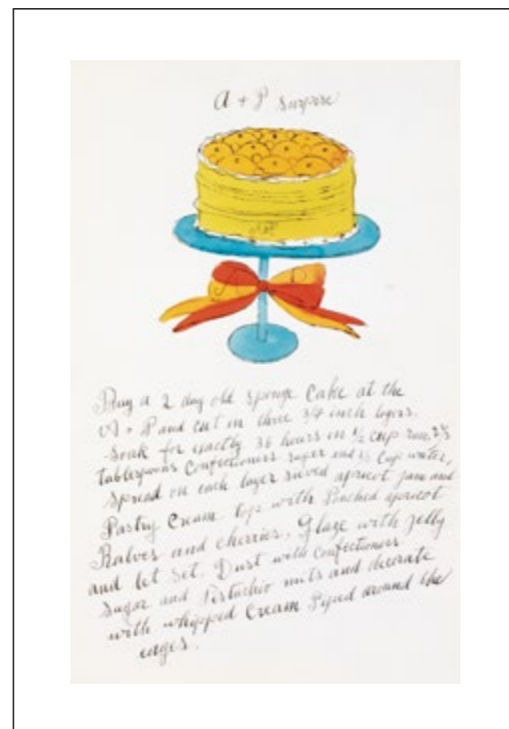


F

- A Pink Sam, c. 1954 W1455sfd 39x30cm on 48x33cm  
W1455pfb 36x28cm
- B Green Sam, c. 1954 W1456sfd 39x30cm on 48x33cm  
W1456pfb 36x28cm
- C One Blue Pussy, c. 1954 W1457sfd 39x30cm on 48x33cm  
W1457pfb 36x28cm
- D Green Cat, c. 1954 W1458sfd 39x30cm on 48x33cm  
W1458pfb 36x28cm
- E Gold Sam, c. 1954 W1465sqd 30x30cm  
W1465pfb 20x20cm on 36x28cm
- F Red Sam, c. 1954 W1466sfd 38x30cm on 48x33cm  
W1466pfb 25x20cm on 36x28cm
- G You Are So Little And You Are So Big, c. 1958 W1647m 45x60cm  
W1647sfd 30x46cm on 33x48cm
- H So Happy, c. 1958 W1080sfd 30x36cm on 33x48cm  
W1080pfb 20x23cm on 28x36cm

- A A Gold Book, 1957 W1094pfb 30x20cm on 36x28cm
- B Stamped Lips, c. 1959 W1459sfd 39x30cm on 48x33cm  
W1459pfb 36x28cm
- C (Stamped) Basket of Flowers, c. 1958 W1093sfd 38x30cm on 48x33cm  
W1093pfb 25x20cm on 36x28cm
- D Butterflies, 1955 (many/varied colors) W981f 40x30cm on 50x40cm  
W981pfb 30x23cm on 36x28cm
- E Happy Bug Day W1118sfd 46x30cm on 48x33cm  
W1118pfb 30x20cm on 36x28cm

Apart from a long hiatus from 1963 to 1972, Andy Warhol maintained a regular practice of illustration throughout his life. Drawing is the one medium that spanned the whole of his career, from his earliest days as an art student in the 1940s to the last few weeks before his death in 1987. His characteristic “blotted line” technique served him well, and often in commercial assignments. Warhol was in such demand for commercial assignments, especially for his illustrations of shoes, that in order to avoid turning down assignments, he recruited assistants to execute drawings under his direction and even had his mother hand-write some of his lettering. This working process would later form the foundation for calling his studio in New York City, the Factory.



A



B



C



D



E

- A Ice Cream Dessert, c. 1959 **W1090pfb** 20x28cm on 28x36cm (3 scoop)
- B Ice Cream Dessert, c. 1959 **W1460pfb** 36x28cm (purple fancy)
- C Ice Cream Dessert, c. 1959 **W1461pfb** 36x28cm (fancy red)
- D Ice Cream Dessert, c. 1959 **W1462pfb** 36x28cm (red & pink)
- E Ice Cream Dessert, c. 1959 **W1463pfb** 36x28cm (red, pink, white)

- A Wild Raspberries, 1959 **W1472pfb** 28x18cm on 36x28cm (yellow & green)
- B Wild Raspberries, 1959 **W1475pfb** 28x18cm on 36x28cm (orange & yellow)
- C Wild Raspberries, 1959 **W1473pfb** 28x18cm on 36x28cm (pink)
- D Wild Raspberries, 1959 **W1476pfb** 28x18cm on 36x28cm (green)



Andy Warhol's interest in fashion can be traced back to the 1950's, while he worked as a commercial illustrator. During this time, Warhol won many commendations and awards and became one of the most famous and sought after commercial illustrators in New York City. He was especially known for his illustrations of shoes such as the ones he designed for I. Miller. He named various shoes illustrations after famous actors, dancers, and singers - high heels called Julie Andrews, Kate Smith, and Zsa Zsa Gabor, and spurred cowboy boots labelled Elvis Presley and James Dean.



A

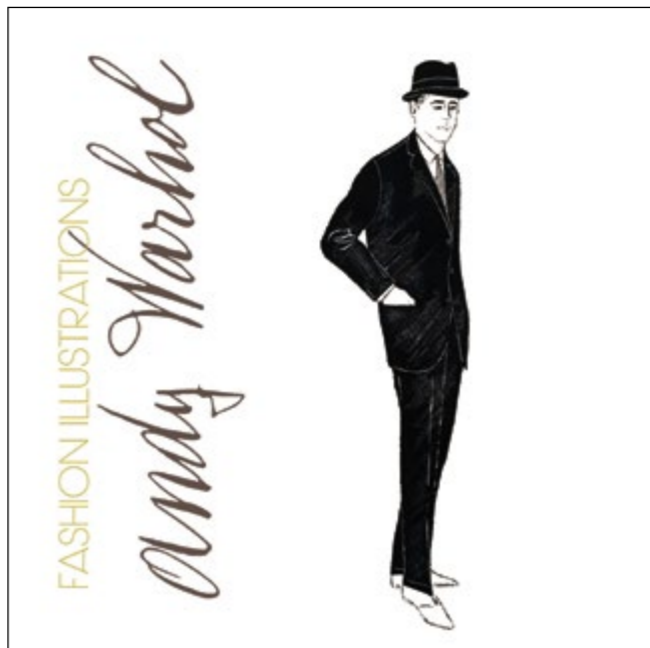


B

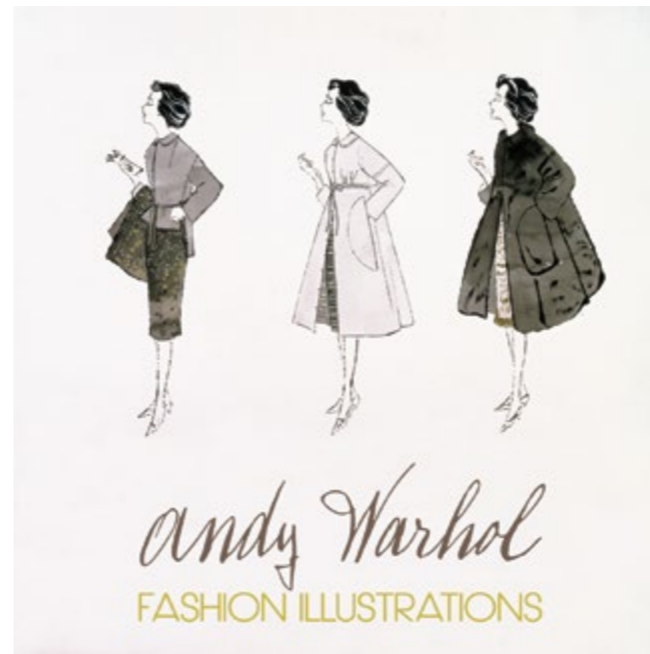


C

- A Airplane, c. 1959 W1530n 45x60cm
- B Red & Black Car W1111pfb 14x28cm on 28x36cm
- C Female Head With Stamps, c. 1959 W1676sqd 30x20cm on 30x30cm
- D Male Fashion Figure, c.1960 W1677sqd 30x19cm on 30x30cm



D



A



B



C

SPECIAL EDITION



D



E



F

- A Three Female Fashion Figures, c. 1959 W1683sqd 21x30cm on 30x30cm
- B Female Fashion Figure, c. 1959 W1674sqd 30x20cm on 30x30cm
- C Two Female Fashion Figures, c. 1960 W1675sqd 30x20cm on 30x30cm
- D High Heel, c. 1958 W1678p 40x40cm on 50x50cm
- E A la Recherche du Shoe Perdu, 1955 W1084sfd 30x43cm on 33x48cm  
W1084pfb 20x27cm on 28x36cm
- F Shoe bright, shoe light, / first shoe I've seen tonight, 1955 W1088sfd 30x43cm on 33x48cm  
W1088pfb 20x27cm on 28x36cm

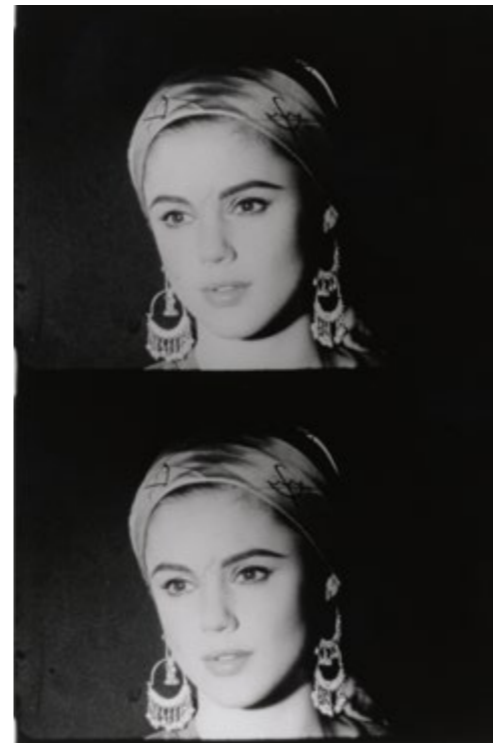
**Andy Warhol** was a prolific and influential filmmaker. In the summer of 1963, he bought his first movie camera and filmed *Sleep*, an eight hour black and white epic of a man sleeping, with no sound. Warhol's films presented provocative views of human behavior and also challenged accepted filmmaking conventions of format, content, and time. For *Empire*, he set his camera on a tripod and filmed the Empire State Building from morning to night. One watches it, he said, "to see time go by." By 1965, Warhol proclaimed an end to his own painting and announced that he only wanted to make films. The Factory had become a center for film production where anyone could become a Warhol Superstar.



A



B



C



D

*"Edie was incredible on camera - just the way she moved. And she never stopped moving for a second - even when she was sleeping, her hands were wide awake. She was all energy."*



EDIE SEDGWICK Photographed by Andy Warhol 1966

E

- A Kiss, 1963 W1549sfd 38x27cm on 48x33cm  
W1549pfb 29x20cm on 36x28cm
- B Empire, 1964 W1548m 80x30cm on 90x30cm  
W1548sfd 41x15cm on 48x33cm
- C Screen Test: W1552sfd 46x30cm on 48x33cm  
Edie Sedgwick, 1965 W1552pfb 30x20cm on 36x28cm
- D Poor Little Rich Girl, 1965 W1551sfd 30x42cm on 33x48cm  
W1551pfb 20x28cm on 28x36cm
- E Edie, 1966 W1010p 56x71cm  
W1010sfd 30x39cm on 33x48cm

“In the future **everybody** will be **world famous** for **fifteen minutes.**”

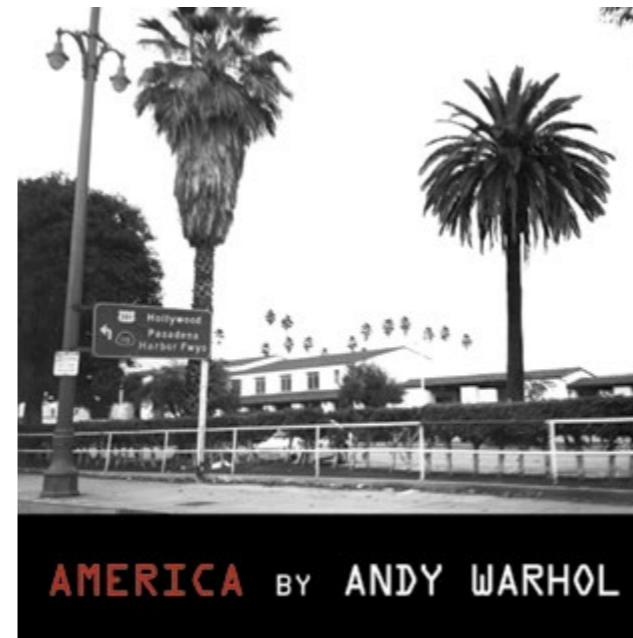


A

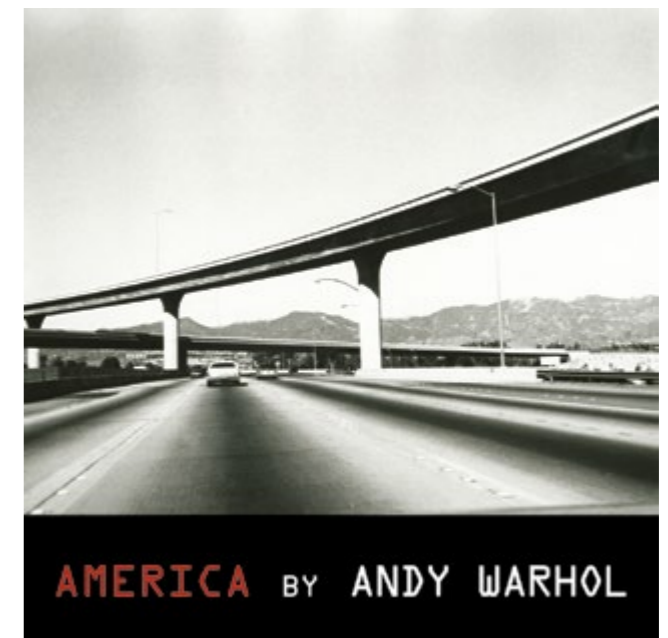


B

**A** Debbie Harry, 1980  
**W1670m** 60x75cm  
**W1670pfb** 30x23cm on 36x28cm  
**B** Self-Portrait in Fright Wig, 1986  
**W1653m** 60x75cm  
**W1653pfb** 30x23cm on 36x28cm

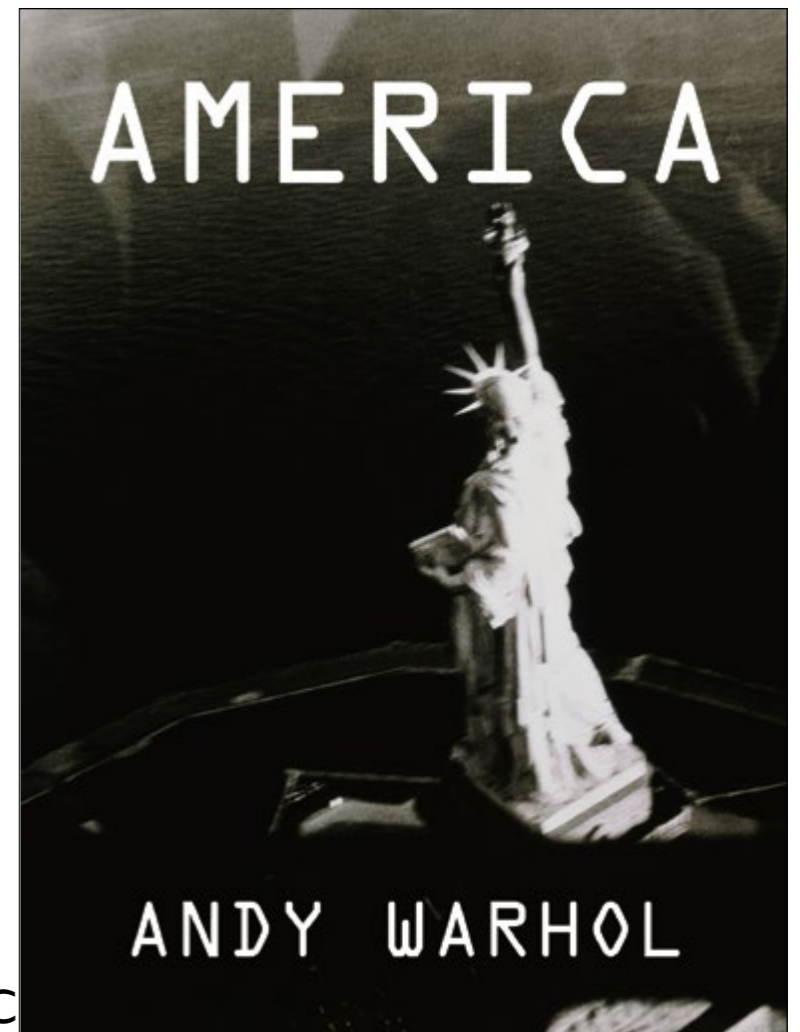


A



B

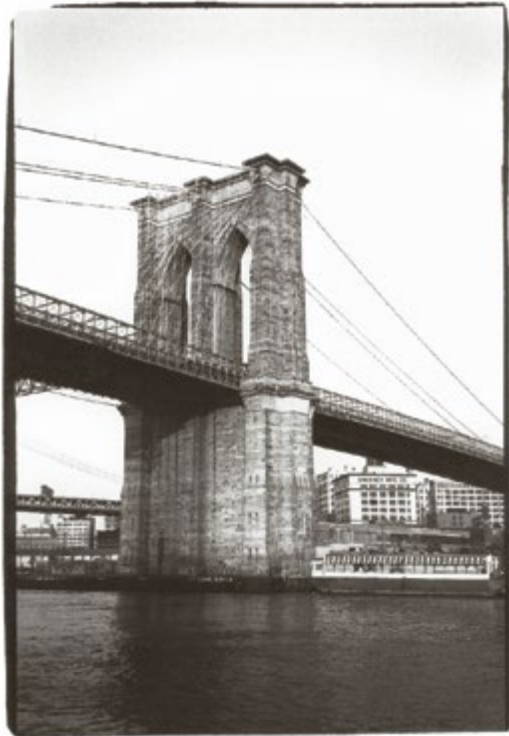
“**Everyone** has their **own America**, and they have pieces of **fantasy America** that they think is **out there** but they **can't see.**”



C

**A** Building, undated **W1666r** 48x61 cm on 60x60cm  
**B** Cars on Highway, undated **W1667r** 48x61 cm on 60x60cm  
**C** Statue of Liberty, c. 1985 **W1673m** 60x45cm  
**W1673pfb** 27x20cm on 36x28cm





A



B

SPECIAL EDITION



C

- A Bridge, c. 1986 W862sfd 46x30cm on 48x33cm  
W862pfb 30x20cm on 36x28cm
- B Statue of Liberty, 1982 W864sfd 30x46cm on 33x48cm  
W864pfb 20x30cm on 28x36cm
- C Man with Rabbit Mask, c. 1979 W1364z 110x80cm on 120x90cm



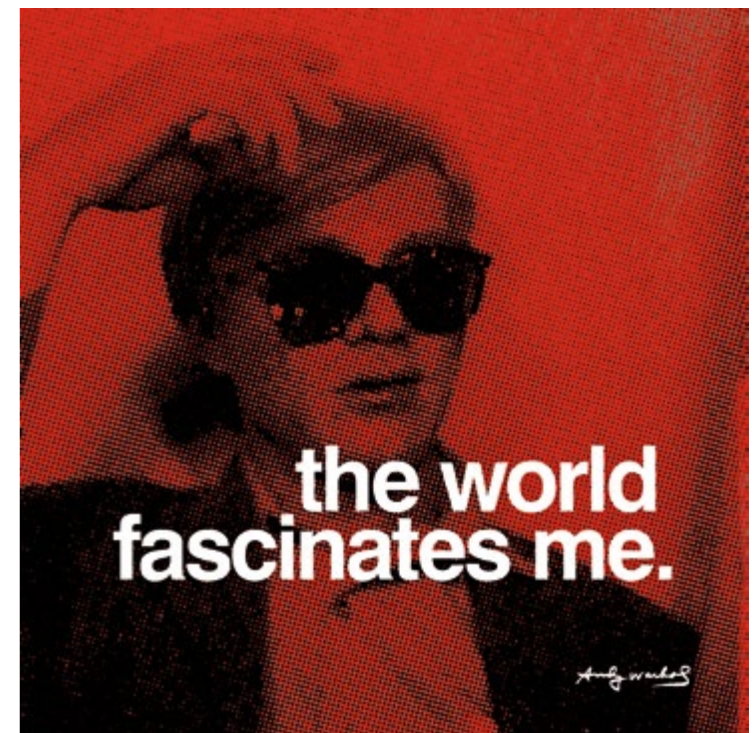
A



B



C

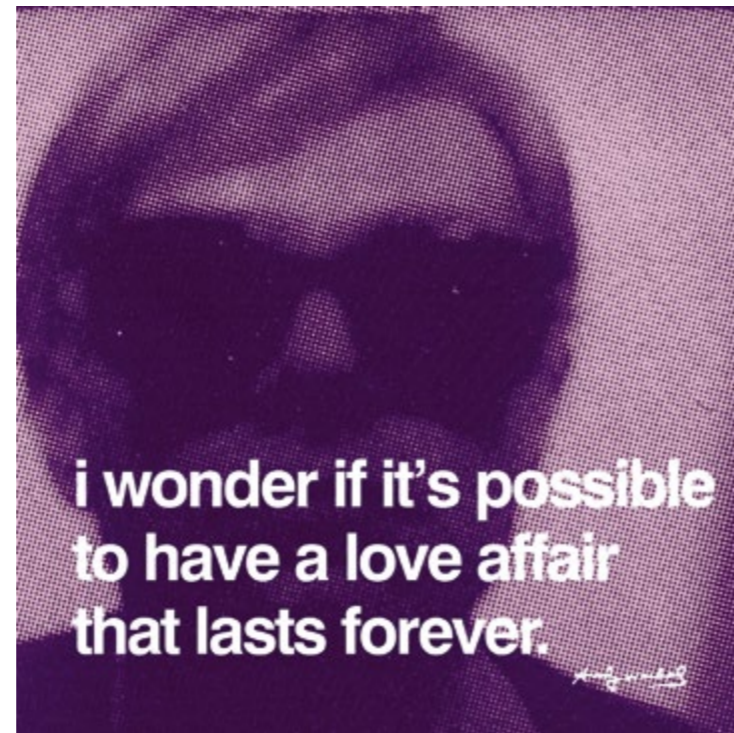


D

- A Fifteen Minutes W1446sqd 30x30cm  
W1446pfb 25x25cm on 36x28cm
- B Fantasy W1447sqd 30x30cm  
W1447pfb 25x25cm on 36x28cm
- C Waiting W1449sqd 30x30cm  
W1449pfb 25x25cm on 36x28cm
- D The World W1450sqd 30x30cm  
W1450pfb 25x25cm on 36x28cm



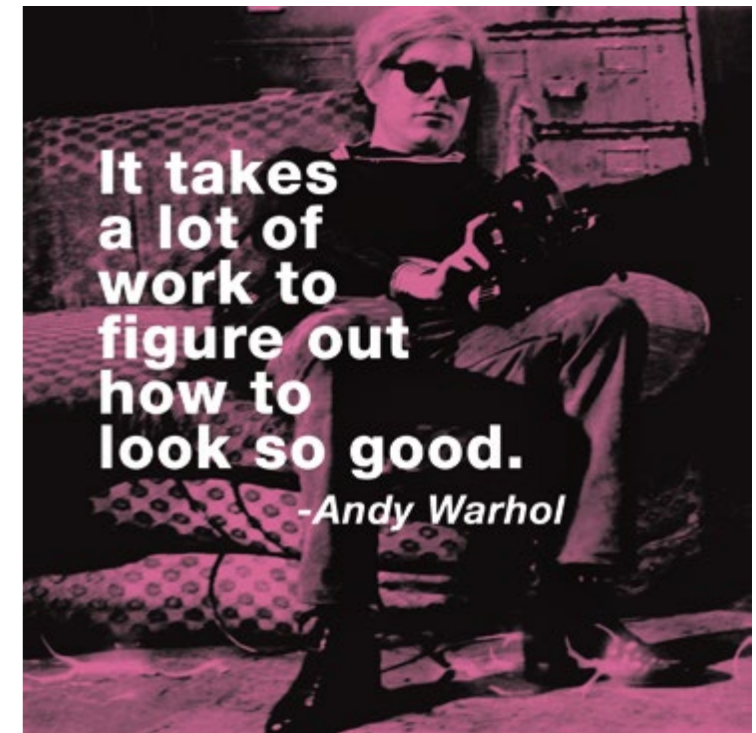
A



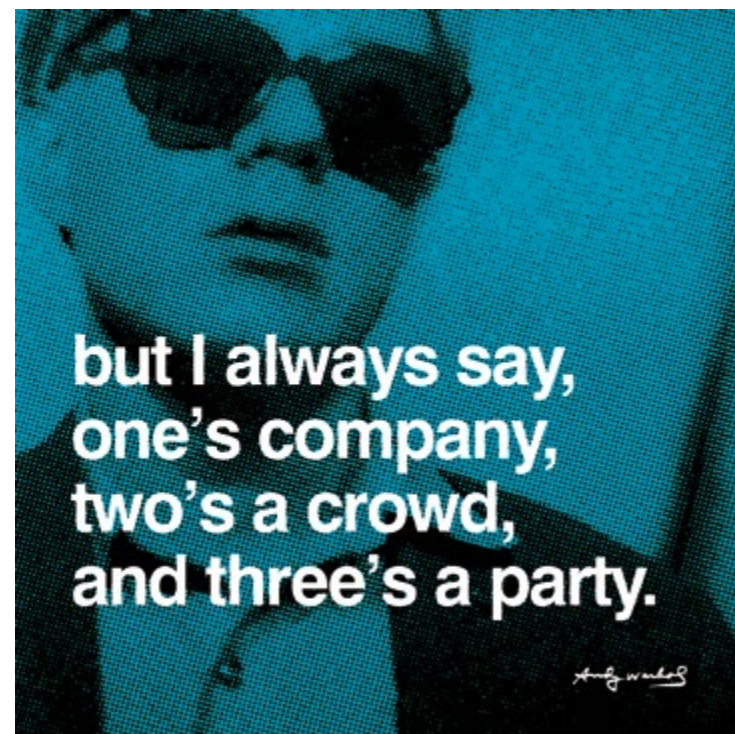
B



E



F



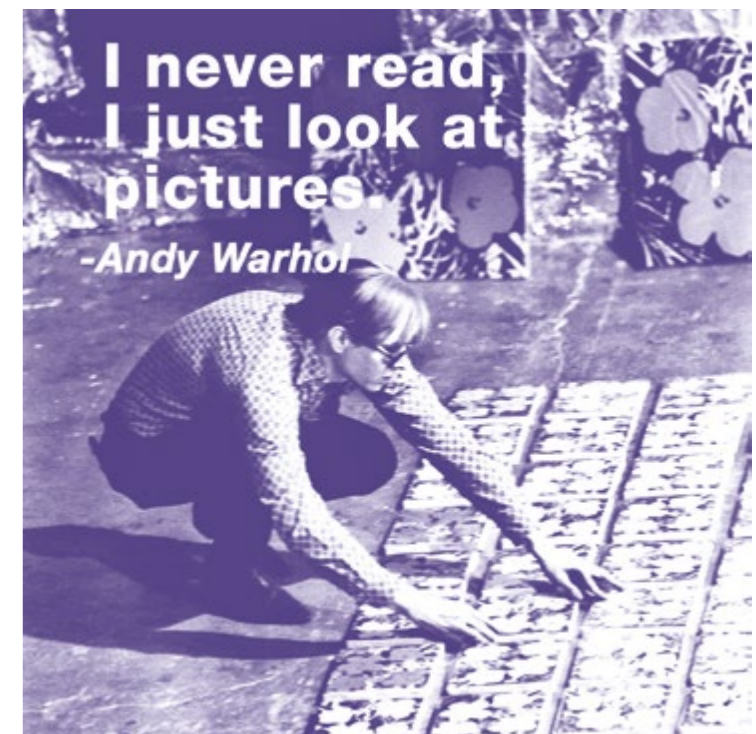
C



D



G



H

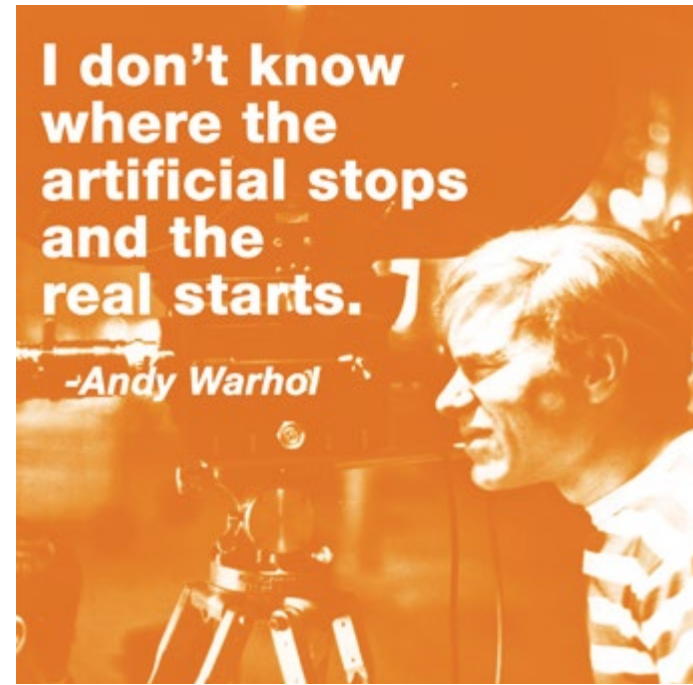
- A Everybody **W1448sqd** 30x30cm  
**W1448pfb** 25x25cm on 36x28cm
- B Love Affair **W1452sqd** 30x30cm  
**W1452pfb** 25x25cm on 36x28cm
- C Three's A Party **W1451sqd** 30x30cm  
**W1451pfb** 25x25cm on 36x28cm
- D Art **W1453sqd** 30x30cm  
**W1453pfb** 25x25cm on 36x28cm

- E Business **N369sqd** 30x30cm  
**N369pfb** 25x25cm on 36x28cm
- F Look So Good **N370sqd** 30x30cm  
**N370pfb** 25x25cm on 36x28cm
- G Think Rich **N371sqd** 30x30cm  
**N371pfb** 25x25cm on 36x28cm
- H I Never Read **N372sqd** 30x30cm  
**N372pfb** 25x25cm on 36x28cm

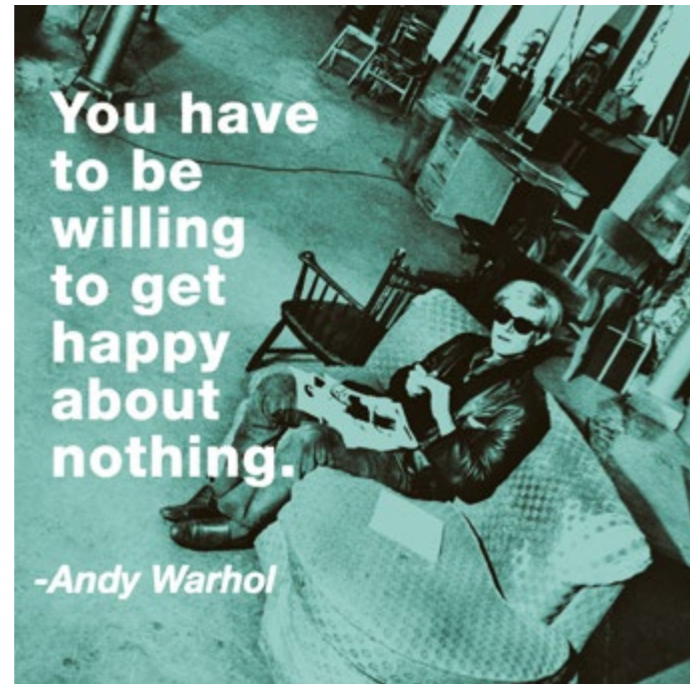
Think rich,  
look poor.

*-Andy Warhol*





A

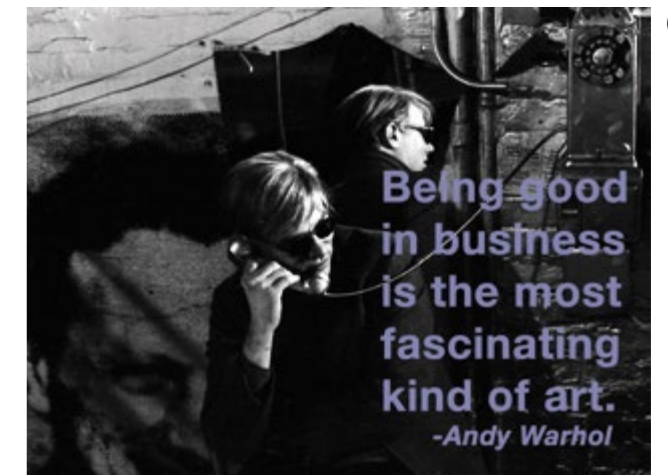


B



A

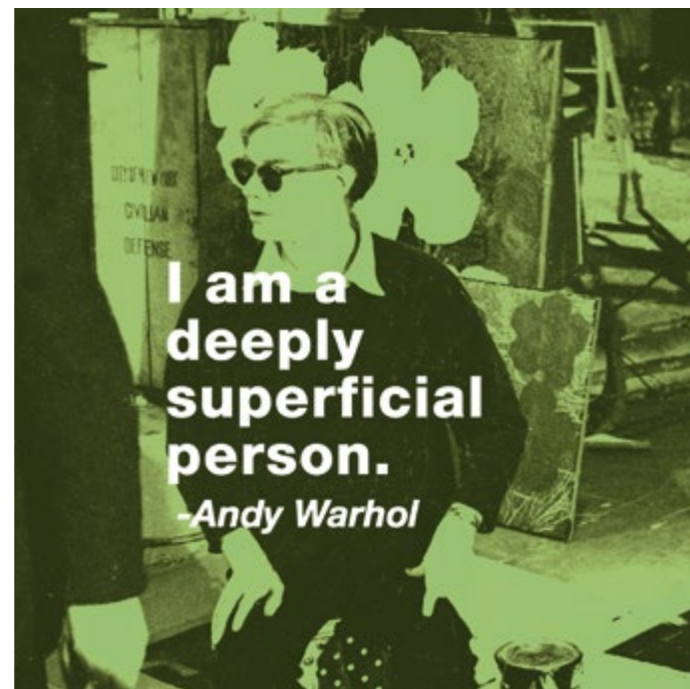
Andy Warhol loved talkers as much as he adored beauties. He had an uncanny ability to absorb his surroundings and listened more than he spoke in public yet his words are part of our daily lexicon. Whether it is his ubiquitous fifteen minutes of fame quote, or through his celebrity gossip publication Interview Magazine, Warhol wanted whatever he published or stated publicly to be impactful and thought provoking. Warhol extended this same approach in his commentary to several of his books which demonstrated his knack for quirky, pithy observations that led to widespread quotations still being used today.



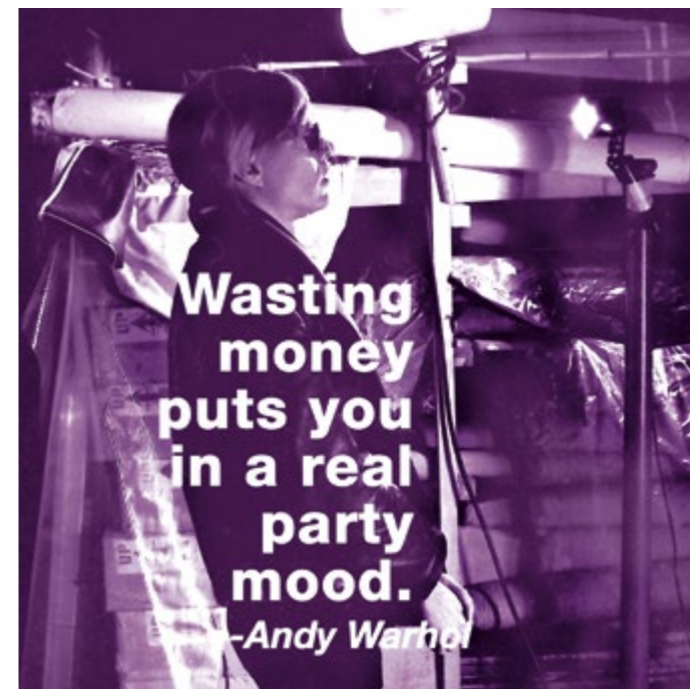
C



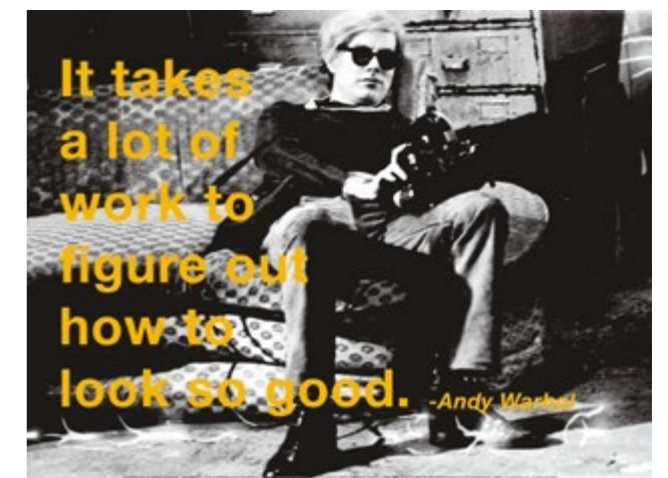
C



D



B



D

- A Artificial N373sqd 30x30cm  
N373pfb 25x25cm on 36x28cm
- B Get Happy N374sqd 30x30cm  
N374pfb 25x25cm on 36x28cm
- C Pop Art N375sqd 30x30cm  
N375pfb 25x25cm on 36x28cm
- D Superficial N376sqd 30x30cm  
N376pfb 25x25cm on 36x28cm

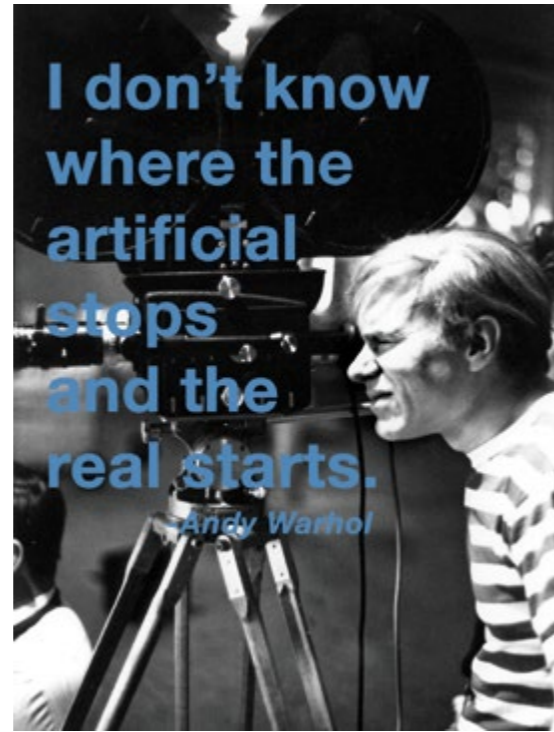
- A First Grade N377sqd 30x30cm  
N377pfb 25x25cm on 36x28cm
- B Wasting Money N378sqd 30x30cm  
N378pfb 25x25cm on 36x28cm
- C Business N359c 30x40cm  
N359pfb 20x28cm on 28x36cm
- D Look So Good N360c 30x40cm  
N360pfb 20x28cm on 28x36cm
- E Think Rich N361c 30x40cm  
N361pfb 20x28cm on 28x36cm



E



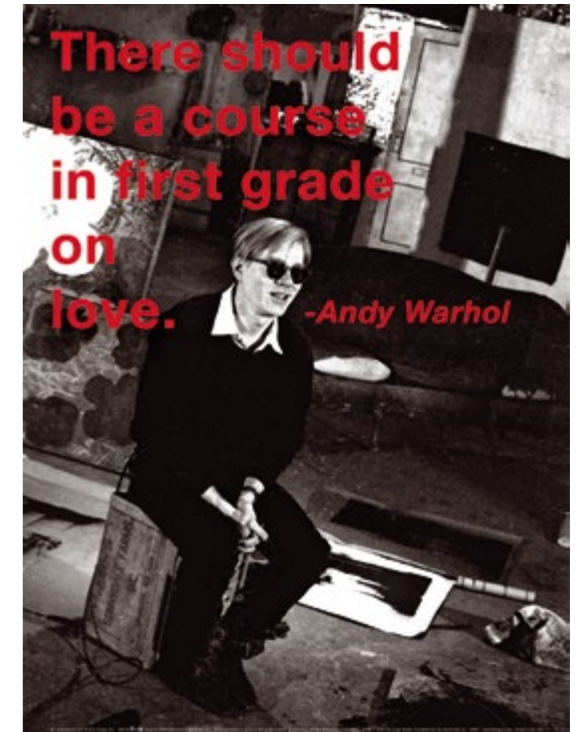
A



B



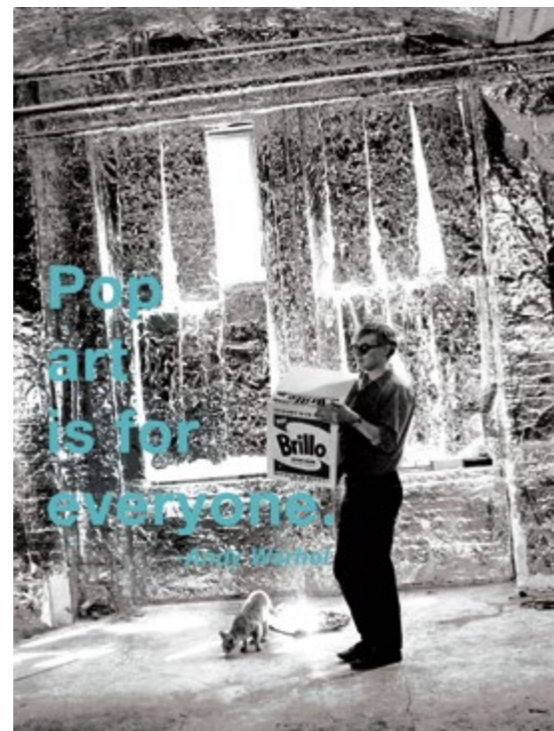
E



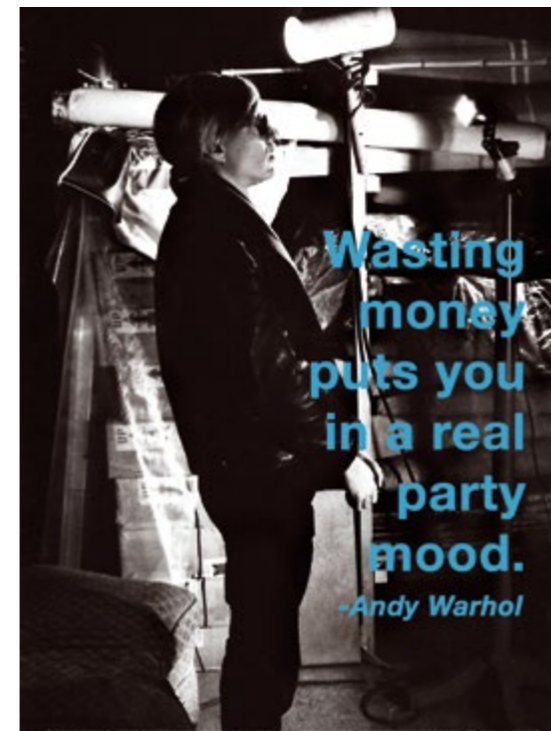
F



C



D



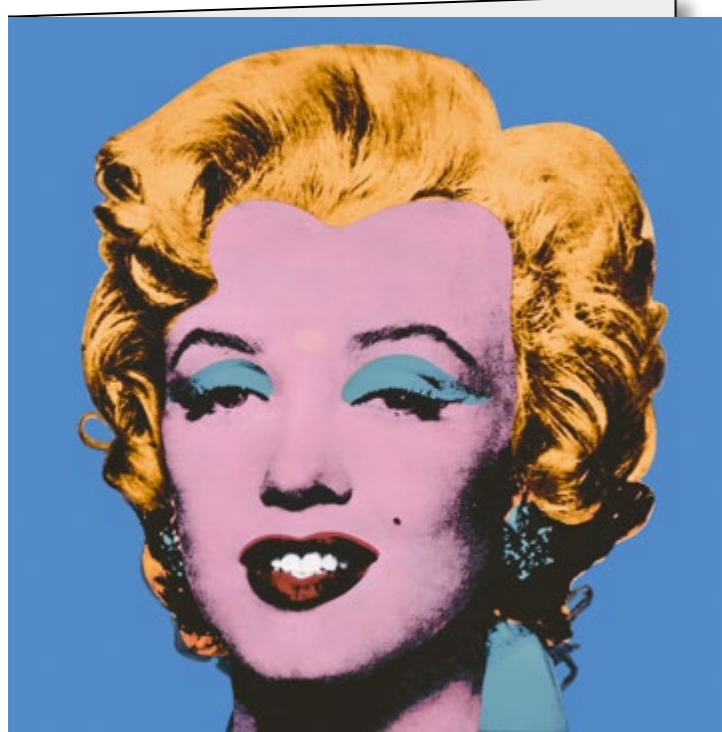
G

- A I Never Read **N362c** 40x30cm  
**N362pfb** 28x20cm on 36x28cm
- B Artificial **N363c** 40x30cm  
**N363pfb** 28x20cm on 36x28cm
- C Get Happy **N364c** 40x30cm  
**N364pfb** 28x20cm on 36x28cm
- D Pop Art **N365c** 40x30cm  
**N365pfb** 28x20cm on 36x28cm
- E Superficial **N366c** 40x30cm  
**N366pfb** 28x20cm on 36x28cm
- F First Grade **N367c** 40x30cm  
**N367pfb** 28x20cm on 36x28cm
- G Wasting Money **N368c** 40x30cm  
**N368pfb** 28x20cm on 36x28cm



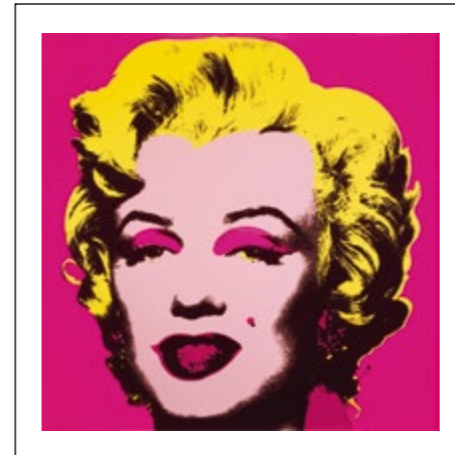
Rectangular Format Greetings Card

- dimensions: 115 x 163mm
- printed on high quality 300gsm board
- blank inside
- comes with white gummed envelope
- individually packed in a cellophane bag

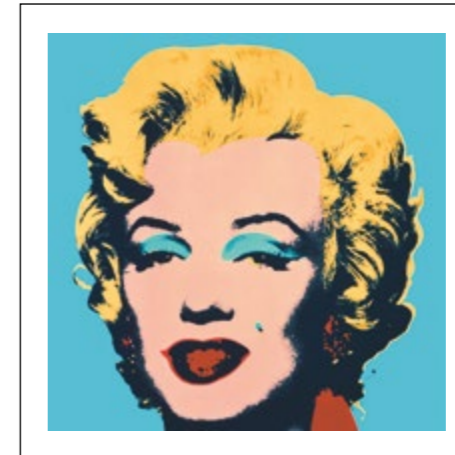


Rectangular Format Greetings Card

- dimensions: 140 x 140mm
- printed on high quality 300gsm board
- blank inside
- comes with white gummed envelope
- individually packed in a cellophane bag



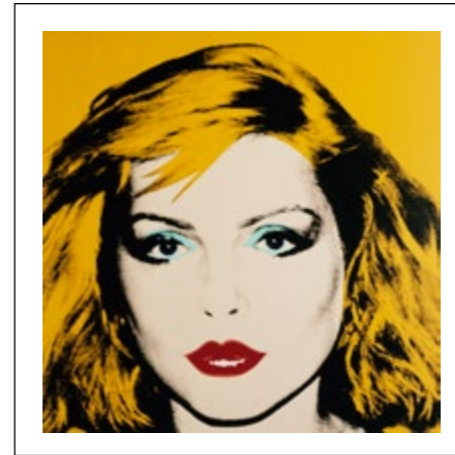
W1008gc 140x140mm



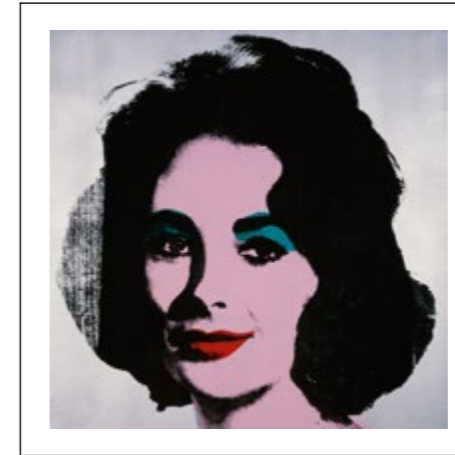
W925gc 140x140mm



W1045gc 115x163mm



W1669gc 140x140mm



W1668gc 140x140mm



W1192gc 115x163mm



W827gc 115x163mm



W1137gc 115x163mm



W1112gc 115x163mm



W1246gc 115x163mm



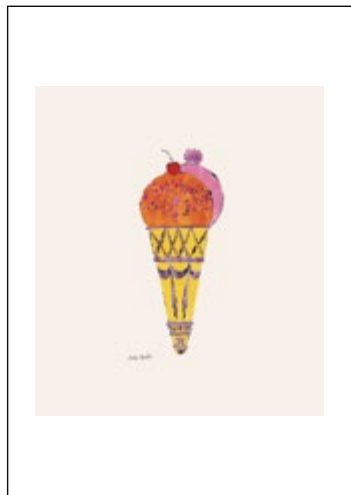
W1242gc 115x163mm



W1084gc 115x163mm



W1086gc 115x163mm



W1462gc 115x163mm



W1461gc 115x163mm



W1459gc 115x163mm



W981gc 115x163mm



W1093gc 115x163mm



W1094gc 115x163mm



W1457gc 115x163mm



W1466gc 115x163mm



W1467gc 115x163mm



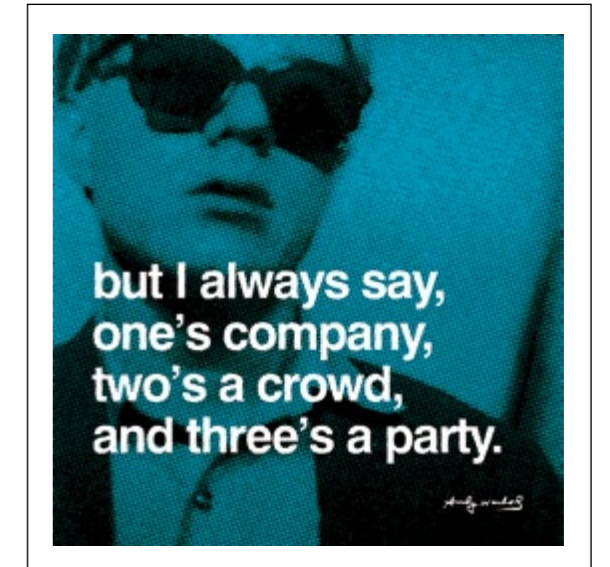
W1446gc 140x140mm



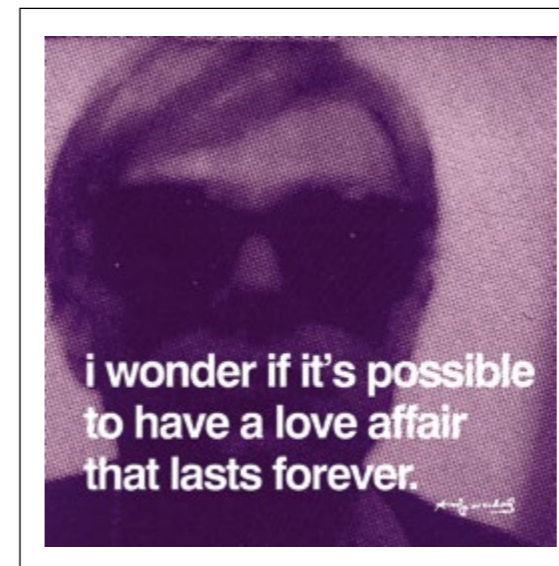
W1449gc 140x140mm



W1450gc 140x140mm



W1451gc 140x140mm



W1452gc 140x140mm

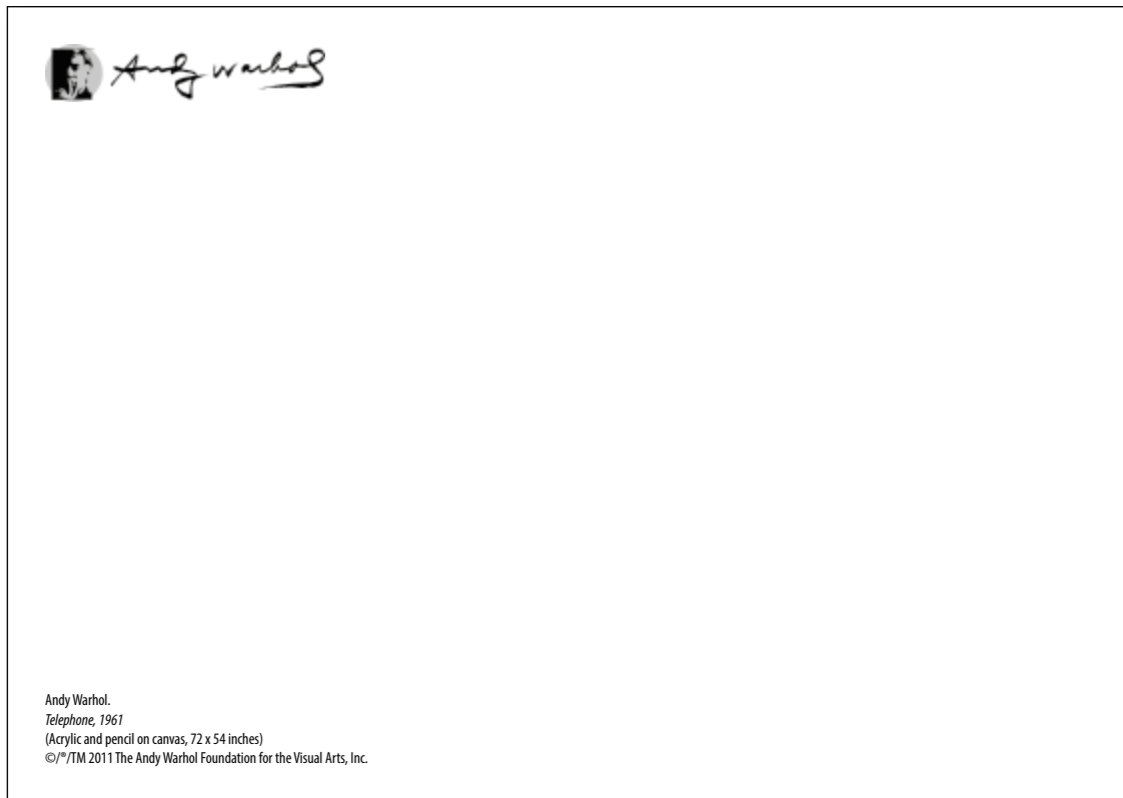


W1453gc 140x140mm



Postcards (actual size)

- dimensions: 105 x 148mm
- printed on high quality 300gsm board



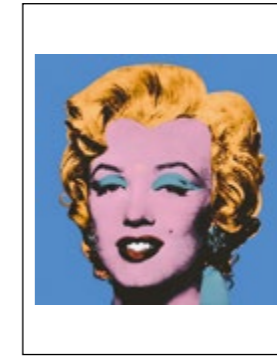
W827pc 105x148mm



W798pc 105x148mm



W973pc 105x148mm



W923pc 105x148mm



W1008pc 105x148mm



W1045pc 105x148mm



W1137pc 105x148mm



W1192pc 105x148mm



W1084pc 105x148mm



W1086pc 105x148mm



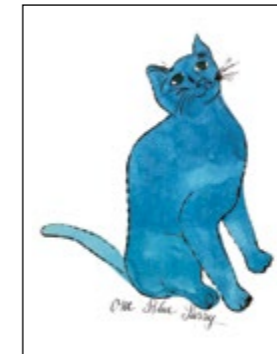
W1094pc 105x148mm



W1093pc 105x148mm



W981pc 105x148mm



W1457pc 105x148mm



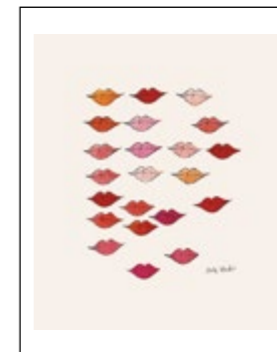
W1466pc 105x148mm



W1462pc 105x148mm



W1461pc 105x148mm



W1459pc 105x148mm



W1112pc 105x148mm



W1467pc 105x148mm



W1246pc 105x148mm



W1242pc 105x148mm





Rectangular Magnet (actual size)

- dimensions: 53 x 80mm
- strong and durable
- coated semi-gloss finish

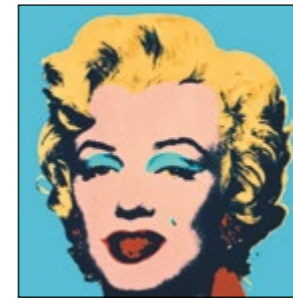


Square Magnet (actual size)

- dimensions: 60 x 60mm
- strong and durable
- coated semi-gloss finish



W1008mg 60x60mm



W925mg 60x60mm



W1669mg 60x60mm



W1668mg 60x60mm



W1448mg 60x60mm



W1446mg 60x60mm



W1453mg 60x60mm



W1447mg 60x60mm



W1044mg 53x80mm



W930mg 53x80mm



W1045mg 53x80mm



W1651mg 53x80mm



W1192mg 53x80mm



W929mg 53x80mm



W796mg 53x80mm



W827mg 53x80mm



W1459mg 53x80mm



W981mg 53x80mm



W1528mg 53x80mm



W1112mg 53x80mm



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