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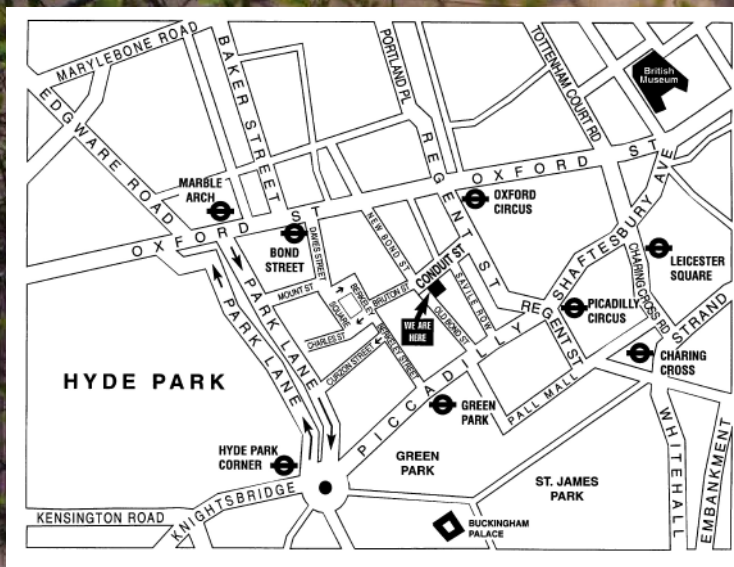


EDITIONS AND WORKS ON PAPER 1500-2017

Tuesday 26th September 2017
The Westbury Hotel, Mayfair, London







The Westbury Hotel, 37 Conduit Street, London W1S 2YF





AUCTION NO. 18

EDITIONS AND WORKS ON PAPER 1500-2017

Tuesday 26th September 2017, 1.00pm

The Westbury Hotel, 37 Conduit Street, London W1S 2YF

**VIEWING: BY APPOINTMENT
19TH – 21ST SEPTEMBER**

Forum Auctions,
220 Queenstown Road,
London SW8 4LP

VIEWING: 23RD – 26TH SEPTEMBER

The Westbury Hotel,
London W1S 2YF

Saturday 23rd September
12.00pm – 4.00pm

Sunday 24th September
12.00pm – 4.00pm

Monday 25th September
9.30am – 7.30pm

Tuesday 26th September
9.30am – 12noon

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Old Masters – 16th to 19th Century

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A surrealist painting by Marc Chagall. In the upper left, two women are depicted in profile, facing each other. One woman has green skin and the other has yellow skin; both are unclothed. They are set against a background of swirling blue and white forms. To their right is a dense, vibrant field of flowers in shades of yellow, orange, and purple. In the lower left, a town with a prominent church spire is visible, rendered in a simplified, geometric style. The bottom right corner features a large, rounded structure with a grid-like pattern. The overall style is characteristic of Chagall's work, with bold colors and a dreamlike composition.

EDITIONS AND WORKS ON PAPER 1500-2017
SEPTEMBER 26TH 2017, 1PM

OLD MASTERS
16TH TO 19TH CENTURY



1

Albrecht Dürer (1471-1528)

THE SMALL PASSION [33 PLATES ONLY (OF 36)]

Lacking title page and B.21, B.35, B.48, woodcuts, circa 1508-1511 but later impressions, [1612 and later, but before 1844], on laid paper, one with Italian text verso, the rest later without text, some sheets with partial watermarks of two concentric circles, each sheet approx. 208 x 143mm. (8¼ x 5½in), images approx. 125 x 97mm. (4⅞ x 3¾in), unframed.

Literature:

cf. Bartsch 17-52; Meder, Hollstein 126-161; Schoch, Mende, Scherbaum 187-222

£800 - 1,200



2

Albrecht Dürer (1471-1528)

THE LAST JUDGMENT, FROM: THE SMALL WOODCUT PASSION Woodcut, circa 1510, on fine laid paper, with partial indistinct watermark, a very good impression from the Latin text edition of 1511, thread margins, sheet 128 x 98mm. (5¼ x 3¾in), unframed.

Literature:

Bartsch 52; Meder, Hollstein 161; Schoch, Mende, Scherbaum 222

£2,000 - 3,000



3 Heinrich Aldegrever (1501-1561) MUCIUS SCAEVOLA BEFORE PORSENNA

Engraving, *circa* 1530, but a later impression, on laid paper without watermark, trimmed just within the platemark, sheet 145 x 120mm. (5¾ x 4¾in), unframed.

Provenance:
Christian David Ginsburg (1831-1914), London, [L.1145];
Anonymous red crayon initials verso [not in Lugt]

Literature:
New Hollstein 69; Bartsch VIII.387.69

£200 - 300



4

4

Master of the Die (fl. 1530-1560)

FOUR SCENES FROM THE FABLE OF CUPID AND PSYCHE, PLATES 11, 23, 26, AND 28, AFTER MICHEL COXIE I (1499-1592)
Engravings, *circa* 1530-1560, but probably slightly later impressions, on laid paper with watermark of triple mounts surmounted by fleur-de-lis within two concentric circles (similar to Briquet 11935) with the initials 'A' and 'N', each sheet approx. 200 x 232mm. (7¾ x 9¼in), unframed.

Literature:
Bartsch 52, 64, 67, 69

£150 - 200



5

Orazio Scarabelli (active *circa* 1589)

JOUSTING TOURNAMENT IN PIAZZA SANTE CROCE, MAY 10TH, 1589
From the 'Festivals for the Marriage of Grand Duke Ferdinand I of Tuscany and Christina of Lorraine'
Engraving and etching, 1589, but *circa* 1592, published by Filippo Suchielli, Siena, on laid paper without watermark, an even impression with faint wiping marks, platemark 240 x 335mm. (9½ x 13¼in), sheet 270 x 365mm. (10½ x 14¾in), unframed.

Provenance:
Fürstlich Waldburg Wolfegg'sches Kupferstichkabinett,
Maximilian Willibald Waldburg-Wolfegg (1604-1667) [L. 2542];
Probably the "duplicates" auction, Gutekunst, Stuttgart, 1901-1903;
Private collection, Austria;
Anonymous sale;
Private collection, London.

Literature:
Saslow, James, *Florentine Festival as Theatrum Mundi. The Medici Wedding of 1589*, 1996, p. 246, no. 70 (illus.).

** The joust tournament depicted, a tilt at the quintain, took place in a temporary arena in front of the church Santa Croce as part of the Festivals for the Marriage of Grand Duke Ferdinand I of Tuscany and Christina of Lorraine. The facade of the church is visible in the background behind a tiered stand lining the square. The stands are filled with spectators, while the grand-ducal party watches from a canopied balcony in the building on the right. An opening procession of mounted knights, trumpeters and pages circles the field, before passing behind a barrier at right, where one of the combatants rides a camel. For an example of another subject from the festival at auction, see the Gourary Collection (Christie's, *Splendid Ceremonies*, 12th June 2009, lot 105).

£400 - 600



6

Follower of Raphael (1483-1520)

CHRIST'S CHARGE TO PETER (MATTHEW 16: 18-19, JOHN 21: 15-17)

Pen and brown ink, brown wash, heightened with white, some oxidation to pigment, traces of black chalk, on laid paper, no watermark visible, unframed.

Provenance:

Francis Abbott (1801-1893) [Lugt 970]

Anonymous sale, possibly the Galerie Fiévez auction, Brussels, 22-23rd November, 1922;

Private Collection, Scotland

** The Louvre hold a preparatory drawing (see INV 3863, recto), which appears to be the source for the present work, as opposed to the cartoon on display in the Victoria & Albert. Yet, there are notable differences in the composition between the two drawings, such as the inclusion of the fishing boat to the right hand side, which is not found in the Louvre sheet. For another variant drawing of the same composition, with an attribution to Raphael, see the Archdiocesan Museum, Katowice, Poland.

In private correspondence dated 1957, the present owner's father received a reply from John Gere, at the time still Assistant Keeper of the British Museum, in which prior to showing it to Philip Pouncey, Gere makes a tentative suggestion that the work 'may possibly be a product of Raphael's workshop'. An interesting comparative work can be found in the pen and ink study of *The Miraculous Draft of Fishes*, held in the Royal Collection, Windsor (see RCIN 912749), where the drawing is described as being by the School of Raphael, with old attributions to both Raphael himself, and his contemporary Giovanni Francesco Penni (1496-c. 1536).

£1,200 - 1,800



7

Attributed to Adriaen Collaert (1560-1618)

THE FOUR SEASONS, AFTER MARTEN DE VOS (1532-1603)
Engravings, circa 1590, the set of four, on fine laid paper, 'Summer' and 'Winter' both with watermarks of indistinct [?] gothic initials, delicate and rich impressions, each sheet approx. 104 x 131mm. (4 1/8 x 5 1/4 in).

Provenance:
Colnaghi, London

Exhibited:
Colnaghi, London, *Mannerism and the North European Tradition*, no. 151 (label on reverse).

Literature:
Hollstein (de Vos) no. 1424-1427 i/ii

£400 - 600

8

Adriaen Collaert (1560-1618)

THE REST ON THE FLIGHT INTO EGYPT, AFTER GOLTZIUS,
Engraving, circa 1585, on laid paper with watermark of the rod of Basel, a delicate impression, trimmed just within the platemark, sheet 210 x 158mm. (8 1/4 x 6 1/4 in), unframed.

Provenance:
Comte O. de Behague (1828-1879) [L. 2004, partial red ink stamp]

Literature:
New Hollstein 262

£300 - 500



8



9



10

9

Jacques Callot (1592-1635)

LE BOHÉMIENS, SÉRIE APPELÉE AUSSI LES ÉGYPTIENS, LA MARCHÉ DES BOHÉMIENS, LA VIE ERRANTE DES BOHÉMIENS, LES MARCHES ÉGYPTIENNES Etchings, the set of four, circa 1621-1631, on laid paper, affixed to later paper support, tipped onto early 19th century album leaves, lettered states, but one plate from a later edition with publishers inscription 'Langlois' lower right, good impressions, each sheet approx. 123 x 236mm. (4¾ x 9¼in), unframed, (4).

Literature:

Lieure 374-377

** The subjects of the present etchings, the 'Egyptians', from which gypsies derives, would have been inspired by the memories of the artist's first trip to Italy.

£400 - 600

10

Rembrandt van Rijn (1606-1669)

SELF PORTRAIT OPEN-MOUTHED, AS IF SHOUTING

Etching, 1630, on laid paper, without watermark, a very good impression of this scarce subject, New Hollstein's third state (of three), before the wear on the right side of his face, thread margins or trimmed to the platemark, sheet 72 x 61 mm. (2¾ x 2 7/16in), unframed.

Literature:

Hind 31; New Hollstein 67 iii/iii

£12,000 - 15,000



11

11

Rembrandt van Rijn (1606-1669)

BUST OF A MAN WEARING A HIGH CAP (THE ARTIST'S FATHER?)

Etching and drypoint, circa 1630, on cream laid paper without watermark, fourth state (of six), a well inked later impression with rich plate tone, platemark 104 x 84mm. (4¼ x 3¼in), unframed.

Literature:

Hind 1923 22; New Hollstein 57 iv/vi

£1,000 - 1,500



12

Rembrandt van Rijn (1606-1669)

SELF PORTRAIT WITH SASKIA

Etching, 1636, on laid paper, without watermark, a fine early impression of the New Hollstein's second state (of four), before any wear in the shadows beneath the hat and with the light horizontal scratches across Saskia's breast, fine thread margins, sheet 106 x 94mm. (4³/₁₆ x 3³/₄in), unframed.

Provenance:

Albert Aaron Feldmann (1920-1999) [Lugt 4812]

Literature:

Hind 144; New Hollstein 158 ii/iv

£25,000 - 35,000



13

Rembrandt van Rijn (1606-1669)

OLD MAN WITH DIVIDED FUR CAP

Etching with drypoint, 1640, on laid paper, with partial watermark of Strasbourg Lily with initials '4WR' [probably Hinterding's A-e-b], a very fine, early impression of New Hollstein's first state (of two), before the slipped stroke, with strong burr on the horizontal lines in the bottom left corner and on the vertical lines in the bottom right, trimmed to or on the platemarks, sheet 150 x 138mm. (5 $\frac{1}{8}$ x 5 $\frac{7}{16}$), unframed.

Literature:

Hind 170; New Hollstein 182 i/ii

£15,000 - 20,000



14

Rembrandt van Rijn (1606-1669)

BEGGAR MAN AND WOMAN BEHIND A BANK

Etching with drypoint, *circa* 1630, on laid paper without watermark, a very fine impression of New Hollstein's ninth state (of nine), thread margins, sheet 199 x 69mm. (7¾ x 2¾in), unframed.

Literature:

Hind 13; New Hollstein 51 ix/ix

£12,000 - 15,000

15

Rembrandt van Rijn (1606-1669)

OLD BEGGAR WOMAN WITH A GOURD

Etching, *circa* 1630, on laid paper, without watermark, a fine early impression of New Hollstein's second state (of two), showing all the fine vertical scratches on the right side of the woman and with inky plate edges at the top and right, trimmed to platemarks and slightly within at the lower edge, sheet 101 x 48mm. (4 x 1 7/8 in), unframed.

Literature:

Hind 80; New Hollstein 40 ii/i

£5,000 - 7,000



16

Rembrandt van Rijn (1606-1669)

BEGGAR MAN AND BEGGAR WOMAN CONVERSING

Etching, *circa* 1630, on buff laid paper without watermark, second state (of three), a good impression with plate tone, showing the scratch between the couple, platemark 78 x 66mm. (3 1/16 x 2 5/8 in), sheet 82 x 69mm. (3 1/4 x 11 1/4 in), tipped at one edge onto cream wove paper with unidentified collector's number, '157 D', in brown ink, unframed.

Literature:

Hind 1923 7; New Hollstein 45 ii/iii

£500 - 700



17

Rembrandt van Rijn (1606-1669)

CHRIST AND THE WOMAN OF SAMARIA: AMONG RUINS

Etching, 1634, on cream laid paper without watermark, a fine, rich impression of New Hollstein's second state (of five), with excellent contrasts and without any wear, still with touches of burr on the beard of the left disciple and the garments of the disciples, with thread margins, sheet 124 x 109mm. (4 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in), unframed.

Literature:

Hind 122; New Hollstein 127 ii/v

£7,500 - 10,000



18

Rembrandt van Rijn (1606-1669)

THE BAPTISM OF THE EUNUCH

Etching with touches of drypoint, 1641, on cream laid paper with watermark of the Arms of Amsterdam [Hinterding's B-a-b], a fine, early impression of New Hollstein's second-third state (of four), before the + in the bottom left corner but with the accidental scratch behind St. Philip's head, with light vertical scratches at the bottom left center and to the right of the parasol and with the cloud of close vertical lines/plate tone to the right of St. Philip's elbow, thread and narrow margins, sheet 183 x 215mm. (7³/₁₆ x 8¹/₂in), unframed.

Literature:

Hind 182; New Hollstein 186 ii/iii-iv

£10,000 - 12,000

19

Rembrandt van Rijn (1606-1669)

WOMAN AT A DOOR HATCH TALKING TO A MAN AND CHILDREN
Etching, 1641, on cream laid paper, without watermark, a good later impression, New Hollstein's third state (of three), with small margins, platemark 91 x 62mm. (3 $\frac{3}{8}$ x 2 $\frac{1}{2}$ in), sheet 104 x 74mm. (4 $\frac{1}{4}$ x 2 $\frac{7}{8}$ in), unframed.

Provenance:

Sigmund Landsinger (1855-1939) [Lugt 2359]

Literature:

Hind 192; New Hollstein 191

£1,000 - 1,500



20

Rembrandt van Rijn (1606-1669)

BUST OF A MAN WEARING A HIGH CAP (THE ARTIST'S FATHER?)

Etching and drypoint, *circa* 1630 but later 18th century impression, on cream laid paper without watermark, fourth state (of six), a good impression with light plate tone, platemark 104 x 84mm. (4 $\frac{1}{4}$ x 3 $\frac{1}{4}$ in), tipped at one edge onto buff wove paper with unidentified collector's number, '299 D', in brown ink, unframed.

Literature:

Hind 1923 22; New Hollstein 57 iv/vi

£1,000 - 1,500

21

Rembrandt van Rijn (1606-1669)

ST. JEROME IN A DARK CHAMBER

Etching, 1642, on cream laid paper, without watermark, a very good later impression of New Hollstein's third state (of three), small margins, platemark 150 x 170mm. (5 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in), sheet 162 x 184mm. (6 $\frac{3}{8}$ x 7 $\frac{1}{4}$ in), unframed.

Literature:

Hind 201; New Hollstein 212 iii/iii

£3,000 - 4,000



22

Rembrandt van Rijn (1606-1669)

THE FLIGHT INTO EGYPT: A NIGHT PIECE

Etching with burin and drypoint, 1651, on laid paper, without watermark, a very good impression of New Hollstein's sixth state (of ten), before rework, with small margins, platemark 122 x 109mm. (4 $\frac{13}{16}$ x 4 $\frac{5}{16}$ in), sheet 158 x 138mm. (6 $\frac{1}{4}$ x 5 $\frac{3}{8}$ in), unframed.

Literature:

Hind 253; New Hollstein 262 vi/x

£2,000 - 3,000



23

Rembrandt van Rijn (1606-1669)

THE GOLDSMITH

Etching and drypoint, 1655, on laid paper without watermark, a very fine impression of the first state (of two), with touches of burr on the left eye and the area to the right of the goldsmith, trimmed to the platemarks, with light grey ink to borderline at the right, sheet 78 x 56mm. (3¹/₁₆ x 2¹/₄in), unframed.

Literature:

Hind 285; New Hollstein 289 i/ii

£7,500 - 10,000

24

Giacomo Cortese, called 'Il Bourguignon' (1621-1675)

Scène Militaires

Seven etchings, from a series of eight, *circa* 1635-1660, all on cream laid paper, without watermarks, second states with numbers, well inked impressions with wide margins, tipped onto 18th century mounts with ruled double borderlines in black ink, platemarks each approx. 116 x 162mm. (4 $\frac{5}{8}$ x 6 $\frac{3}{8}$ in), sheets approx. 137 x 184mm. (5 $\frac{3}{8}$ x 7 $\frac{1}{4}$ in), unframed, (7).

Provenance:

John Barnard (born ca. 1784) [Lugt 1419]

Literature:

Robert-Dumesnil 2-8 ii

** WORKS BY CORTESE ARE VERY SCARCE AT AUCTION. Born in France as Jacques Cortois, the artist spent most of his working life in Italy, and in 1668 he became a Jesuit priest. He was otherwise known as 'Il Bourguignon'.

£250 - 350



25

Stefano della Bella (1610-1664)

THE MEDICI VASE

Etching and engraving, *circa* 1656, on ivory laid paper with watermark of an encircled head, the second state, a well inked impression, with 1-2mm. margins, sheet 311 x 282mm. (12 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in), unframed.

Literature:

De Vesme 832 ii

** "GENERALLY CONSIDERED THE EARLIEST AND MOST BEAUTIFUL OF THE NUMEROUS RENDITIONS OF THE FAMED MEDICI VASE."

The young Cosimo III de' Medici, Stefano della Bella's pupil and the future Grand Duke of Tuscany, is shown drawing the Medici Vase; the monumental vase- executed in white marble and created in Athens in the first century A.D.- features a frieze of Iphigenia crouching beneath a statue of Diana flanked by warriors. One of many highly celebrated ancient artworks collected by the Medici family in the 16th century, and kept at their Roman villa.

£300 - 500



26

Claude Lorrain (1600-1682)

LE TEMPS, APOLLO ET LES SAISONS (TIME, APOLLO AND THE SEASONS)

Etching, 1662, on cream laid paper without watermark, Mannocci's sixth state (of seven), an evenly inked impression, platemark 200 x 259mm. (7 $\frac{7}{8}$ x 10 $\frac{3}{16}$ in), sheet unevenly trimmed but approx. 210 x 264mm. (8 $\frac{1}{4}$ x 10 $\frac{3}{8}$ in), tipped onto paper support, unframed.

Together with L'APPARITION (THE VISION), *circa* 1630 [M. 5 v/v], two variant states of LA FUITE EN EGYPT (THE FLIGHT INTO EGYPT), *circa* 1630-33 [M. 9 i/iv and iv/iv], and LA DANSE VILLAGEOISE (THE COUNTRY DANCE, LARGE PLATE), *circa* 1637 [M. 20 iv/iv], various sizes, all unframed; and with 12 etchings by Jean Georges Wille (1715-1808), (17).

£400 - 600



27

Giovanni Antonio Canal, called Canaletto (1697-1768)

VEDUTE ALTRE PRESE DA I LUOGHI ALTRE IDEATE DA ANTONIO CANAL

Etching, circa 1744, on cream laid paper without watermark, Bromberg's second state, a good evenly inked impression, platemark 290 x 425mm. (11½ x 16¾in), sheet 330 x 455mm. (13 x 17¾in), unframed.

Provenance:

'vg', a late 18th century collector's mark connected with Joseph Storck [Lugt 2319]

Literature:

Bromberg 1 ii

** Title page to the series, with a large wall of a classical ruin and a figure seated at right pointing to the dedication.

£500 - 700



28

Circle of Gennaro Greco (1663-1714)

ARCHITECTURAL CAPRICCIO WITH RUINS OF A COLONNADE, POSSIBLY AN ANTIQUE "TERME"

Oil on copper, bears later initials of A.C. lower right, with further erroneous inscription verso attributing the work to Canaletto, 205 x 180mm. (8 x 7¼in), unframed.

Provenance:

Private collection, Scotland

** A pair of oil on copper views by Greco, one of which was roughly the same size and composition as the present painting, was offered at Hôtel Drouot, through Leclere (see: *Tableaux Anciens et Modernes*, 19th December 2009, lot 78, sold for 6,200 euro).

£700 - 1,000



29

29
Giovanni Battista Piranesi (1720-1788)

VEDUTA DEL CASTELLO DELL'ACQUA FELICE, FROM: VEDUTE DI ROMA
Etching, 1751, on cream laid paper with watermark of *fleur de lys* within a double circle (Hind 3), an excellent rich and detailed impression, Hind's second state of five, with the artist's address and price, wide margins, platemark 409 x 692mm. (16 x 27¼in), sheet 560 x 790mm. (22 x 31½in), unframed.

Literature:
Hind 20 ii/v

** A very fine impression, originally taken from an oblong folio stitched at the top edge, consequently the sheet is in excellent condition with large uncut margins.

£700 - 1,000

30
Giovanni Battista Piranesi (1720-1788)

VEDUTA DEL PALAZZO ODESCALCHI, FROM: VEDUTE DI ROMA
Etching, 1753, on cream laid paper with watermark of *fleur de lys* within a double circle (Hind 3), an excellent rich and detailed impression, Robison's state 'c', of 'f', with the artist's address and price, wide margins, platemark 405 x 619mm. (16 x 24¼in), sheet 560 x 790mm. (22 x 31½in), unframed.

Literature:
Hind 26 ii/v

** A very fine impression, originally taken from an oblong folio stitched at the top edge, consequently the sheet is in excellent condition with large uncut margins.

£500 - 700



30



31

31

Giovanni Battista Piranesi (1720-1788)

VEDUTA DELLA DOGANA DI TERRA A PIAZZA DI PIETRA, FROM: VEDUTE DI ROMA Etching, circa 1753, on cream laid paper with watermark of fleur de lys within a double circle (Hind 3), an excellent rich and detailed impression, Hind's third state (of six), with the artist's address and price, wide margins, two platemarks, both together approx. 445 x 595mm. (17½ x 23½in), sheet 550 x 780mm. (21¾ x 30⅞in), unframed.

Literature:
Hind 32 iii/vi

** A very fine impression, originally taken from an oblong folio stitched at the top edge, consequently the sheet is in excellent condition with large uncut margins.

£500 - 700

32

Giovanni Battista Piranesi (1720-1788)

VEDUTA DEL TEMPIO DI ANTONINO E FAUSTINA IN CAMPO VACCINO, FROM: VEDUTE DI ROMA

Etching, 1758, on cream laid paper with watermark of fleur de lys within a double circle (Hind 3), an excellent rich and detailed impression, Robison's state 'c', of 'f', with the artist's address and price, wide margins, platemark 405 x 540mm. (16 x 21¼in), sheet 555 x 790mm. (21¾ x 31⅞in), unframed.

Literature:
Hind 49 iii/vi

** A very fine impression, originally taken from an oblong folio stitched at the top edge, consequently the sheet is in excellent condition with large uncut margins.

£400 - 600



32



33

33

Giovanni Battista Piranesi (1720-1788)

VEDUTA DEL PALAZZO FABBRICATO SUL QUIRINALE PER LE SEGRETERIE DE BREV E DELLA SACRA CONSULTA, FROM: VEDUTE DI ROMA Etching, circa 1760-1778, on cream laid paper with watermark of fleur de lys within a double circle (Hind 3), an excellent rich and detailed impression, Robison's state 'e', of 'g', with the artist's address and price, wide margins, platemark 409 x 619mm. (16 x 24¼in), sheet 560 x 790mm. (22 x 31½in), unframed.

Literature:
Hind 22 ii/v

** A very fine impression, originally taken from an oblong folio stitched at the top edge, consequently the sheet is in excellent condition with large uncut margins.

£500 - 700

34

Giovanni Battista Piranesi (1720-1788)

VEDUTA DEL PONTE LUGANO SU L'ANIONE, FROM: VEDUTE DI ROMA Etching, 1763, on cream laid paper without watermark, an excellent rich and detailed impression, Hind's first state four, with the artist's address and price, good margins, platemark 448 x 664mm. (17½ x 26½in), sheet 543 x 750mm. (21¾ x 29½in), unframed.

Literature:
Hind 68 i/iv

£600 - 800



34

35

Venetian School (probably 18th century)

FIVE SHEETS OF FIGURE STUDIES

Including an infant Saint John, relating to works by Guercino, and drapery studies, one sheet with drawings recto and verso, chalks, one with brush and brown ink, heightened with white, one blue and brown coloured laid paper, each with indistinct circular watermarks, one with crossbow encircled, each sheet approx. 195 x 285mm. (7¾ x 11¼in), all unframed, (5).

Provenance:

Private collection, Scotland.

£300 - 500



36

Lorenzo Baldissera Tiepolo (1736-1776)

RINALDO ABANDONING ARMIDA, AFTER GIOVANNI DOMENICO TIEPOLO
Etching, circa 1753, on laid paper with watermark of graduated triple crescents, with countermark of the letter 'W' below a trefoil-topped crown, a delicate impression of the second state (of two), with the number 13 upper right, platemark 206 x 284mm. (8½ x 11¼in), sheet 282 x 360mm. (11½ x 14¼in).

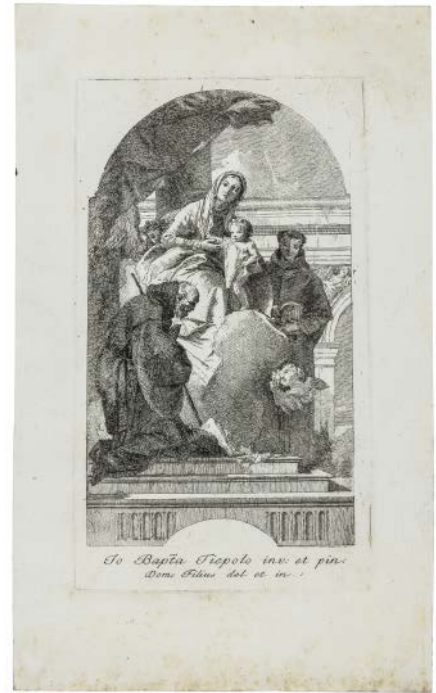
Provenance:

Unidentified collector's ink stamp verso [Not in Lugt]

Literature:

De Vesme 6 ii/ii

£300 - 500



37

Giovanni Domenico Tiepolo (1727-1804)

THE VIRGIN AND CHILD WITH ST. FRANCIS OF PAOLA AND ST. ANTHONY OF PADUA

Etching, circa 1760, on crisp Venetian laid paper without watermark, first state of two, before the number, platemark 227 x 130mm. (8¾ x 5¼in), sheet 305 x 185mm. (12 x 7¼in), unframed.

Literature:

De Vesme 56; Rizzi (1971) 12 i/ii

** After the altarpiece by Giovanni Battista Tiepolo of circa 1750-1760.

£700 - 1,000

38

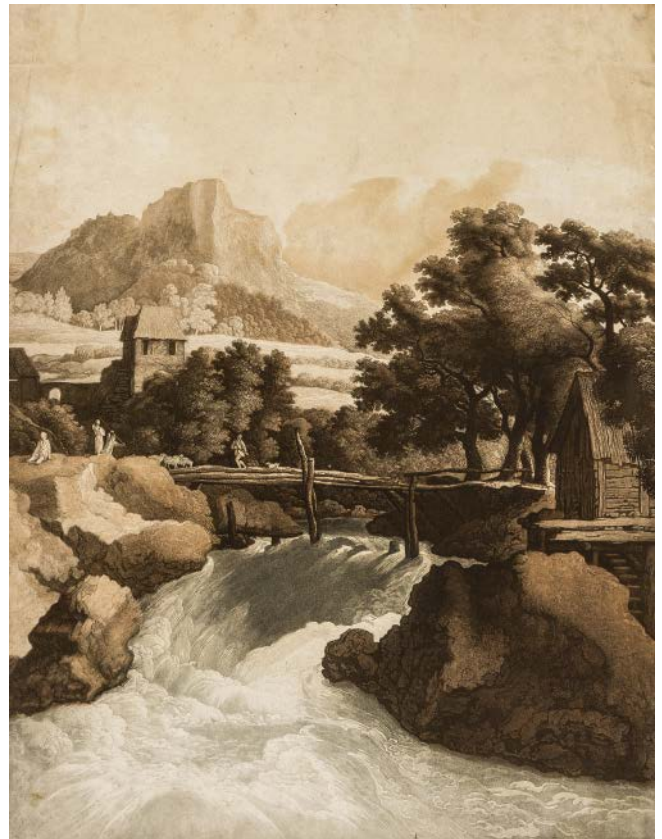
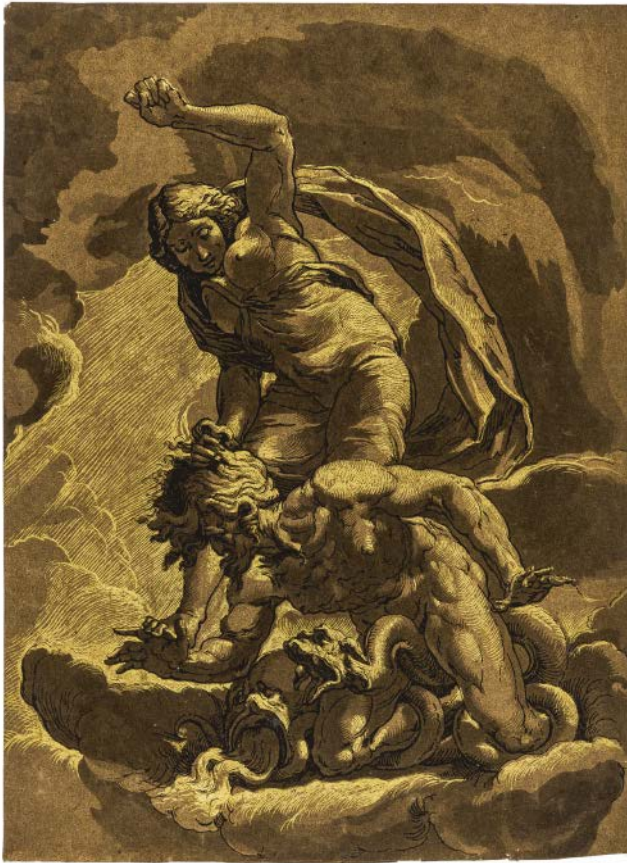
Johann Gottlieb Theophilus Amadeus Prestel (1739-1808)

WATERFALL IN A ROCKY LANDSCAPE, WITH WOODLAND AND MOUNTAINS BEYOND, AFTER JACOB VAN RUISDAEL (1628-1682)

Etching and aquatint, with hand-colouring, [circa 1800], on wove paper without watermark, tipped onto contemporary brown paper mount with ruled black ink border, bears artists' names in pencil on mount in French, sheet 600 x 485mm. (23 $\frac{5}{8}$ x 19 $\frac{1}{8}$ in), unframed.

** Based on the painting by Jacob van Ruisdael in the National Gallery, London (no. 627), with elements from a similar painting by the artist held in the Dulwich Picture Gallery, London (acc. no. DPG105)

£250 - 350



39

Johann Gottlieb Theophilus Amadeus Prestel (1739-1808)

TRUTH TRIUMPHING OVER ENVY, AFTER JACOPO LIGOZZI (1547-1627)

From the series *Divers Cabinets*, originally plate 24, etching and aquatint "au lavis" in brown ink and gold highlights, circa 1784, on laid paper without watermark, sheet 274 x 201 mm. (10 $\frac{3}{4}$ x 8in).

Literature:

Nagler 16 (attributed to Maria Catharina Prestel); Schwaighofer 2003, 36

** Described by Nagler as very rare. An unusual and experimental printing method; the present impression is both bold and rich, with the gold ink pronounced and luminous. The original drawing by Ligozzi is now in the collection of the Albertina (Inv. no. 1658).

£300 - 500



40

Elisha Kirkall (1682-1742)

ENGLISH SAILING SHIPS PREPARING TO SET SAIL, THE CREW ROWING OUT, AFTER WILLEM VAN DE VELDE THE YOUNGER (1633-1707)

Mezzotint and etching, published by Thomas Burford, probably circa 1720-1740, printed in black on laid paper, with indistinct text-based watermark incorporating a bell, platemark 240 x 293mm. (9 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in), sheet 300 x 460mm. (11 $\frac{3}{4}$ x 18 $\frac{1}{8}$ in), unframed.

** Scarce.

£200 - 300



41
Pierre Imbert Drevet (1697-1739)

Portrait of Bishop Jacques Benigne Bossuet, after Rigaud
 Engraving, 1723, second state, on laid paper with watermark of 'IHS' and cross within an orb, sheet 500 x 338mm. (19¼ x 13¼in), unframed.

Literature:
 Firmin-Didot 1876 12.II

** "This signed and dated portrait has always been regarded by print connoisseurs as a supreme example of the engraver's art [...] Drevet's ability to conjure from engraved lines the very stuff of fabrics, the satins, velvets, furs and cotton falling over the body in light and shadow, is astounding. The deep border of richly worked lace trimming the bishop's surplice is mesmerizing in its illusionism. On the crumpled pages of the open books, which symbolize the bishop's erudition, intricate shadows and reflected lights are captured by Drevet's burin without apparent difficulty." [Text from the Highlights section of British Museum website]

It is said that Drevet engraved just thirty-three plates before insanity put an end to his career in 1726 at the age of twenty-nine.

£200 - 300

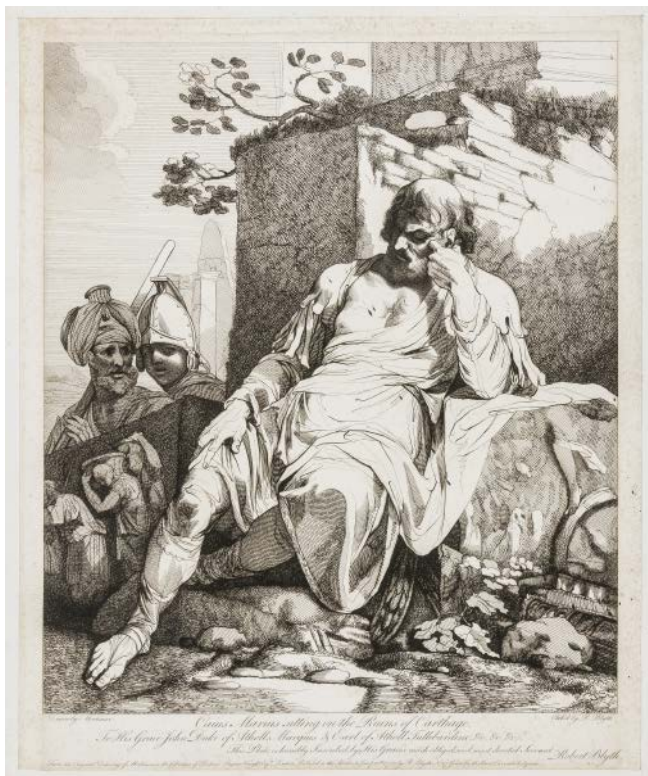


42
John Hamilton Mortimer (1741-1779)

An oval half-length portrait of a gentleman, surrounded by head and figure studies (recto); calligraphic pen studies intertwined with three heads (verso) Graphite, point of the brush, pen and grey ink, and grey-black ink, probably circa 1765-70, on laid paper with watermark of L.V. Gerrevink and partial armorial surrounding a horn, sheet 230 x 190mm. (9 x 7½in), bears later pencil inscription and number verso, unframed.

** A rare and possibly early example of the drawing exercises of Hamilton Mortimer. The calligraphy and head studies found on the verso are particularly fine, and both the recto and verso drawings stylistically relate to the sheet held in Tate, donated by Oppé (see: *Sheet of Studies; a Male Caryatid, an Urn, Acanthus Scrolls Etc. Verso: Sketches*, acc. no. T10132).

£300 - 500



43 John Hamilton Mortimer (1740-1779)

A COMPREHENSIVE COLLECTION OF APPROXIMATELY 47 WORKS BY AND AFTER MORTIMER

Enchings, engravings, lithographs, mezzotints, some printed in sepia and red ink, mainly circa 1775-1810, on various papers, mostly with good margins, many with pencil references to Sunderland, largest approximately 460 x 390mm. (18½ x 15½in), all unframed, (47).

** Includes: 'Bardolph' and 'Beatrice', two plates from 'Twelve characters from Shakespeare' 1775; Thomas Rowlandson's 'Boat in a storm at sea' from 'Imitations of Modern Drawings' circa 1760; the dedication frontispiece and three plates by Hamilton from 'Fifteen etchings dedicated to Sir Joshua Reynolds' 1778; 'Sleeping Monsters' 1780; 4 etchings by Joshua Haynes, Mortimer's pupil, after designs by Mortimer; 5 etchings by Lydia Bates, after Mortimer; 17 etchings by Robert Blyth, after Mortimer, including 'Rustick Dance', several of banditti, and numerous dramatic head studies, and 13 others including Valentine Green's mezzotint portrait of Mortimer's self-portrait, circa 1789.

Provenance:
(Rowlandson) Reverend J. Burleigh James (19th century) [Lugt 1425]

£300 - 500



44 William Blake (1757-1827)

"THEN A SPIRIT PASSED BEFORE MY FACE, THE HAIR OF MY FLESH STOOD UP", Plate 9, The Vision of Eliphaz, from Illustrations of the Book of Job, engraving, originally published by the artist for John Linnell, circa 1825 but 1874, chine-collé on cream wove paper, without watermark, an excellent clean impression with wide margins, platemark 215 x 170mm. (8½ x 6¾in), sheet 450 x 340mm. (15 x 10¼in).

Literature:
Bindman, David, *The Complete Graphic Works of William Blake*, 1978, no. 634

£600 - 800



45

James Abbott McNeill Whistler (1834-1903)

THE LIME-BURNER

Etching and drypoint, 1859, on tissue-thin laid Japan, a particularly fine and delicate impression of the first state (of two), full margins, platemark 253 x 178mm. (10 x 7in), sheet 350 x 255mm. (13¾ x 10in),

Provenance:

Sale. The Anderson Galleries, New York, sale no. 2231, February 5th, 1928, lot 108.

Literature:

Kennedy 46; Glasgow 55

£12,000 - 15,000



46

Camille Pissarro (1830-1903)

UNE RUE À ROUEN (RUE DES ARPENTS)

Etching and drypoint, printed in brownish-black, 1883, on buff laid paper, with partial text-based watermark to left edge, a very well inked impression of the third state (of three), signed, titled and inscribed "no. 4—3e état définitif" in ink and annotated in pencil, lower margin, wide margins, platemark 161 x 110mm. (6 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in), sheet 280 x 225mm. (11 x 8 $\frac{7}{8}$ in), unframed.

Literature:

Delteil 68 iii/iii

£4,500 - 5,500



47
Camille Pissarro (1830-1903)
 PAYSAGE À ROUEN (CÔTE SAINTE-CATHERINE)
 Etching printed in black, with delicate plate tone, 1885, on buff laid paper, with watermark of Fortune holding a banderole, a well inked impression of the fourth state, one of only 3 or 4 lifetime impressions of this state, signed, titled and inscribed "No. 1—4e état" in pencil, lower right, full margins, platemark 130 x 176mm. (5½ x 6 15/16in), sheet 225 x 280mm. (8¾ x 11in), unframed.

Literature:
 Delteil 55 iv/iv

** The etching is in reverse of one of Pissarro's oils of the same subject, *La Côte Sainte-Catherine à Rouen*, 1883, now in a private collection (Snollaerts 735).

£3,000 - 5,000



48

Camille Pissarro (1830-1903)

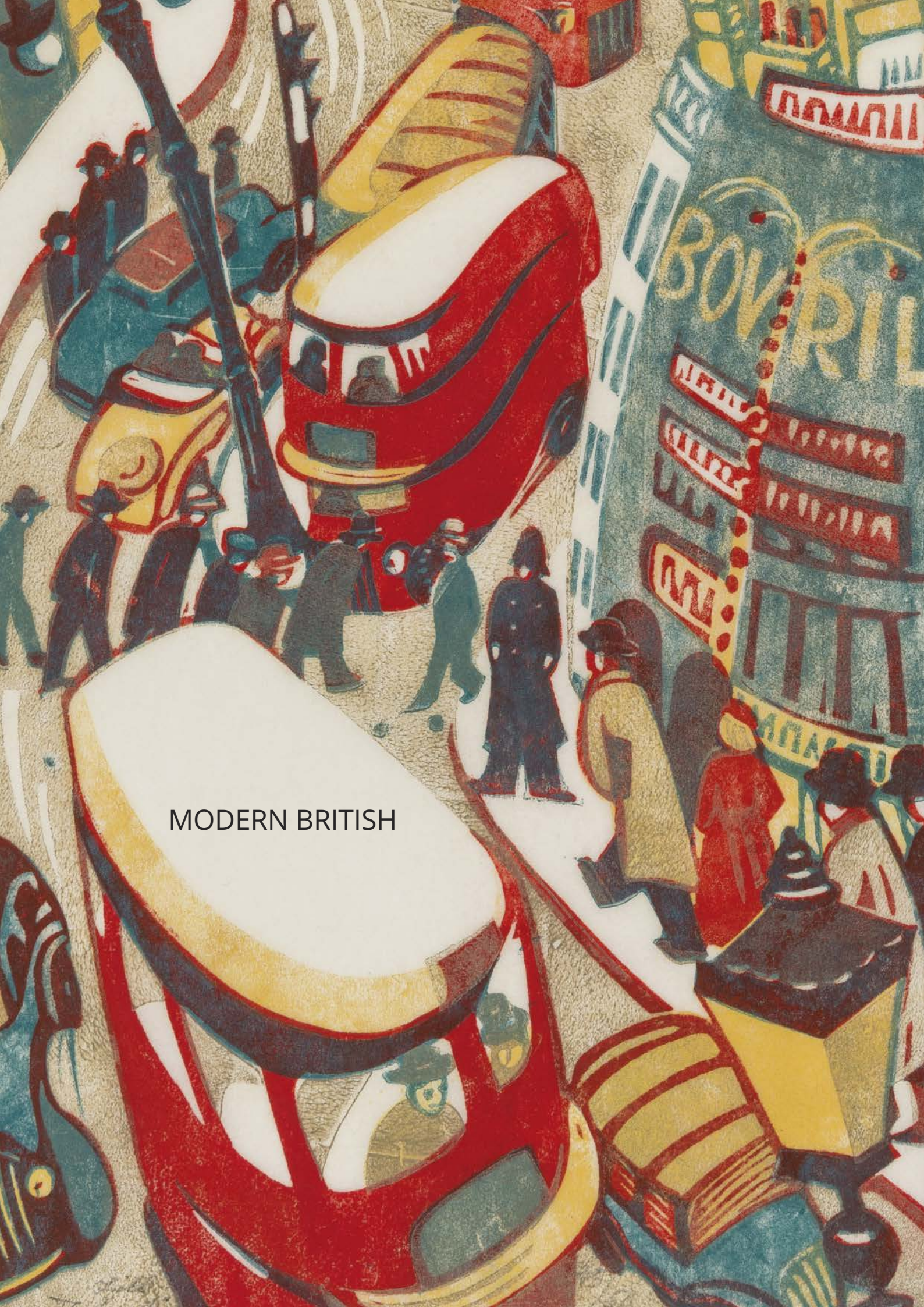
PAYSANNE PORTANT DES SEAUX

Drypoint, printed in dark brownish-black ink with delicate platetone, 1889, on cream laid paper, with partial text-based watermark, annotated "1er Etat n° 2" in pencil, lower left, full margins, platemark 225 x 208mm. (8 $\frac{7}{8}$ x 8 $\frac{3}{16}$ in), unframed.

Literature:

Delteil 85 i/vii

£6,000 - 8,000



MODERN BRITISH

49

Norman Ackroyd (b.1938)

STRATHMORE RAINBOW

Mezzotint printed in colours, 1972, signed, titled, dated and inscribed Artist's Proof (Final State) in pencil, aside from the edition of 75, on wove paper, with full margins, 495 x 450mm (19¾ x 19¾in) (unframed)

£200 - 300



50

Edward Bawden (1903-1989)

DUNKIRK

Lithograph printed in colours, 1986, signed, titled and numbered from the edition of 75 in pencil, on wove paper, printed by Curwen Studio, Isleworth, published by Hurtwood Press, Oxted, with full margins, image 363 x 562mm (14½ x 22½in) (unframed)

£300 - 500

51

Derek Boshier (b.1937)

PENALTY

Gouache and acrylic on paper, 1996, signed and dated in black ink, with margins, sheet 420 x 590mm (16½ x 23½in)

£400 - 600





52

Louis le Brocquy (1916-2012)

BEING, HUMAN IMAGE, 1998

Watercolour, touches of coloured chalk, on thick cream wove paper, signed and dated '98 in pencil lower right, 59 x 44cm. (23¼ x 17¼in).

Provenance:

Taylor Galleries, Dublin;

Anonymous sale;

Private collection, Scotland.

"I first used a white background in 1956 when I was doing a series of torsos or what I called 'presences'. [...] All substance seemed penetrated and eaten up by this brilliance, so I came to see everything as existing in a matrix of pure white light. Then, later, I had the idea of conjuring up images out of nothing, out of light, out of the depths of the blank canvas, as it were."

[Louis le Brocquy in an interview by Michael Peppiatt, 1979, *Louis le Brocquy, The Head Image: Interviews with the artist*, 1996, p. 18]

£7,000 - 10,000 ARR



53

53
Terry Frost (1915-2003)

ICE BLUE (KEMP 63)

Lithograph printed in colours, 1972, signed, dated and inscribed 'Artist's Proof 9' in pencil, one of ten artist's proofs aside from the edition of 65, on BFK Rives wove paper, printed by Emil Matthieu Atelier, Zurich, published by Leslie Waddington Prints, London, with full margins, sheet 902 x 634mm (35½ x 25in) (unframed)

£500 - 700 ARR



54

54
Terry Frost (1915-2003)

UNTITLED (RED AND BLACK IN SQUARE) (KEMP 36)

Lithograph printed in colours, 1966, signed, dated and numbered from the edition of 40 in pencil, on wove paper, the full sheet printed to the edges, image and sheet 425 x 415mm (16¾ x 16¾in) (unframed)

£500 - 700 ARR

55
Terry Frost (1915-2003)

BROWN FIGURE (KEMP 25)

Lithograph printed in colours, 1957, signed, dated and numbered from the edition of 30 in pencil, on handmade Barcham Green Crisbrook paper, printed by Johnston Douglas at Harley Bros, Edinburgh, published by St George's Gallery, London, with their blindstamp, with full margins, sheet 565 x 699cm (22¼ x 27½in) (unframed)

£600 - 800 ARR



55



56

56

Terry Frost (1915-2003)

RED, BLUE, ORANGE ON YELLOW (KEMP 51)

Lithograph printed in colours, 1969, signed, dated and numbered from the edition of 75, on Arches paper, printed by Emil Matthieu Atelier, Zurich, published by Leslie Waddington Prints, London, with full margins, sheet 764 x 563mm (30 x 22½in) (unframed)

£600 - 800

57

Terry Frost (1915-2003)

IT IS TRUE (KEMP 109)

Screenprint in colours, 1989, signed, dated and numbered from the edition of 25 in pencil, on T.H. Saunders wove paper, printed and published by the Royal College of Art, London, with full margins, sheet 755 x 565mm (29¾ x 22¼in) (unframed)

£500 - 700

58

Terry Frost (1915-2003)

EASTER (KEMP 34)

Lithograph printed in colours, 1966, signed, dated and inscribed 'Artist's Proof' in black ballpoint pen, one of five artist's proofs, on wove paper, with margins, sheet 592 x 390mm (23¼ x 15½in) (unframed)

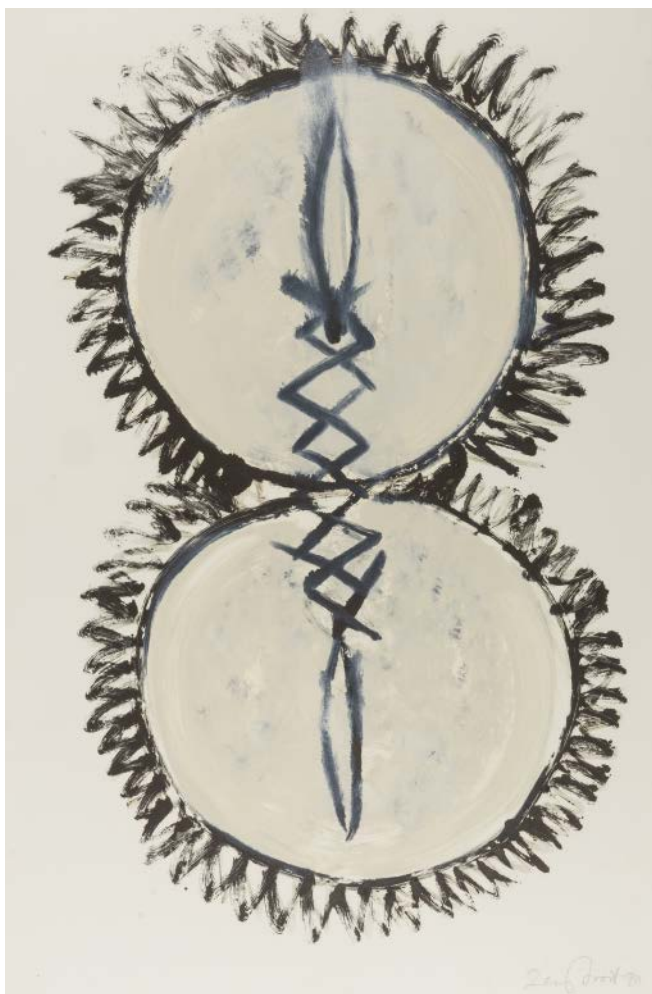
£500 - 700



57



58



59

Terry Frost (1915-2013)

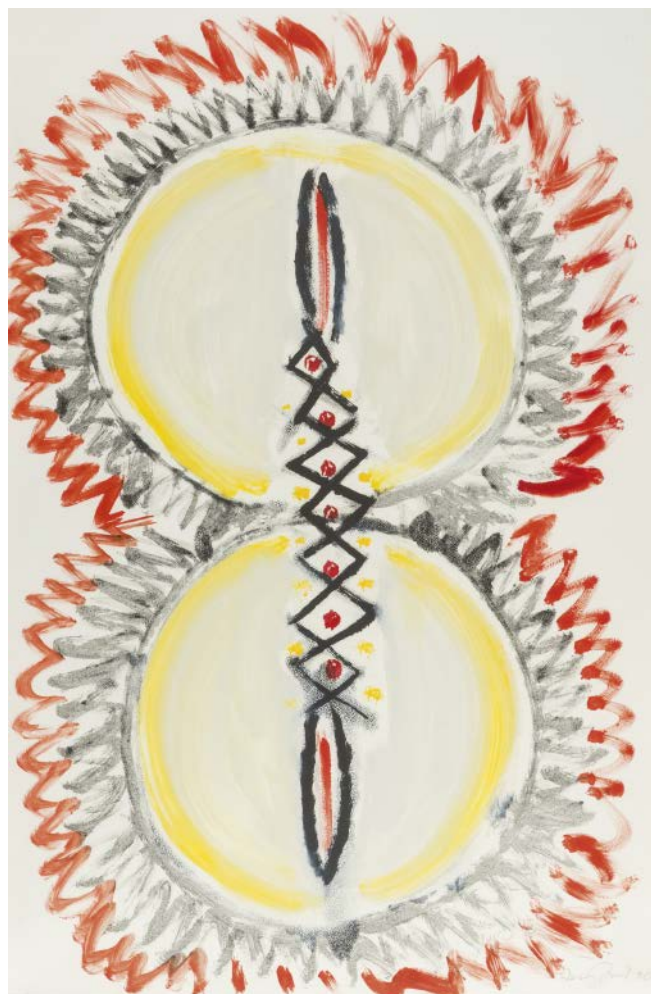
MOON LACE I

Monotype, 1990, signed and dated in pencil, on Waterford Ruff 356gsm paper, printed by Hugh Stoneman and Alan Cox at the Print Centre, London, the full sheet, 1000 x 660mm (39¾ x 260mm) (unframed)

Exhibited:

Terry Frost: Monotypes for a 75th Birthday, Austin Desmond Fine Art, Huxham, 1990

£1,500 - 2,000



60

Terry Frost (1915-2013)

MOON LACE II

Monotype printed in colours with additional hand colouring in yellow and red gouache, 1990, signed and dated in pencil, on Waterford Ruff 356 gsm paper, printed by Hugh Stoneman and Alan Cox at the Print Centre, London, the full sheet, 1000 x 660mm (39¾ x 260mm) (unframed)

Exhibited:

Terry Frost: Monotypes for a 75th Birthday, Austin Desmond Fine Art, Huxham, 1990

£1,500 - 2,000

61

Elisabeth Frink (1930-1993)

SPINNING MAN II (WISEMAN 3)

Lithograph, 1965, signed, dated and numbered from the edition of 50 in pencil, on handmade Barcham Green Crisbrook paper, printed by Curwen Studio, published by Curwen Prints, London, with full margins, sheet 575 x 805mm (22 $\frac{5}{8}$ x 31 $\frac{3}{4}$ in) (unframed)

£200 - 300

ARR



62

Elisabeth Frink (1930-1993)

SPINNING MAN V (WISEMAN 6)

Lithograph, 1965, signed, dated and numbered from the edition of 65 in pencil, on handmade Barcham Green Crisbrook paper, printed by Curwen Studio, published by Curwen Prints, London, with full margins, sheet 805 x 575mm (31 $\frac{3}{4}$ x 22 $\frac{5}{8}$ in) (unframed)

£200 - 300

ARR



63

Elisabeth Frink (1930-1993)

SPINNING MAN VI (WISEMAN 7)

Lithograph, 1965, signed, dated and numbered from the edition of 50 in pencil, on handmade Barcham Green Crisbrook paper, printed by Curwen Studio, published by Curwen Prints, London, with full margins, sheet 805 x 575mm (31 $\frac{3}{4}$ x 22 $\frac{5}{8}$ in) (unframed)

£200 - 300

ARR

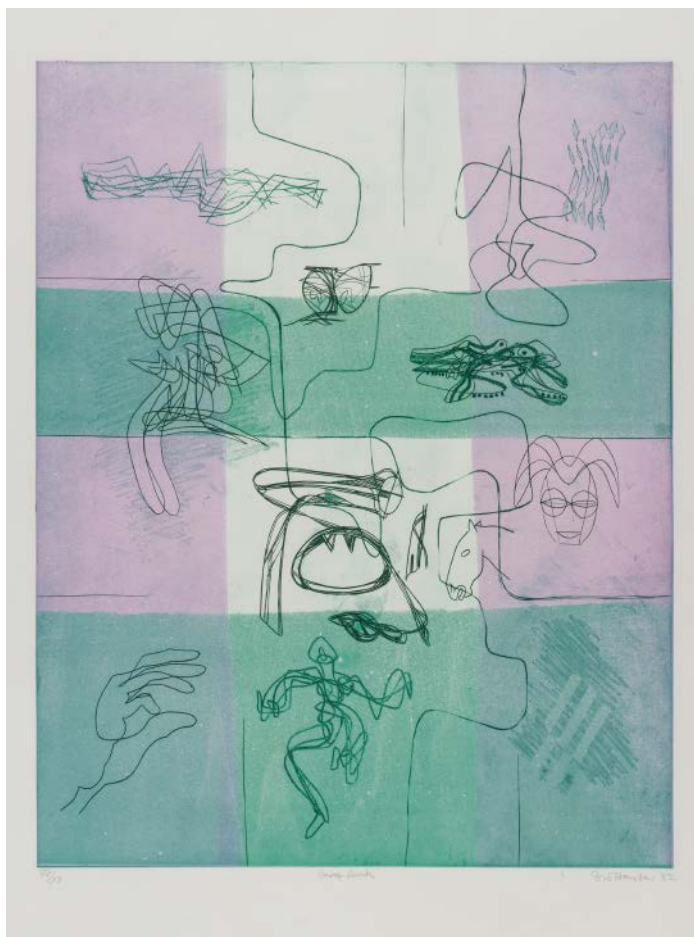
64

Stanley William Hayter (1901-1988)

SCRAP BOOK (BLACK AND MOOREHEAD 421)

Engraving, scorper and soft ground etching printed in colours, 1981, signed, titled, dated and numbered from the edition of 100 in pencil, on BFK Rives wove paper, published by Editions Poligrafa, Barcelona, with full margins, 760 x 570mm (30 x 22½in) (unframed)

£500 - 700 ARR



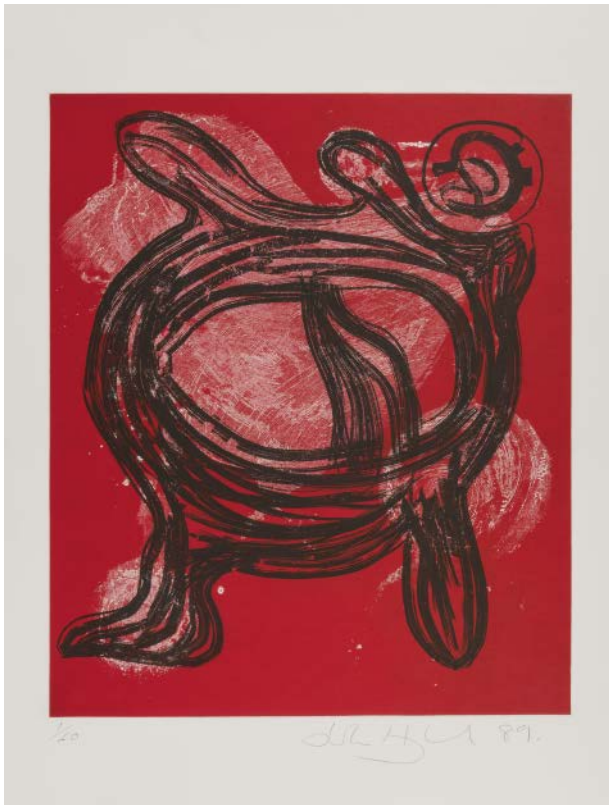
65

Stanley William Hayter (1901-1988)

L'OEIL (BLACK AND MOOREHEAD 350)

Engraving, soft ground etching, etching and scorper printed in colours, 1971, signed, dated and numbered from the edition of 50 in pencil, published by Galerie La Hune, Paris, with full margins, 648 x 397mm (25½ x 15½in) (unframed)

£400 - 600 ARR



66

John Hoyland (1934-2011)

KING

Etching with aquatint printed in colours, 1989, signed, dated and numbered from the edition of 50 in pencil, on wove paper, published by Alan Cristea Gallery, London, with full margins, sheet 901 x 699mm (35½ x 27½in) (unframed)

£500 - 700

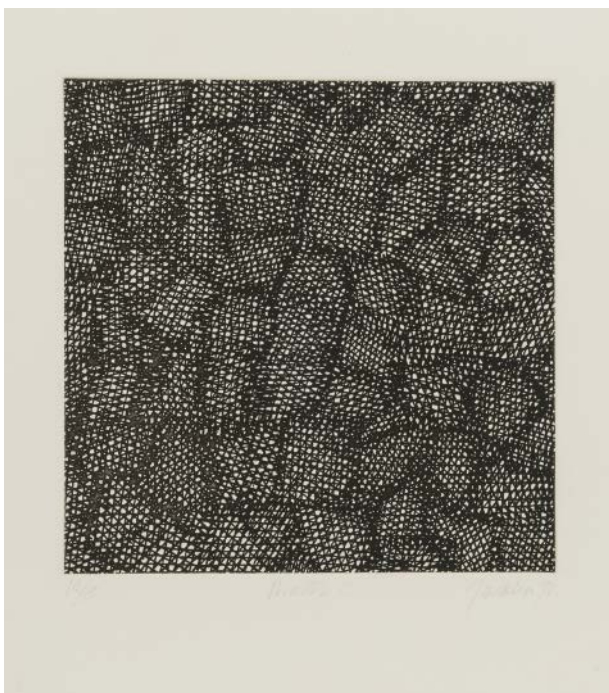
67

John Hoyland (1934-2011)

BROWN-BEIGE-PINK

Lithograph printed in colours, 1971, signed, dated and numbered from the edition of 100 in pencil, on wove paper, published by Waddington Graphics, London, with full margins, 600 x 795mm (23½ x 31¼in) (unframed)

£300 - 500



68

Bill Jacklin (b.1943)

MATTER A,B,C, GLEANERS A,B,C, AND VIBRATO A,B,C)

Nine etchings, 1971, each signed, titled and dated in pencil, numbered from the edition of 15, on wove paper, with full margins, each 180 x 180mm (7¼ x 7¼in) (9) (unframed)

£300 - 500



69

69

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 703)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£400 - 600



70

72

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 706)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£400 - 600



71

70

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 701)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£400 - 600

71

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 708)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

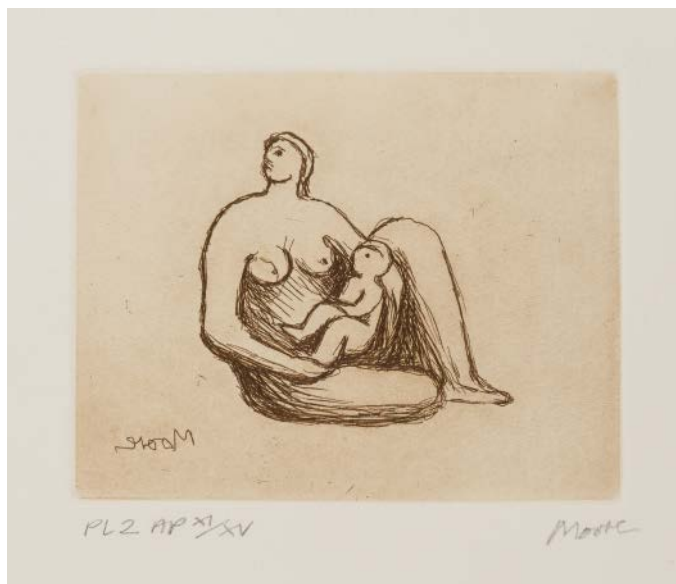
£400 - 600



72



73



74



75



76

73

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 704)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£400 - 600

74

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 703)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£400 - 600

75

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 707)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£400 - 600

76

Henry Moore (1896-1986)

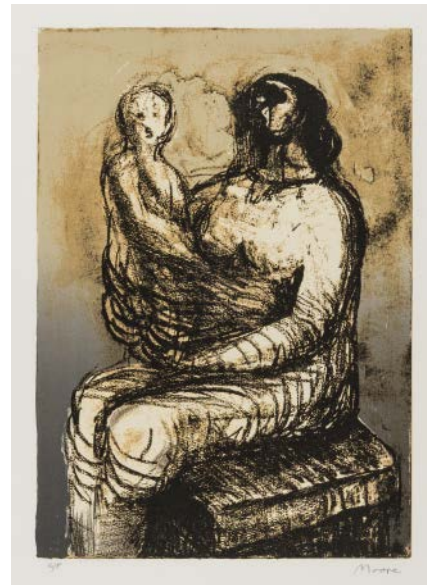
MOTHER AND CHILD (CRAMER 705)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£400 - 600



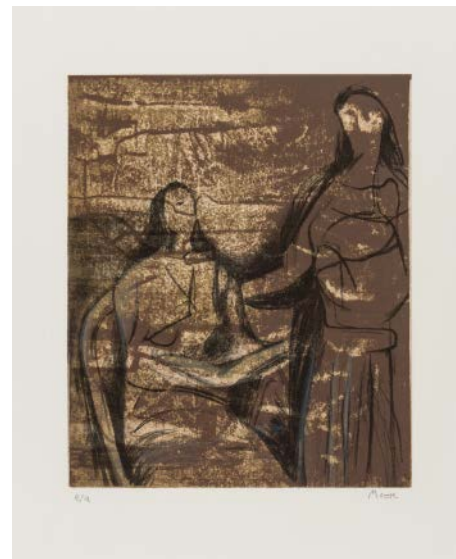
77



78



79



80

77

Henry Moore (1896-1986)

FRIDAY NIGHT CAMDEN TOWN (CRAMER 417)

Lithograph printed in colours, 1975, signed and inscribed curwen studio proof in pencil, a studio proof aside from the edition of 50, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, sheet 552 x 552mm (21¾ x 21¾in) (unframed)

£400 - 600 ARR

78

Henry Moore (1896-1986)

MOTHER WITH CHILD ON LAP (CRAMER 651)

Lithograph printed in colours, 1982, signed and inscribed s/p in pencil, a studio proof aside from the edition of 50, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, sheet 631 x 508mm (24¾ x 20in) (unframed)

£800 - 1,200 ARR

79

Henry Moore (1896-1986)

MARY AND MARTHA (CRAMER 622)

Lithograph printed in colours, 1981, signed and inscribed e/a in pencil, an artist's proof aside from the edition of 50, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, sheet 410 x 446mm (16 x 17½in) (unframed)

£300 - 500 ARR

80

Henry Moore (1896-1986)

VISITATION (CRAMER 629)

Lithograph printed in colours, 1981, signed and inscribed e/a in pencil, an artist's proof aside from the edition of 50, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, sheet 446 x 410mm (17½ x 16in) (unframed)

£300 - 500 ARR



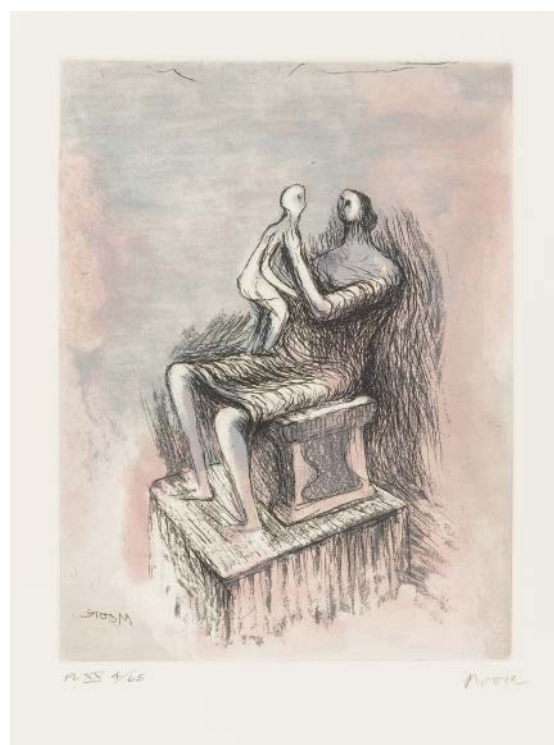
81



82



83



84

81
Henry Moore (1896-1986)

THREE MARY'S (CRAMER 627)

Lithograph printed in colours, 1981, signed and inscribed e/a in pencil, an artist's proof aside from the edition of 50, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, sheet 406 x 445mm (16 x 17½in) (unframed)

£300 - 500 ARR

82
Henry Moore (1896-1986)

FIVE RECLINING FIGURES (CRAMER 536)

Lithograph printed in colours, 1979, initialled and inscribed s/p in pencil, a studio proof aside from the edition of 50, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, sheet 480 x 645mm (19 x 25½in) (unframed)

£600 - 800 ARR

83
Henry Moore (1896-1986)

MOTHER AND CHILD XIV (CRAMER 684)

Etching with aquatint printed in colours, 1983, signed and numbered from the edition of 65 in pencil, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadam, with full margins, plate 237 x 188mm (9½ x 7½in)

£600 - 800 ARR

84
Henry Moore (1896-1986)

MOTHER AND CHILD XX (CRAMER 690)

Etching with aquatint printed in colours, 1983, signed and numbered from the edition of 65 in pencil, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadam, with full margins, plate 234 x 182mm (9¼ x 7¼in)

£700 - 900 ARR



85

85

Henry Moore (1896-1986)

MOTHER AND CHILD XIX (Cramer 689)

Etching with aquatint printed in colours, 1983, signed and numbered from the edition of 65 in pencil, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadam, with full margins, plate 234 x 182mm (9 1/8 x 7 1/8 in)

£600 - 800 ARR

86

Christopher Richard Wynne Nevinson (1889-1946)

SUNDAY EVENING (Black 112)

Etching with aquatint, 1924-1927, on watermarked F. J. Head & Co. hand-made laid, signed and numbered from the edition of 75 in pencil, with margins, 252 x 352mm (10 x 13 3/4 in)

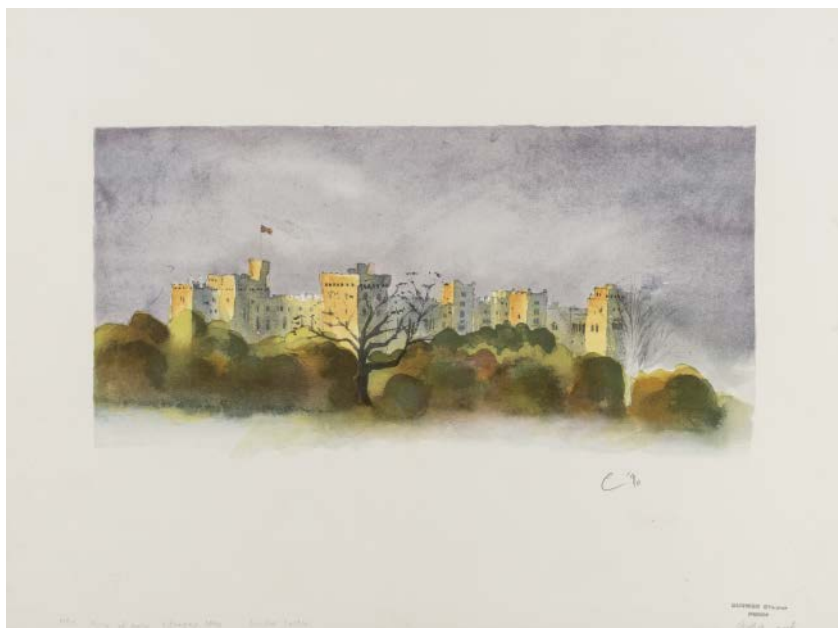
£500 - 700



86

87

No lot



88

HRH Prince of Wales (b.1948)

WINDSOR CASTLE

Lithograph printed in colours, 1990, signed and dated in pencil, stamped Curwen Studio proof at lower right, a proof aside from the edition of 295, on Somerset wove paper, printed at Curwen Press, Chilford, 455 x 600mm (17 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in) (unframed)

£500 - 700

89

HRH Prince of Wales (b.1948)

SANDRINGHAM

Lithograph printed in colours, 1992, signed and dated in pencil, a proof aside from the edition of 295, on Somerset wove paper, printed at Curwen Press, Chilford, 455 x 600mm (17 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in) (unframed)

£500 - 700



90

HRH Prince of Wales (b.1948)

THE HURELI, KLOSTERS, SWITZERLAND

Lithograph printed in colours, 1998, on Somerset wove, signed and dated in pencil, a proof aside from the edition of 100, printed at Curwen Press, Chilford, with their blindstamp, 455 x 600mm (17 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in) (unframed)

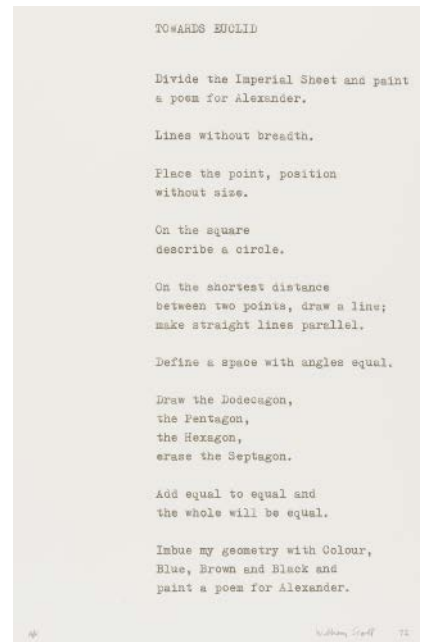
£500 - 700



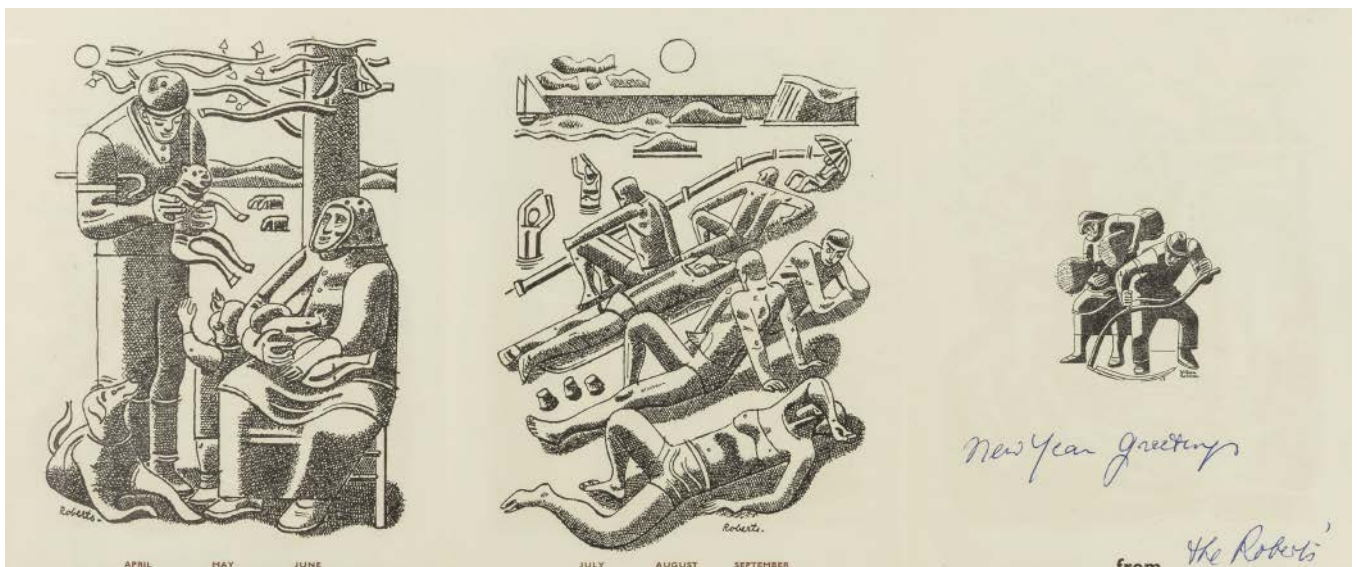
91



93



94



92

91 Various Artists

MODERN BRITISH PRINTS

Comprising Two etchings with aquatint by Patrick Proctor, an Engraving by Stanley William Hayter and a Screenprint by Phillip Sutton, all but the Hayter signed in pencil, each on wove paper, various sizes (4) (unframed)

£300 - 500 [ARR](#)

92 William Roberts (1895-1980)

FOUR SEASONS CALLENDARE- CHRISTMAS CARD

Offset-lithographic Christmas card, comprising six images as a leporello, circa 1956-57, signed and inscribed New Year greetings in blue ball-point pen, on wove paper with full margins, overall size 155 x 365mm (6 1/8 x 14 3/8in)

£200 - 300 [ARR](#)

93 Ceri Richards (1903-1971)

BAROQUE INTERLUDE

Lithograph printed in colours, 1951, signed, dated and numbered from the edition of 50 in pencil, on wove paper, with margins, 540 x 375mm (21 1/4 x 14 3/8in) (I)

£300 - 500 [ARR](#)

94 William Scott (British, 1913-1989)

TOWARDS EUCLID (FROM A POEM FOR ALEXANDER)

Screenprint in colours, 1972, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the edition of 72 in pencil, on wove paper, printed at Kelpira Studio, London, with their stamp on the reverse, published by Leslie Waddington, London, the full sheet printed to the edges, 584 x 391mm (23 x 15 3/8in) (unframed)

£300 - 500 [ARR](#)



95

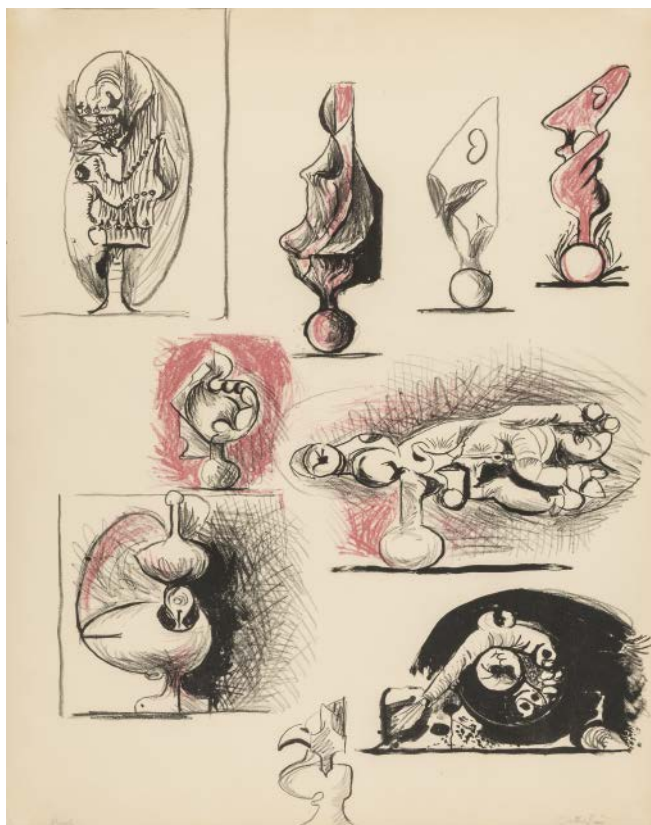
William Scott (British, 1913-1989)

EQUALS (FROM A POEM FOR ALEXANDER) (ARCHEUS 37)

Screenprint in colours, 1972, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the edition of 72 in pencil, on wove paper, printed at Kelpra Studio, London, with their stamp on the reverse, published by Leslie Waddington, London, the full sheet printed to the edges, 585 x 775mm (23 x 30½in) (unframed)

£800 - 1,200

ARR



96

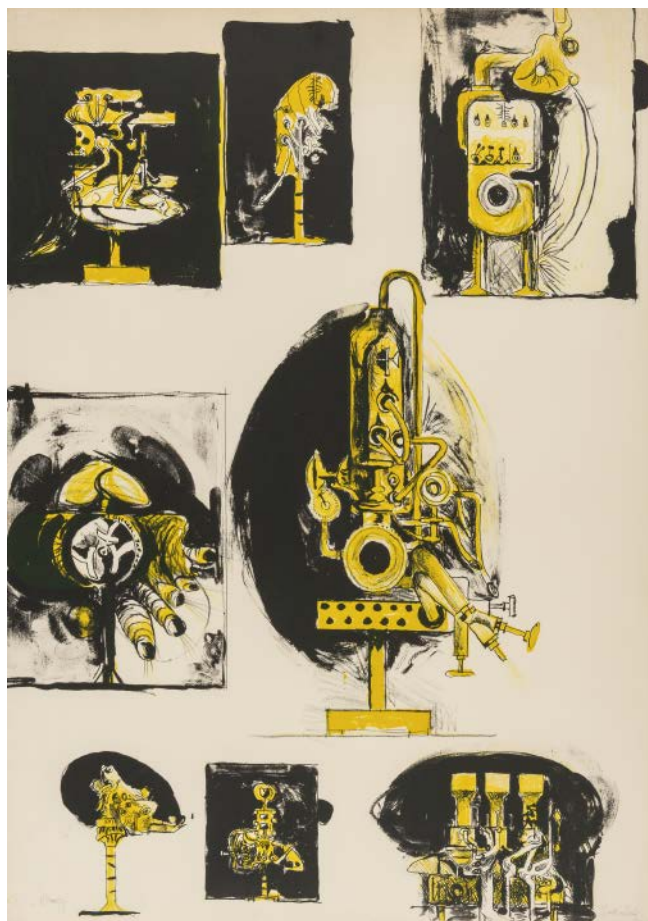
Graham Sutherland (1903-1980)

ORGANIC FORMS (TASSI 99)

Lithograph in colours, 1968, signed and inscribed proof in pencil, an artist's proof aside from the edition of 70, on wove paper, printed by Fernand Mourlot, Paris, published by Marlborough Fine Art Ltd., London, with full margins, sheet 660 x 495mm (26 x 19½in) (unframed)

£300 - 500

ARR



97

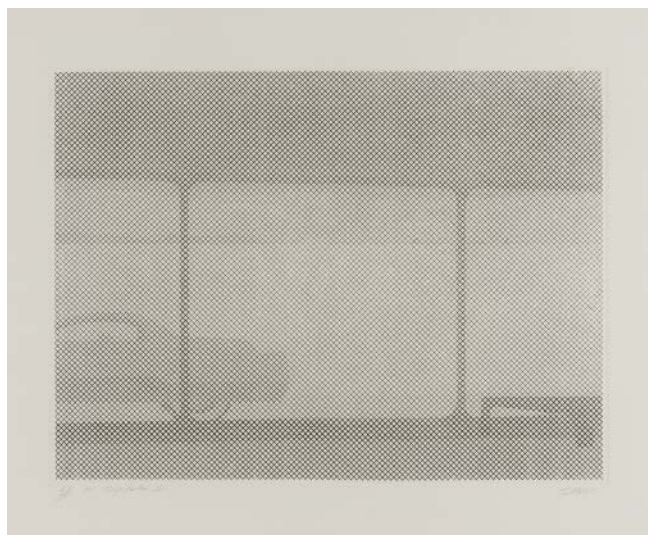
Graham Sutherland (1903-1980)

MACHINES AND ORGANIC FORMS (TASSI 100)

Lithograph in colours, 1968, signed and inscribed proof in pencil, an artist's proof aside from the edition of 70, on wove paper, printed by Fernand Mourlot, Paris, published by Marlborough Fine Art Ltd., London, sheet 660 x 499mm (26 x 19½in) (unframed)

£300 - 500

ARR



98

William Tillyer (b.1938)

DRY LAKE I-III

Three etchings, 1971, each, signed, titled, dated and numbered from the edition of 50 in pencil, on wove paper, with full margins, each 330 x 435mm (12½ x 17in) (3) (unframed)

£250 - 300

ARR



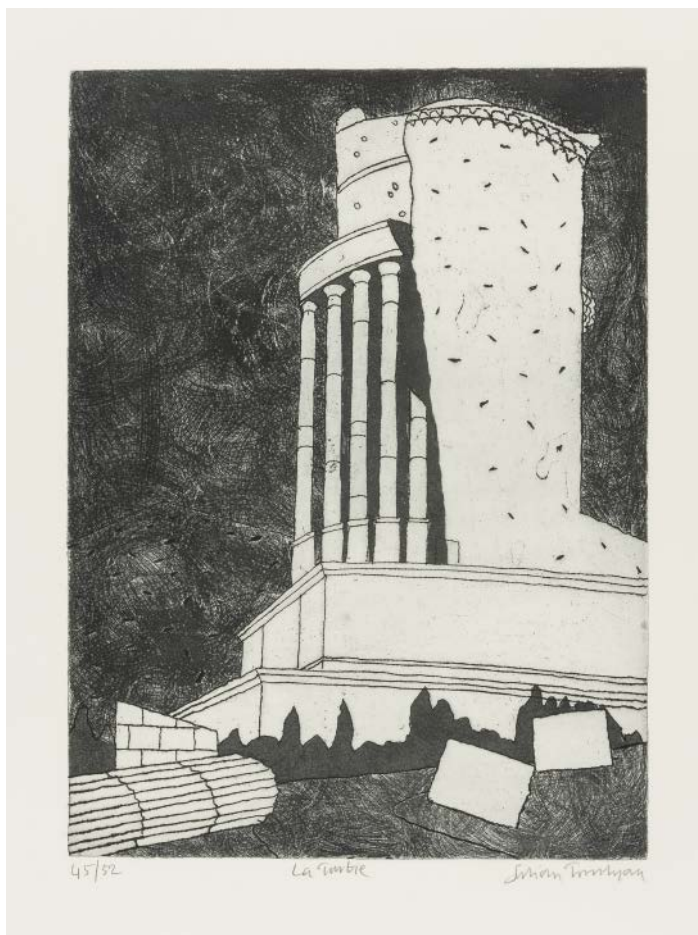
99

Lill Tschudi (1911-2004)

LONDON BUSES (COPPEL LT85)

Linocut printed in colours, 1949, a fine, richly inked impression, signed, inscribed Hand-print, titled and numbered from the edition of 50 in pencil, on tissue thin japan paper, with full margins, 341 x 181mm (13.4 x 7.1in) (unframed)

£15,000 - 20,000 ARR



100

Julian Trevelyan (1910-1988)

LA TURBIE (TURNER 301)

Etching with aquatint printed in colours, 1973, signed and numbered from the edition of 72 in pencil, 780 x 583mm (30½ x 23in) (unframed)

£500 - 700

ARR

101

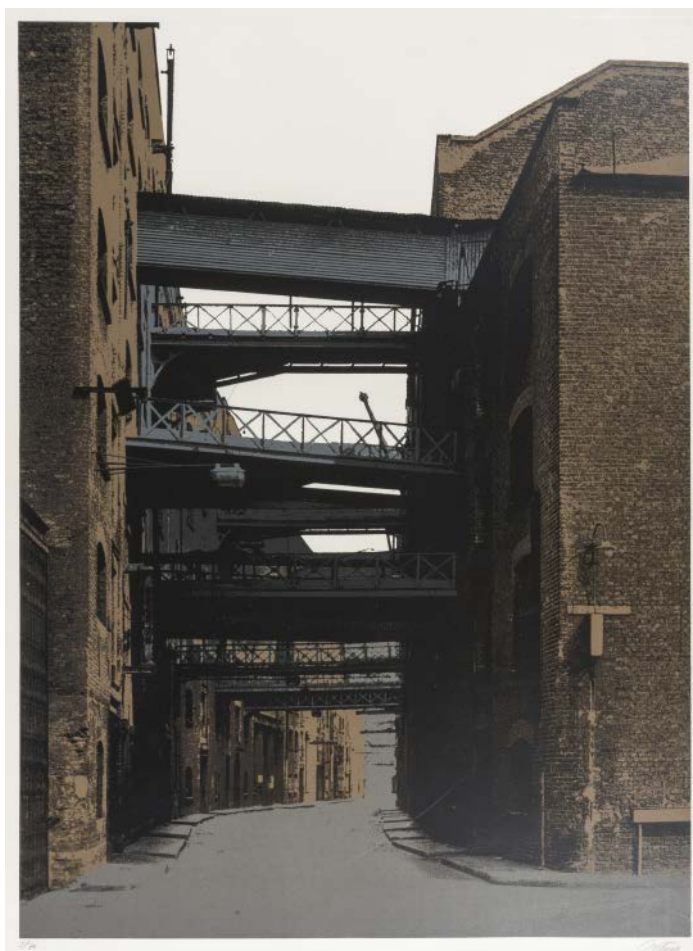
Gerd Winner (b.1936)

ISLE OF DOGS II

Screenprint in colours, 1973, signed and numbered from the edition of 75 in pencil, on J. Green, printed by Kelpra Studio, published by Kelpra Editions, London, with full margins, sheet 1025 x 690mm (27½ x 40¾in) (unframed)

£200 - 300

ARR



IMPRESSIONIST AND MODERN

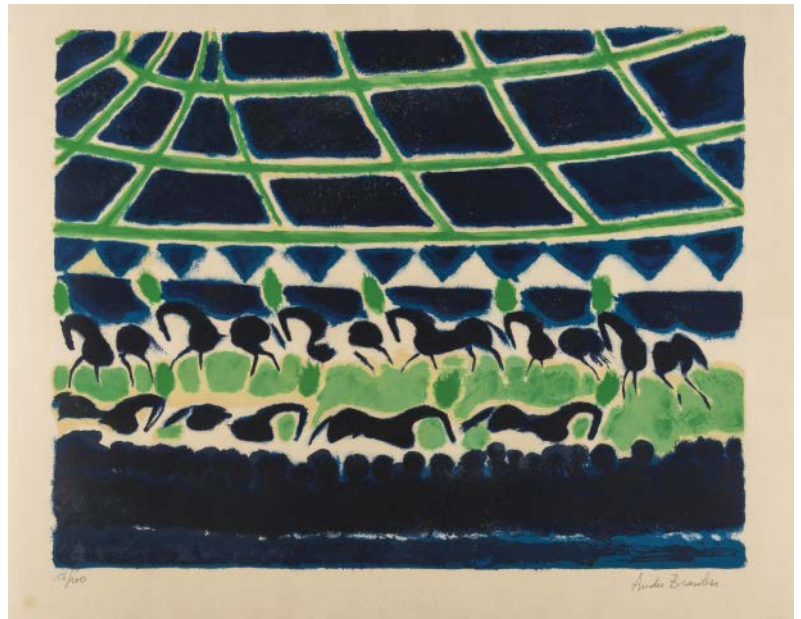




102
Roger Bissière (1886-1964)

UNTITLED
 Etching with aquatint and embossing printed in colours, c.1953, signed and inscribed from the edition of 45 in pencil, on wove paper, with margins, sheet 262 x 215mm (10¼ x 8½in)

£100 - 150



103
André Brasilier (b.1929)

UNTITLED
 Lithograph printed in colours, signed and numbered from the edition of 100 in pencil, on Arches paper, with margins, 580 x 755mm (22¾ x 29¾in) (unframed)

£200 - 300



104
Hans Bellmer (1902-1975)

VISAGE ET CHAT (NOT IN MANDIARGUES)
 The rare heliogravure, circa 1960, signed and inscribed EA in pencil, an artist's proof, we have found record of only two examples of this work both proofs, an edition of 110 was proposed but it is unlikely it was produced, on Japon Nacre paper, with full margins, 280 x 295mm (11 x 11½in)

£500 - 700

105

Georges Braque (1882-1963)

PIERRE REVERDY. LA LIBERTE DES MERS (VALLIER 143)

The book, 1959, comprising seven lithographs printed in colours, and 60 lithographs in-texte, with title-page, text and justification, this copy signed in pencil by the artist and author, stamp numbered 94 from the edition of 250, on arches paper, printed by Mourlot, Paris, published by Maeght, Paris, the full sheets loose in the original linen covered boards and slipcase, overall size 570 x 400mm (22¾ x 15¾in) (unframed)

£500 - 700

ARR



106

Massimo Campigli (1895-1971)

LA PASSEGGIATA (MELONI & TAVOLA 139)

Lithograph printed in colours, 1952, signed, dated and numbered from the edition of 200 in pencil, on thick wove paper, published by Guilde de la Gravure, Paris, with margins, sheet 568 x 381mm (22¼ x 15in) (unframed)

£300 - 500

ARR



107



109



108



110

107
Marc Chagall (1887-1985)

DERRIÈRE LE MIRÓIR No.246

The publication, 1981, comprising one lithograph printed in colours, with text and reproductions, published by Maeght Editeur, Paris, on wove paper, loose as issued in the original paper wrappers, 380 x 280mm (15 x 11in) (unframed)

£100 - 150 ARR

109
Marc Chagall (1887-1985) (after)

LE COQ (MAEGHT 1203)

Lithograph printed in colours, 1952, with the stamped signature, on Arches with the Maeght Editeur blindstamp, with margins, sheet 381 x 342mm (15 x 13½in) (unframed)

£800 - 1,200 ARR

108
Marc Chagall (1887-1985)

DERRIÈRE LE MIRÓIR No.235

The publication, 1979, comprising one lithograph printed in colours, with text and reproductions, published by Maeght Editeur, Paris, on wove paper, loose as issued in the original paper wrappers, 380 x 280mm (15 x 11in) (unframed)

£200 - 300 ARR

110
Marc Chagall (1887-1985)

VITRAUX POUR JERUSALEM

The book, 1962, comprising two lithographs printed in colours, signed, dated and inscribed in ink on the flyleaf, on wove paper, with title-page, text and reproductions, the French edition, published by Andre Sauret, Monaco, bound as issued in the original paper wrappers, overall size 335 x 250mm (13¼ x 9¾in)

£400 - 600 ARR



111

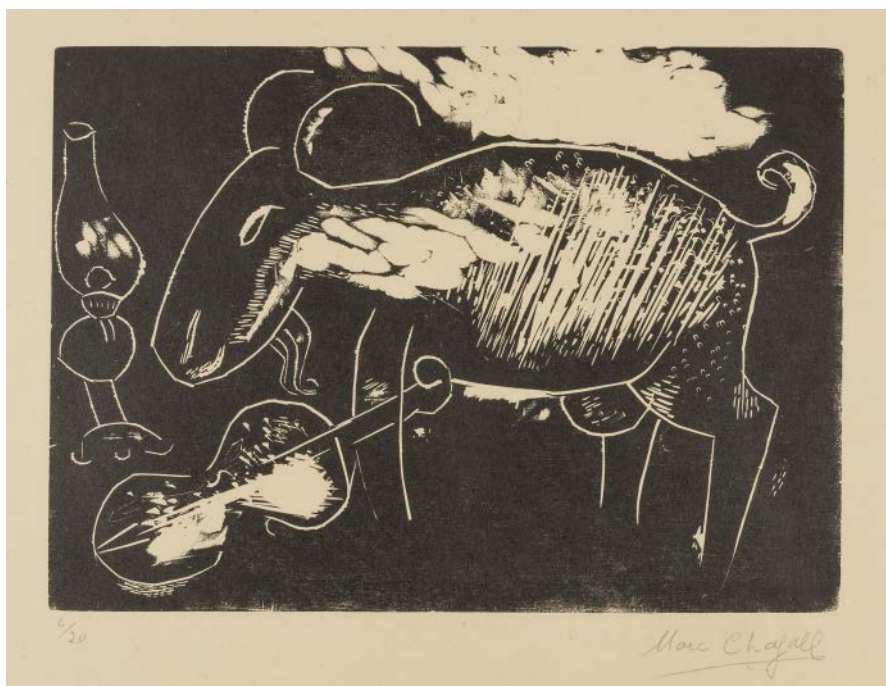
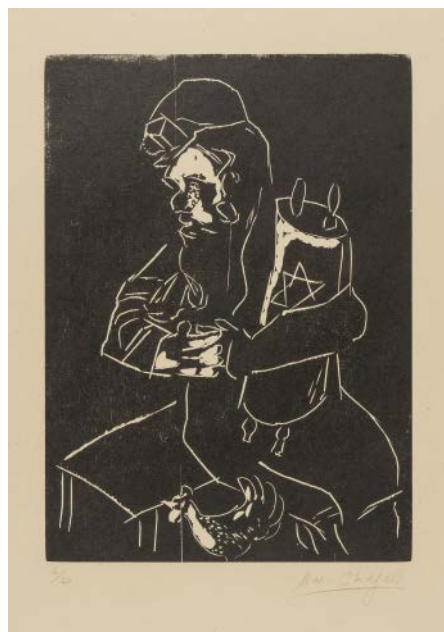
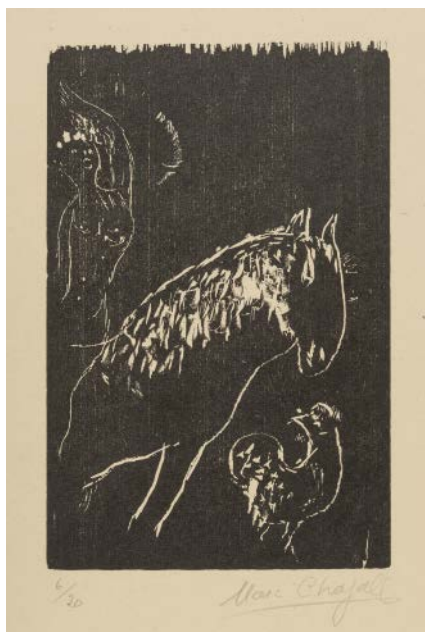
Marc Chagall (1887-1985) (after)

LES COQUILICOTS (CHARLES SORLIER 2)

Lithograph printed in colours, 1949, the colours, fresh, signed and inscribed Epreuve d'artiste in pencil, an artist's proof aside from the edition of 200, on Arches paper, with full margins, 553 x 405mm (21¾ x 16in) (unframed)

£15,000 - 20,000

ARR



112

Marc Chagall (1887-1985)

LE JUIF PRIANT; JUIF A LA THORA, LA MAISON, L'HOMME AU SAC; CHEVRE ET VIOLIN; L'ÉCUYERE ET LE COQ (KORNFELD 31 III B, 35C, 32 IV, 33 II B, 34 II B AND 84 III B)

Six wood engravings, executed in 1922-23 but printed later, each signed and numbered from the edition of 20, on japan paper, with full margins, each 474 x 331mm (18 7/8 x 13in) (unframed)

£15,000 - 20,000

ARR

113

Marc Chagall (1887-1985)

LE PIERROT (CRAMER 34)

Etching, 1968, signed in pencil, numbered from the edition of 50, on japon nacre paper, with full margins, 612 x 445mm (23.7 x 7.3in) (unframed)

£3,500 - 4,500 ARR



114

Marc Chagall (1887-1985)

A MIDI L'ETE (MOURLOT 218)

Lithograph printed in colours, 1961, the colours bright and fresh, from the edition of 250, as included in Daphnis and Chloe, on wove paper, the full sheet printed to the edges, sheet 424 x 324mm (16¾ x 12¾in) (unframed)

£4,000 - 5,000 ARR



115

Marc Chagall (1887-1985)

DERRIÈRE LE MIRÓIR No 225 & 246

Two volumes of the publication, 1977 & 1981, comprising two lithographs, each with title-page, text and justification, both on wove paper, published by Maeght, Paris, the full sheets loose in the original lithographed covers, overall size 380 x 285mm (15 x 11¼in)

£150 - 250



117

Various Artists

DERRIÈRE LE MIRÓIR No.92-93

The publication, 1946-56, comprising three lithographs printed in colours and two etchings, on wove paper, with title-page, text and reproductions, published by Maeght Editeur, Paris, bound as issued in the original wrappers, overall size 380 x 285mm (15 x 11¼in)

£500 - 700



116

Various Artists

DERRIÈRE LE MIRÓIR No.107-109

The publication, 1958, comprising five lithographs mostly printed in colours, by artists including Braque, Chagall and Miró, on wove paper, with title-page, published by Maeght Editeur, Paris, loose as issued in the original wrappers, 380 x 280mm (15 x 11in)

£500 - 700



118

Marc Chagall (1887-1985)

QUAI DE BERCY (FROM DERRIÈRE LE MIRÓIR No. 66-67-68) (Cramer 24)
Lithograph printed in colours, 1954, from Derrière le Miróir No. 66-67-68, printed by Mourlot Frères, published by Maeght Editeur, Paris, on wove paper, the full sheet printed to the edges, 383 x 457cm (15½ x 18in) (unframed)

£500 - 700



119

119

Marc Chagall (1887-1985)

L'OFFRANDE (MOURLOT 291)

Lithograph printed in colours, 1960, on Arches paper, printed by Mourlot, Paris, published by André Seuret, Paris, with full margins, sheet 475 x 320mm (18 $\frac{5}{8}$ x 12 $\frac{5}{8}$ in) (unframed)

£200 - 300 ARR

120

Marc Chagall (1887-1985) (after)

MOISE ET LES TABLES DE LA LOI (MOURLOT 362)

Lithographic poster printed in colours, 1962, on wove paper, printed by Mourlot, Paris, with full margins, sheet 760 x 530mm (30 x 20 $\frac{7}{8}$ in) (unframed)

£150 - 250 ARR

121

Antoni Clave (1913-2005)

UNTITLED

Etching with aquatint and carborundum printed in colours, 1990, signed and numbered from the edition of 99 in pencil, on BKF Rives wove paper, the full sheet printed to the edges, 755 x 570mm (29 $\frac{3}{4}$ x 22 $\frac{3}{8}$ in) (unframed)

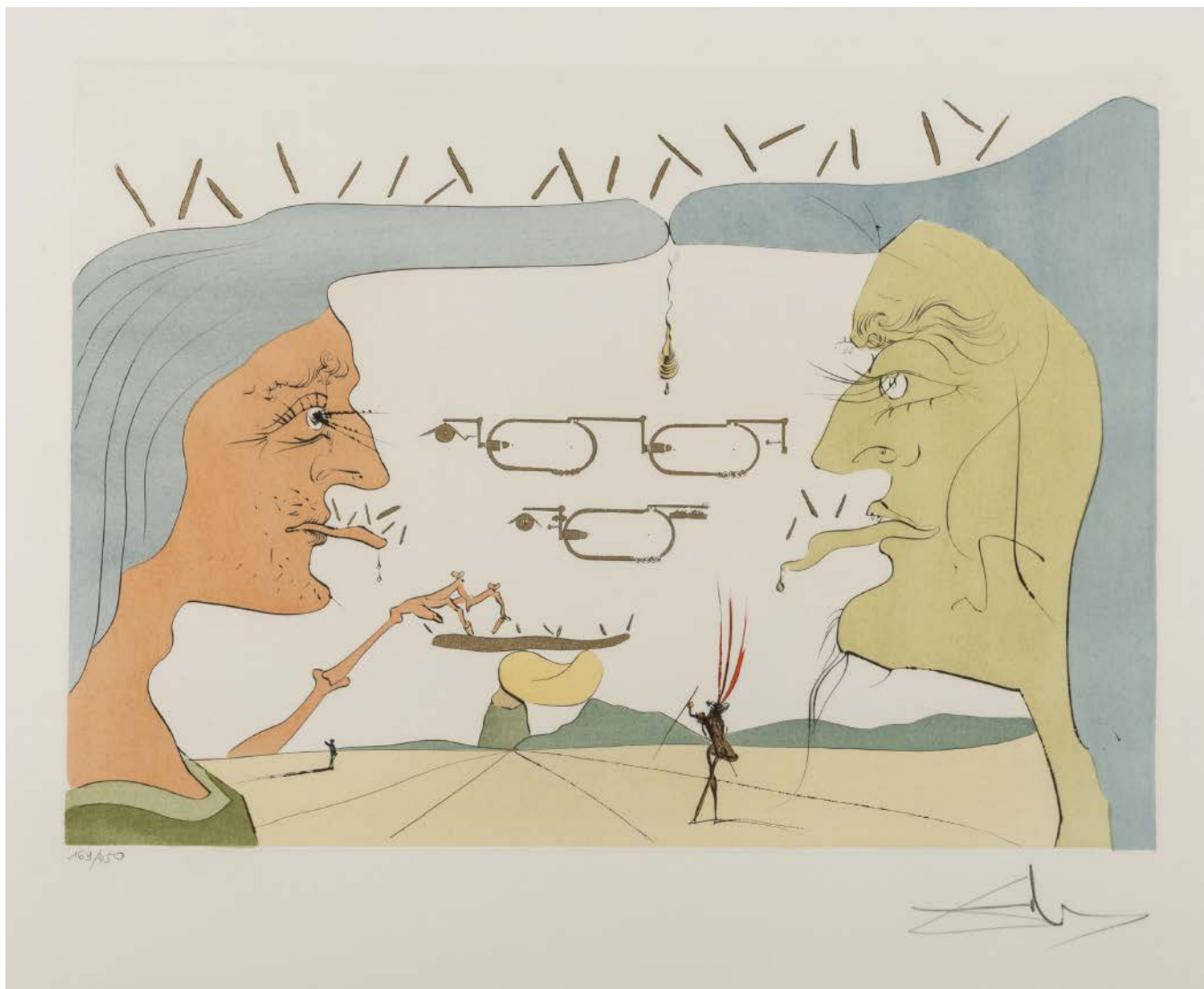
£500 - 700 ARR



120



121



122



123

122

Salvador Dalí (1904-1989)

LE TELEGRAPHE (MICHLER & LÖPSINGER 818A)

Etching with aquatint printed in colours, 1975, signed and numbered from the edition of 450 in pencil, on Arches paper, printed by Editions Graphiques Internationales, Paris, published by Ateliers Rigal, Paris, with full margins, sheet 565 x 757mm (22¼ x 34¾in) (unframed)

£700 - 900

123

Salvador Dalí (1904-1989)(after)

SHIP AND FRUITS

Lithograph printed in colours, 1986, with the Spadem Paris blindstamp, numbered from the edition of 2500 verso, on Arches paper, with full margins, sheet 800 x 560mm (31½ x 22in) (unframed)

£150 - 250



124

Salvador Dalí (1904-1989)

PLATE 61 (FROM LES CAPRICE DE GOYA DE DALÍ) (M & L 908)
Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, published by Berggruen/Editions Graphiques Internationales, Paris, on BFK Rives paper, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£300 - 400

ARR



126

Salvador Dalí (1904-1989)

PLATE 16 (FROM LES CAPRICE DE GOYA DE DALÍ) (M & L 863)
Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, published by Berggruen/Editions Graphiques Internationales, Paris, on BFK Rives paper, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£300 - 400

ARR



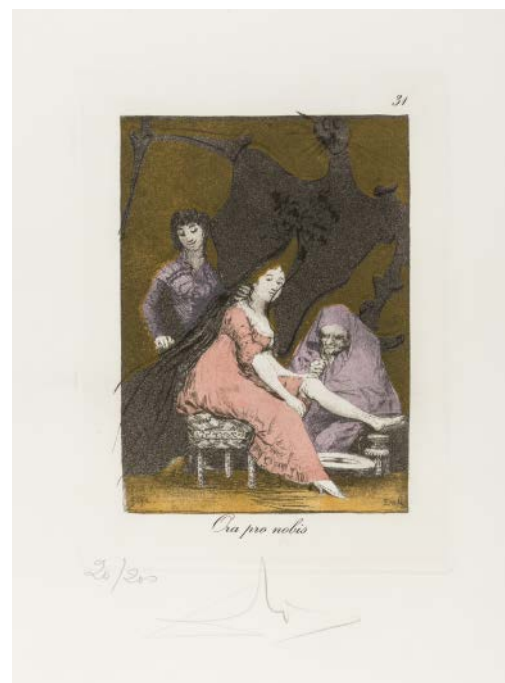
125

Salvador Dalí (1904-1989)

PLATE 1 (FROM LES CAPRICE DE GOYA DE DALÍ) (M & L 848)
Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, published by Berggruen/Editions Graphiques Internationales, Paris, on BFK Rives paper, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£300 - 400

ARR



127

Salvador Dalí (1904-1989)

PLATE 7 (FROM LES CAPRICE DE GOYA DE DALÍ) (M & L 854)
Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, published by Berggruen/Editions Graphiques Internationales, Paris, on BFK Rives paper, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£300 - 400

ARR



128

Salvador Dalí (1904-1989)

PLATE 33 (FROM LES CAPRICE DE GOYA DE DALÍ) (M & L 880)
Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, published by Berggruen/Editions Graphiques Internationales, Paris, on BFK Rives paper, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£300 - 400

ARR



129

Salvador Dalí (1904-1989)

PLATE 59 (FROM LES CAPRICE DE GOYA DE DALÍ) (M & L 906)
Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, published by Berggruen/Editions Graphiques Internationales, Paris, on BFK Rives paper, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£300 - 400

ARR



130

Salvador Dalí (Spanish, 1904-1989)

LA DIVINE COMÉDIE (THE DIVINE COMEDY) (M & L 1039-1138; FIELD P. 190)

The book in three volumes, 1974, containing 99 of the 100 woodcuts printed in colours, prints on BFK Rives paper, each with the stamped signature in the block, numbered from the German edition of as many as 1000, published by Dr Jawdat Naffouj, Landstudl, each sheet in the original card mount (as issued), lacking The Death of Virgil (M & L 1082), each portfolio housed in original matching slipcase with the artist's name embossed in gold on the spine, overall 450 x 343 x 155mm (17¾ x 13½ x 7¼in) (99) (unframed)

£3,000 - 4,000 ARR



131

Raoul Dufy (1877-1953) (after)

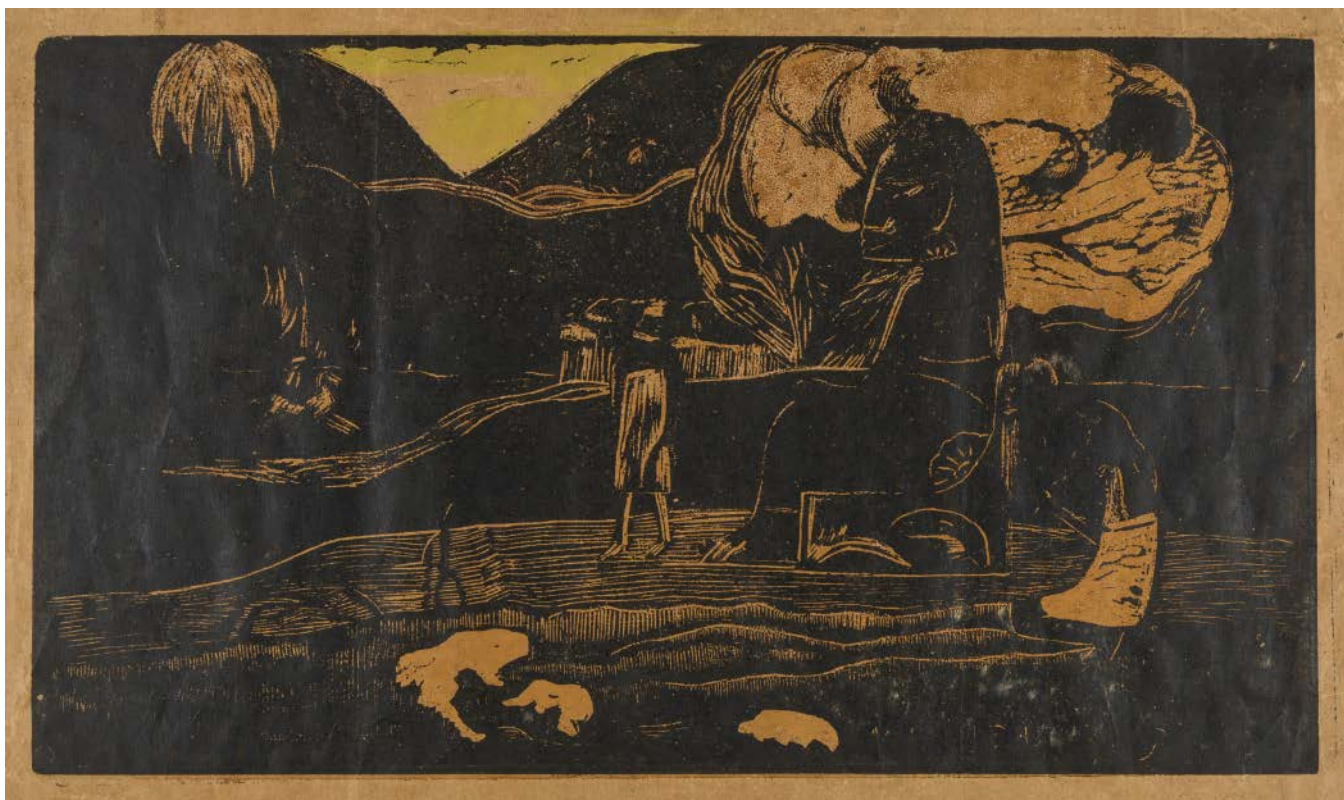
BAIE DE STE.-ADRESSE AND ANÉMONES

Two lithographs printed in colours, each numbered from the edition of 250, 1935 and 1942, on B.F.K. Rives, printed and published by A.D.A.G.P., Paris, 2004, with their blindstamp, both with full margins, 430 x 838mm (16 7/8 x 33in) and 542 x 720mm (21 3/8 x 28 3/8in)(1)(unframed)(2)

£500 - 700

132

No lot



133

Paul Gauguin (1848-1903)

MARURU (KORNFELD 22 III C)

Woodcut printed in black ink and yellow/green watercolour, 1893-94, a richly inked, early impression, before the Roy edition, on Japan paper supported on thin card as is common with the early printings, with wide, presumably full margins, sheet 255 x 400mm (10 x 15¾in) (unframed)

Lifetime colour impressions of this subject are extremely scarce. Copies held in the Albertina, Vienna and Museum of Fine Arts, Boston are like this impression also supported on thin card.

£30,000 - 50,000



134

Renato Guttuso (1911-1987)

PIERO CHIARA. IL POVERO TURATI

The book, 1966, comprising two etchings, the edition was 99, with title-page, text and justification, this copy signed by the artist and author in black ink, numbered from the edition of 99, published by Piccolo Club Libri Di Renzo Sommaruga, Verona, on C.M. Fabriano wove paper, the sheets bound as published in the original vellum-backed decorative boards and paper covered slip-case, overall size 390 x 288mm (15 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in)

£300 - 500

ARR



136

Andre Lansky (1902-1976)

UNTITLED

Lithograph printed in colours, signed and numbered from the edition of 197 in pencil, on wove paper, with full margins, 650 x 500mm (25 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in) (unframed)

£200 - 300

ARR



135

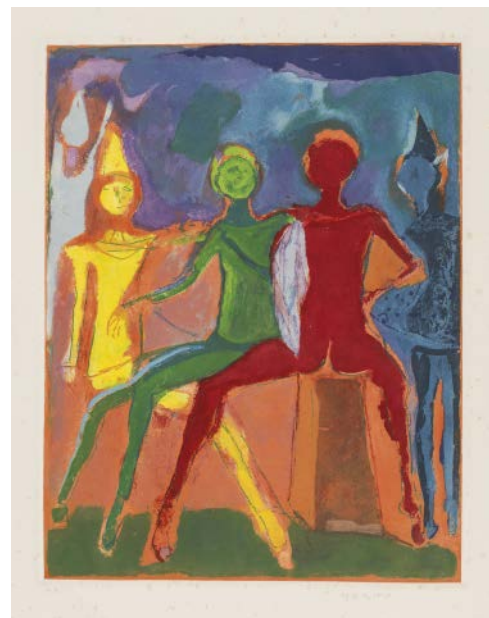
Andre Lansky (1902-1976)

UNTITLED

Lithograph printed in colours, signed and numbered from the edition of 197 in pencil, on wove paper, with full margins, 650 x 500mm (25 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in) (unframed)

£200 - 300

ARR



137

Marino Marini (1901-1980)

MARINO FROM SHAKESPEARE II (GUSTALLA A.212)

Drypoint, etching and aquatint printed in colours, 1978, signed and inscribed P.A. in pencil, an artist's proof aside from the edition of 75, printed by Labyrinth, Florence, published by ZWR, London, with full margins, sheet 760 x 565mm (30 x 22 $\frac{1}{4}$ in) (unframed)

£500 - 700

ARR

IMPORT

138

Marino Marini (1901-1980)

BALLERINO (GUSTALLA A.177)

Etching with aquatint printed in colours, 1974, signed and inscribed P.A. in pencil, an artist's proof aside from the edition of 75, on Magnani paper, printed by Il Cigno, Rome, published by Albra, Turin, with full margins, sheet 990 x 695mm (39 x 27½in) (unframed)

£400 - 600

ARR

IMPORT



139

Marino Marini (1901-1980)

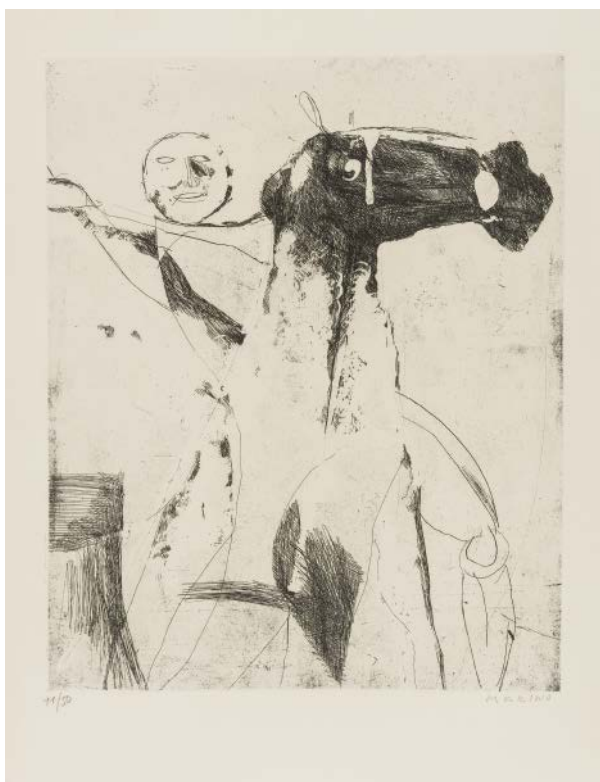
CAVALIERE I (GUSTALLA A.153)

Aquatint printed in colours, 1972, signed and inscribed P.A., in pencil, an artist's proof aside from the edition of 75, printed by Il Cigno, Rome, published by Albra, Turin, with full margins, sheet 710 x 505mm (28 x 19½in) (unframed)

£400 - 600

ARR

IMPORT



140

Marino Marini (1901-1980)

ALBUM No. 1 (GUASATALLA A.29, 34, 41, 42, 46, 48, 49, 56, 57, 59, 63, 67, 68)

The complete deluxe portfolio, comprising 13 etchings 1950-1962, each signed and numbered in pencil, published by XXe Siecle, Paris, and Leon Amiel, New York, with title-page, text and justification, this copy numbered 11 from the deluxe edition of 15, on Richard-de-Bas wove paper one of only 15 with the extra 13th plate, the sheets loose in the original blue solander box with the title in gilt on the spine, overall size 545 x 410mm (21½ x 16in) (13) (unframed)

£2,000 - 3,000 ARR



141

141

Henri Matisse (1869-1954) (after)

NU ASSISE DAN UN FAUTEUIL (MAEGHT 1505)

Lithograph printed in colours, 1954, on Arches paper, from the edition of 300, published by Maeght, Paris, with full margins, sheet 634 x 432mm (25 x 17in)

£700 - 900 ARR

142

Henri Matisse (1869-1954) (after)

DINA VIERNY MATISSE

offset lithographic poster printed in colours, 1970, printed by Mourlot, Paris, on Arches paper, with full margins, sheet 762 x 575mm (30 x 22½in) (unframed)

£200 - 300 ARR

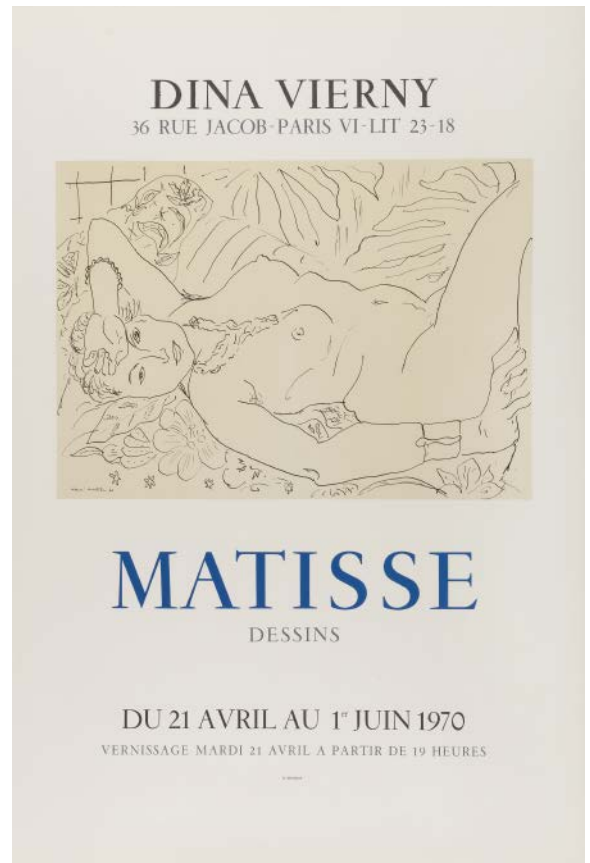
143

Henri Matisse (1869-1954)

DERRIÈRE LE MIRÓIR No. 46-47

The publication, 1981, comprising nine lithographs, with text and reproductions, published by Maeght Editeur, Paris, on wove paper, loose as issued in the original paper wrappers, 380 x 280mm (15 x 11in) (unframed)

£200 - 300 ARR



142



143



144

144

Joan Miró (1893-1983)

LITHOGRAPHE I-IV

The four volumes, 1972-1982, comprising circa 30 lithographs printed in colours, all on wove paper, Volume 1 French and Volume 2-4 German, with title-page, text and justification, printed by Maeght, Paris, published by Ediciones Polígrafa, Barcelona, bound as issued in the original boards with lithographed wrappers, each overall size 330 x 260mm (13 x 10¼in) (4)

£500 - 700

145

Joan Miró (1893-1983)

PLATE XI, PLATE VI, PLATE XII (FROM LITHOGRAPHE I) (Cramer 160)

Three lithographs printed in colours, 1972, from Lithographie I, printed and published by Mourlot, Paris, each on Rives wove, the full sheet printed to the edges, the largest sheet 327 x 510mm (12¾ x 20½in) (3) (unframed)

£200 - 300



145



146

Joan Miró (1893-1983)

SERIE I (DUPIN 80)

Etching with aquatint and engraving, 1952-53, the colours bright and fresh, signed in pencil, numbered from the edition of 15, engraved at Atelier 17, New York, printed at Atelier Lacourier, published by Maeght, Paris, on Arches paper, with wide margins, sheet 485 x 585mm (19 x 23in) (unframed)

£20,000 - 25,000



147

Joan Miró (1893-1983)

LA BAGUE D'AUORE (DUPIN 139)

Etching with aquatint printed in colours, a bright, fresh impression, signed and numbered from the edition of 60 in pencil, printed at Crommelynck et Dutrou, Paris, on Rives paper, with full margins, 140 x 115mm (5½ x 4½in)(unframed)

£3,500 - 4,500 ARR

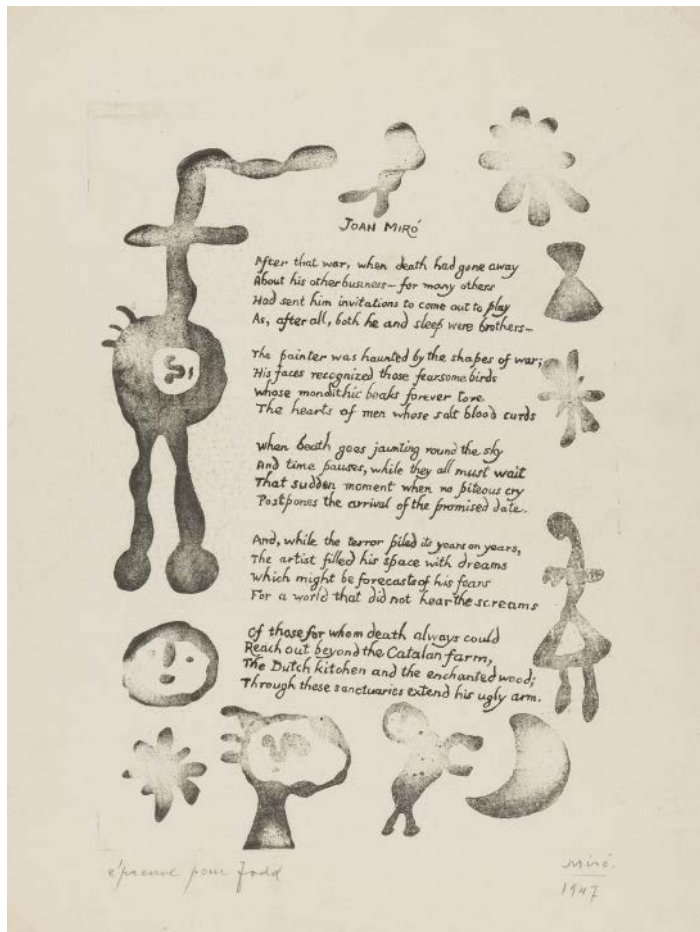
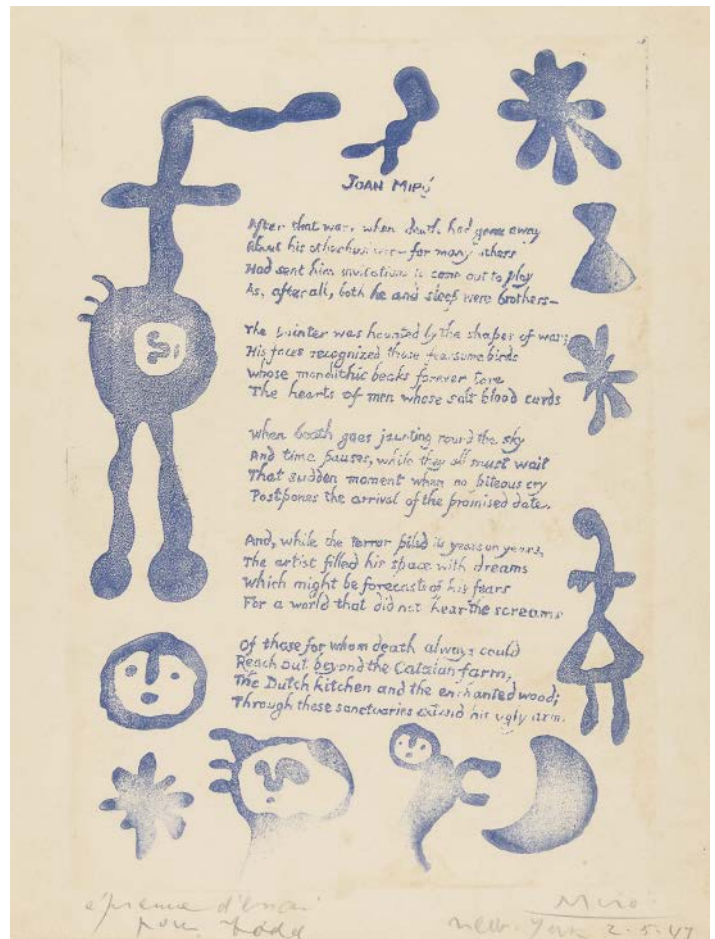
148

Joan Miró (1893-1983)

RUTHVEN TODD. A POEM FOR JOAN MIRÓ PLATE III (CRAMER BOOKS 14)

Engraving with etching printed in blue, 1947, a rare, possibly unique impression, signed, inscribed epreuve d'essai pour Todd New York and dated 2.5.47, the edition was only 6-10, printed and engraved at Atelier 17, New York, on stiff wove paper, with full margins, 282 x 173mm, (5.7 x 6¾in)

£3,000 - 4,000 ARR



149

Joan Miró (1893-1983)

RUTHVEN TODD. A POEM FOR JOAN MIRÓ PLATE III (CRAMER BOOKS 14)

Engraving with etching printed in black, 1947, a rare, possibly unique impression, signed, inscribed epreuve pour Todd and dated, the edition was only 6-10, printed and engraved at Atelier 17, New York, on wove paper, with full margins, 282 x 173mm (5.7 x 6¾in) (unframed)

£2,000 - 3,500 ARR



150

Giorgio Morandi (1890-1964)

NATURA MORTA (VITALI 102)

Etching, 1933, signed and numbered from the edition of 30, on cream laid paper, with full margins, sheet 385 x 502mm (15 .4 x 19¾in) (unframed)

£30,000 - 40,000

ARR



151

Claude Monet (1840-1926) & George-William Thornley (1875-1935)

LA DOUANE, EFFET DE L'APRES-MIDI

Lithograph printed in green, circa 1890, signed by both Monet and Thornley in pencil, also with Thornley's red monogram stamp, published by Belfond et Cie, Paris, with their blindstamp, on Chine Applique supported on wove paper, with full margins, 297 x 378mm, (11.7 x 14.9in) (unframed)

£8,000 - 10,000 ARR



152

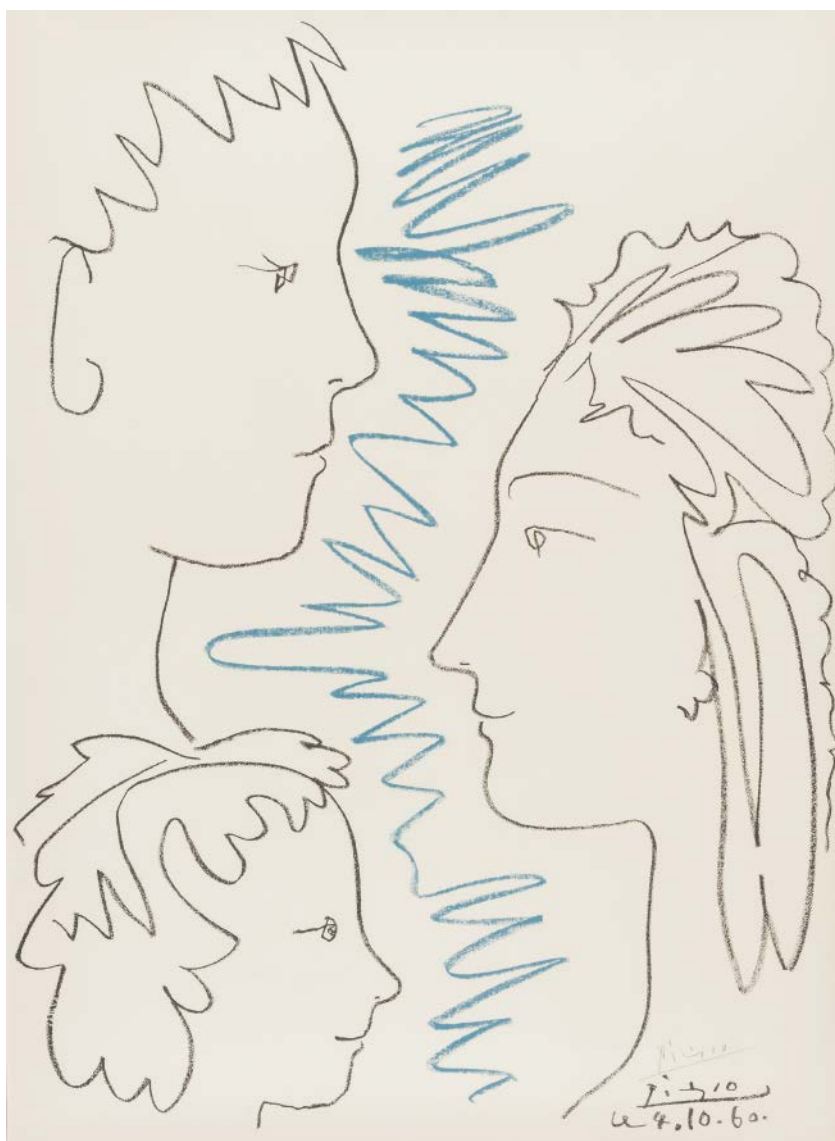
Pablo Picasso (1881-1973) (after)

POSTER FOR WORLD CONGRESS FOR GENERAL
DISARMAMENT AND PEACE (CZWIKLITZER 201)

Offset lithograph printed in colours, 1962, a
proof before text, on Arches paper,
published by Edition pour le Paix, with their
blindstamp, printed by Mourlot, Paris, with
full margins, 520 x 725mm (20½ x 28½in)
(unframed)

£400 - 600

ARR



153

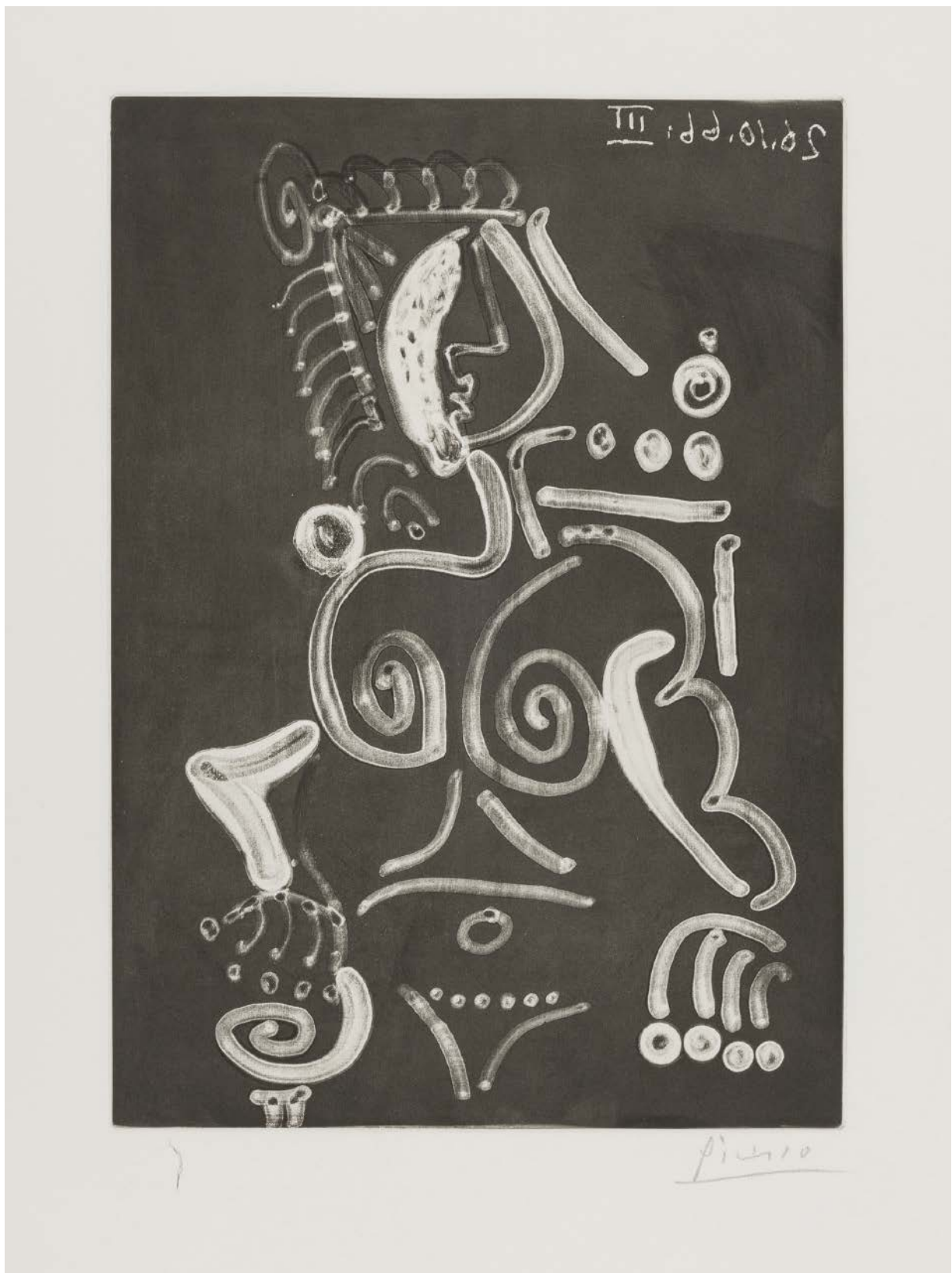
Pablo Picasso (1881-1973) (after)

ARTE ET SOLIDARTITE (CZWIKLITZER 197)

Lithograph printed in colours, 1960, signed
in pencil a proof aside from the edition of
200 before text, printed by Mourlot, Paris, on
Arches paper, with full margins, 665 x
520mm (26½ x 20½in)

£3,000 - 4,000

ARR



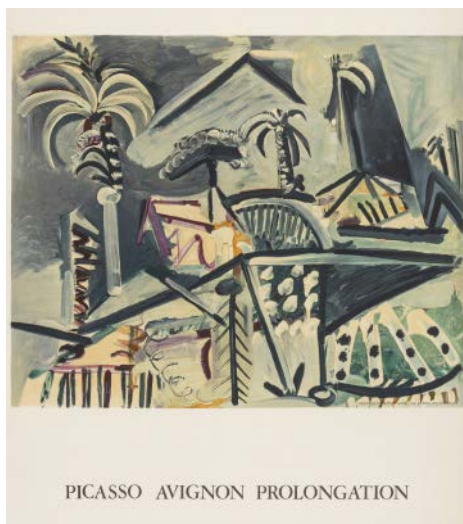
154

Pablo Picasso (1881-1973)

FEMME NUE AU FAUTEUIL (BAER 1415BB2, BLOCH 1393)

Aquatint, 1966, signed in pencil, one of 15 proofs aside from the numbered edition of 50, on wove paper, with full margins, 375 x 270mm (14¾ x 10⅝in) (unframed)

£4,000 - 6,000 ARR



155

155

Pablo Picasso (1881-1973) (after)

AVIGNON PROLONGATION (RODRIGO 252)

Offset lithograph printed in colours, 1973, on Arches paper, printed by Henri Deschamps, Paris, with full margins, 705 x 575mm (27¾ x 22½in) (unframed)

£300 - 500

156

Pablo Picasso (1881-1973) (after)

COMPOSITION

Offset lithograph printed in colours, 1948, the edition was 3000, on wove paper, the sheet printed to the edges, sheet 487 x 795mm (19 x 31¼in) (unframed)

£300 - 500



156

157

Pablo Picasso (1881-1973) (after)

CARNET DE LA CALIFORNIE

The portfolio, 1959, comprising 25 lithographs printed in colours spiral bound, from the edition of 500 (German), printed by Mourlot, Paris, published by Editions Cercle d'Art, Paris, overall size 430 x 280mm (17 x 11in) (25) (unframed)

£700 - 900

158

Pablo Picasso (1881-1973) (after)

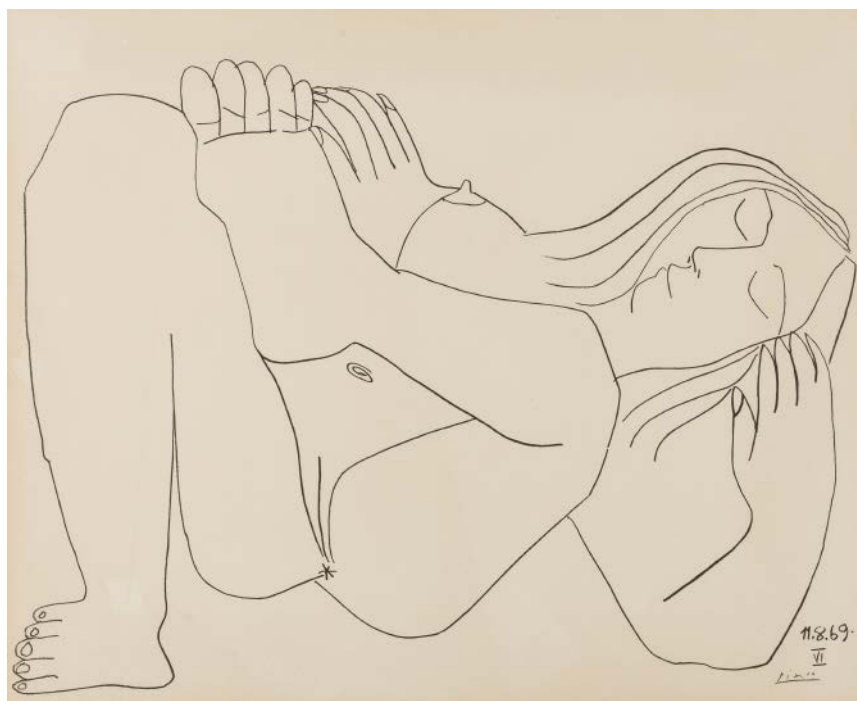
FEMME NUE, NOS 11.8.69; NOS I & VI

Two lithographs, 1969, on Arches wove paper, with the Mourlot printed stamp verso, printed by Mourlot, Paris, each approx 395 x 500mm (15½ x 19½in) (2) (unframed)

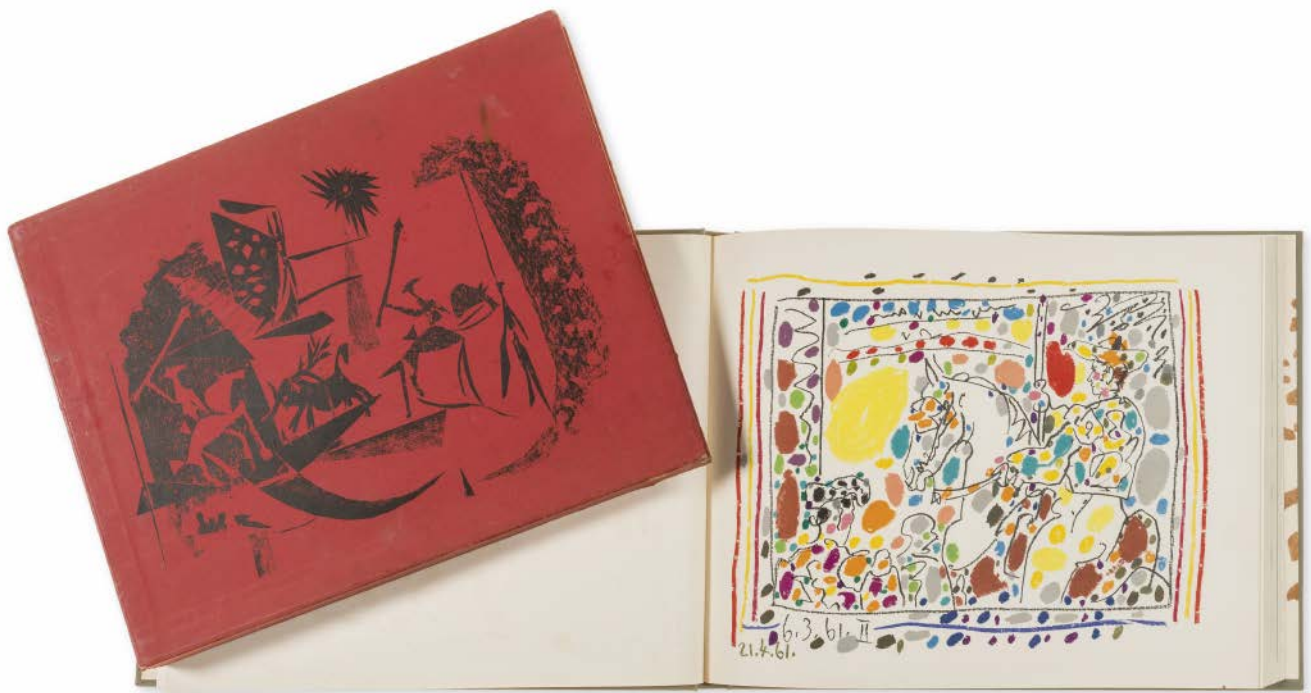
£400 - 600



157



158



159

159

Pablo Picasso (1881-1973)

A LOS TOROS AVEC PICASSO, BY JAIME SABARTÉS (BLOCH 1014-47; CRAMER 113)

The book, comprising 4 lithographs, one printed in colours, 1961, on wove paper and 109 reproduction lithographs on smooth paper, from an edition of an unknown size, with title page, colophon and text in English, published/printed by André Sauret, Monte-Carlo/Mourlot, Paris, with full margins, bound (as issued) 335 x 260mm (13½ x 10¼in) (overall)

£1,200 - 1,500

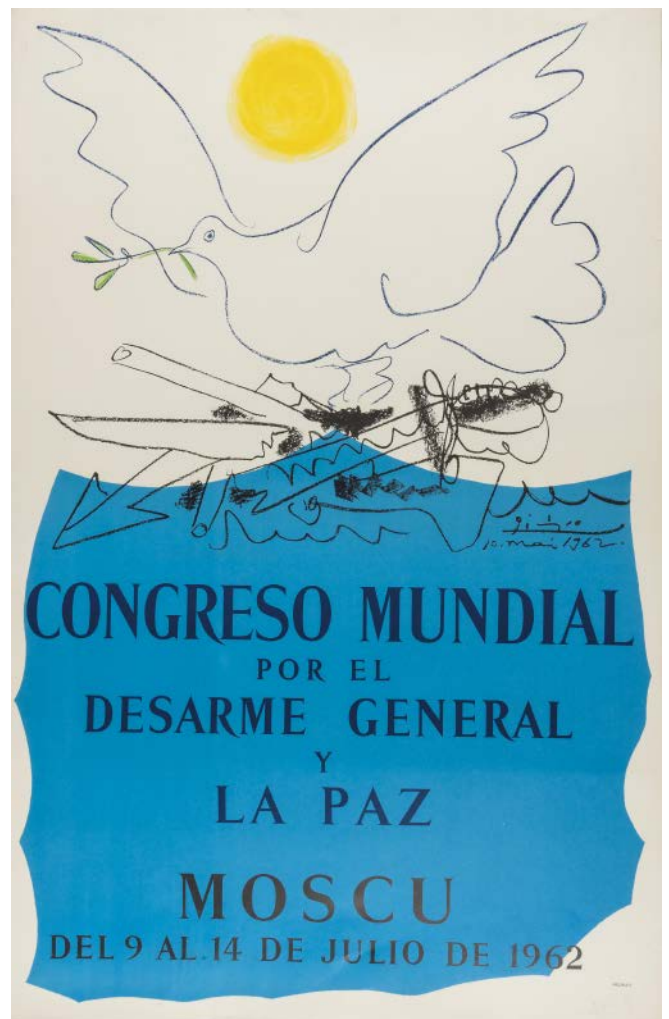
160

Pablo Picasso (1881-1973) (after)

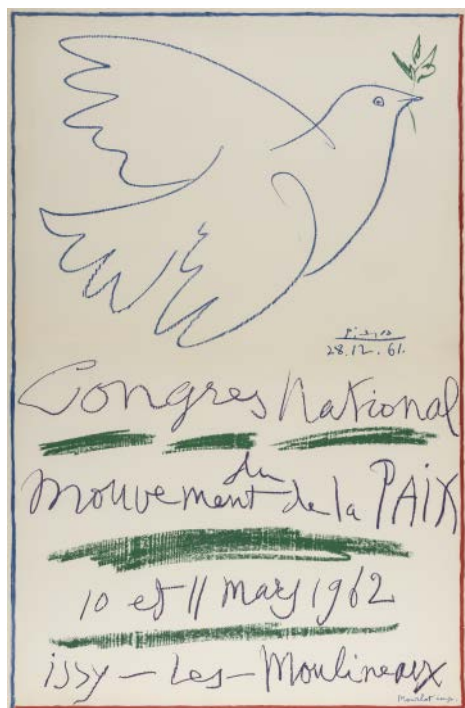
WORLD CONGRESS FOR GENERAL DISARMAMENT AND PEACE POSTER (CZWIKLITZER 174)

Lithograph printed in colours, 1962, printed by Mourlot, Paris, the full sheet 1001 x 655mm (39¾ x 25¾in)

£600 - 800



160



161

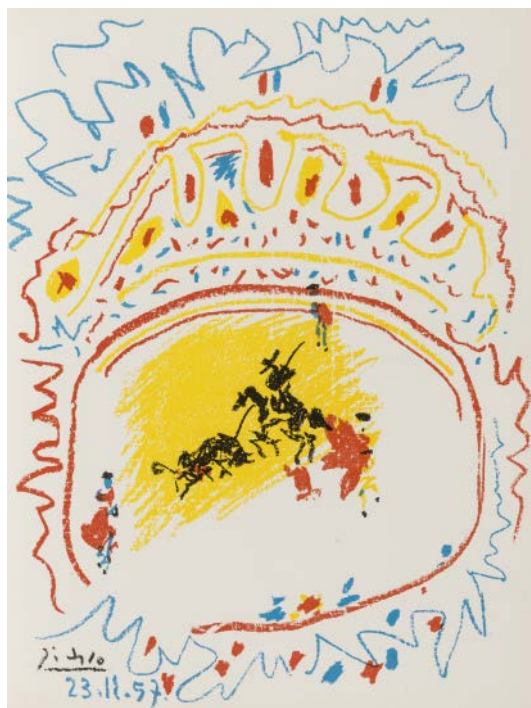
Pablo Picasso (1881-1973) (after)

CONGRÈS NATIONAL DU MOUVEMENT DE LA PAIX (CZWIKLITZER 207)

Lithograph printed in colours, 1962, printed by Mourlot, Paris, the full sheet 1000 x 640mm (39½ x 25½in) (unframed)

£600 - 800

ARR



163

Pablo Picasso (1881-1973)

LA PETITE CORRIDA (BLOCH 839; MOURLOT 302; CRAMER BOOKS 92)

Lithograph printed in colours, 1958, bound as issued into XXe Siecle No.10, printed by Mourlot, Paris, on wove paper, the full sheet, in good condition, sheet 315 x 245mm (overall)

£500 - 700

ARR



162

Pablo Picasso (1881-1973)

LES DÉJEUNERS

The book, 1962, comprising one etching printed in colours as cover, on wove paper, with title-page, text and justification, printed by L'imprimerie Arnera, Vallauris, published by Galerie Madoura, Cannes, bound as issued in the original paper boards, 273 x 215mm (10¾ x 8½in)

£200 - 300

ARR



164

Pablo Picasso (1881-1973)

LOUIS ARAGON. SHAKESPEARE (CRAMER 131)

The book, 1965, numbered from the edition of 125 (lacking the signed lithograph), printed by Mourlot, Paris, 496 x 338mm (19½ x 13¼in) (overall)

£400 - 600

ARR



165

Pablo Picasso (1881-1973)

LITHOGRAPHE I-IV (CRAMER 55, 60, 77, 125)

The four books, 1949-64, comprising seven of the eight lithographs, one printed in colours, each on wove paper, published by Editions du Livre, Monte-Carlo, Paris, volumes I, III and IV bound as issued within the lithographic wrappers, volume II cover is a facsimile, each overall size 320 x 248mm (12⁵/₈ x 9³/₄in) (4)

£1,000 - 1,200



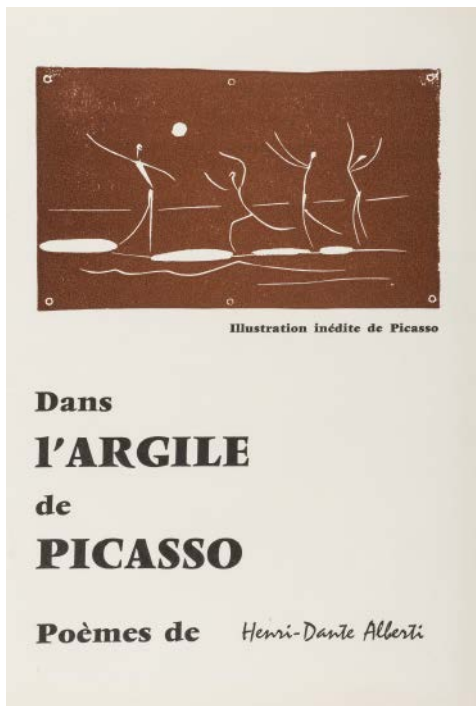
167

Pablo Picasso (1881-1973)

COMPOSITION AU VERRE A PIED (BLOCH 431; MOURLOT 77)

Lithograph, 1947, a proof aside from the book edition, on wove paper, from Dans l'Atelier de Picasso, with margins, sheet 445 x 330mm (17¹/₂ x 13in) (unframed)

£300 - 400



166

Pablo Picasso (Spanish, 1881-1973)

JEU DE BALLON SUR UNE PLAGE (BAER 1046, CRAMER 89)

Linocut printed in brown, 1957, from the edition of 200 printed for the cover of 'Dans l'Argile De Picasso', on Arches paper, sheet 80 x 130mm (3¹/₈ x 5¹/₈in) (unframed)

£300 - 400



168

Pablo Picasso (1881-1973) (after)

PICASSO ET LA TAUROMACHIE

offset lithographic poster printed in colours, 1982, on smooth wove paper, printed by Mourlot, Paris, the full sheet printed to the edges, sheet 890 x 600mm (35 x 23⁵/₈in) (unframed)

£200 - 300

169

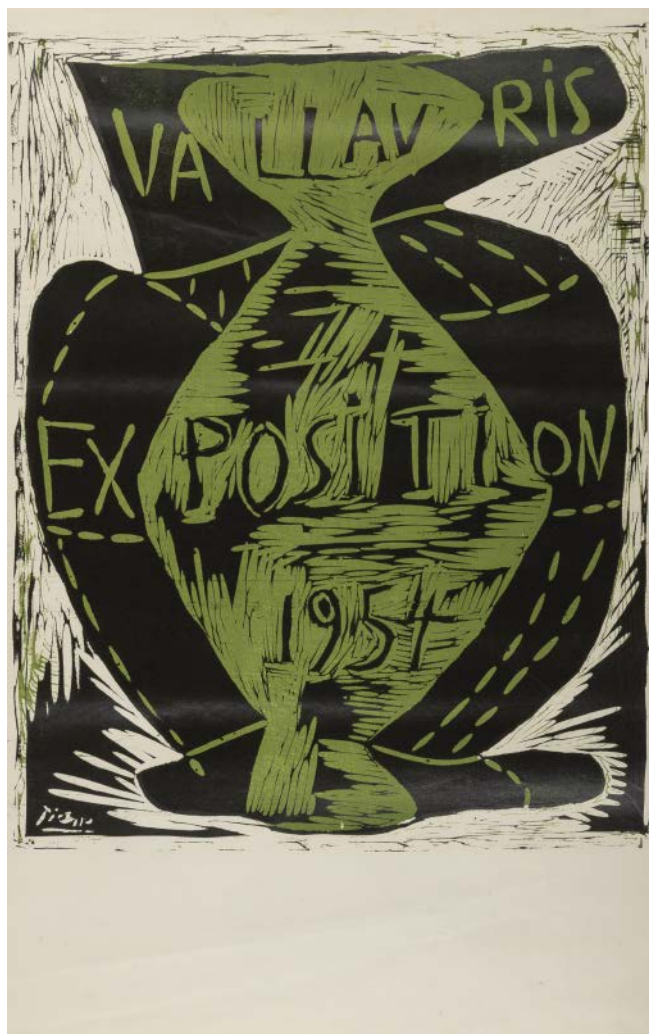
Pablo Picasso (1881-1973)

VALLAURIS EXPOSITION (BLOCH 1263; BAER 1026B)

Linocut printed in colours, 1954, from the edition of 600, printed and published by Hidalgo Arnéra, Paris, sheet 897 x 595mm (35¼ x 23¾in) (unframed)

£700 - 900

ARR



170

Pablo Picasso (1881-1973)

LES GRENOUILLES (BAER 604 II A/C; BLOCH 357)

Aquatint with burnisher and drypoint, a fine, richly inked impression, printed before steel facing and the addition of the engraved title, signed in blue crayon, Baer cites 3 impressions in this state, on Montval laid Paper watermarked Vollard, with full margins, sheet 372 x 282mm (14.7 x 11.2in) (unframed)

£4,000 - 5,000

ARR



171

Pablo Picasso (1881-1973) (after)

GRANDE MATERNITE

Lithograph printed in colours, 1973, signed and inscribed H.C. in pencil, a hors d'commerce impression aside from the edition of 200 in pencil, with full margins, sheet 790 x 600mm (31 1/8 x 23 5/8in)

£7,000 - 9,000 ARR

172

Pablo Picasso (1881-1973)

TROIS ACTEURS (BLOCH 145)

Drypoint, 1933, a well inked impression, signed in pencil, the edition was 250, as included in The Vollard Suite, on Montval laid paper watermarked Picasso, with full margins, 285 x 182mm (11 x 7.3in) (unframed)

£5,000 - 7,000

173

Pablo Picasso (1881-1973)

LE VOIL V (BLOCH 182)

Drypoint, 1933, a well inked impression, signed in pencil, the edition was 250, as included in The Vollard Suite, on Montval laid paper watermarked Picasso, with full margins, 295 x 360mm (11.1 x 14.4in) (unframed)

£8,000 - 12,000



172



173



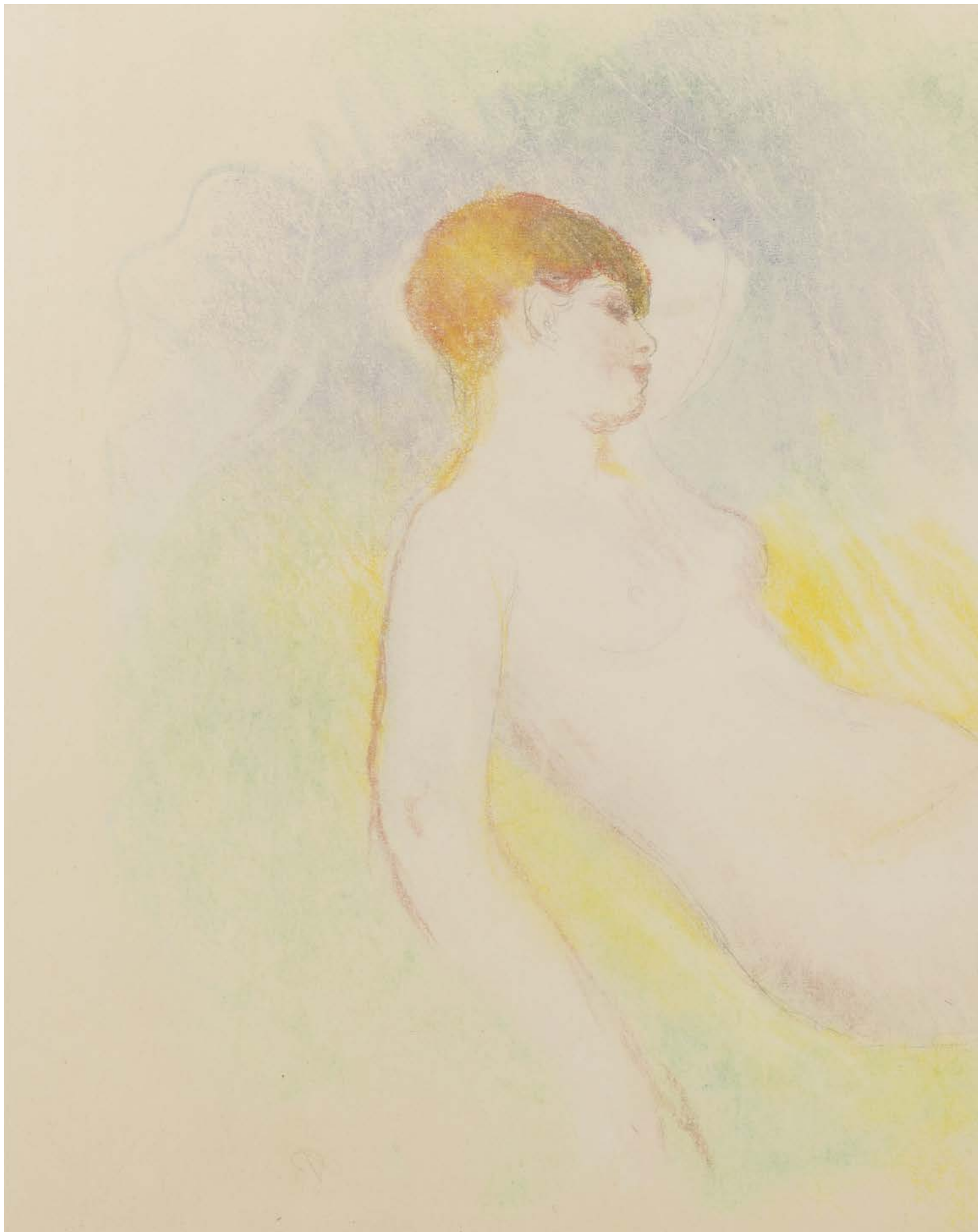
174

Pablo Picasso (1881-1973)

GARÇON PENSIF VEILLANT UNE DORMOUSE À UNE LUMIÈRE D'UNE CHANDELLE (BLOCH 226)

Drypoint, 1934, a fine, richly impression, signed in pencil, the edition was 250, as included in The Vollard Suite, on Montval laid paper watermarked Picasso and with the Montval cachet, with full margins, 235 x 295mm (9½ x 11.12in) (unframed)

£16,000 - 20,000 ARR





175

Pierre-Auguste Renoir (1841-1919)

NU ENDORMIE AU BRAS LEVE (VOLLARD 1339)

Pastel counterproof with graphite additions, signed in counterproof with the artist's monogram lower left, on tissue-thin mulberry japan paper supported on wove, image 470 x 565mm., 18½ x 22¼ in. sheet 517 x 622mm., 20¾ x 24½ in.

Provenance:

Ambroise Vollard, Paris.

The Estate of Henri M. Petiet, Paris.

Private collection.

A counterproof is created when a damp sheet of paper is placed over a chalk or pastel drawing and pressure is applied by rubbing ones hand over the sheet. The resultant hazy, impressionist appearance of the counterproof is precisely the result that the artist is seeking, it has the effect of softening the image. The artist can then retouch the counterproof with additional lines or shading, adding depth and tonality, so that the counterproof, whilst softened remains faithful to the original drawing.

The counterproof process was employed extensively in the 18th Century by such artists as François Boucher and Jean-Honoré Fragonard, who used it to make multiples of their chalk drawings. In the late 19th Century the fresh and airy hues of pastel appealed to Edgar Degas, Mary Cassatt and Pierre-Auguste Renoir. These artists produced an important oeuvre in pastels and experimented with counterproofs. Whilst Degas' counterproofs have been known and cherished for almost a century, Renoir's, were specifically commissioned by his dealer Ambroise Vollard, and were almost entirely kept in a single collection, virtually unknown until very recently. Then in the early 80s they surfaced in the Estate of Henri M. Petiet, the legendary Paris dealer who bought them directly from Vollard in 1939 and kept them out of sight in a drawer until his death in 1980. These magnificent works are amongst the rarest, most experimental and intimate of Renoir's works on paper.

£80,000 - 120,000 ARR



176

James Jacques Joseph Tissot (1836-1902)

OCTOBRE (WENTWORTH 33)

Etching with drypoint, 1878, a fine, richly inked impression, signed in pencil and with the artist's red monogram stamp, on laid paper, with full margins, 548 x 278mm., 21.6 x 10.9in.

£20,000 - 30,000



177

Kees Van Dongen (1877-1968)

LA MARQUISE DE CASATI

Lithograph printed in colours, circa 1950, a bright, fresh impression, signed in pencil, numbered from the edition of 195, on wove paper, with full margins, 595 x 300mm (23¾ x 11¾in) (unframed)

£4,000 - 5,000

ARR



178

Theo Tobiasse (1927-2012)

LA LONGUE MÉLOPÉE DES VAGUES DE VENISE

Lithograph printed in colours, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, 765 x 565mm (30 x 22¼in) (unframed)

£200 - 300 ARR



180

Theo Tobiasse (1927-2012)

LA MUSIQUE DES CARREFOURS

Lithograph printed in colours, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, 765 x 565mm (30 x 22¼in) (unframed)

£200 - 300 ARR

179

Theo Tobiasse (1927-2012)

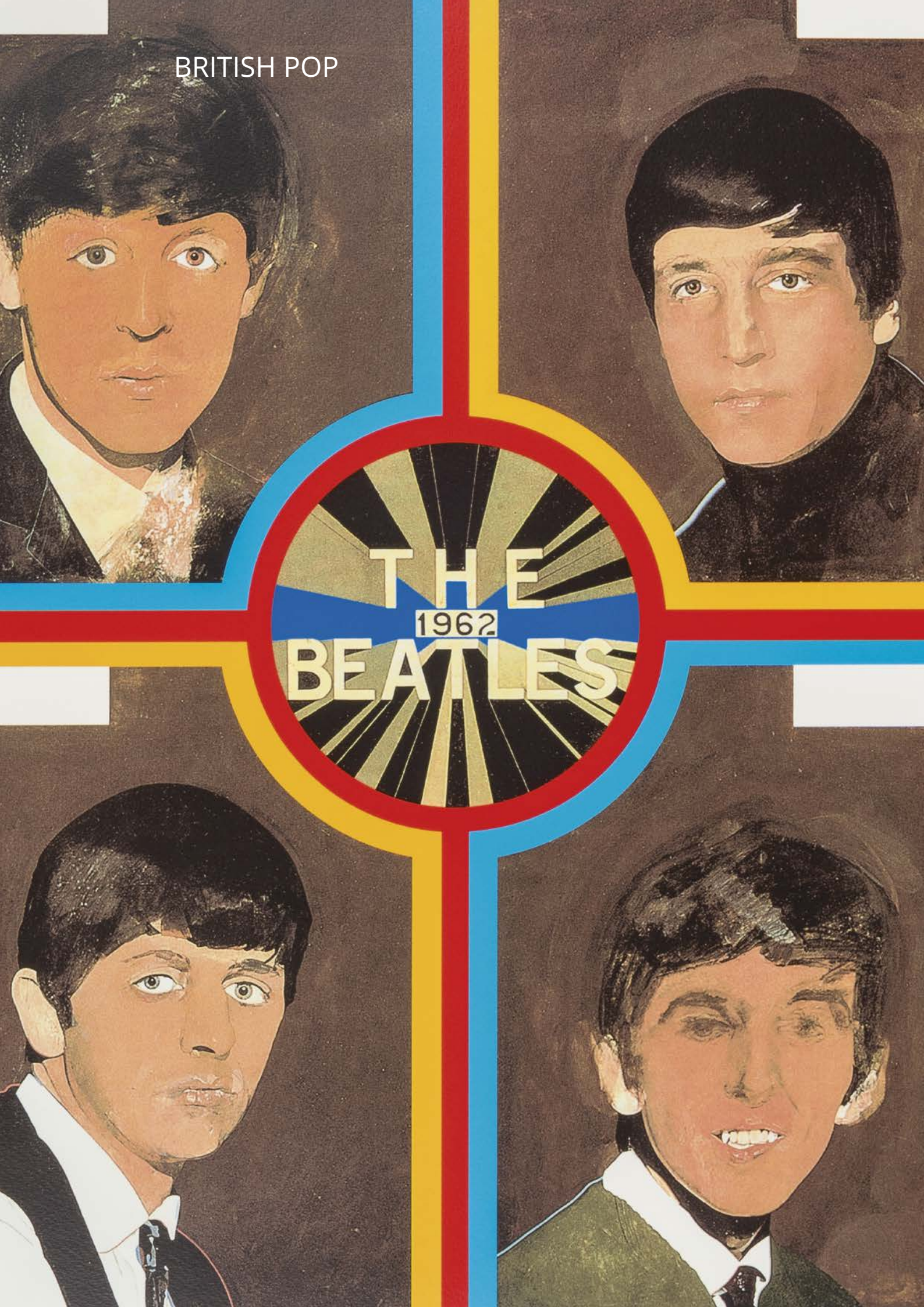
JERUSALEM DE TOUS LES DESIRS

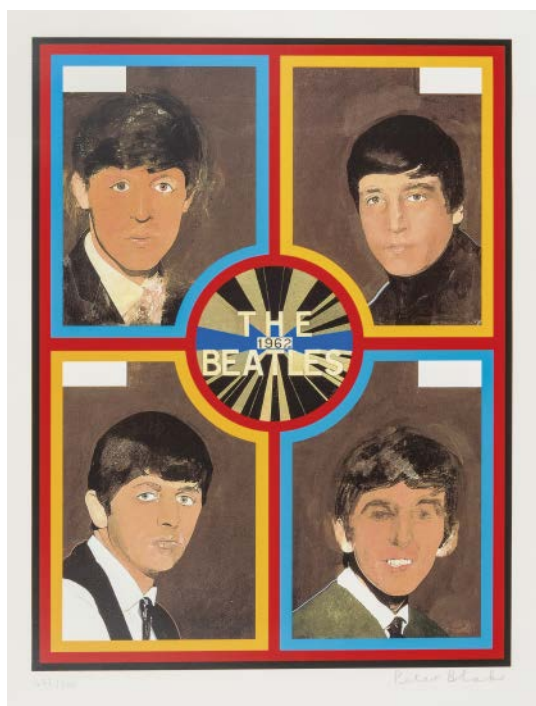
Lithograph printed in colours, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, 565 x 765mm (22¼ x 30in) (unframed)

£200 - 300 ARR



BRITISH POP





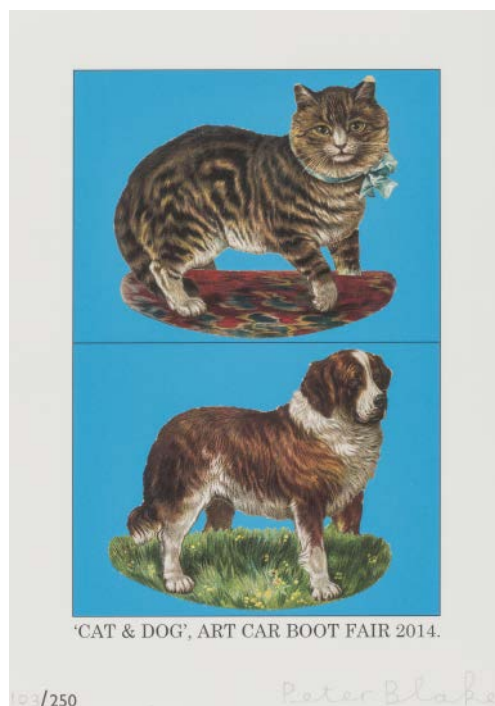
181

Peter Blake (b.1932)

THE BEATLES, 1962

Screenprint in colours, 2012, signed and numbered from the edition of 500 in pencil, on Somerset wove paper, published by Pallant House Gallery, Chichester, with full margins, sheet 700 x 530 (27½ x 20¾in) (unframed)

£500 - 700 ARR



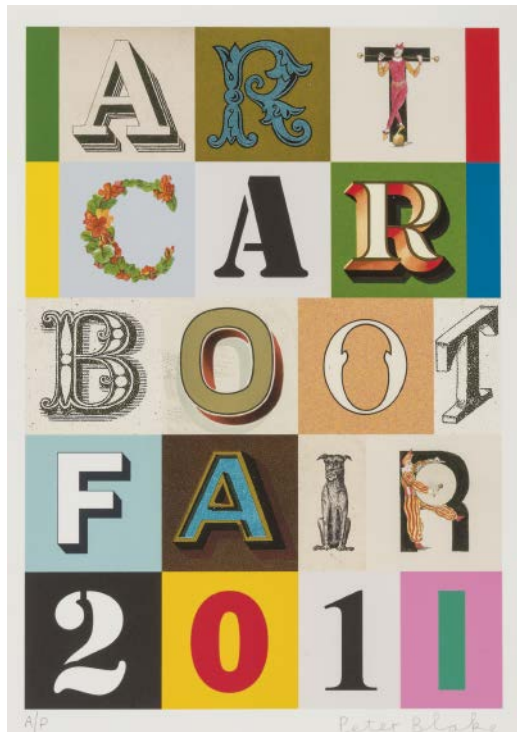
183

Peter Blake (b.1932)

CAT & DOG

Giclée printed in colours, 2014, signed, dated and numbered from the edition of 250 in pencil, on wove paper, with full margins, sheet 251 x 209mm (9¾ x 8¼in) (unframed)

£150 - 200 ARR



182

Peter Blake (b.1932)

ART CAR BOOT FAIR 2011

Giclée printed in colours, 2011, signed, dated and inscribed 'A/P' in pencil, an artist's proof aside from the edition of 200, on wove paper, with full margins, sheet 251 x 210mm (9¾ x 8¼in) (unframed)

£200 - 300 ARR



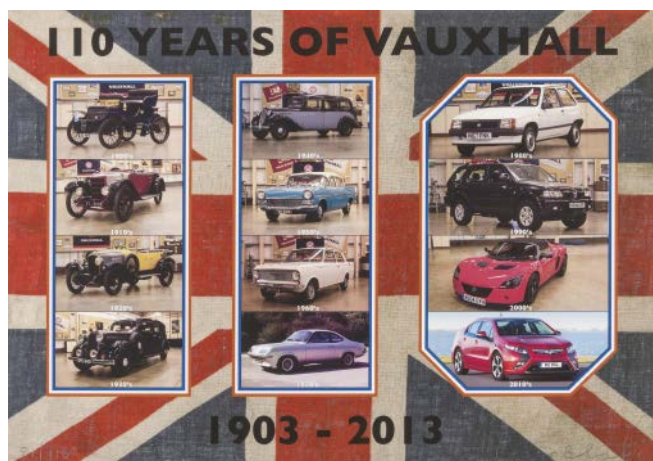
184

Peter Blake (b.1932)

A SOUVENIR OF THE ART CAR BOOT FAIR 2012

Giclée printed in colours, 2012, signed and numbered from the edition of 250 in pencil, on wove paper, with full margins, sheet 296 x 210 (11¾ x 8¼in) (unframed)

£150 - 200 ARR



185

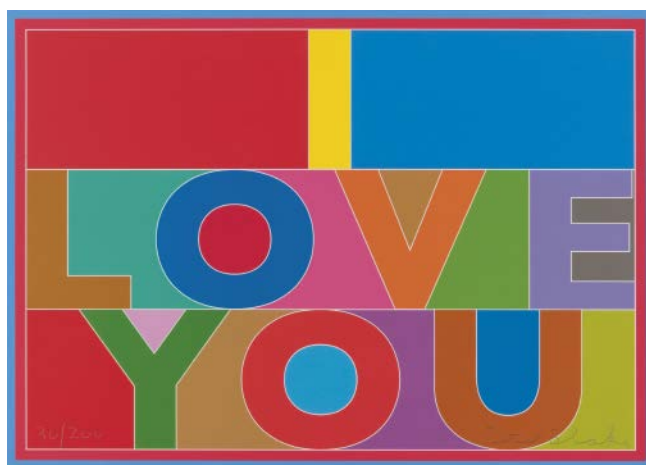
Peter Blake (b.1932)

110 YEARS OF VAUXHALL

Giclée printed in colours, 2013, signed and numbered from the edition of 110 in pencil, the full sheet printed to the edges, sheet 297 x 418mm (11½ x 16½in) (unframed)

£150 - 200

ARR



187

Peter Blake (b.1932)

I LOVE YOU

Giclée printed in colours, 2013, signed and numbered from the edition of 200 in pencil, on wove paper, the full sheet printed to the edges, sheet 297 x 418mm (11½ x 16½in) (unframed)

£600 - 800

ARR



186

Peter Blake (b.1932)

BRICK LAYNE

Giclée printed in colours, 2010, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, 297 x 210mm (11½ x 8¼in) (unframed)

£150 - 200

ARR



188

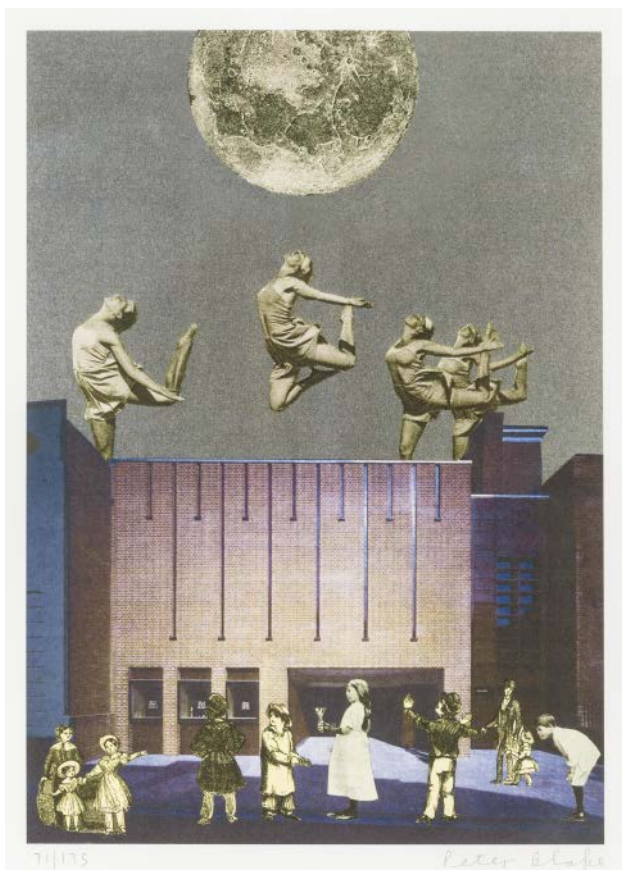
Peter Blake (b.1932)

FOUND ART - PAGE FROM A SCRAPBOOK

Giclée printed in colours, 2009, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, sheet 419 x 296mm (16½ x 11½in) (unframed)

£300 - 500

ARR



189

189

Peter Blake (b.1932)

DANCING OVER PALLANT I

Giclée printed in colours, 2008, signed and numbered from the edition of 175 in pencil, on wove paper, with full margins, sheet 270 x 190mm (10.6 x 7.5in) (unframed)

£300 - 500 ARR

190

Peter Blake (b.1932)

MOTIF 1

Inkjet with screenprint in colours, 2003, signed and numbered from the edition of 50 in pencil, on wove paper, published by CCA Galleries, Tilford, with full margins, sheet 442 x 386mm (17 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in) (unframed)

£200 - 300 ARR

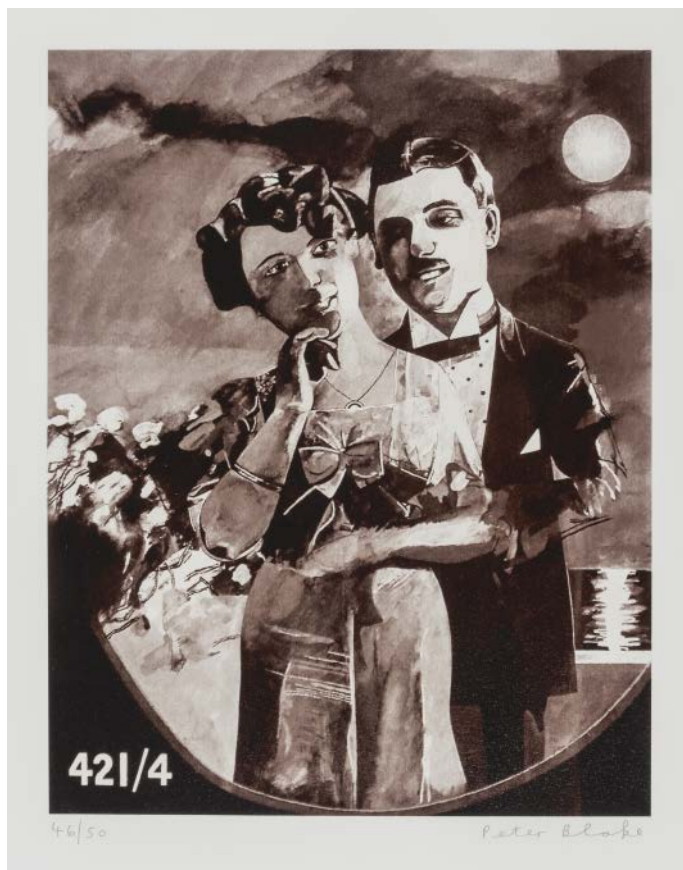
191

Peter Blake (b.1932)

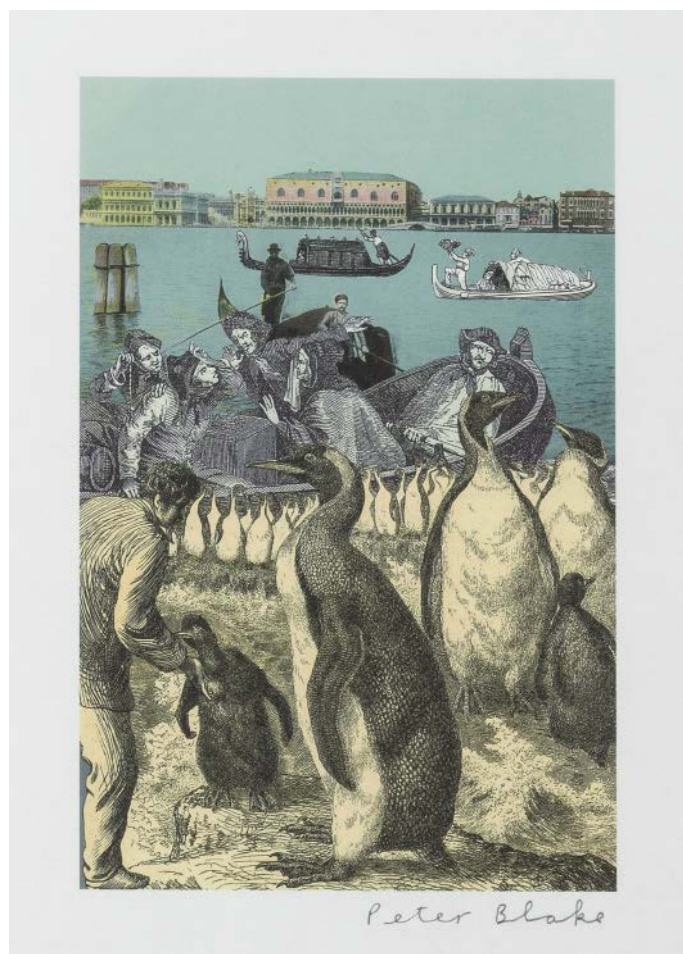
VENICE PENGUINS

Offset lithograph printed in colours, 2009, signed in pencil, published by Paul Stolper Gallery, London with full margins, 412 x 290mm (16 $\frac{1}{4}$ x 11 $\frac{3}{8}$ in)

£100 - 150 ARR



190



191



192



193



194

192

Patrick Caulfield (1936-2005)

LARGE JUG (CRISTEA 69)

Screenprint in colours, 1983, signed and numbered from the edition of 80 in pencil, printed by Kelpra Studios, London, published by Waddington Graphics, London, with full margins, sheet 116.5 x 838mm (46 x 32½in) (unframed)

£700 - 900

193

Patrick Caulfield (1936-2005)

PLANT POT (CRISTEA 61)

Screenprint in colours, 1979-80, signed in pencil, numbered from the edition of 100, printed at Kelpra Studio, published by Leslie Waddington Prints, London, on wove paper, the full sheet printed to the edges, sheet 838 x 596mm (33 x 23½in) (unframed)

£500 - 700

194

Patrick Caulfield (1936-2005)

SIXTH BRITISH INTERNATIONAL PRINT BIENNALE

Screenprint in colours, 1979, from the edition of c.100 (most of the edition was damaged), printed by Kelpra Studio, London, on thick wove paper, published by Bradford Art Galleries and Museum, Bradford, the full sheet printed to the edges, 840 x 595mm (33 x 23½in) (unframed)

£100 - 150

195

Patrick Caulfield (1936-2005)

DRESSED LOBSTER (CRISTEA 63)

Screenprint in colours 1980, signed and numbered from the edition of 150 in pencil, on wove paper, published in the 'Kelpra/ Tate Gallery Portfolio' by Kelpra Studio in collaboration with the Tate Gallery and Waddington Graphics, London, the full sheet printed to the edges, 600 x 750mm (23 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in)

£600 - 800 ARR



196

Michael Craig-Martin (b.1941)

IPHONE 6S

Digital print in colours, 2015, signed, dated and numbered from the edition of 100 in pencil, Hahnemühle photo rag bright white wove paper, published by the Serpentine Gallery, London, with full margins, 700 x 500mm (27 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in) (unframed)

£500 - 700 ARR





197

197
David Hockney (b.1937)

THE POET (S.A.C 190)
Etching with aquatint printed in colours, 1976-77, signed and numbered from the edition of 200 in pencil, on wove paper, as included in the portfolio The Blue Guitar, published by Petersburg Press, London and New York, with full margins, 456 x 525mm (18 x 20½in) (unframed)

£1,800 - 2,200 ARR

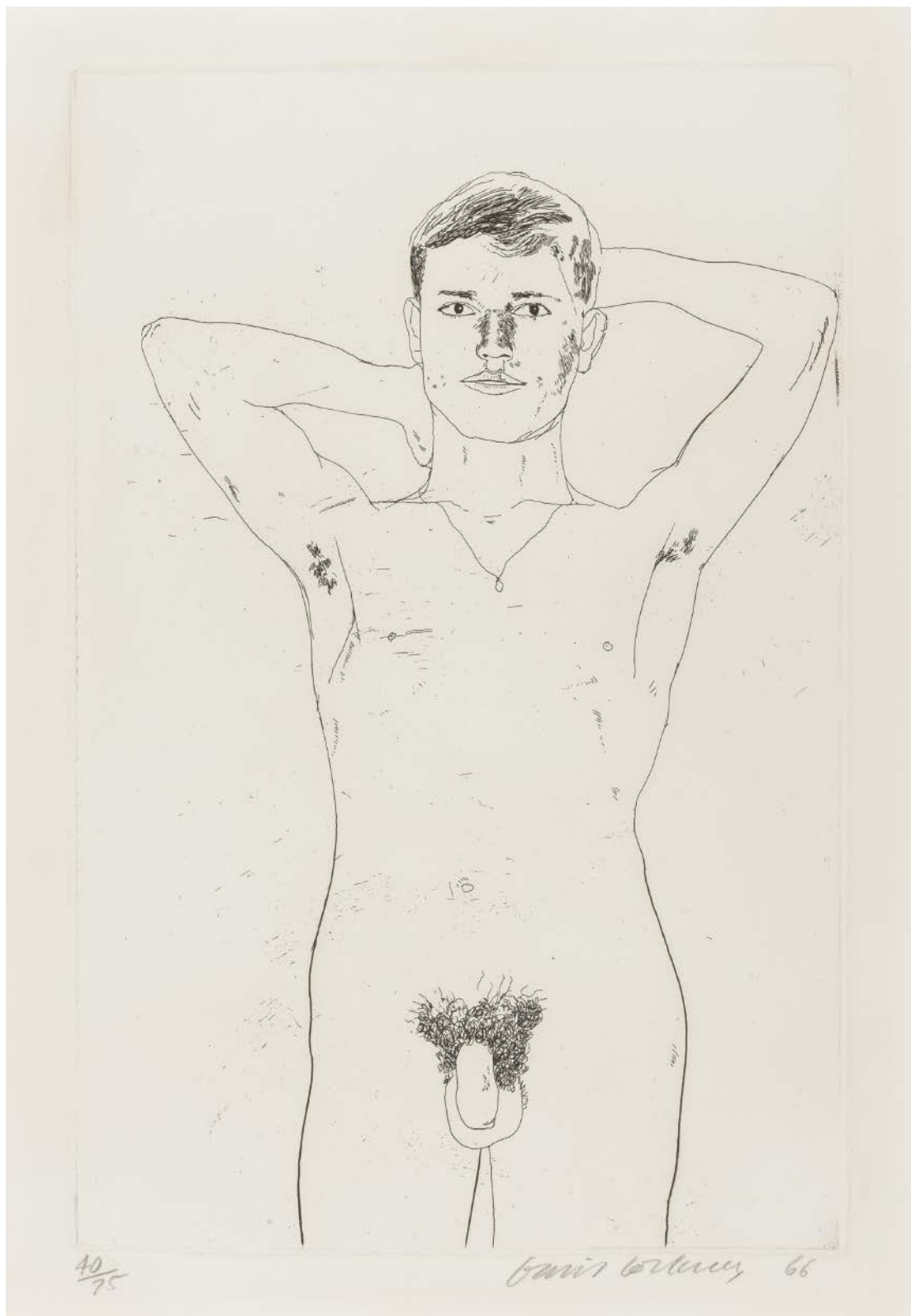


198

198
David Hockney (b.1937)

RAPUNZEL, RAPUNZEL, LET HAIR DOWN (FROM ILLUSTRATIONS FOR SIX FAIRY TALES FROM THE BROTHERS GRIMM) (MCA TOKYO 83)
Etching with aquatint, 1969, signed in pencil, inscribed for Rudolph verso in brown ink, a proof aside from the edition of 100, published by Petersburg Press, London, 1970, with full margins, 450 x 410mm (17½ x 16½in) (unframed)

£400 - 600 ARR



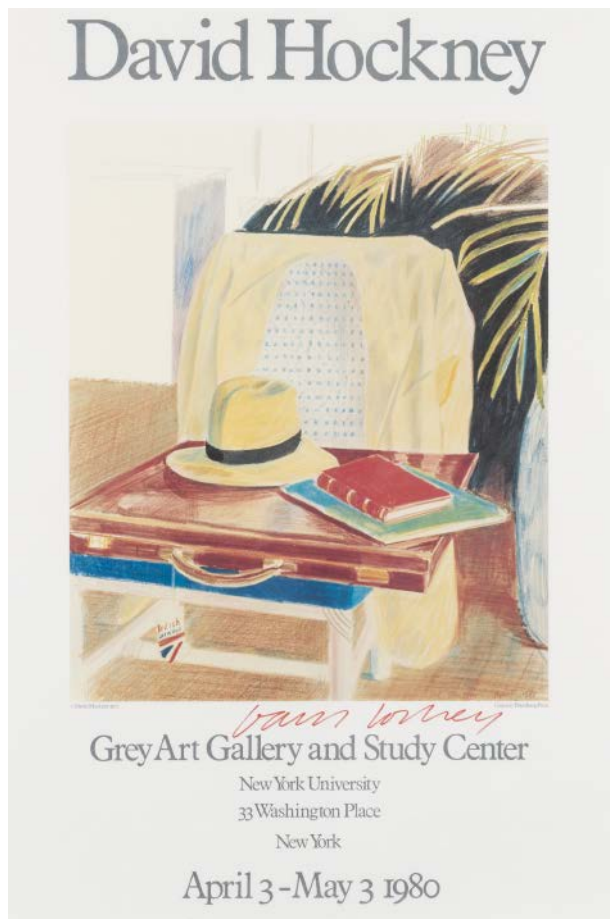
199

David Hockney (b.1937)

IN AN OLD BOOK (MCA TOKYO 52)

Etching, 1966, signed, dated and numbered from the edition of 75 in pencil, on Crisbrook handmade paper, published by Editions Alecto, London, 1967, the full sheet, with a deckle edge on three sides, sheet 575 x 395mm (22 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in)

£1,200 - 1,800 ARR



200



201



202

200

David Hockney (after)

POSTER FOR GREY ART GALLERY AND STUDY CENTER

Offset lithograph printed in colours, 1980, signed in red felt-tip pen, on wove paper, published by the Grey Art Gallery, New York, with full margins, sheet 700 x 495mm (27½ x 19½in)

£500 - 700

201

David Hockney (b.1937) (after)

CELIA. POSTER FOR THE TATE GALLERY

Offset lithograph printed in colours, 1980, signed in pencil, on wove paper, published by the Tate Gallery, London for the exhibition Travels with Pen, Pencil, and Ink, Drawings and Prints but no Paintings, 1961-1979, with full margins, sheet 750 x 500mm (29½ x 19¾in)

£500 - 700

202

David Hockney (b.1937) (after)

POSTER FOR THE STAATLICHE GRAPHISCHE SAMMLUNG, MUNICH

Offset lithograph printed in colours, 1977, pencil, on wove paper, published by the Staatliche Graphische Sammlung, Munich, with full margins, sheet 835 x 590mm (32¾ x 23¼in)

£500 - 700

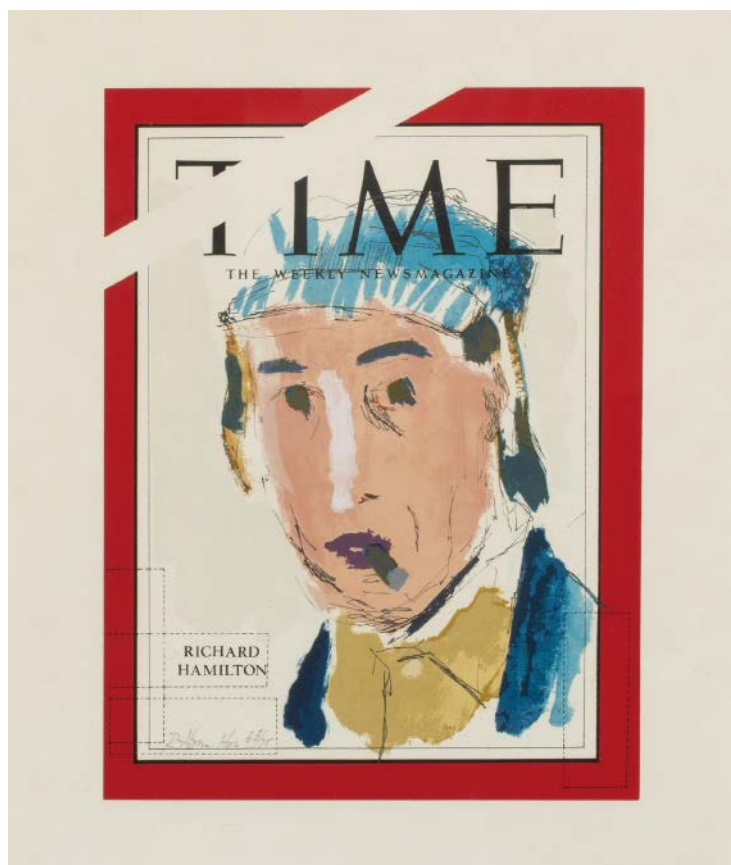
203

David Hockney (b.1937)

POSTER FOR OLYMPISCHE SPIELE MÜNCHEN

Lithograph printed in colours, 1972, published by Edition Olympia 1972 GMBH, Munich, on wove paper, with full margins, 1000 x 650mm (39.6 x 25½in)

£800 - 1,200 ARR



204

Richard Hamilton (b.1922)

SELF-PORTRAIT (LULLIN 62)

Screenprint in colours, 1967, signed and numbered 33/75 in pencil, published by the artist, on wove paper, with full margins, 285 x 211mm (11¼ x 8.5in)

£1,800 - 2,200 ARR



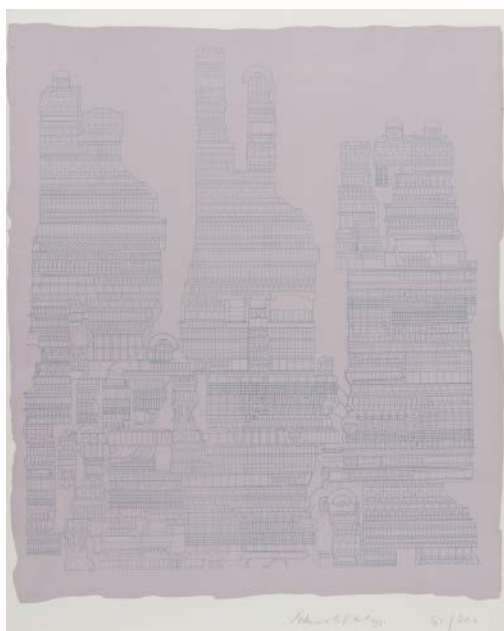
205

Julian Opie (b.1958)

WINTER 31 (CRISTEA 209)

Digital print in colours, 2012, on Epson Premium Glossy photo paper laminated to glass and mounted to a white chamfered acrylic backing designed by the artist, signed in ink and numbered from the edition of 3 on a label affixed verso, published by Alan Cristea Gallery, London, 680 x 1210mm

£3,000 - 5,000



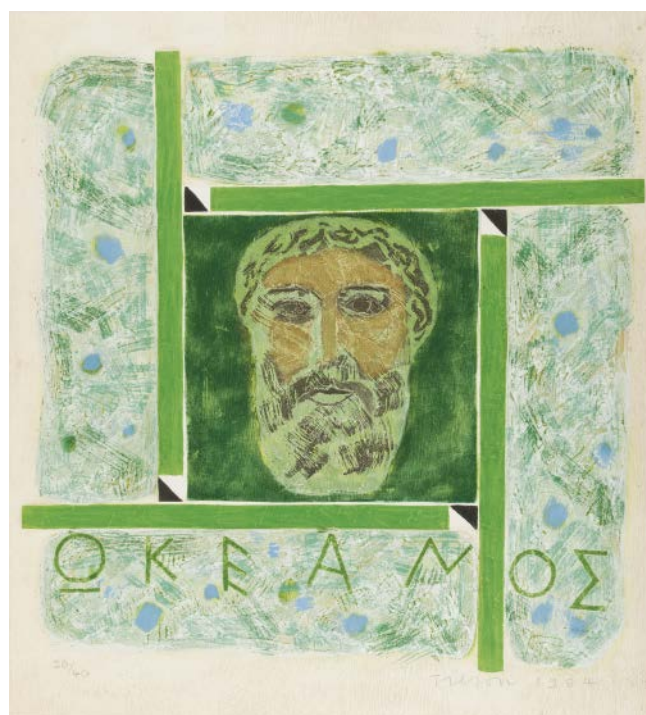
206

Eduardo Paolozzi (1924-2005)

CENTRAL PARK WEST

Screenprint in colours, 1972, signed and numbered from the edition of 200 in pencil, published by Cercle Graphique Européen, on wove paper, the full sheet printed close to the edges, sheet 775 x 560mm (30½ x 22in) (unframed)

£300 - 500



207

Joe Tilson (b.1928)

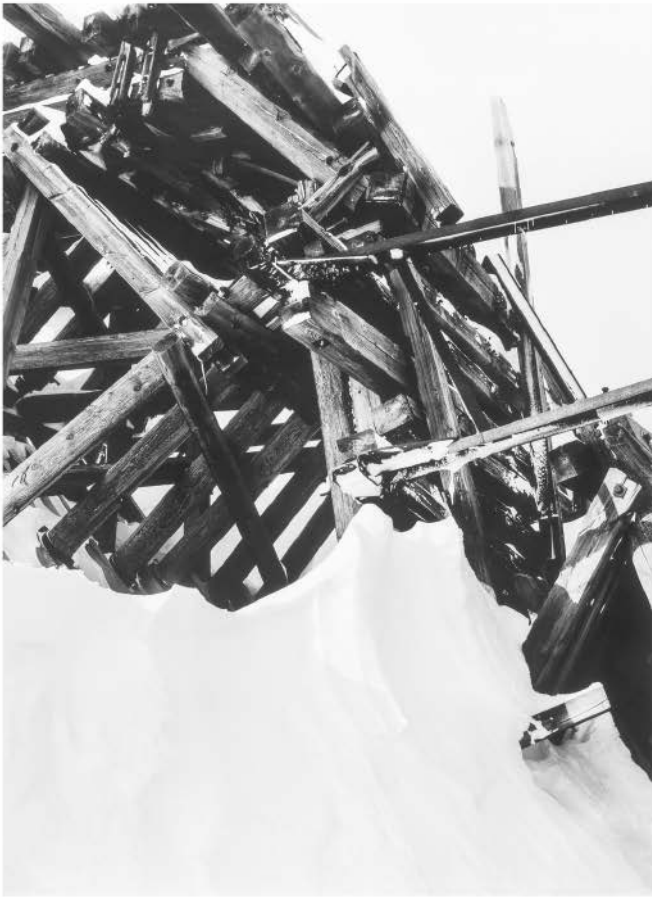
MASK OF OCEANOS

Etching with aquatint printed in colours, 1984, signed, dated and numbered from the edition of 40 in pencil, on wove paper, published by Waddington Graphics, London, the full sheet, 1145 x 1035mm (45 x 40¾in)

£400 - 600



POST-WAR AND CONTEMPORARY



208

208

Darren Almond (b.1971)

MINUS 60000

Two silver gelatin prints, 2006, each signed and numbered from the edition of 40 in black verso, on glossy wove paper, published by Carolina Nitsch, New York, each with full margins, 1016 x 762mm (40 x 30in) (2) (unframed)

£800 - 1,200

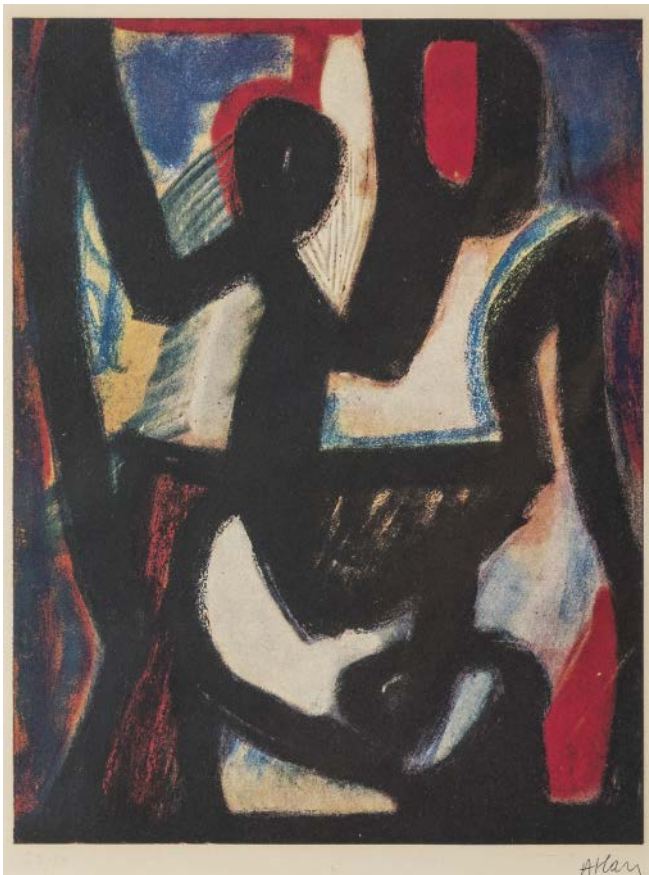
209

Jean-Michel Atlan (1913-1960)

COMPOSITION

Offset lithograph printed in colors, circa 1950, signed in ink, numbered from the edition of 80 in pencil, on wove paper, with full margins, 330 x 255mm (13 x 10in)

£300 - 500



209

210

Frank Auerbach (b.1931)

JOE TILSON (HARTLEY 9)

Etching, 1980, titled and inscribed 'proof to JYM from Frank 28.XI.84', also dated 1980, on wove paper, with full margins, 153 x 144mm (6 x 5¾in)

£2,500 - 3,000



211

Francis Bacon (1902-1992) (after)

PORTRAIT OF JOHN EDWARDS

Lithograph printed in colours, 2002, with the printed signature as published, a proof aside from the edition of 50, from the posthumous edition published by the artist's estate, the full sheet, 810 x 620mm (31½ x 24¾in)(l)

£4,000 - 6,000



212

212
Max Bill (1908-1994)

UNTITLED
Screenprint in colours, 1972, signed and dated in pencil, numbered from the edition of 90, on wove paper, with full margins, 500 x 500mm., 19¾ x 19¾ in; with Kumi Sugai (1919-1996) untitled, Screenprint in colours, 1972, signed in pencil, numbered from the edition of 90, on wove paper, with full margins, 620 x 490mm (24¼ x 19½in) (2) (unframed)

£300 - 500 ARR



213

213
Alexander Calder (1898-1976)

TREE
Lithograph printed in colours, 1972, on wove paper, 820 x 580mm (32¼ x 22¾in) (unframed)

£400 - 600

214
Alexander Calder (1898-1976)

CONVECTION, BEASTIE, SKYBIRD (FROM FLYING COLOURS)
Three lithographs printed in colours, 1974, from the Flying Colours Collection 1974, each on wove paper, the full sheet printed to the edges, each sheet 510 x 660mm (20 x 26in) (3) (unframed)

£250 - 350



214



215

215

Maurizio Cattelan (b.1960)

L.O.V.E

Concrete multiple, 2014, stamped on the base, from the open edition, published by Seletti, Italy, in the original wooden box, overall size 495 x 220 x 220mm (13 $\frac{3}{8}$ x 8 $\frac{7}{8}$ x 8 x $\frac{7}{8}$ in)

£300 - 500 ARR

216

Wang Dajun (b.1958)

IMAGE OF CHILDREN 36

Oil on canvas, 2005, signed, titled and dated in white paint verso, 180 x 110cm (70 $\frac{7}{8}$ x 43 $\frac{3}{8}$ in)

£4,000 - 6,000

217

Wang Dajun (b.1958)

IMAGE OF CHILDREN 4

Acrylic on canvas, 2003, signed, titled, dated and inscribed verso in black paint, 180 x 140cm (70 x $\frac{7}{8}$ x 55 $\frac{1}{8}$ in)

£4,000 - 6,000



216



217



218



218

Jim Dine (b.1935)

KALI

The book, 1999, comprising 15 etchings with aquatint bound within the volume together with a separate untitled etching, on wove, signed, dated and numbered from the edition of 30 in pencil, the full sheet loose as issued within a separate wallet, with title, text and justification pages, this copy signed on the title page and numbered from the edition of 30 in pencil on the justification, published by Enitharmon Press, London, bound within the original blue cloth covered boards with matching slipcase, 245 x 187mm (9 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in)(Vol)(16)

£1,200 - 1,800

219

Jean Dubuffet (1901-1985)

LA FLEUR DE BARBE (WEBEL 775-779)

The book, 1960, comprising five collotypes, with title-page, text and justification this copy numbered in red crayon from the edition of 500, on Arches paper, the full sheets loose in the original paper wrappers and paper covered slip case, overall size 500 x 330mm (19 $\frac{1}{2}$ x 13in)

£500 - 700



219



220

Marcel Duchamp (1887-1968) (after) by Jacques Villon (1875-1963)

LA MARIEE (GINESTET & POUILLON 672)

Aquatint with etching printed in colours, 1934, signed by Duchamp and Villon in pencil, inscribed Essai, a proof before the addition of the engraved title, aside from the published edition of 200, on Arches paper, with full margins, 495 x 310mm (19¼ x 12.2in) (unframed)

£12,000 - 15,000 ARR



221

221

Peter Doig (b.1959)

FISHERMAN

Digital pigment print in colours, 2014, signed, dated and numbered from the edition of 500 in silver ink, on Somerset photo-rag paper, published by the Montreal Museum of Fine Art, Montreal, the full sheet printed to the edges, 880 x 690mm (34 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in)(SH) (unframed)

£500 - 700

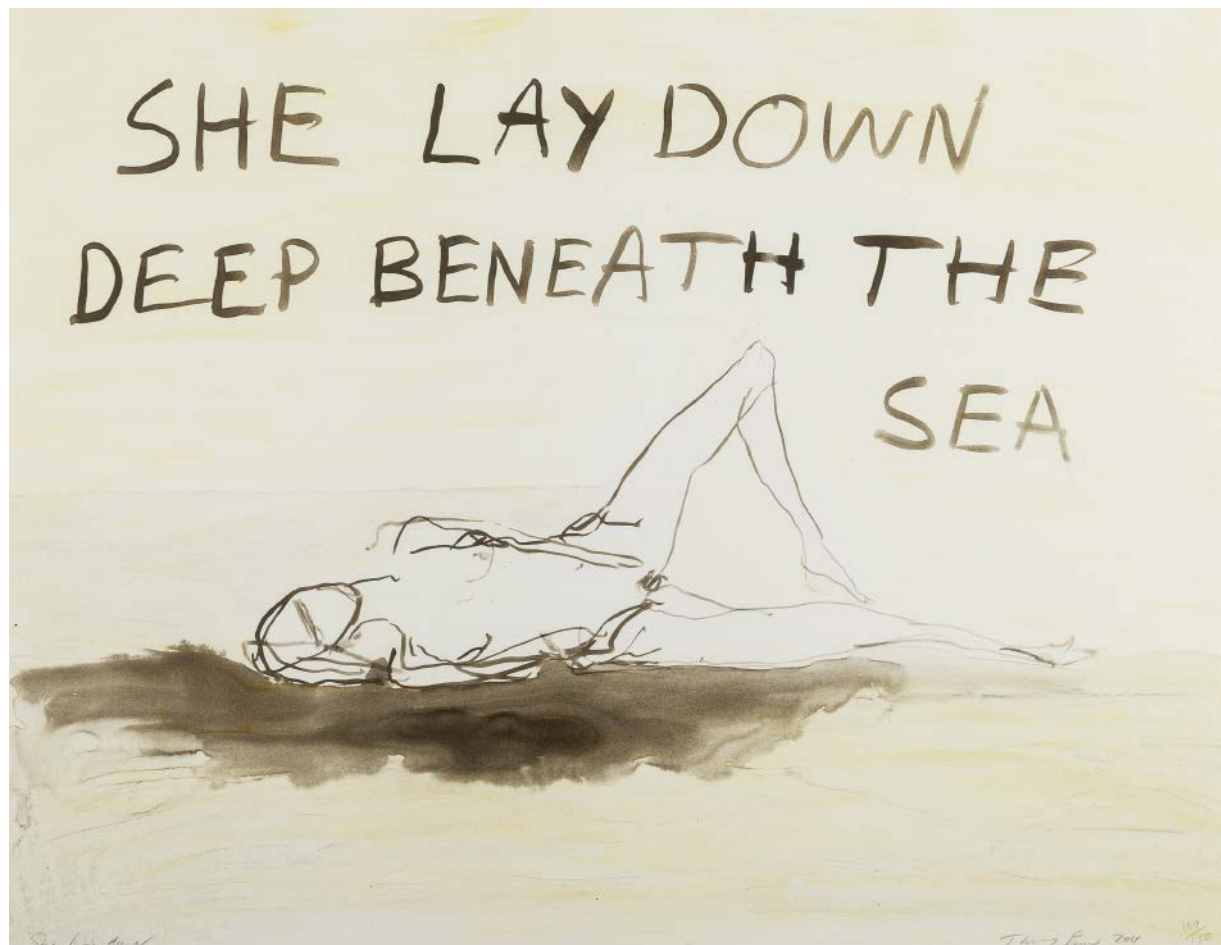
222

Tracey Emin (b.1963)

SHE LAY DEEP DOWN BENEATH THE SEA

Lithograph printed in colours, 2011, signed, titled, dated and numbered from the edition of 150 in pencil, printed and published by Counter Editions, London, the full sheet printed to the edges, 560 x 725mm (22 x 28 $\frac{3}{8}$ in)

£800 - 1,200



222

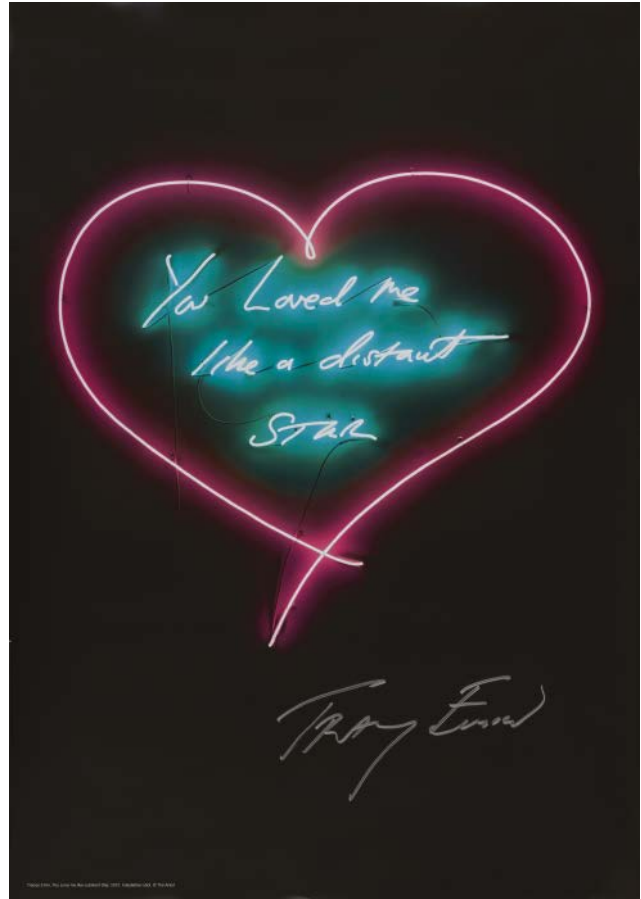
223

Tracey Emin (b.1963)

YOU LOVED ME LIKE A DISTANT STAR

Lithographic poster printed in colours, 2015, signed in silver ink, from the edition of 500, printed and published by Emin International, London, the full sheet printed to the edges, 700 x 500mm (27 x 19½in)

£500 - 700 ARR



223

224

Tracey Emin (b.1963)

BLEEDAY

Lithograph, 2010, signed, dated and numbered from the edition of 100 in pencil, on laid paper, the full sheet, 320 x 400mm (12½ x 15¾in) (unframed)

£300 - 500 ARR



224

225

Lucian Freud (1922-2011) (after)

JOHN MINTON

Giclee printed in colours on aluminium composite panel, 2016, numbered from the edition of 500 in black ink verso, published by the Royal College of Art and Heni Productions, 410 x 260mm (16½ x 10½in)

£500 - 700 ARR



226

Kate Garner (b.1954)

KATE MOSS PRAED STREET HOTEL

Photograph, 1990, signed, and inscribed AC 1/1 in black ink verso, on archival black and white resin photographic paper, with margins, sheet 306 x 254mm (12 x 10in) (unframed)

£500 - 700 ARR

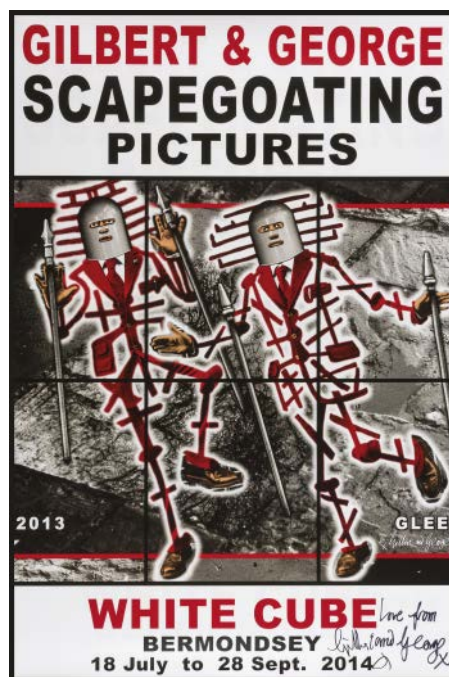
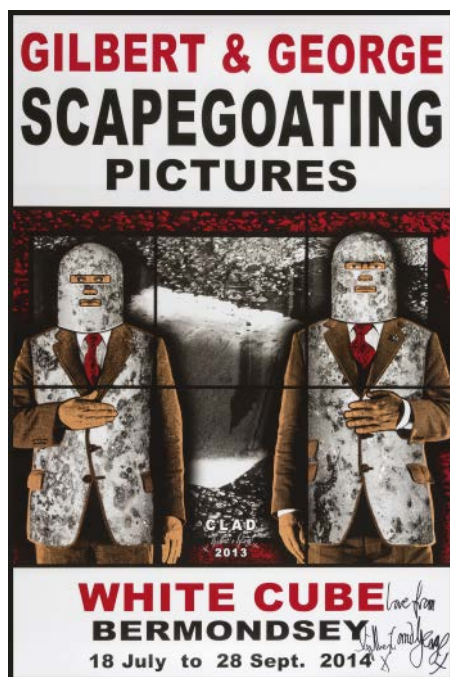
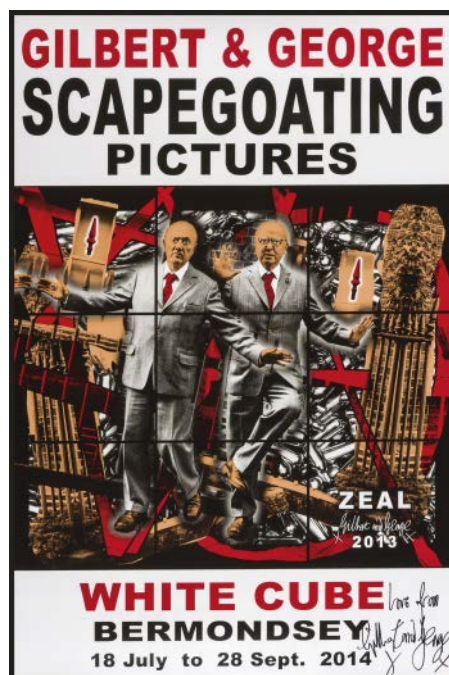
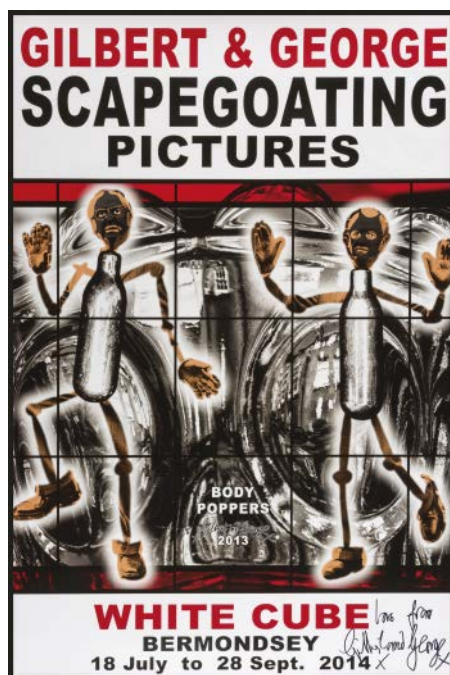
227

Gilbert and George

SCAPEGOATING PICTURES

The set of five posters, 2014, each signed and inscribed in black ink, each on thin wove paper, published by White Cube Gallery, London, 900 x 615mm (5) (unframed)

£100 - 150 ARR



228

Antony Gormley (b.1950)

ROOM

Digital pigment print, 2008, signed and numbered from the edition of 150 in pencil, on Hahnemuhle paper, published by Oak Tree Fine Press, Fyfield, with margins, 279 x 216mm (11 x 8½in) (unframed)

£600 - 800

ARR



229

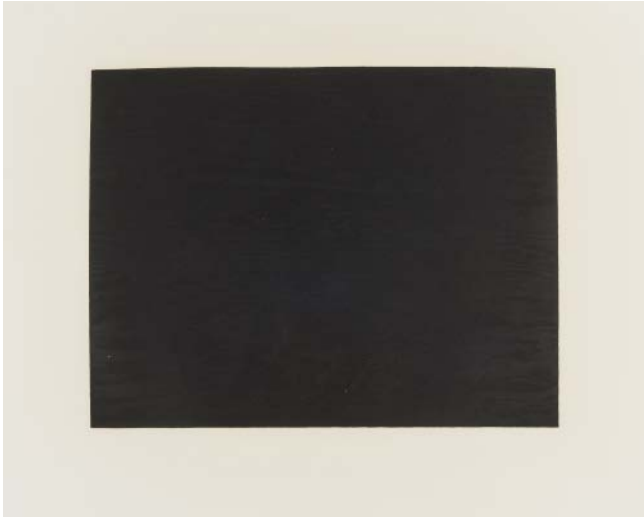
Antony Gormley (b.1950)

FIGURE

Giclee printed in colours, 2014, signed and numbered from the edition of 150 in pencil, on Hahnemuhle paper, published by Oak Tree Fine Press, Fyfield, with margins, 279 x 216mm (11 x 8½in) (unframed)

£600 - 800

ARR



230

Antony Gormley (b.1950)

BEARING LIGHT VII

Woodcut, 1991, signed, dated, titled and numbered from the edition of 30 in pencil verso, on Stonehenge paper, printed at La Paloma, Tujunga, California, published by Okeanos Editions, Los Angeles, the full sheet, 496 x 572mm (22½ x 19½in)(SH)

£500 - 700

ARR



232

Howard Hodgkin (1932-2017)

INDIAN VIEW F (HEENK 16)

Screenprint in colours, 1971, signed, dated and numbered from the editions of 75 in pencil, on J Green paper, printed by Kelpra Studio, published by Leslie Waddington Prints, London, with the printer's stamp and numbering in black ink verso, with full margins, sheet 580 x 776mm (22¾ x 30½in) (unframed)

£300 - 500

ARR



231

Howard Hodgkin (1932-2017)

INDIAN VIEW B (HEENK 12)

Screenprint in colours, 1971, signed, dated and numbered from the editions of 75 in pencil, on J Green paper, printed by Kelpra Studio, published by Leslie Waddington Prints, London, with the printer's stamp and numbering in black ink verso, with full margins, sheet 580 x 776mm (22¾ x 30½in) (unframed)

£300 - 500

ARR



233

Howard Hodgkin (1932-2017)

INDIAN VIEW H (HEENK 18)

Screenprint in colours, 1971, signed, dated and numbered from the editions of 75 in pencil, on J Green paper, printed by Kelpra Studio, published by Leslie Waddington Prints, London, with the printer's stamp and numbering in black ink verso, with full margins, sheet 580 x 776mm (22¾ x 30½in) (unframed)

£300 - 500

ARR



234

Howard Hodgkin (1932-2017)

INDIAN VIEW I (HEENK 19)

Screenprint in colours, 1971, signed, dated and numbered from the editions of 75 in pencil, on J Green paper, printed by Kelpira Studio, published by Leslie Waddington Prints, London, with the printer's stamp and numbering in black ink verso, with full margins, sheet 580 x 776mm (22¾ x 30½in) (unframed)

£300 - 500

ARR



236

Howard Hodgkin (b.1932)

DAVID'S POOL AT NIGHT (HEENK 54)

Soft-ground etching with aquatint printed in black with hand colouring in black ink, 1979-1985, initialled, dated and numbered from the edition of 100 in pencil, printed by Atelier Crommelynck, Paris, published by Petersburg Press, New York, the full sheet printed to the edges, 640 x 790mm (25½ x 31in)

£3,000 - 5,000

ARR



235

Howard Hodgkin (1932-2017)

INDIAN VIEW K (HEENK 21)

Screenprint in colours, 1971, signed, dated and numbered from the editions of 75 in pencil, on J Green paper, printed by Kelpira Studio, published by Leslie Waddington Prints, London, with the printer's stamp and numbering in black ink verso, with full margins, sheet 580 x 776mm (22¾ x 30½in) (unframed)

£300 - 500

ARR



237

Howard Hodgkin (1932-2017)

COMPOSITION WITH RED (HEENK 10)

Lithograph printed in colours, 1970, signed and inscribed 'artist's proof' in pencil, one of ten artist's proof aside from the edition 100 in pencil, on printed by Curwen Prints Ltd, London, published by Felix Man and Galerie Wolfgang Ketterer, Munich, the full sheet, 507 x 660mm (20 x 26in) (unframed)

£800 - 1,200

ARR

238

Samia Assad Halaby (b.1936)

CLEVELAND

Lithograph printed in colours, 1974, signed, titled, dated and numbered from the edition of 260 in pencil, on BFK Rives wove paper, published by the Print Club Cleveland, with margins, 508 x 508mm (20 x 20in) (unframed)

£200 - 300



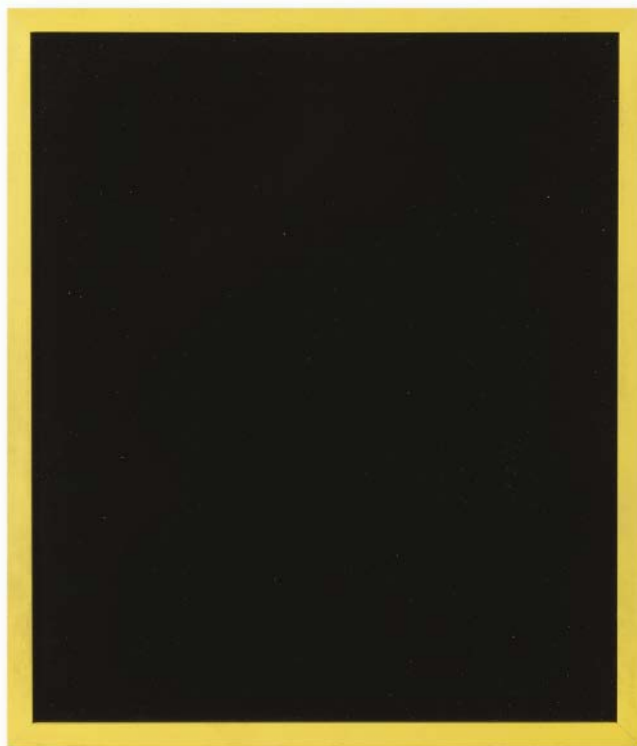
239

Marcus Harvey (b.1963)

MAGGIE

Digital print in colours, 2013, signed and numbered from the edition of 25 in pencil, with full margins, 1500 x 1000mm (59 x 39 3/8in) (unframed)

£1,000 - 1,500 ARR



240

Gary Hume (b.1962)

1000 WINDOWS

Household gloss paint on paper, 2013, signed, dated and numbered from the edition of 1000 in black ink verso, in the artists yellow frame as published, overall 370 x 315mm (14 1/2 x 12 3/8in)

£300 - 500 ARR



241



242

241

Chris Levine (b.1960)

STILLNESS AT THE SPEED OF LIGHT

Giclee triptych printed in colours, 2010, signed and dated in pencil, **numbered from the edition of 150 verso**, with the artist's blindstamp at lower right, the full sheet, 418 x 590mm (16 $\frac{3}{8}$ x 23 $\frac{1}{4}$) (unframed)

£1,000 - 1,500

242

Chris Levine (b.1960)

LIGHTNESS OF BEING (BLUE)

Archival inkjet print, 2004, initialed, dated and numbered from the edition of 200 in pencil, on wove paper, with full margins, 410 x 300mm (16 $\frac{1}{4}$ x 11 $\frac{3}{4}$ in) (unframed)

£2,000 - 3,000



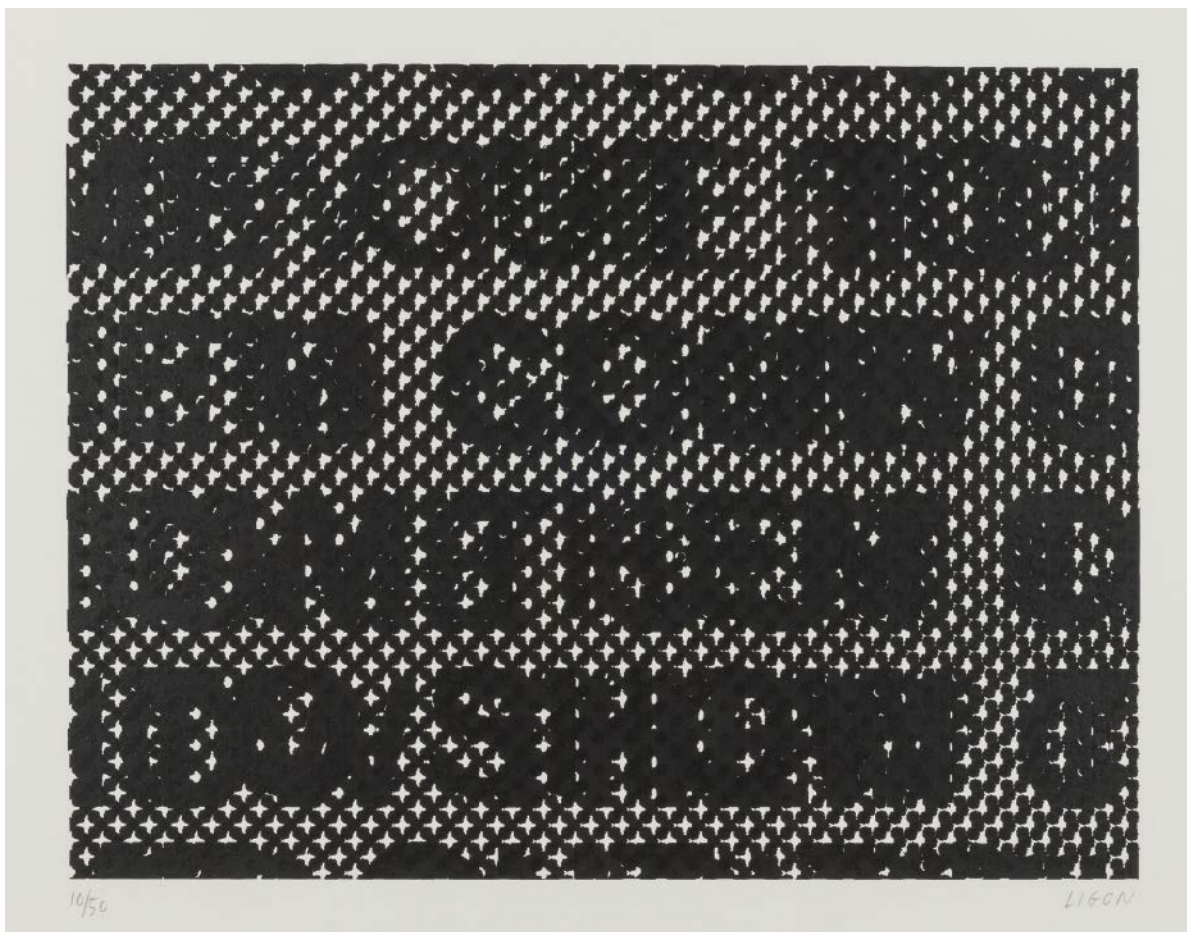
243

Various Artists

CENTENAIRE DE LA STATUE DE LA LIBERTÉ

The complete portfolio comprising six lithographs printed in colours by Michel Dubre, Michel Lecoste, Hugh de Saint-Morland, Eric Schlimberger, Eric Gaudin and Katia Schmitt, 1986, each signed and numbered from the edition of 250 in pencil, on Arches paper, with title-page, text and justification, printed by Mourlot, Paris, with their blindstamp, loose as issued in the original blue linen portfolio, with title embossed in gilt on the uppers, overall size 775 x 555mm (30½ x 21½in)

£250 - 350



244

244

Glenn Ligon (b.1960)

DETAIL

Screenprint, 2014, signed and numbered from the edition of 50 in pencil, on wove paper, with full margins, 230 x 305mm (9 x 12in)

£2,500 - 3,500

245

Yayoi Kusama (b.1929)

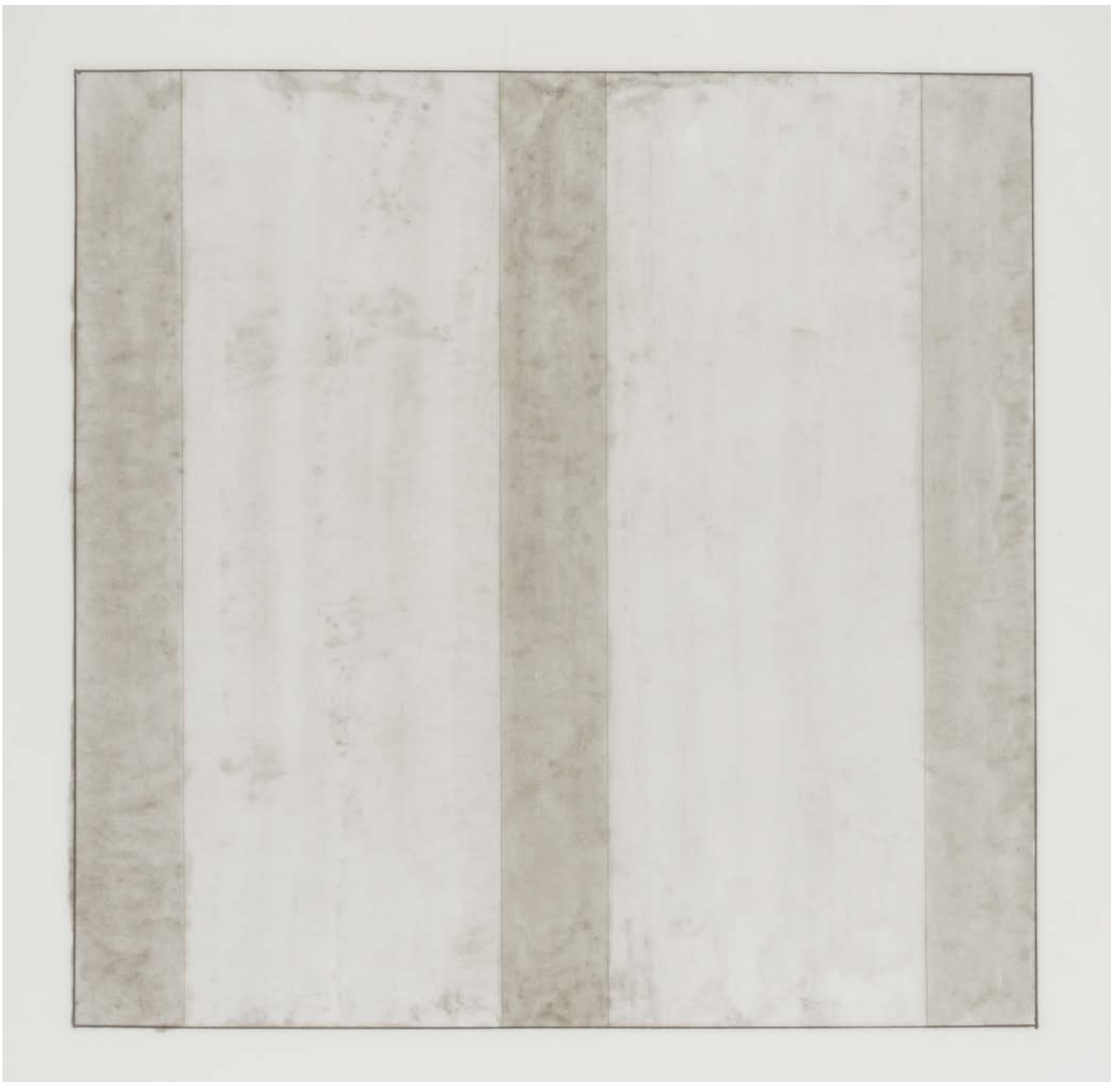
PUMPKINS

Two painted cast resin works with original boxes, 2016, each stamped on the base, published by Benesse Holdings, Japan, each 100 x 80 x 80mm (4 x 3¼ x 3¼in) (2)

£1,000 - 1,500



245



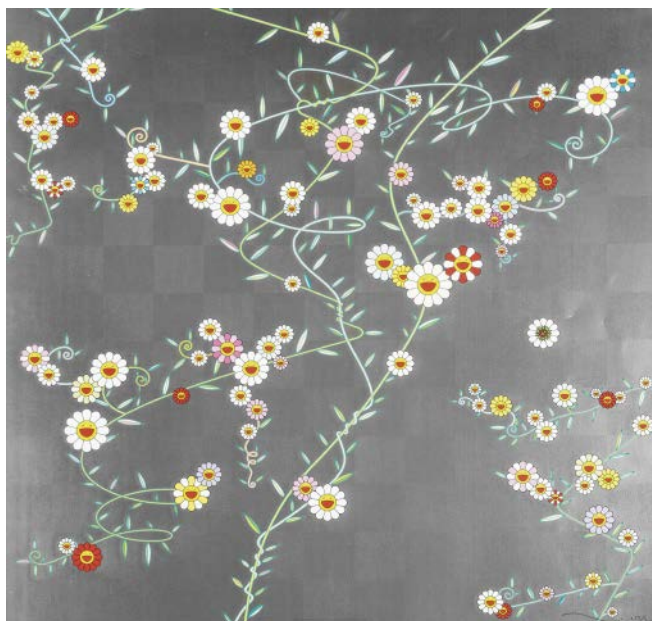
246

Agnes Martin (1912-2004)

PAINTINGS AND DRAWINGS 1974-1990 (SUITE OF 10)

The complete set of 10 lithographs printed in colours, 1991, from the edition of 2500, on firm transparency paper, printed by Nemela & Lenzen, Mönchengladbach, each sheet 298 x 298mm (11¾ x 11¾in) (10) (unframed)

£2,000 - 3,000



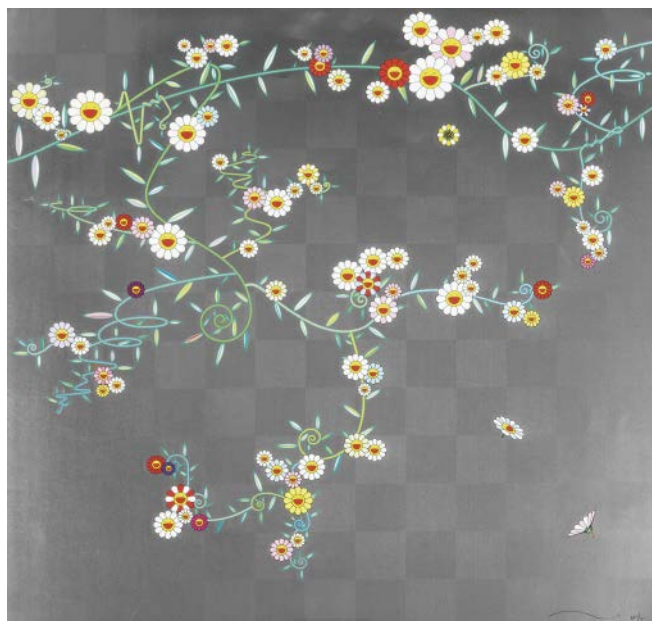
247

Takashi Murakami (b.1962)

CUBE

Offset lithograph printed in colours with foil stamping, 2010, signed and numbered from the edition of 300 in black ink, on smooth wove paper, printed and published by Kaikai Kiki Co, Ltd., Japan, the full sheet printed to the edges, 594 x 594mm (23 4/8 x 23 4/8in) (unframed)

£700 - 1,000



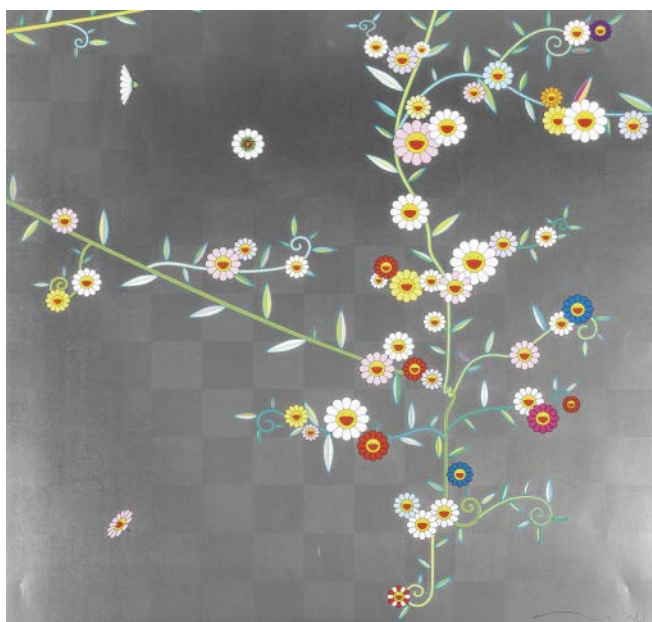
249

Takashi Murakami (b.1962)

CUBE 2

Offset lithograph printed in colours with foil stamping, 2010, signed and numbered from the edition of 300 in black ink, on smooth wove paper, printed and published by Kaikai Kiki Co, Ltd., Japan, the full sheet printed to the edges, 594 x 594mm (23 4/8 x 23 4/8in) (unframed)

£700 - 1,000



248

Takashi Murakami (b.1962)

COSMOS

Offset lithograph printed in colours with foil stamping, 2010, signed and numbered from the edition of 300 in black ink, on smooth wove paper, printed and published by Kaikai Kiki Co, Ltd., Japan, the full sheet printed to the edges, 594 x 594mm (23 4/8 x 23 4/8in) (unframed)

£700 - 1,000



250

Takashi Murakami (b.1962)

AND THEN X 3000 (BLUE)

Offset lithograph printed in colours, 2003, signed in black ink, numbered from the edition of 300, published by Kaikai Kiki Ltd., Tokyo, the full sheet printed to the edges, sheet 676 x 676mm (26 5/8 x 26 5/8in)

£500 - 700



251

251

Julie Mehretu (b.1970)

PULSE

Lithograph printed in colours, 2013, signed, dated and numbered from the edition of 100 in pencil, on wove paper, published by Texte de Kunst, Berlin, with full margins, 560 x 650mm (22 x 25½in) (SH) (unframed)

£1,500 - 2,000

252

Therese Oulton (b.1953)

UNTITLED 1990

Monotype printed in colours, 1990, signed and dated in pencil, sheet 650 x 510mm (25½ x 20in)

Provenance: Marlborough Graphics, London

£400 - 600 ARR



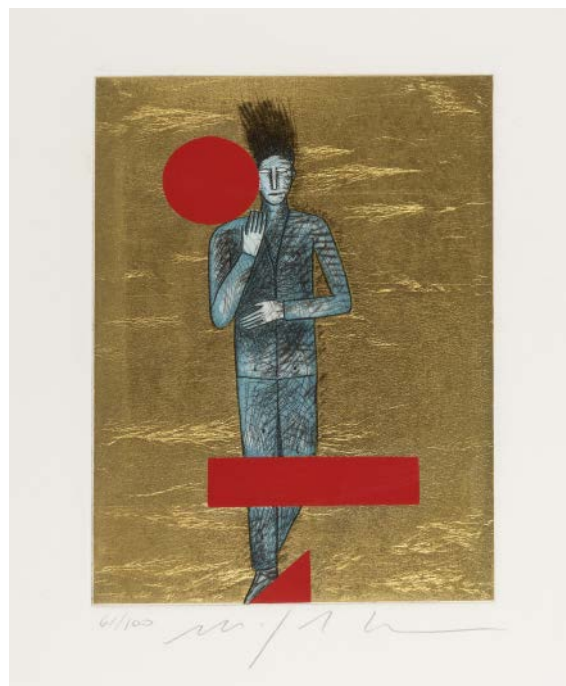
252



253
Mimmo Paladino (b.1948)
 SANS TITRE (M. 364)

Etching with aquatint, screenprint and gold-leaf printed in four colours, 2001, signed and numbered from the edition of 100 in pencil, on Sicars Graphia paper, printed by Arte 3, Milan, published by Art of This Century, New York/Paris, with full margins, sheet 293 x 233mm (11 1/2 x 9 1/8in) (unframed)

£200 - 300



255
Mimmo Paladino (b.1948)
 SANS TITRE (M. 365)

Etching with aquatint, screenprint and gold-leaf printed in four colours, 2001, signed and numbered from the edition of 100 in pencil, on Sicars Graphia paper, printed by Arte 3, Milan, published by Art of This Century, New York/Paris, with full margins, sheet 293 x 233mm (11 1/2 x 9 1/8in) (unframed)

£200 - 300



254
Mimmo Paladino (b.1948)
 SANS TITRE (M. 363)

Etching with aquatint, screenprint and gold-leaf printed in four colours, 2001, signed and numbered from the edition of 100 in pencil, on Sicars Graphia paper, printed by Arte 3, Milan, published by Art of This Century, New York/Paris, with full margins, sheet 293 x 233mm (11 1/2 x 9 1/8in) (unframed)

£200 - 300



256
Mimmo Paladino (b.1948)
 SANS TITRE (M. 366)

Etching with aquatint, screenprint and gold-leaf printed in four colours, 2001, signed and numbered from the edition of 100 in pencil, on Sicars Graphia paper, printed by Arte 3, Milan, published by Art of This Century, New York/Paris, with full margins, sheet 293 x 233mm (11 1/2 x 9 1/8in) (unframed)

£200 - 300



257

257

Paula Rego (b.1935)

THE KEEPER (ROSENTHAL 213)

Lithograph printed in colours, 2001-2002, signed and numbered from the edition of 4 in pencil, a printers proof aside from the edition of 35, on Somerset textured paper, printed by Curwen Studio, London, published by Marlborough Graphics, London, sheet 745 x 870mm (29¼ x 34¼in) (unframed)

£500 - 700 ARR

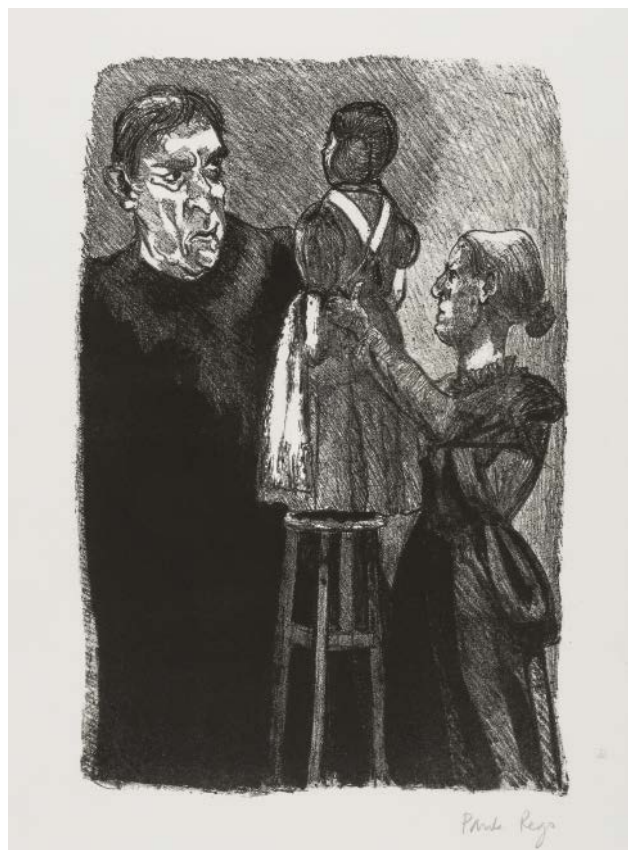
258

Paula Rego (b.1935)

INSPECTION (ROSENTHAL 195)

Lithograph printed in colours, 2001-2002, signed in pencil, a proof aside from the edition of 35, on Somerset textured paper, printed by Curwen Studio, London, published by Marlborough Graphics, London, sheet 530 x 380mm (20⅞ x 15in) (unframed)

£500 - 700 ARR



258



259

Paula Rego (b.1935)

NIGHT (ROSENTHAL 216)

Lithograph printed in colours, 2002, signed in pencil, a proof aside from the edition of 35, on Somerset textured paper, printed by Curwen Studio, London, published by Marlborough Graphics, London, sheet 730 x 540mm (28¾ x 21¼in) (unframed)

£500 - 700



261

Paula Rego (b.1935)

GRANDMOTHER (ROSENTHAL 185)

Lithograph, 2001, signed in pencil, a proof aside from the edition of 17, on Somerset wove paper, printed by Paupers Press, London, published by Marlborough Graphics, London, the full sheet, 760 x 565mm (30 x 22½in) (unframed)

£400 - 600



260

Paula Rego (b.1935)

REFECTORY (ROSENTHAL 212)

Lithograph printed in colours, 2001-2002, signed in pencil, a proof aside from the edition of 35, on Somerset textured paper, printed by Curwen Studio, London, published by Marlborough Graphics, London, sheet 560 x 505mm (22 x 20in) (unframed)

£600 - 800



262

Syed Haider Raza (1922-2016)

COMPOSITION

Lithograph printed in colours, 2007, signed and numbered from the edition of 150 in white crayon, on wove paper, the full sheet printed to the edges, 930 x 730mm (36¾ x 28¾in) (unframed)

£500 - 700



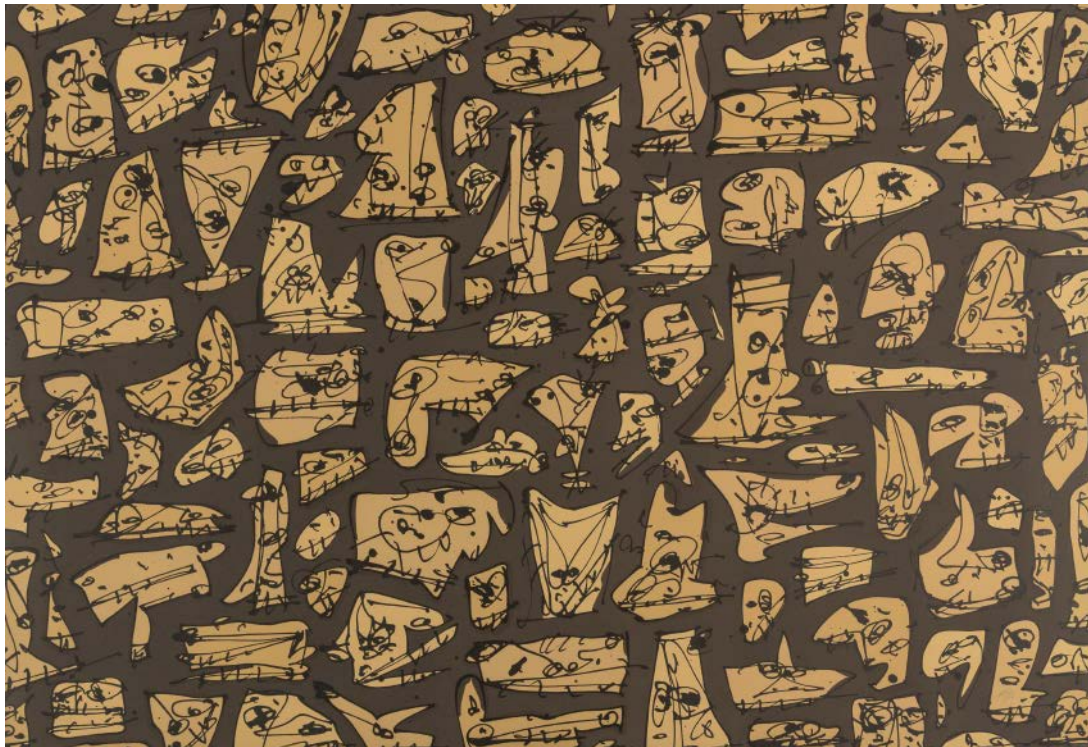
263

Gerhard Richter (b.1932)

FENCE (P13)

Diasc-mounted giclée print on aluminium, 2015, unsigned as issued and numbered from the edition of 500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 355 x 270mm (14 x 10⁵/₁₆in) (SH)

£3,000 - 5,000 ARR



264

264

Antonio Saura (1930-1998)

DIADA 2

Lithograph printed in colours, 1977, signed and numbered from the edition of 125 in pencil, on wove paper, the full sheet printed to the edges, 592 x 880mm (23¼ x 34½in) (unframed)

£200 - 300

265

Tony Scherman (b.1950)

UNTITLED

Encaustic on canvas, 2006-2008, signed, dated and inscribed in ink verso, 762 x 1002mm (30 x 40in)

£2,000 - 3,000



265

266

Thomas Struth (b.1954)

STORAGE, CHARITÉ, BERLIN

Inkjet print in colours, 2015, signed, titled, dated, and numbered from the edition of 80 in pencil verso, on wove paper, with full margins, 319 x 405mm (12½ x 16in) (unframed)

£1,500 - 2,000



267

Sam Taylor-Johnson (b.1967)

AFTER DARK (WITH LIGHTS)

Digital LightJet C-Type print in colours, 2008, signed, dated and numbered from the edition of 175 in black ink, on Fuji crystal archive paper, printed by Bayeux, London, published by Counter Editions, London, 580 x 820mm (23 x 34in)

£1,200 - 1,800

268

Gavin Turk (b.1967)

BOOT PRINT

Monoprint, 2009, signed and dated in pencil, from an edition of 200, printed and published by the artist, 500 x 500mm (19½ x 19½in) (unframed)

£250 - 350





269

269

Byung Woon Yoon (b.1977)

AN EXCUSE OF ADAM

Oil on canvas, 2006, signed, titled and dated in black ink verso, 162 x 97cm (63¾ x 38¼in)

£2,000 - 3,000



271

271

Kong Weimeng (b.1957)

BIG FAMILY

Oil on canvas, 2004, signed, dated and inscribed in black ink verso, 100 x 69cm (39¾ x 27¼in)

£2,000 - 3,000



270



272

272

Ai Weiwei (b.1957)

SHANGHAI STUDIO

Epson Laser print in colours, 2011, signed and numbered from the edition of 80 in black ink, published by the Kunsthaus Bregenz, Austria, on glossy wove, 229 x 625mm (9 x 24½in) (unframed)

£1,500 - 2,000



273

273

Zao Wou-ki (1921-2013)

DEUX COLOMBES

Silk textile printed in colours, 1955, numbered from the edition of 300, published by Ascher, New York, the full sheet, 750 x 850mm (29½ x 33in) (unframed)

£1,500 - 2,000

274

Zao Wou-Ki (1921-2013)

UNTITLED (AGERUP 239)

Screenprint in colours, 1973, on wove, initialed and inscribed 'EA' in pencil, an artist's proof aside from the unsigned edition of 250, printed and published by Carl van der Voort Gallery, Ibiza, the full sheet printed to the edges, sheet 138 x 143mm (5½ x 5½in) (unframed)

£150 - 200



274



275

275

Zao Wou-ki (1921-2013)

UNTITLED (RIVIERE 206)

Lithograph printed in colours, 1970, signed, dated and numbered from the edition of 99 in pencil, on BFK Rives wove paper, printed by J. Desjobert, Paris, published by Raymond et Raymond, New York, with full margins, 562 x 755mm (22½ x 29¾in) (unframed)

£1,500 - 2,000

276

Zao Wou-ki (1921-2013)

UNTITLED (RIVIERE 197)

Etching with aquatint printed in colours, 1968, signed, dated and numbered from the edition of 95 in pencil, on BFK Rives wove paper, printed by Arte, Paris, published Al Lubin, New York, with full margins, 535 x 680mm (21 x 26¾in) (I) (unframed)

£2,000 - 3,000



276

277

Piero Manzoni (1933-1963) (after)

MERDA D'ARTISTA

Tinned excrement, 1963-2013, published by the Foundation Piero Manzoni, Milan, overall size 60 x 80mm., (2½ x 1¼in)

£200 - 300



278

Umbo (1902-1980)

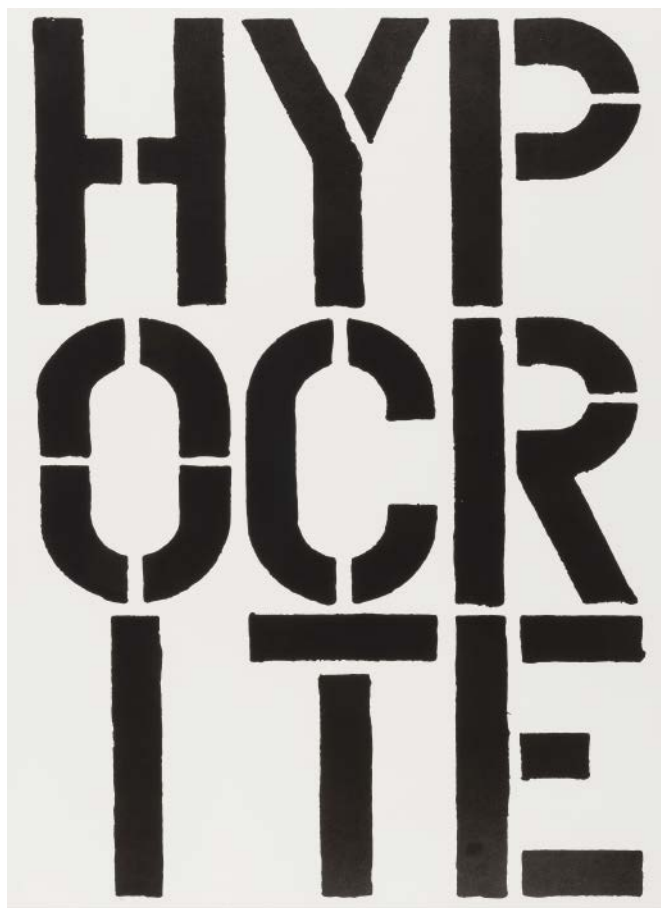
MARCEL DUCHAMP MEME (FROM RE-OBJECT MYTHOS)

Photograph, 1965-2007, from the edition of 45, printed in 2007 from the original negative as a baryta print with selenium toning, in the original mount as published, printed At Moersch Photochemie, Hurth, published by Edition Schellmann, Munich for Kunsthaus Bregenz, Austria, sheet 405 x 305mm (15½ x 11¾in) (unframed)

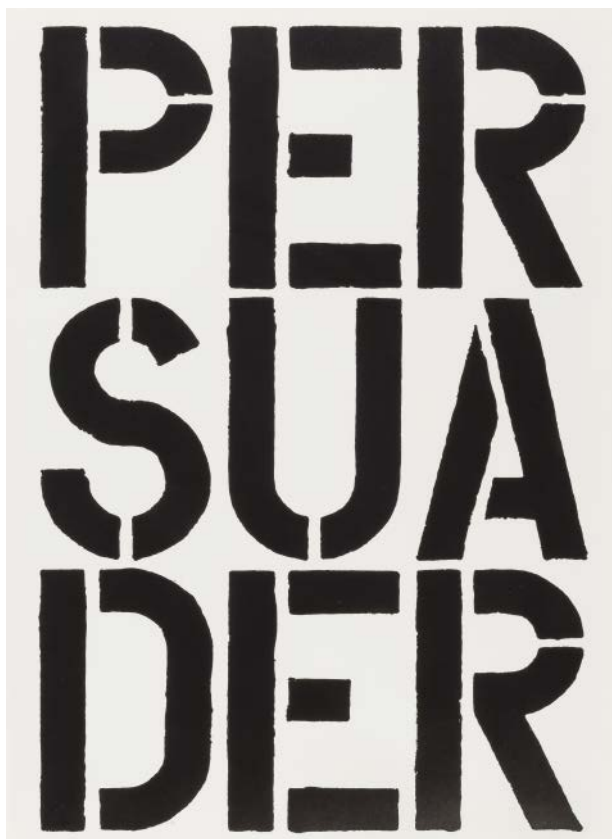
£200 - 300



279



280



281

279

Christopher Wool (b.1955)

PARANOIAC

Screenprint, 1989, from the edition of 350, as included in the Black Book, on wove paper, with full margins, sheet 600 x 410mm (23½ x 16¼in) (unframed)

£2,000 - 3,000

280

Christopher Wool (b.1955)

HYPOCRITE

Screenprint, 1989, from the edition of 350, as included in the Black Book, on wove paper, with full margins, sheet 600 x 410mm (23½ x 16¼in)

£1,500 - 2,000

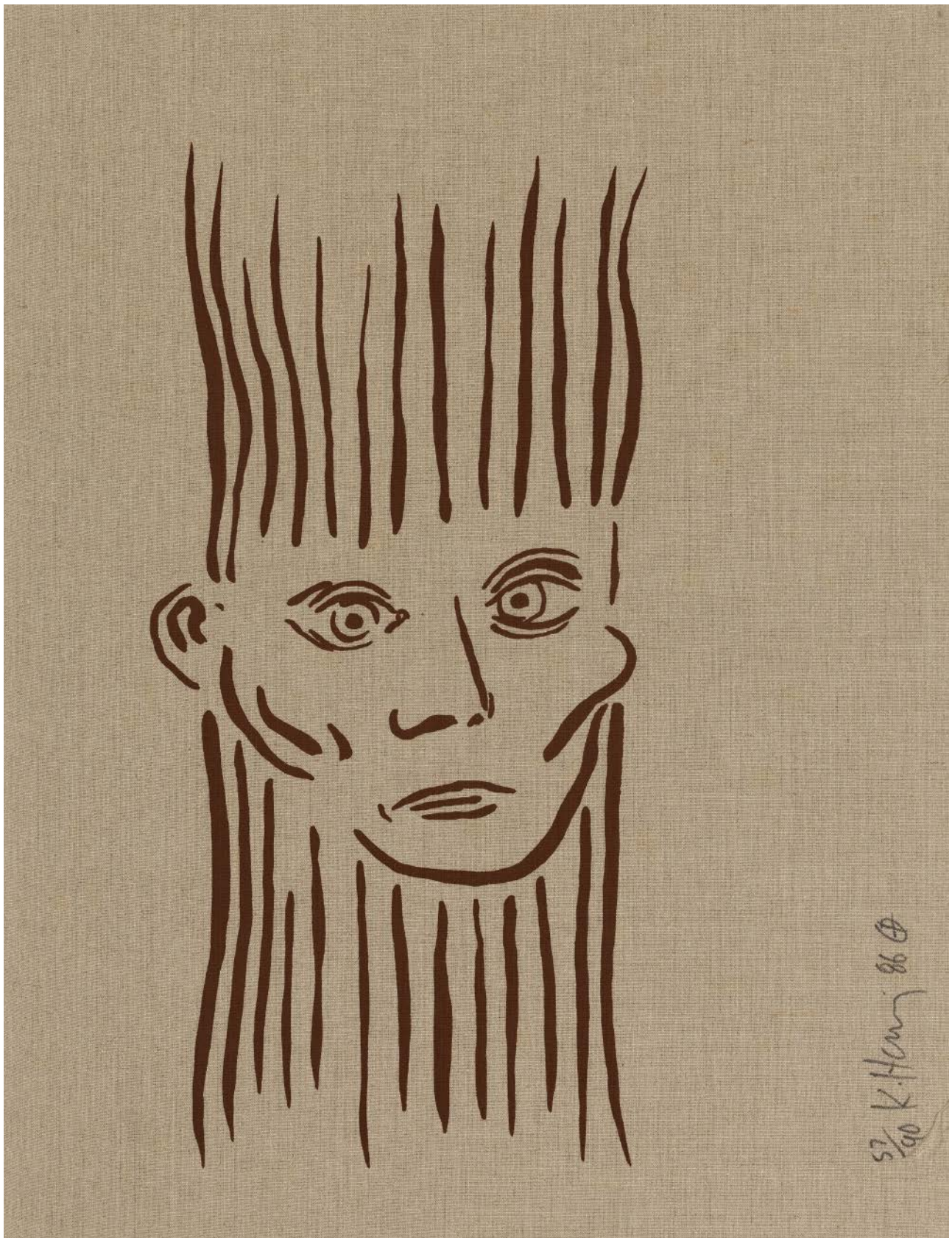
281

Christopher Wool (b.1955)

PERSAUDE

Screenprint, 1989, from the edition of 350, as included in the Black Book, on wove paper, with full margins, sheet 600 x 410mm (23½ x 16¼in)

£1,500 - 2,000



282

Keith Haring (1958-1990)

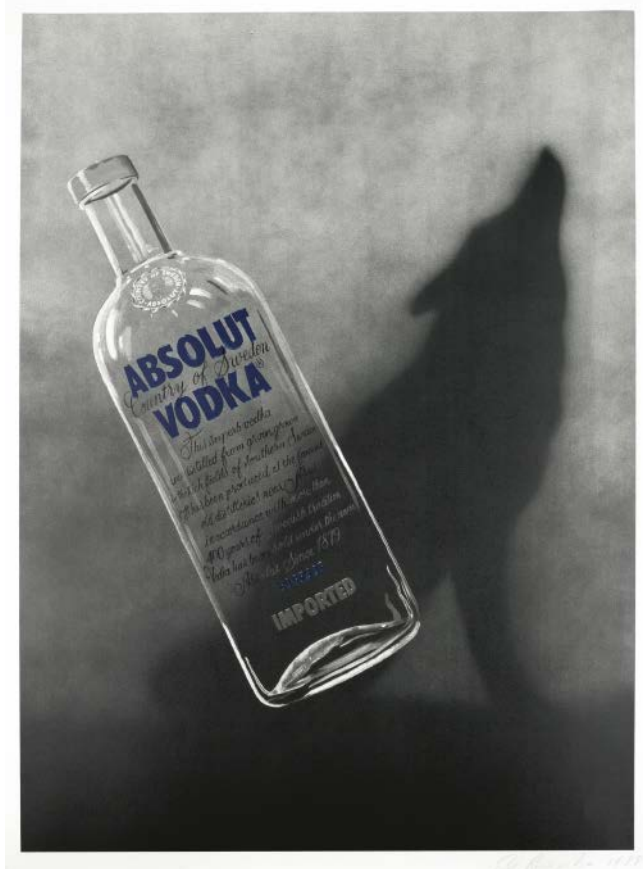
JOSEPH BEUYS (LITTMANN P.61)

Screenprint on canvas, 1986, signed in black felt-tip pen, dated, numbered from the edition of 90, as included in the portfolio For Joseph Beuys, co-published by Galerie Bend Kluser and Editions Schellmann, Munich and New York, sheet 790 x 603mm (31½ x 23¾in)

£5,000 - 7,000



283



284

283

Jasper Johns (b.1930)

TECHNICS AND CREATIVITY (FIELD 135)

The deluxe book, 1970, comprising a white plastic clamshell box housing an offset lithograph multiples with collage of watercolour pads and a paintbrush, and the book *Technics and Creativity* by Riva Castleman, the edition was 22,500, published by the Museum of Modern art New York, and Gemini G.E.L. Los Angeles, overall size 270 x 220mm (10½x 8½in)

£400 - 600

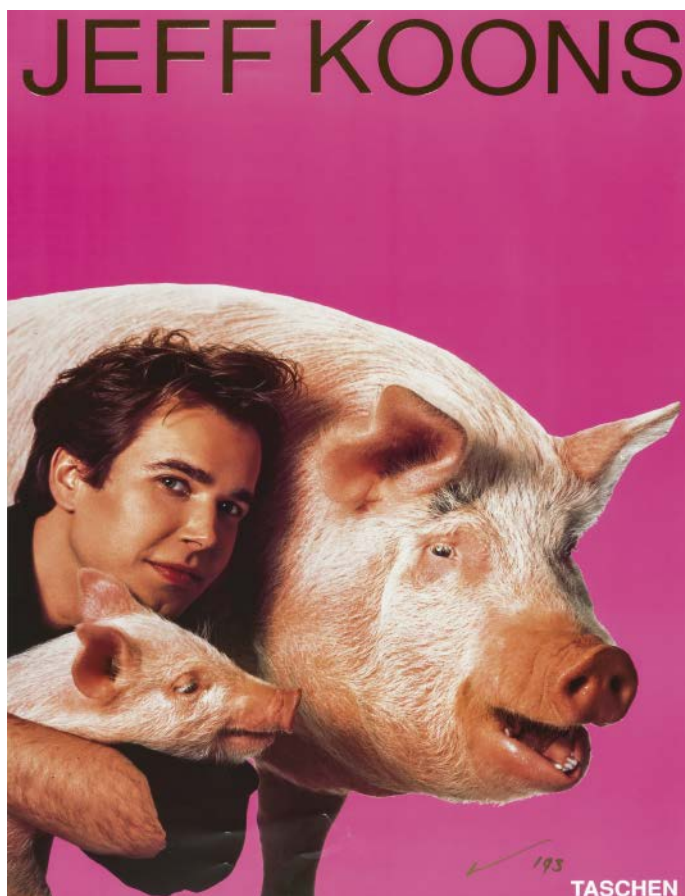
284

Ed Ruscha (b.1937)

ABSOLUT

Offset lithograph printed in colours, 1988, on wove, signed and dated in pencil, from an edition of 200, the full sheet, 1150 x 845mm (45¼ x 33¼in)(unframed)

£1,200 - 1,800



285

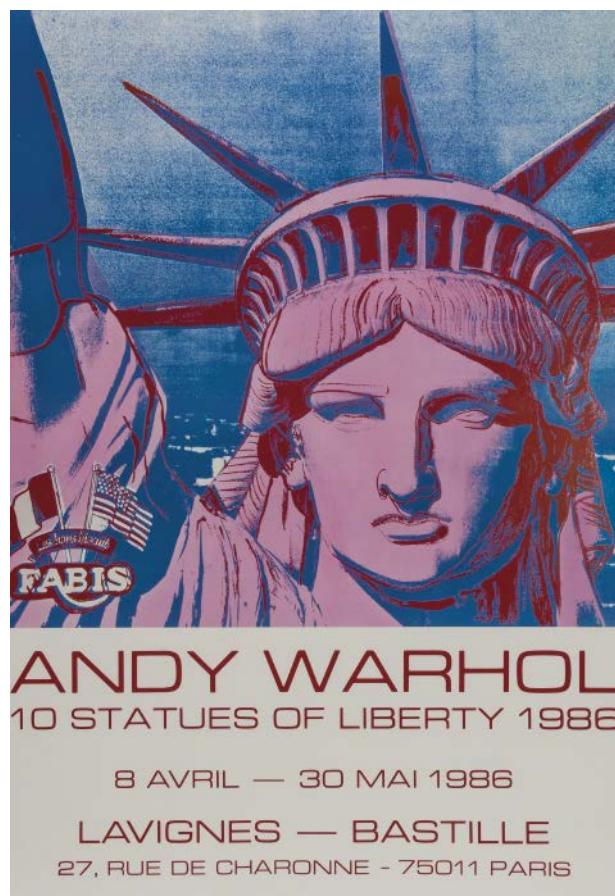
285

Jeff Koons (b.1955)

POSTER FOR TASCHEN

Offset-lithograph with gold foiling, 1993, signed and dated in black felt-tip pen, on smooth wove paper, the full sheet printed to the edges, sheet 970 x 680mm (38½ x 26¾in) (unframed)

£200 - 300



286

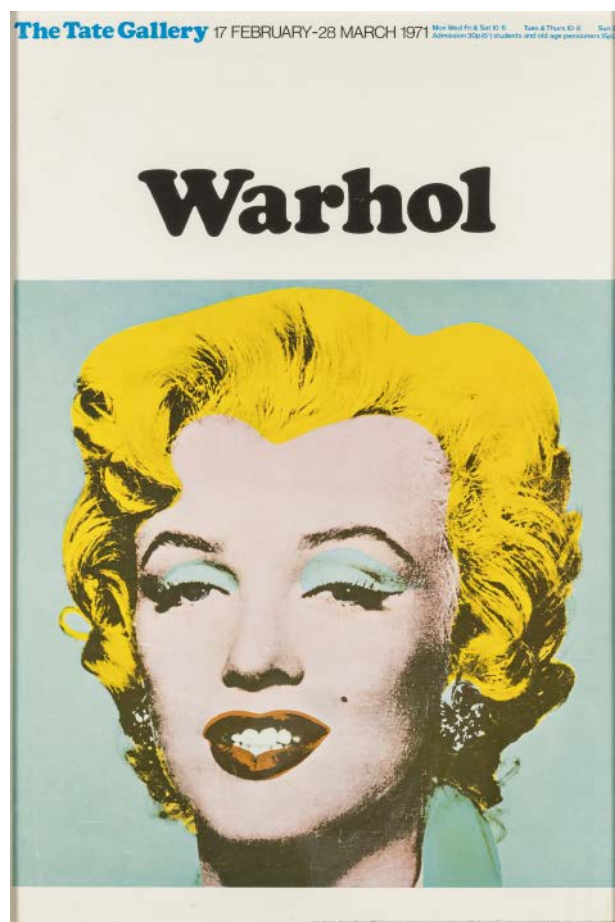
286

Andy Warhol (1928-1987)

10 STATUES OF LIBERTY

Offset lithograph printed in colours, 1986, from the edition of circa 500, on thin wove paper, the full sheet, 1000 x 680mm (39¾ x 26¾in) (unframed)

£300 - 500



287

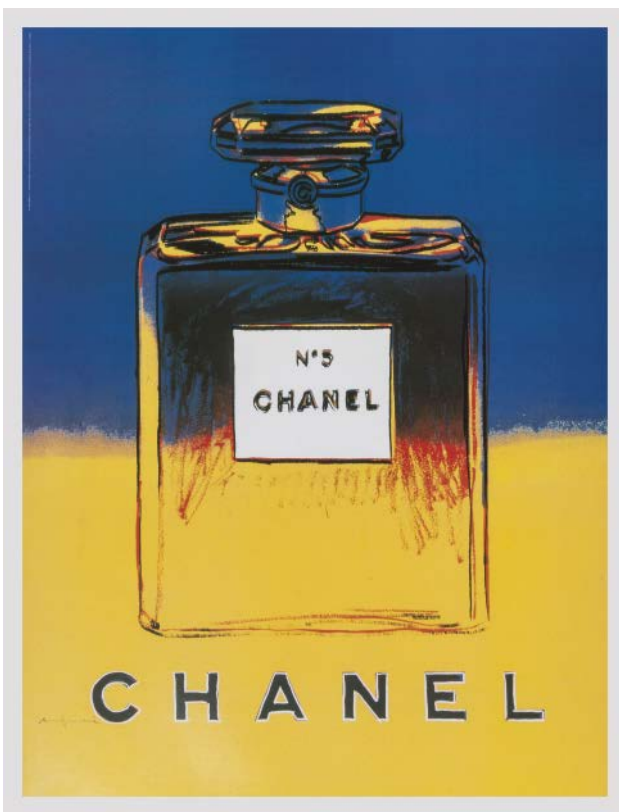
287

Andy Warhol (1928-1987) after

POSTER FOR TATE GALLERY

Offset lithograph printed in colours, 1971, the full sheet printed to the edges, in good condition, 763 x 509mm (30 x 20in)

£500 - 700



288

Andy Warhol (1928-1987) (after)

CHANNEL No.5

Four offset lithographs printed in colours, each 790 x 620mm (31 x 24³/₈in) (4) (unframed)

£1,500 - 2,000



289

289

Andy Warhol (1928-1987)

IN THE BOTTOM OF MY GARDEN (SEE. FELDMAN & SCHELLMANN IV 86A-105A)

Two offset lithographs, one with hand colouring in pink watercolour, on wove paper, with full margins, each sheet 216 x 279mm (8½ x 11in) (2) (unframed)

£200 - 300

290

Andy Warhol (1928-1987)

IN THE BOTTOM OF MY GARDEN (SEE. FELDMAN & SCHELLMANN IV 86A-105A)

Three offset lithographs, each on wove paper, with full margins, each sheet 216 x 279mm (8½ x 11in) (3) (unframed)

£300 - 500

291

No lot



290

URBAN ART



292

Bambi (b.1982)

IM TOO HOT FOR MY BURKA

Screenprint, 2013, signed, inscribed 2nd

Edition and numbered from the edition of 100, on wove paper, the full sheet, 1140 x 780mm (44¾ x 31in)

£300 - 500

ARR

293

D*Face (b.1978)

PINK SADD0

Screenprint, 2006, signed and numbered from the edition of 29 in pencil, on wove paper, published by Stolen Space Gallery, London, 485 x 680mm (19 x 26¾in)

£400 - 600

ARR



292



293



294

294

D*Face (b.1978)

ONE DOLLAR

Screenprint in colours, signed and numbered from the edition of 100 in pencil, on wove paper, 980 x 420mm (38¾ x 16½in)

£500 - 700

295

Miranda Donovan (b.1979)

ALL RISE

Oil and mixed media with collage on board construction, 2006, signed, titled, and dated in pencil, overall size 305 x 405 x 50mm (12 x 15¾ x 2in)

£1,000 - 1,500



295

296

Ben Eine (b.1970)

HELL (PINK)

Screenprint in colours, 2008, signed, dated and numbered from the edition of 30 in gold pen, on wove paper, 745 x 550mm (29³/₈ x 21⁵/₈in)

£150 - 200 ARR

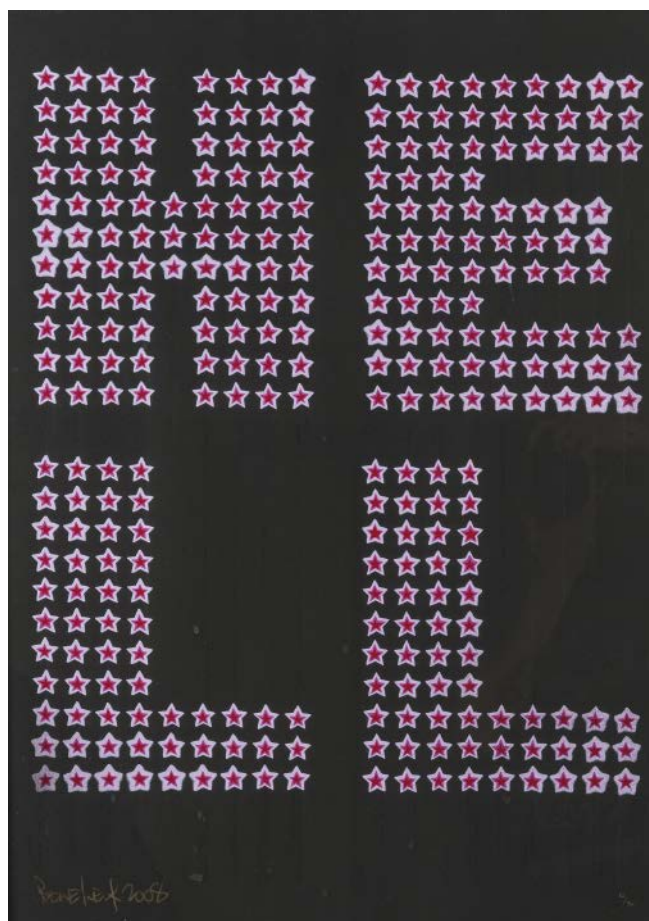
297

Ben Eine (b.1970)

BLUE TRAIN

Screenprint in colours, 2006, signed and numbered from the edition of 75 in pencil, printed and published by Pictures on Walls, on wove paper, with full margins, 570 x 760mm., (20¹/₂ x 28in)

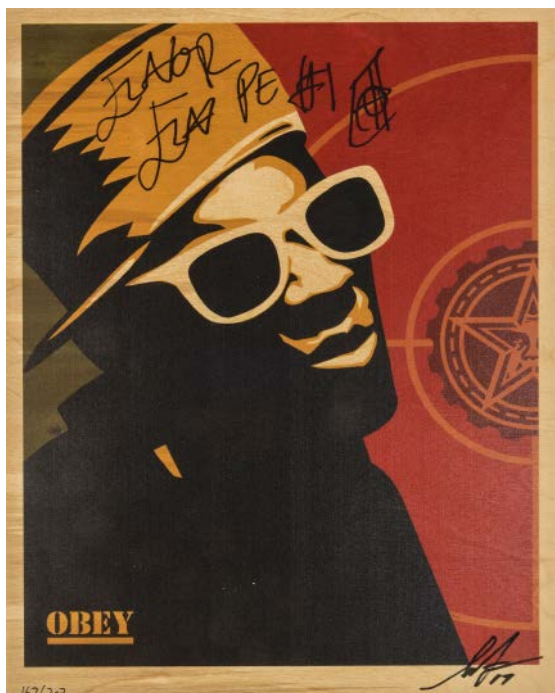
£200 - 300 ARR



296



297



298
Shepherd Fairey (b.1970)

FLAVOR FLAV
 Screenprint in colours, 2017, signed, dated and numbered from the edition of 202 in black ink, also inscribed by Flavor Flav in black ink, on wood, 375 x 300mm (14¾ x 11¾in) (unframed)

£300 - 500



300
Paul Insect (b.1971)

DUNCE BOY
 Screenprint in colours, signed in pencil, numbered from the edition of 250, printed and published by Pictures on Walls, with their blindstamp, also with the Paul Insect blindstamp, on wove paper, with full margins, 520 x 775mm (30½ x 20½in)

£200 - 300



299
Shepard Fairey (b.1970)

PARADISE
 Offset lithograph printed in colours, signed and dated in pencil, on wove paper, with full margins, 915 x 610mm (36 x 24in) (unframed)

£250 - 350



301
Paul Insect (b.1971)

WIRE VIEWS (SPECIAL)
 Screenprint in colours, signed in pencil, numbered from the edition of 40, printed and published by Pictures on Walls, with their blindstamp, also with the Paul Insect blindstamp, on wove paper, with full margins, 667 x 445mm., (26¼ x 17½in)

£100 - 150

302

Paul Insect (b.1971)

CLOCKWORK BRITAIN (NEON SPECIAL)

Spray-paint and screenprinting ink on canvas, 2012, signed, dedicated, dated and numbered from 4 in black felt-tip pen verso, 70.5 x 51cm (27¾ x 20in)

£2,000 - 3,000 ARR



303

Paul Insect (b.1971)

CLOCKWORK USA

Spray-paint and screenprinting ink on canvas, 2012, signed, dedicated, dated and numbered from 4 in black felt-tip pen verso, 70.5 x 51cm (27¾ x 20in)

£2,000-3,000 ARR

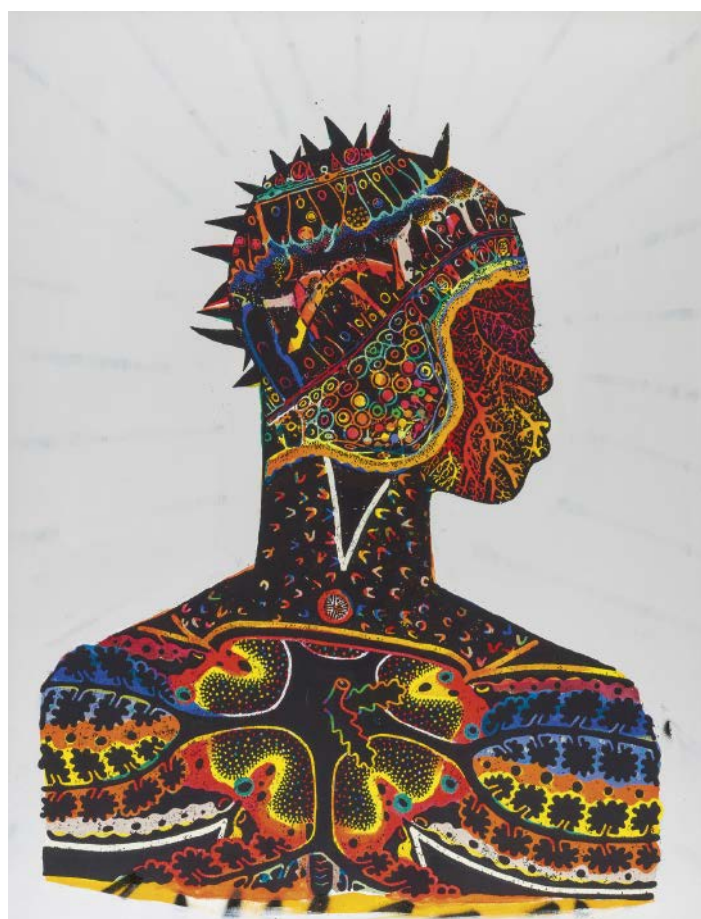
304

Paul Insect (b.1971)

BUTTERFLY FACE

Acrylic, screenprinting ink and spraypaint on wood panel,
2012, signed, dated, and inscribed in ink verso, 1400 x
1000mm (55 x 39½in)

£2,000 - 3,000



305

Paul Insect (b.1971)

ANATOMICAL SILHOUETTE No2

Acrylic, screenprinting ink and spraypaint on canvas,
2012, signed, dated, and inscribed in ink verso, 1250 x
960mm (49¼ x 37¾in)

£1,500 - 2,000



306

306

Alison Jackson (b.1970)

ROYAL FELFIE

C-print in colours, 2015, signed and numbered from the edition of 5 verso, printed and published by the artist, in the artist's designated frame, with full margins, 800 x 1100mm (31½ x 43¾in)

£4,000 - 6,000

307

JR (b.1983) and David Lynch (b.1946)

I FIX MY HEAD II

Lithograph printed in colours, 2014 signed by the artists, dated by JR, numbered from the edition of 99 in pencil, on wove paper, printed by Idem, Paris, with their blindstamp, 1026 x 690mm (40¾ x 27¼in) (unframed)

£1,500 - 2,000



307

308

JR (b.1983)

WOMEN ARE HEROES

Lithograph printed in colours, 2009, signed, dated and numbered from the edition of 85 in pencil, published by Pont Louis-Philippe, Paris, with full margins, sheet 710 x 1035mm (28 x 40¾in) (unframed)

£1,800 - 2,200



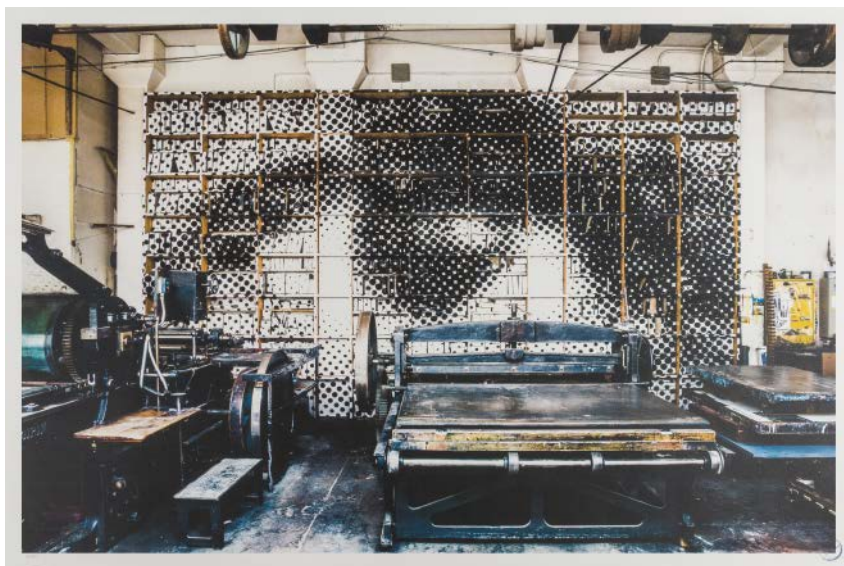
309

JR (b.1983)

IDEM PARIS PRINTING PRESS

Lithograph printed in colours, 2013, signed, dated and numbered from the edition of 99 in pencil, published by IDEM, Paris, with full margins, 705 x 1001.5mm (27¾ x 40in) (unframed)

£1,800 - 2,200



310

JR (b.1983)

KIBERIA (KENIA)

Lithograph printed in colours, 2010, signed, dated and numbered from the edition of 1000 in pencil, with full margins, 726 x 1004mm (28½ x 39½in) (unframed)

£700 - 900



311

Pez

ALWAYS COCA COLA POLAR BEAR ENVIRONMENTAL SATIRICAL
Screenprint in colours, 2014, signed, dated and
numbered from the edition of 100 in pencil, on wove
paper, with full margins, 580 x 410mm (22¾ x 16in)

£100 - 150

312

Jonathan Yeo (b.1970)

SCARLETT (FROM SOME PEOPLE)

Digital C-print, 2012, signed and numbered from the
edition of 60 verso, on Fuji Crystal Archive paper,
printed by Artful Dodgers Imaging, London,
published by Charles Booth-Clibborn under his
imprint the Paragon Press, London, the full sheet
printed to the edges, 178 x 328mm (7 x 12⅞in)

£500 - 700

ARR



311



312



313

313

Banksy (b.1974) (after)

DIRTY FUNKER FUTURE

Screenprint in colours on record sleeve, 2008, with the original 12in vinyl, 305 x 305mm (12 x 12in) (unframed)

£300 - 500

314

Banksy (b.1974) (after)

MONKEY PARLIAMENT

Offset lithograph printed in colours, 2009, on thin wove, 840 x 530mm (33½ x 21in) (unframed)

£600 - 800



314

315

Banksy (b.1974) (after)

SOUP CANS

Offset lithograph printed in colours, 2007, on thin wove paper, 835 x 590mm (32¾ x 23¼in) (unframed)

£600 - 800

316

Banksy (b.1974) (after)

TESCO VALUE PETROL BOMB

Offset lithograph printed in colours, 2011, from the edition of 2000, on thin wove paper, the full sheet, 470 x 375mm (18½ x 14¾in) (I)

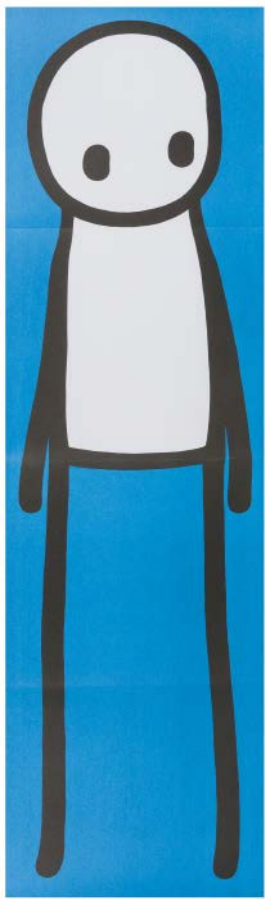
£600 - 800



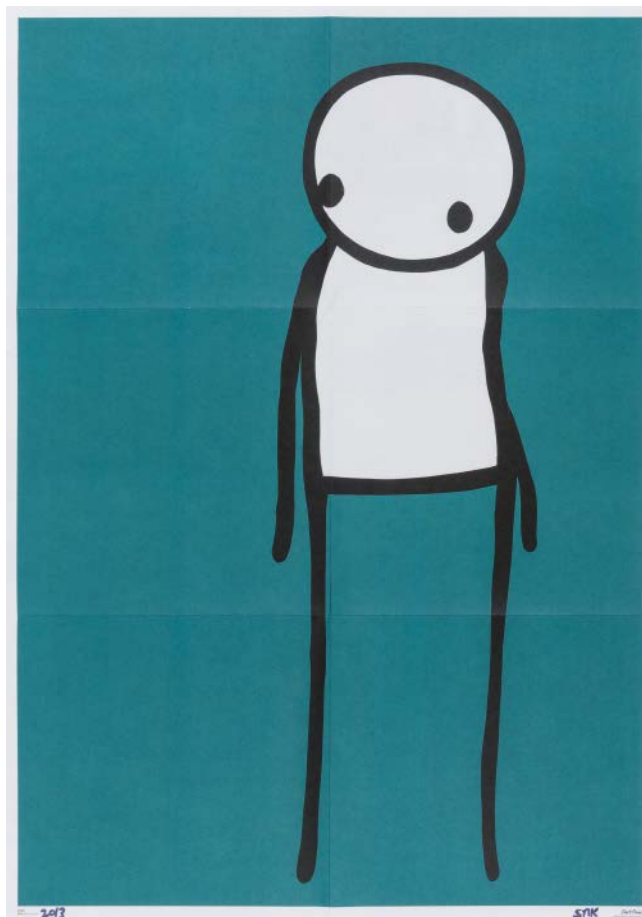
315



316



317



318



319

317

STIK

STANDING FIGURE

Offset lithograph printed in colours, 2015, signed in black ink, with full margins, 755 x 240mm (29¾ x 9½in) (unframed)

The first edition of the book included this print (unsigned), but this is one of few that were signed in person by STIK upon the book's release at Foyles bookstore in London.

£300 - 500 ARR

318

STIK

DEEP

Offset lithograph printed in colours, 2013, signed and dated in black ink, on wove paper, 595 x 420mm (23¾ x 16½in) (unframed)

£300 - 500 ARR

319

STIK

STANDING FIGURE (RED)

Offset lithograph printed in colours, 2013, signed and dated in black ink, on wove paper, 570 x 190mm (22½ x 7½in) (unframed)

This STIK print was released in 2013 for the Big Issue magazine.

£300 - 500 ARR

320

STIK

STANDING FIGURE (YELLOW)

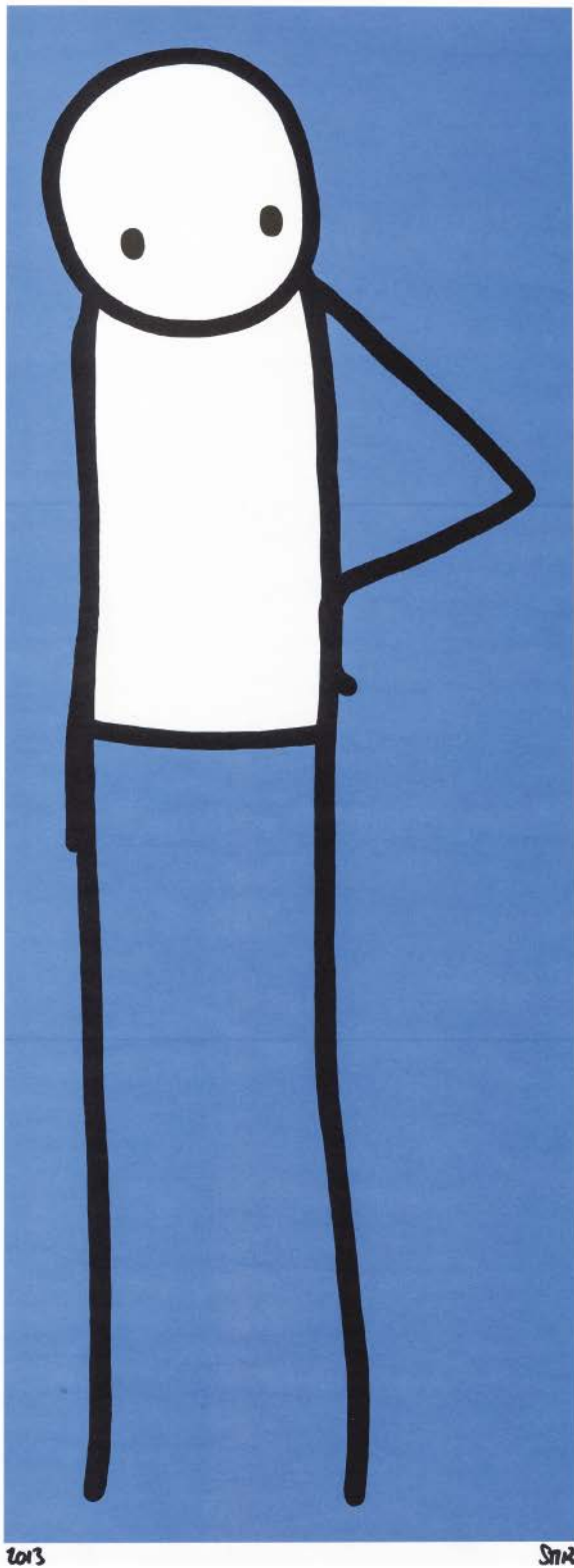
Offset lithograph printed in colours, 2015, signed in black ink, with full margins, 755 x 240mm (29¾ x 9½in) (unframed)

The first edition of the book included this print (unsigned), but this is one of few that were signed in person by STIK upon the book's release at Foyles bookstore in London.

£300 - 500 ARR



320



321

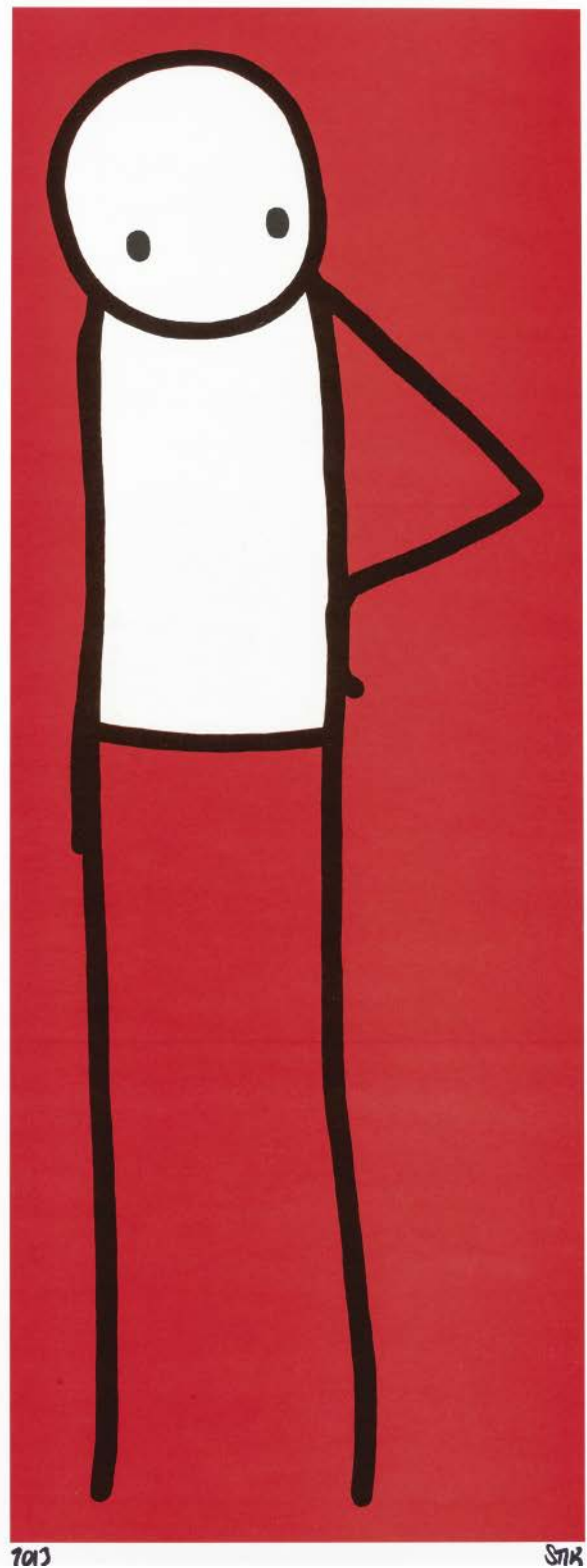
Stik

HIP (BLUE)

Offset lithograph printed in colours, 2013, signed and dated in black ink, on wove paper, with full margins, 565 x 220mm (22¼ x 8⅝in) (I)

This is one of a few prints signed in person by STIK for the big issue release in Japan.

£800 - 1,200 ARR



322

Stik

HIP (RED)

Offset lithograph printed in colours, 2013, signed and dated in black ink, on wove paper, with full margins, 565 x 220mm (22¼ x 8⅝in) (I)

This is one of a few prints signed in person by STIK for the big issue release in Japan.

£800 - 1,200 ARR



323

Banksy (b.1974)

BALLOON GIRL

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, published by Pictures on Walls, London, with their blindstamp, the full sheet, 700 x 500mm (27 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£28,000 - 32,000 ARR

End of Sale

Accepting consignments for Banksy NYC

A sale dedicated to the artist taking place in our New York galleries on the 6th of December 2017.

Forum Auctions is the world's leading saleroom for Banksy Editions having sold 100 examples for £1,000,000 in the past 12 months.

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TERMS OF SALE

Both the sale of goods at our auctions and your relationship with us are governed by the Terms of Consignment (primarily applicable to sellers) the Terms of Sale (primarily applicable to bidders and buyers) and any notices displayed in the saleroom or announced by us at the auction (collectively, the "Conditions of Business"). The Terms of Consignment and Terms of Sale are available at our saleroom on request.

You must read these Terms of Sale carefully. Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale. If registering to buy over a Live Online Bidding Platform, including our own BidFORUM platform, you will be asked prior to every auction to confirm your agreement to these terms before you are able to place a bid.

Definitions and interpretation

To make these Terms of Sale easier to read, we have given the following words a specific meaning:

"Auctioneer" means Forum Auctions Ltd, a company registered in England and Wales with registration number 10048705 and whose registered office is located at 8 The Chase, London SW4 0NH or its authorised auctioneer, as appropriate;

"Bidder" means a person participating in bidding at the auction;

"Bidding Platform" means the bidding platform on which an auction is held operated by the Auctioneer, or by a third party service provider on the Auctioneer's behalf;

"Buyer" means the person who makes the highest bid for a Lot accepted by the Auctioneer;

"Deliberate Forgery" means:

- (a) an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source; (b) which is described in the catalogue as being the work of a particular creator without qualification; and
- (c) which at the date of the auction had a value materially less than it would have had if it had been as described;

"Exclusively Online Auction" means only an auction held exclusively over the Website or Bidding Platform and where we have not made the Goods available for viewing or inspection. NB this does not apply for any auctions, howsoever held, where we have made the Goods available for inspection;

"Hammer Price" means the level of the highest bid accepted by the Auctioneer for a Lot by the fall of the hammer;

"Lot(s)" means the goods that we offer for sale at our auctions;

"Premium" means the fee that we will charge you on your purchase of a Lot to be calculated as set out in Clause 3;

"Premium Inclusive Auction" means the hammer price is the price the buyer pays;

"Reserve" means the minimum hammer price at which a Lot may be sold;

"Sale Proceeds" means the net amount due to the Seller;

"Seller" means the persons who consign Lots for sale at our auctions;

"Terms of Consignment" means the terms on which we agree to offer Lots for sale in our auctions as agent on behalf of Sellers;

"Terms of Sale" means these terms of sale, as amended or updated from time to time;

"Total Amount Due" means the Hammer Price for a Lot, the Premium, any applicable artist's resale right royalty, any VAT or import duties due and any additional charges payable by a defaulting buyer under these Terms of Sale;

"Trader" means a Seller who is acting for purposes relating to that Seller's trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf;

"VAT" means Value Added Tax or any equivalent sales tax; and

"Website" means our website available at www.forumauctions.co.uk.

In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Buyer. The words 'we', 'us', etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

1. Information that we are required to give to Consumers

- 1.1 A description of the main characteristics of each Lot as contained in the auction catalogue.
- 1.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.
- 1.3 The price of the Goods and arrangements for payment as described in Clauses 6 and 8.
- 1.4 The arrangements for collection of the Goods as set out in Clauses 7 and 8.
- 1.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 12.
- 1.6 We and Trader Sellers have a legal duty to supply any Lots to you in accordance with these Terms of Sale.
- 1.7 If you have any complaints, please send them to us directly at the address set out on our Website.

2. Bidding procedures and the Buyer

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us.
- 2.2 We strongly recommend that you either attend the auction in person or inspect the Lots prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot. If you bid on a Lot, including by telephone and online bidding, or by placing a commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition.
- 2.3 If you instruct us in writing, we may execute commission bids on your behalf. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid. Where two or more commission bids at the same level are recorded we have the right, at our sole discretion, to prefer one over others.
- 2.4 The Bidder placing the highest bid accepted by the Auctioneer for a Lot will be the Buyer at the Hammer Price. Any dispute about a bid will be settled at our sole discretion. We may reoffer the Lot during the auction or may settle any dispute in another way. We will act reasonably when deciding how to settle the dispute.
- 2.5 Bidders will be deemed to act as principals, even if the Bidder is acting as an agent for a third party.
- 2.6 We may bid on Lots on behalf of the Seller up to one bidding increment (as set at our sole discretion) below the Reserve.
- 2.7 We may at our sole discretion refuse to accept any bid.
- 2.8 Bidding increments will be set at our sole discretion.
- 2.9 Our Terms of Sale shall remain in force for any purchases made within 48 hours following an auction.

3. The purchase price

As Buyer, you will pay:

- a. the Hammer Price;
- b. a premium of 25% of the Hammer Price up to a Hammer Price of £100,000 plus 20% of the Hammer Price from £100,001 to £1,000,000 plus 12% of the Hammer Price exceeding £1,000,000;
- c. any VAT, Import VAT or other duties applicable to the Lot;
- d. any artist's resale right royalty payable on the sale of the Lot; and
- e. for Premium Inclusive Auctions there will be no additional fee

4. VAT and other duties

- 4.1 You shall be liable for the payment of any VAT and other duties applicable on the Hammer Price and premium due for a Lot. Please see the symbols used in the auction catalogue for that Lot and the "Information for Buyers" in our auction catalogue for further information.
- 4.2 We will charge VAT and other duties at the current rate at the date of the auction.

5. The contract between you and the Seller

- 5.1 The contract for the purchase of the Lot between you and the Seller will be formed when the hammer falls accepting the highest bid for the Lot at the auction.
- 5.2 You may directly enforce any terms in the Terms of Consignment against a Seller to the extent that you suffer damages and/or loss as a result of the Seller's breach of the Terms of Consignment.
- 5.3 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may at our discretion provide the Seller with information or assistance in relation to that claim.
- 5.4 We normally act as an agent only and will not have any responsibility for default by you or the Seller (unless we are the Seller of the Lot).
- 5.5 For Exclusively Online Auction only, Clauses 16 and 17 may apply

6. Payment

- 6.1 Following your successful bid on a Lot you will:
 - 6.1.1 immediately give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and
 - 6.1.2 pay to us within 3 working days the Total Amount Due in any way that we agree to accept payment or in cash (for which there is an aggregate upper limit of 15,000 euros for all purchases made in any auction).
- 6.2 If you owe us any money, we may use any payment made by you to repay prior debts before applying such monies towards your purchase of the Lot(s).

7. Title and collection of purchases

- 7.1 Once you have paid us in full the Total Amount Due for any Lot, ownership of that Lot will transfer to you. You may not claim or collect a Lot until you have paid for it.
- 7.2 You will (at your own expense) collect any Lots that you have purchased and paid for not later than 10 business days following the day of the auction; or
- 7.3 If you do not collect the Lot within this time period, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.
- 7.4 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.
- 7.5 If you do not collect the Lot that you have paid for within forty-five days after the auction, we may sell the Lot. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

8. Remedies for non-payment or failure to collect purchases

- 8.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you. This means that you will have to carry out your obligations set out in these Terms of Sale. If you do not comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:
 - 8.1.1 take action against you for damages for breach of contract;
 - 8.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;
 - 8.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any difference between the Total Amount Due for the Lot and the price we sell it for as well as the charges outlined in Clause 7 and 8.1.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;
 - 8.1.4 remove, store and insure the Lot at your expense;
 - 8.1.5 if you do not pay us within 10 business days of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the Total Amount Due;
 - 8.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;
 - 8.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or
 - 8.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.
- 8.2 We will act reasonably when exercising our rights under Clause 8.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

9. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

10. Warranties

- 10.1 The Seller warrants to us and to you that:
 - 10.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;
 - 10.1.2 the Seller is able to transfer good and marketable title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and
 - 10.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct. For the avoidance of doubt, you are solely responsible for satisfying yourself as to the condition of the Lot in all respects.
- 10.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. Neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.
- 10.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

10.4 If in an Exclusively Online Auction a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 10.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.

10.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded.

11. Descriptions and condition

- 11.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (although we do not warrant that we have carried out a detailed inspection of each Lot).
- 11.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.
- 11.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held, subject always to the limitations in 10.1, and accept liability for opinions given negligently or fraudulently.
- 11.4 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition.
 - 11.4.1 Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue (or in any saleroom notice) and/or which the inspection of a Lot by the Buyer ought to have revealed.
 - 11.4.2 In the case of Exclusively Online Auctions the provisions of Clauses 16 and 17 may apply

12. Deliberate Forgeries

- 12.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects prepared by an accredited expert.
- 12.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:
 - 12.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or
 - 12.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause 12.2.
- 12.3 If you have sold the Lot to another person, we will only be liable to refund the Total Amount Due for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot or any other costs you have incurred in relation to the Lot save for those Lots purchased in exclusively online auctions from a Trader.
- 12.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

13. Our liability to you

- 13.1 We will not be liable for any loss of opportunity or disappointment suffered as a result of participating in our auction.
- 13.2 In addition to the above, neither we nor the Seller shall be responsible to you and you shall not be responsible to the Seller or us for any other loss or damage that any of us suffer that is not a foreseeable result of any of us not complying with the Conditions of Business. Loss or damage is foreseeable if it is obvious that it will happen or if at the time of the sale of the Lot, all of us, you and the Seller knew it might happen.
- 13.3 Subject to Clause 13.4, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the Total Amount Due as paid by you to us for any Lot.
- 13.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

- 13.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);
- 13.4.2 fraudulent misrepresentation; or
- 13.4.3 any liability which cannot be excluded by law.

14. Notices

- 14.1 All notices between you and us regarding these Terms of Sale must be in writing and signed by or on behalf of the party giving it.
- 14.2 Any notice referred in these Terms of Sale may be given:
 - 14.2.1 by delivering it by hand;
 - 14.2.2 by first class pre-paid post or Recorded Delivery; or
 - 14.2.3 by email, provided that a copy is also sent by pre-paid post or Recorded Delivery.
- 14.3 Notices must be sent as follows:
 - 14.3.1 by hand or registered post:
 - b. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and
 - a. to you, at the last postal address that you have given to us as your contact address in writing; or
 - 14.3.2 by email:
 - a. to us, at the following email addresses:
info@forumauctions.co.uk and office@forumauctions.co.uk
 - b. to you, by sending the notice to any email address that you have given to us as your contact email address.
- 14.4 Notices will be deemed to have been received:
 - 14.4.1 if delivered by hand, on the day of delivery;
 - 14.4.2 if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting; or
 - 14.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that a copy has also been sent by pre-paid post or Recorded Delivery).
- 14.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, email (unless also delivered Recorded Delivery), any form of messaging via social media or text message.

15. Data Protection

We will hold and process any personal data in relation to you in accordance with the principles underlying the Data Protection Act. Our registration number with the Information Commissioner is ZA178875.

16. Conditional Right to cancel following an Exclusively Online Auction only

- 16.1 If you are contracting as a Consumer and the Seller of a Lot is a Trader, you will have a statutory right to cancel your purchase of that Lot if you change your mind for any reason. The provisions below set out your legal right to cancel. Further advice about your legal right to cancel your purchase is available from your local Citizens Advice Bureau or Trading Standards office.
- 16.2 You may cancel your purchase at any time from the date of the Order Confirmation up to the end of the **fourteenth day** after the day of collection of the Lot by you or the person specified by you for collection (e.g. if you receive an Order Confirmation on 1 January and you collect a Lot on 10 January, you may cancel at any time between 1 January and the end of the day on 24 January).
- 16.3 To cancel your purchase, you must inform us of your intention to cancel it. The easiest way to do so is to complete the model cancellation form attached to your Order Confirmation. If you use this method, we will email you to confirm that we have received your cancellation. Alternatively, you can email us at office@forumauctions.co.uk. If you send us your cancellation notice by email or by post, then your cancellation is effective from the date you send us the email or post the letter to us.
- 16.4 If you exercise your right to cancel your purchase, you will receive a refund of the Total Amount Due paid for the Lot in accordance with Clause 17. When exercising the cancellation right, you must return the Lots to us immediately at your own cost (as set out below).
- 16.5 Following purchasing of Lots, you are entitled to a reasonable opportunity to inspect the Lots (which will include removing them from their packaging and inspecting them). At all times, you must take reasonable care of the Lots and must not let them out of your possession. If you are in breach of your obligations to take reasonable care of the Lots in this Clause 16.5, we will have a claim against you and may deduct from the refund costs incurred by us as a result of the breach.

- 16.6 Details of this statutory right, and an explanation of how to exercise it, are also provided in the Order Confirmation. This provision does not affect your statutory rights.
- 16.7 The cancellation right described in this Clause is in addition to any other right that you might have to reject a Lot, for instance because it is a Deliberate Forgery as set out in Clause 12.

17. Exercising the right to cancel following an Exclusively Online Auction only

- 17.1 Where you have validly returned a Lot to us under your right of cancellation described in Clause 16, we will refund the full amount paid by you for the Lot.
- 17.2 Please note that we are permitted by law to reduce your refund to reflect any reduction in the value of the Lot, if this has been caused by your handling of the Lot in a way contrary to the conditions specified in these terms or which would not be permitted during a pre-sale exhibition held prior to an auction. If we refund you the price paid before we are able to inspect the Lot and later discover you have handled the Lot in an unacceptable way, you must pay us an appropriate amount.
- 17.3 You will be responsible for returning the Lot to us at your own cost.
- 17.4 We will process any refund due to you within the deadlines below:
 - 17.4.1 if you have collected the Lot but have not returned it to us: fourteen days after the day on which we receive the Lot back from you or, if earlier, the day on which you provide us with evidence that you have sent the Lot back to us; or
 - 17.4.2 if you have not collected the Lot or you have already returned the Lot to us: fourteen days after you inform us of your decision to cancel the Contract.
- 17.5 We will refund you using the same means of payment that you used for the transaction.
- 17.6 Legal ownership of a Lot will immediately revert to the Seller if we refund any such payment to you.
- 17.7 For further information on how to return Lots to us, please get in touch with us using the contact details provided on our Website.

18. General

- 18.1 We may at our sole discretion, though acting reasonably, refuse admission to our premises or attendance at our auctions by any person.
- 18.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.
- 18.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.
- 18.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.
- 18.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale for every sale in which you intend to bid carefully, as they may be different from the last time you read them.
- 18.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.
- 18.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

Forum Auctions Ltd
May 2017

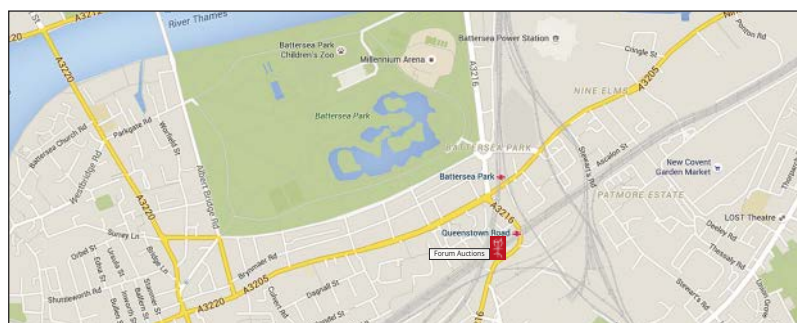
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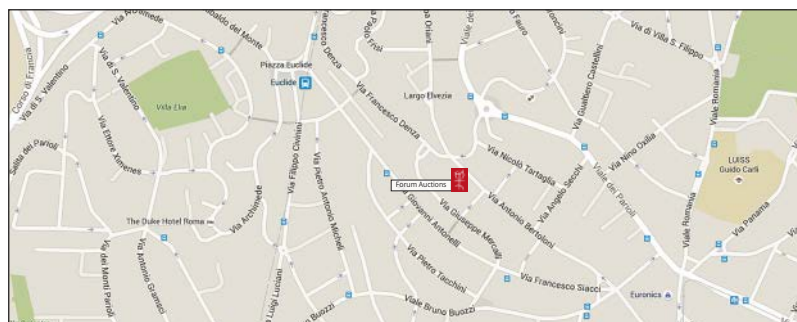


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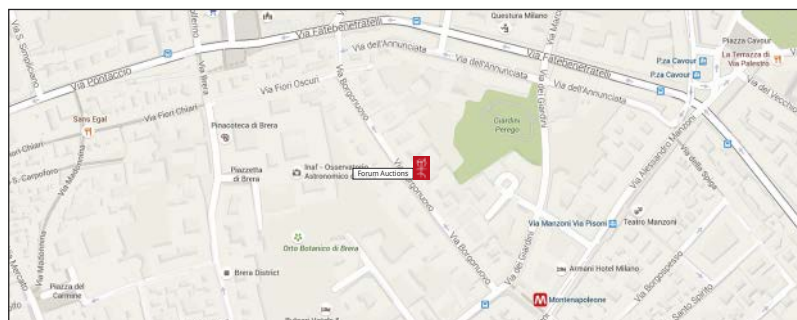


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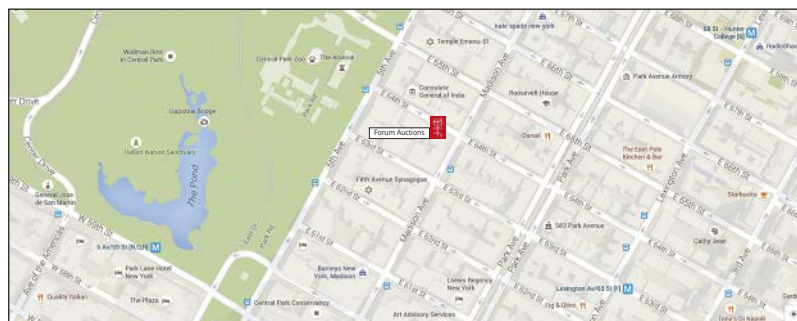


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www.forumauctions.co.uk



ABSENTEE/PHONE BID FORM

AUCTION NO. 18

DATE:

Please note you can submit bids securely through our website at forumauctions.co.uk

Mr/Mrs/MS (please circle) PRIVATE BUYER ☐ DEALER ☐

Forename _____ Surname _____

Company _____ VAT No. _____

Address _____

County/State _____

Post Code/Zip _____ Country _____

Tel. _____ Mobile/Cell _____

Fax. _____ Email _____

Notice to new bidders: Please attach a copy of identification - Passport/Driving Licence and proof of address in the form of a utility bill or bank statement issued within the last six months. Failure to comply may result in your bids not being processed.

IDENTITY DOCUMENT (PLEASE ATTACH COPY): PASSPORT ☐ DRIVER'S LICENSE ☐ OTHER ☐ (specify) _____

For companies: please attach a copy of legal representative

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