



 **Forum**  
Auctions

**EDITIONS AND WORKS ON PAPER 1500-2018**

Tuesday 29th January 2019

The Westbury Hotel, Mayfair, London

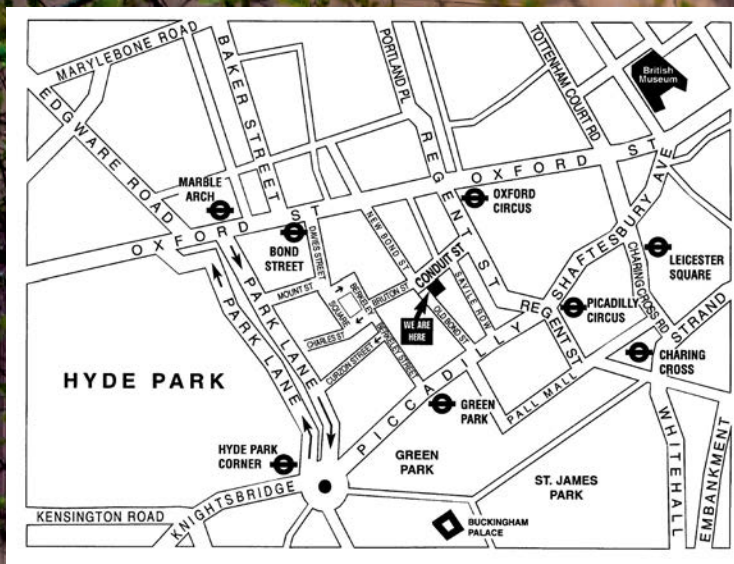












The Westbury Hotel, 37 Conduit Street, London W1S 2YF







AUCTION NO. 38

## EDITIONS AND WORKS ON PAPER 1500-2018

**Tuesday 29th January 2019, 2.00pm**

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

### VIEWING: BY APPOINTMENT

**22ND – 24TH JANUARY**

220 Queenstown Road,  
London SW8 4LP

### VIEWING: 26TH – 29TH JANUARY

The Westbury Hotel,  
London W1S 2YF

Saturday 26th January  
12.00noon – 5.00pm

Sunday 27th January  
12.00noon – 5.00pm

Monday 28th January  
9.30am – 7.00pm

Tuesday 29th January  
From 9.30am

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EDITIONS AND  
WORKS ON PAPER  
1500-2018





OLD MASTER PRINTS







1

**Rembrandt van Rijn (1606-1669)**

OLD BEGGAR WOMAN WITH A GOURD

Etching, *circa* 1629, but a slightly later impression on wove paper without watermark, New Hollstein's second state (of two), platemark 105 x 47mm (4 $\frac{1}{8}$  x 1 $\frac{7}{8}$ in), sheet 115 x 58mm (4 $\frac{1}{2}$  x 2 $\frac{1}{4}$ in) (unframed)

Provenance:

Unknown collector's pen and brown ink initials 'J.L.' recto, probably 19th century [Not in Lugt];

Unknown collector's ink stamp of start verso, [Not in Lugt]

Literature:

Hind 80; New Hollstein 40 ii/ii

**£1,800 - 2,200**

2

**Rembrandt van Rijn (1606-1669)**

BEGGAR MAN AND BEGGAR WOMAN CONVERSING

Etching, 1630, a richly inked but slightly later impression on laid paper without watermark, New Hollstein's third state (of three), platemark 76 x 65mm (3 x 2 $\frac{1}{2}$ in), sheet 87 x 72mm (3 $\frac{3}{8}$  x 2 $\frac{3}{4}$ in), one small nick in the left margin, (unframed)

Literature:

Hind 7; New Hollstein 45 iii/iii

**£1,800 - 2,200**



3

**Rembrandt van Rijn (1606-1669)**

MAN CRYING OUT, BUST DIRECTED THREE-QUARTER TO THE LEFT

Etching, *circa* 1630-1631, but a slightly later impression on wove paper without watermark, New Hollstein's final state (of seven), trimmed on or just within the platemark, sheet 39 x 34mm (1 $\frac{1}{2}$  x 1 $\frac{3}{8}$ in) (unframed)

Literature:

Hind 41E; New Hollstein 33b vii/vii

**£1,000 - 1,500**





4

#### Rembrandt van Rijn (1606-1669)

THE DESCENT FROM THE CROSS: SECOND PLATE

Etching and engraving, 1633, a good but later impression of New Hollstein's eighth state (of eight), dark and evenly printed with Lamoureux's address on thick laid paper, small margins, sheet 527 x 407mm (20¾ x 16in), faint central horizontal fold with light scraping to lower corners with some minor damage outside the image, (unframed)

Literature:

Hind 103; New Hollstein 119 viii/viii

£2,500 - 3,500



5

#### Rembrandt van Rijn (1606-1669)

JOSEPH AND POTIPHAR'S WIFE

Etching and engraving, 1634, but a slightly later impression on laid paper without watermark, New Hollstein's third state (of four), before later reworking, platemark 91 x 114mm (3½ x 4½in), sheet 107 x 128mm (4¼ x 5in) (unframed)

Provenance:

Anonymous and largely indistinct blue ink stamp verso, probably 19th century, [Not in Lugt]

Literature:

Hind 118; New Hollstein 128 iii/iv

£2,000 - 3,000



6

#### Rembrandt van Rijn (1606-1669)

JOSEPH TELLING HIS DREAMS

Etching, 1638, a good but slightly later impression of New Hollstein's fourth state (of six), evenly printed before the diagonal strokes on the face of the bearded man and before further reworking, on cream laid paper without watermark, platemark 111 x 83mm (4¾ x 3¼in), sheet 120 x 92mm (4¾ x 3¾in) (unframed)

Literature:

Hind 160; New Hollstein 167 iv/vi

£2,000 - 3,000





7

**Rembrandt van Rijn (1606-1669)**

SELF-PORTRAIT IN A FLAT CAP AND EMBROIDERED DRESS

Etching, *circa* 1642, an excellent impression on laid paper without watermark, still printing with fine horizontal wiping scratches, New Hollstein's first state (of three) before later reinforcement of the signature, with thread margins or trimmed to the platemark, sheet 94 x 72mm (3¾ x 2⅞in) (unframed)

Provenance:

Walter Francis, 5th Duke of Buccleuch (1806-1884) [L. 402]

Literature:

Hind 157; New Hollstein 210 i/iii

\*\*\* The present impression compares favourably with the Clayton Mordaunt Cracherode copy held in the British Museum (see acc. no. F.6.95).

**£25,000 - 35,000**





8

**Rembrandt van Rijn (1606-1669)**

THE DEATH OF THE VIRGIN

Etching with drypoint, 1639, a very good but slightly later impression on thick buff laid paper without watermark, New Hollstein's fourth state (of five), before later reworking, platemark 410 x 312mm (16 $\frac{1}{8}$  x 12 $\frac{1}{4}$ in), sheet 417 x 322mm (16 $\frac{3}{8}$  x 12 $\frac{3}{4}$ in), trimmed just within the lower edge platemark, some minor spotting and light browning (unframed)

Provenance:

Anonymous and largely indistinct blue ink stamp of 'Seine Colportage' verso, probably 19th century, [Not in Lugt]

Literature:

Hind 161; New Hollstein 173 v/vi

**£3,200 - 3,800**





9

#### Rembrandt van Rijn (1606-1669)

PEASANT IN A HIGH CAP, STANDING LEANING ON A STICK

Etching, 1639, a very good but slightly later impression of New Hollstein's second state (of two), evenly printed with the two dots in the upper right corner on laid paper without watermark, platemark 82 x 45mm (3¼ x 1¾in), sheet 92 x 54mm (3½ x 2½in) (unframed)

Literature:

Hind 164; New Hollstein 178 ii/ii

£1,800 - 2,200

10

#### Rembrandt van Rijn (1606-1669)

THE PANCAKE WOMAN

Etching, 1635, a good but later 18th century impression of New Hollstein's fourth state (of seven), on cream laid paper without watermark, platemark 109 x 77mm (4¼ x 3in), sheet 119 x 88mm (4¾ x 3½in), some minor brown spots, (unframed)

Literature:

Hind 141; New Hollstein 144 iv/vii

£1,800 - 2,200







**11**

**Rembrandt van Rijn (1606-1669)**

SAMUEL MANASSEH BEN ISRAEL

Etching, 1636, a good but slightly later impression of New Hollstein's third state (of five), before further reworking, on cream laid paper with watermark initials 'DM', platemark 149 x 103mm (5 $\frac{7}{8}$  x 4in), sheet 164 x 115mm (6 $\frac{1}{2}$  x 4 $\frac{1}{2}$ in), some spotting and minor surface dirt, (unframed)

Literature:

Hind 146; New Hollstein 156 ii/iii

**£3,200 - 3,800**

**12**

**Rembrandt van Rijn (1606-1669)**

THE REST ON THE FLIGHT INTO EGYPT: A NIGHT PIECE

Etching and drypoint, 1644, but a slightly later impression on laid paper without watermark, New Hollstein's seventh state (of nine), before later reworking, platemark 90 x 58mm (3 $\frac{1}{2}$  x 2 $\frac{1}{4}$ in), sheet 98 x 67mm (3 $\frac{7}{8}$  x 2 $\frac{5}{8}$ in), one carefully repaired tear within the tree, (unframed)

Literature:

Hind 208; New Hollstein 216 vii/ix

**£1,000 - 1,500**







**13**

**Rembrandt van Rijn (1606-1669)**

JAN ASSELYN, PAINTER

Etching, drypoint and engraving, *circa* 1647, a very fine impression on delicate thin laid paper without watermark, printing with rich burr and areas of plate tone, New Hollstein's fourth state (of seven) with the two dots in the upper right corner and before later re-work, platemark 217 x 168mm (8<sup>5</sup>/<sub>8</sub> x 6<sup>5</sup>/<sub>8</sub>in), sheet 220 x 172mm (8<sup>5</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>4</sub>in) (unframed)

Provenance:

Unknown collector's pen and brown ink numbering (initials?) verso, possibly late 18th century [Not in Lugt]

Literature:

Hind 227; New Hollstein 277 iv/vii

\*\*\* A particularly rich and detailed impression, which compares favourably with the Somary impression [see N.G. Stogdon, *Etchings by Rembrandt from the collection of Felix Somary*, Artemis, 1985], the British Museum copy (see acc. no. 1843, 0513.270), and the J. Barnard impression sold at Sotheby's in 2003 (see lot 92, 4th December 2003).

**£12,000 - 18,000**





14

14

#### Rembrandt van Rijn (1606-1669)

THE BEHEADING OF JOHN THE BAPTIST

Etching and drypoint, 1640, a good albeit lightly printed impression of New Hollstein's first state (of three), before reworking by another hand, on laid paper with a foolscap watermark with seven pointed collar, trimmed to or on the platemark, sheet 127 x 103mm (5 x 4in), minor cockling to sheet, some spotting and minor surface dirt, small repaired nick to upper left edge, (unframed)

Literature:

Hind 171; New Hollstein 183 i/iii

£2,500 - 3,500

15

#### Rembrandt van Rijn (1606-1669)

PETER AND JOHN HEALING THE CRIPPLE AT THE GATE OF THE TEMPLE

Etching, drypoint and engraving, 1659, a good but slightly later impression on buff wove paper without watermark, New Hollstein's fifth state (of six), before later reworking, platemark 181 x 217mm (7 1/8 x 8 1/2in), sheet 194 x 231mm (7 7/8 x 9 1/8in) (unframed)

Provenance:

Anonymous blue ink stamp 'Seine Colportage', probably 19th century, [Not in Lugt]

Literature:

Hind 301; New Hollstein 310 v/vi

£2,000 - 3,000



15





16

**Rembrandt van Rijn (1606-1669)**

ST. JEROME KNEELING IN PRAYER, LOOKING DOWN

Etching, 1635, a good crisp impression of New Hollstein's first state (of two), before any reworking to the plate by another hand, on cream laid paper without watermark, trimmed with thread margins or to the platemark, sheet 116 x 81mm (4½ x 3¼in), minor surface dirt, (unframed)

Literature:

Hind 140; New Hollstein 142 ii/iii

£2,500 - 3,500



17

**Rembrandt van Rijn (1606-1669)**

PEASANT FAMILY ON THE TRAMP

Etching, 1652, a good but slightly later impression of New Hollstein's second state (of three), before the redrawing of the outline of the woman's hat, on cream laid paper without watermark, platemark 105 x 90mm (4½ x 3½in), sheet 125 x 102mm (4¾ x 4in), some spotting and minor surface dirt, (unframed)

Literature:

Hind 259; New Hollstein 266 ii/iii

£1,800 - 2,200



18

**Rembrandt van Rijn (1606-1669)**

JAN LUTMA, GOLDSMITH

Etching and drypoint, 1656, a good but slightly later impression of New Hollstein's fourth state (of five), before further reworking, on thick laid paper without watermark, platemark 197 x 149mm (7¾ x 5¾in), sheet 212 x 164mm (8½ x 6½in), some even browning, light surface dirt particularly to lower margin in the centre, (unframed)

Literature:

Hind 290; New Hollstein 293 iv/v

£1,800 - 2,200





19

**Rembrandt van Rijn (1606-1669)**

ABRAHAM FRANCEN, APOTHECARY

Etching, drypoint and burin, *circa* 1657, a very good but slightly later impression of New Hollstein's eleventh state (of twelve) before later reworking, on buff laid paper without watermark, platemark 156 x 207mm (6¼ x 8¼in), sheet 168 x 218mm (6½ x 8½in) (unframed)

Provenance:

Anonymous blue ink stamp of 'Seine Colportage' verso, probably 19th century, [Not in Lugt]

Literature:

Hind 291; New Hollstein 301 xi/xii

**£2,000 - 3,000**



20

**Rembrandt van Rijn (1606-1669)**

THE FLIGHT INTO EGYPT: CROSSING A BROOK

Etching, engraving and drypoint, 1654, a good impression printing with burr in the lower left corner, on laid paper without watermark, New Hollstein's only state, before the scratch on the Virgin's lap, platemark 95 x 145mm (3 x 2½in), sheet 102 x 151mm (4 x 6in), one small carefully repaired tear in the left hand quadrant, minor spotting and handling creases, (unframed)

Literature:

Hind 276; New Hollstein 277

**£2,500 - 3,500**



21

**Rembrandt van Rijn (1606-1669)**

SELF-PORTRAIT IN A VELVET CAP WITH PLUME

Etching with plate tone, 1638, a good but later 20th century impression on laid paper of New Hollstein's final state (of four), platemark 137 x 105mm (5 $\frac{3}{8}$  x 4 $\frac{1}{8}$ in), wide margins, under glass, (framed)

Literature:

Hind 172; New Hollstein 170 iv/iv

**£600 - 800**

22

No lot



23

**Rembrandt van Rijn (1606-1669)**

THE RETURN OF THE PRODIGAL SON

Etching, 1636, a very good impression of New Hollstein's first state (of three) before any rework by the Basan workshop, with some small areas with touches of brush and grey ink, printed on laid paper with partial fleur-de-lis watermark, trimmed on or just within the platemark, sheet 160 x 138mm (6 $\frac{1}{4}$  x 5 $\frac{3}{8}$ in), sheet with carefully repaired tear running into the image from the upper centre edge and laid on to fine tissue, tipped onto 19th century collector's mount with ruled brown ink borders, (unframed)

Literature:

Hind 147; NH 159 i/iii

**£3,200 - 3,800**





BRITISH PRINTS AND WORKS ON PAPER





24

**HRH Prince of Wales (b.1948)**

ALLNATGUIBHAICH LODGE

The deluxe portfolio, 2016, comprising the lithograph printed in colours, signed, dated and numbered from the edition of 100, on watermarked St Cuthbert's Mill wove paper, printed by the Curwen Studio, Cambridge, mounted and framed to the artist's specifications and housed within the original leather clamshell presentation box with the embossed title and artist's name, overall 690 x 615 x 70mm (27½ x 24¼ x 2¾in) (framed) (folio)

This work is accompanied by a certificate of authenticity issued by the publisher.

£500 - 700

ARR

25

**Terry Frost (1915-2003)**

UNTITLED 08 (KEMP 117)

Linocut printed in colours, 1989, signed and numbered from the edition of 40 in pencil, on Zerkall paper, printed by Vivien Hendry, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, with full margins, sheet 640 x 645mm (25¼ x 25½in) (framed)

£600 - 800

ARR



26

**Terry Frost (1915-2003)**

UNTITLED 02 (KEMP 111)

Linocut printed in colours, 1989, signed and numbered from the edition of 40 in pencil, on Zerkall paper, printed by Vivien Hendry, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, with full margins, sheet 640 x 645mm (25¼ x 25½in) (framed)

£600 - 800

ARR





**27**  
**Terry Frost (1915-2003)**

LORCA (KEMP 98-107)

The complete portfolio comprising 11 etchings, five with hand-colouring, 1989, each signed and inscribed 'AP 1/X' in pencil, each an artist's proof aside from the edition of 75, also signed and inscribed on the justification in pencil, with the lithographic title page and text, on Somerset Satin wove paper, loose as issued, in the deluxe calfskin portfolio box with printed vellum inset, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by Austin/Desmond Contemporary Books, London, overall 625 x 415 x 55mm (24 $\frac{5}{8}$  x 16 $\frac{3}{8}$  x 2 $\frac{1}{4}$ in) (unframed) (folio) (11)

£5,000 - 7,000



28

**Craigie Aitchison (1926-2009)**

STILL LIFE ON VERMILLION

Screenprint in colours, 2008, signed and numbered from the edition of 85 in silver ink, the full sheet printed to the edges, 550 x 457mm (21¾ x 18in) (unframed)

£300 - 500

29

**Elisabeth Frink (1930-1993)**

CORMORANT

Watercolour and pencil on paper, 1971, signed and dated in pencil, sheet 430 x 570mm (17 x 22½in) (framed)

British artist Elisabeth Frink was occupied by the themes and symbolism of birds in her work since she first exhibited publicly in 1951. For her, it was specifically that moment just before or during flight that was fascinating. This inspired her continuous return to the subject across her sculpture, painting and printing for the next two decades.

The present artwork exemplifies the power of such an image. Here a cormorant stands in a stormy landscape, looking wildly around at its surroundings while spreading its wings to launch into a foreboding sky. In the artist's opinion, it is in these moments that birds are their most expressionist in feeling because they are about to attempt to overcome the forces of nature and gravity that keep man firmly in his earthbound state. Such an idea is both beautiful and pertinent, as it provides the perfect metaphor for her viewer to explore one's struggle to surpass our own limitations - to soar to freedom, spiritual ascendancy and success - while also acknowledging the uncertainty that comes with doing so.

Provenance:

Private Collection, United Kingdom, 1995-Present.  
Chiswick Auctions, London, 11th April 1995.

£5,000 - 7,000



28



29





30



31

30

**Lynn Chadwick (1914-2003)**

UNTITLED

Pen, ink and watercolour on paper, 1974, signed and dated in pencil, on wove paper, sheet 250 x 295mm (9¾ x 10¾in) (unframed)

£6,000 - 8,000 ARR

31

**Henry Moore (1898-1986)**

RECLINING FIGURE; TWO RECLINING FIGURES; RECLINING FIGURE 5 (Cramer 423, 466, 476)

Etching and aquatint, and two etchings, 1976-1978, each a proof aside from the editions of 100, and one the only proof (of two) on Richard de Bas paper, each with full margins, the sheets various sizes (3) (unframed)

£800 - 1,200 ARR





32

**Laurence Stephen Lowry (1887-1976)**

GIRL PUSHING THREE CHILDREN IN A PRAM

Pencil on paper, 1962, signed and dated in pencil, sheet 190 x 247mm (7½ x 9¾in) (framed)

Provenance:

Private Collection, United Kingdom;

Richard Green, London;

Private Collection, United Kingdom;

Trinity House Paintings

**£10,000 - 15,000** ARR





**33**  
**Edith Mary Lawrence (1890-1973)**

PLANT IN A POT

Linocut printed in colours, *circa* 1930, an excellent, richly inked impression, signed and inscribed from the edition of 50 in pencil, on buff oriental tissue paper, with full margins, sheet 333 x 233mm (13 x 9½in) (framed)

£2,000 - 3,000



**34**  
**William Greengrass (1896-1970)**

CONVOLVULUS

The rare linocut printed in colours, 1937, a richly inked impression, signed and numbered from the edition of 50 in pencil, on buff oriental tissue paper, with full margins, sheet 247 x 261mm (9¾ x 10¼in) (framed)

Literature:

"British Prints from the Machine Age 1914-1939", Clifford S. Ackley, Thames and Hudson, Museum of Fine Arts Boston, 2008, p.173, plate 101.

£3,000 - 5,000



**35**  
**Lill Tschudi (1911-2004)**

EISLAUF

Linocut in colours, signed, titled, numbered from the edition of 300 and inscribed 'Orig. Linolschnitt' in pencil, on wove paper, with margins, the sheet cut twice and mounted as three separate pieces to one sheet of black wove paper by the artist, image 485 x 390mm (19½ x 15¾in) (unframed)

£600 - 800



A stylized, high-contrast illustration of the bow of the ship Normandie. The ship is depicted in a symmetrical, almost abstract manner, with a dark, conical hull and white, curved superstructure. The background is a deep teal color. The ship's bow is pointed upwards, and a small flag is visible at the top. The overall style is reminiscent of mid-20th-century graphic design.

IMPRESSIONIST AND MODERN

NORMANDIE





### 36

#### Berthe Morisot (1841-1895)

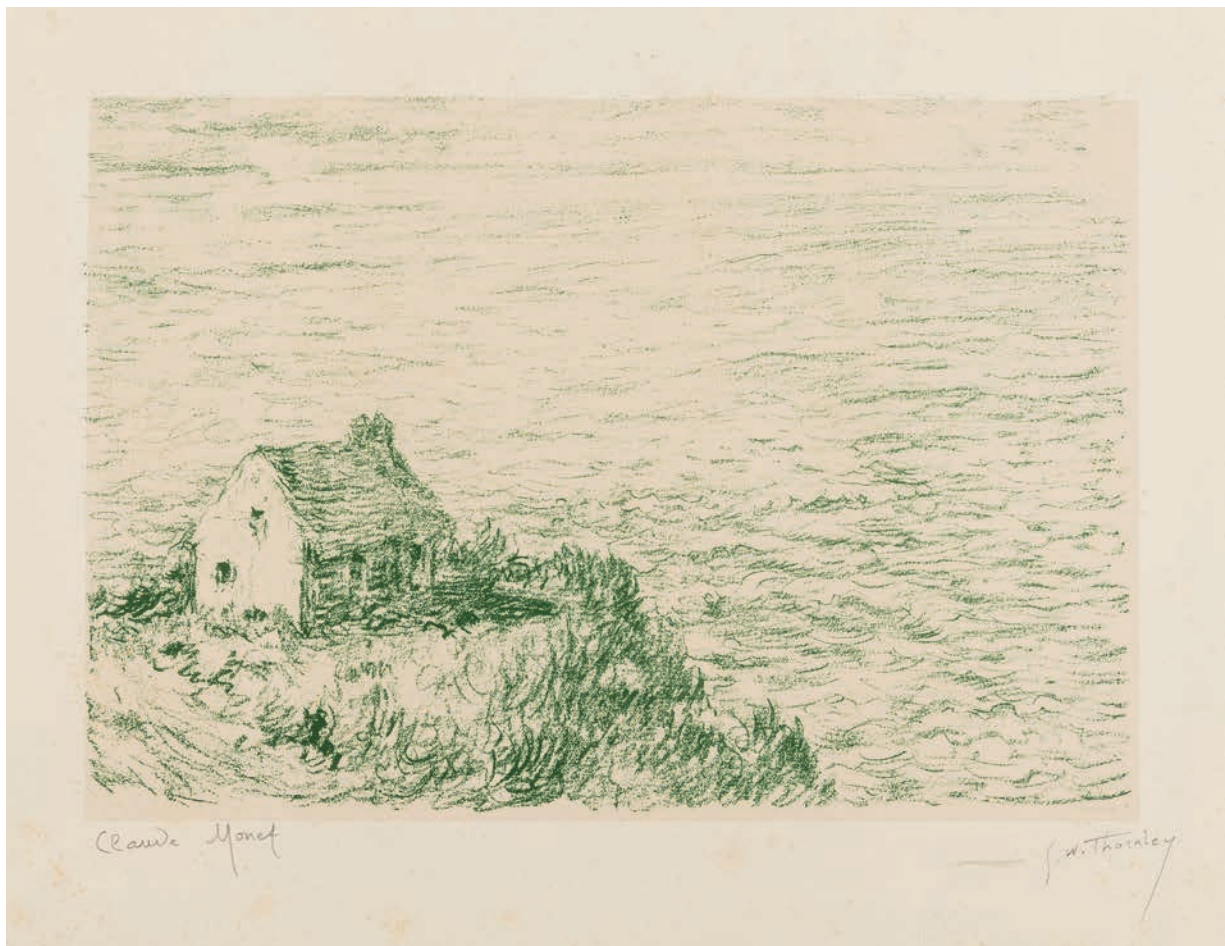
EAUX-FORTES ORIGINALES (LUGT 388B)

The complete portfolio, 1885-1888 (1907 edition), comprising 8 drypoints, each a fine, early impression, before steel facing and cancellation, each with the artist's initials stamped in ink, numbered from the edition of 25 in pencil, together with 'Jeune femme au repos', drypoint, 1889, an additional impression after cancellation (Johnston 1-8), with the original paper folders in the original green pasteboard portfolio and slipcase, overall 480 x 320mm (18 7/8 x 30 1/2 in) (unframed) (9) (folio)

£8,000 - 12,000







37

37

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

LA DOUANE, EFFET DE L'APRES-MIDI

Lithograph printed in colours, *circa* 1890, signed by both Monet and Thornley in pencil, from the edition of 25, on chine appliqué supported on wove paper, published by Belfond et Cie, Paris, with their blindstamp, with full margins, sheet 397 x 567mm (15 $\frac{5}{8}$  x 22 $\frac{1}{4}$ in) (unframed)

£5,000 - 7,000



38

38

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

LA PLAGE ET LA FALASE D'AMONT

The rare lithograph printed in sepia, *circa* 1890, signed by both Monet and Thornley in pencil, from the edition of 25, on chine appliqué supported on wove paper, published by Belfond et Cie, Paris, with their blindstamp, with full margins, sheet 567 x 398mm (22 $\frac{1}{4}$  x 15 $\frac{3}{4}$ in) (unframed)

£5,000 - 7,000





39

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

BATEAUX DE PECHE

The rare lithograph printed in brown, *circa* 1890, signed by both Monet and Thornley in pencil, from the edition of 25, on chine appliqué supported on wove paper, published by Belfond et Cie, Paris, with their blindstamp, with full margins, sheet 398 x 567mm (15¾ x 22¼in) (unframed)

£5,000 - 7,000



40

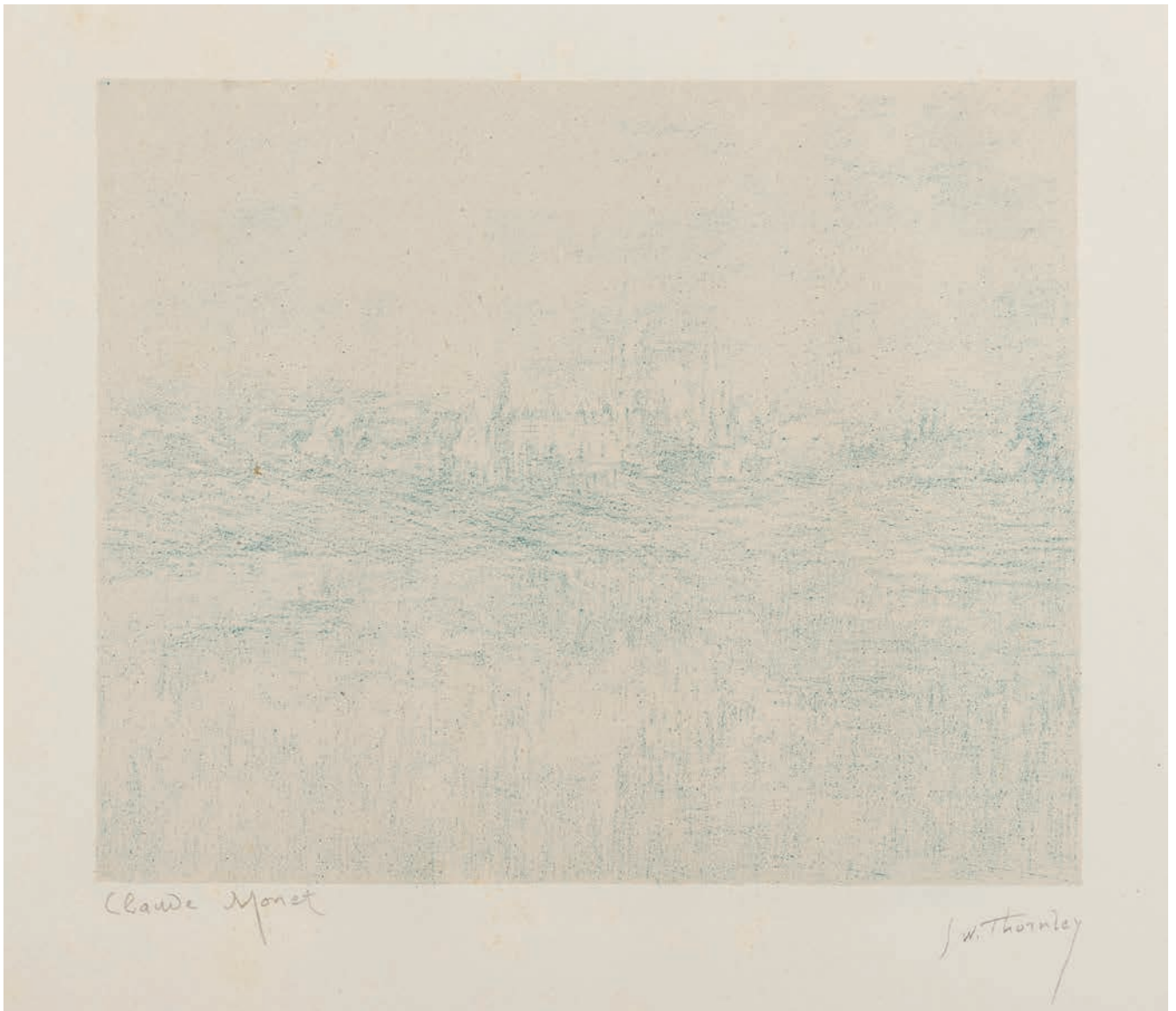
**Claude Monet (1840-1926) & George-William Thornley (1875-1935)**

LA CÔTE ROCHEUSE

The rare lithograph printed in black, *circa* 1890, signed by both Monet and Thornley in pencil, from the edition of 25, on chine appliqué supported on wove paper, published by Belfond et Cie, Paris, with their blindstamp, with full margins, sheet 398 x 567mm (15¾ x 22¼in) (unframed)

£5,000 - 7,000





**41**  
**Claude Monet (1840-1926) & George-William Thornley (1875-1935)**  
L'ABBAYE DANS LA BRUME  
The rare lithograph printed in blue, before 1892, signed by both Monet and Thornley in pencil, from the edition of 25, on chine appliqué supported on wove paper, published by Belfond et Cie, Paris, with their blindstamp, with full margins, sheet 398 x 567mm (15¾ x 22¼in) (unframed)  
**£5,000 - 7,000**





42

**Victor Vasarely (1906-1997)**

SECURITE, AIR-FRANCE

Acrylic and pastel on paper, 1934, signed and dated in pencil, on wove paper, sheet 311 x 206mm (12 ¼ x 8 ½in) (unframed)

£3,500 - 4,500 ARR

43

**Victor Vasarely (1906-1997)**

CONFORT, AIR-FRANCE

Acrylic and pastel on paper, 1934, signed and dated in pencil, on wove paper, sheet 311 x 206mm (12 ¼ x 8 ½in) (unframed)

£3,500 - 4,500 ARR







44

**Adolphe Mouron Cassandre (1901-1968)**

NORMANDIE INAUGURAL VOYAGE

The rare lithographic poster printed in colours, 1938, on wove paper, sheet 950 x 580mm (37½ x 22½in) (framed)

£9,000 - 12,000 ARR





45

**Alphonse Mucha (1860-1939)**

Job

The rare lithograph printed in colours, 1896, an excellent impression with strong colours, with full margins, sheet 630 x 455mm (24¾ x 17⅞in) (unframed)

**£8,000 - 12,000**



46

**Henri Toulouse-Lautrec (1864-1901)**

LE PETIT TROTTIN

Lithograph printed in colours, 1893, from an edition of an unknown size, on wove paper, sheet 350 x 270mm (13¾ x 10⅝in) (unframed)

£1,200 - 1,800



47

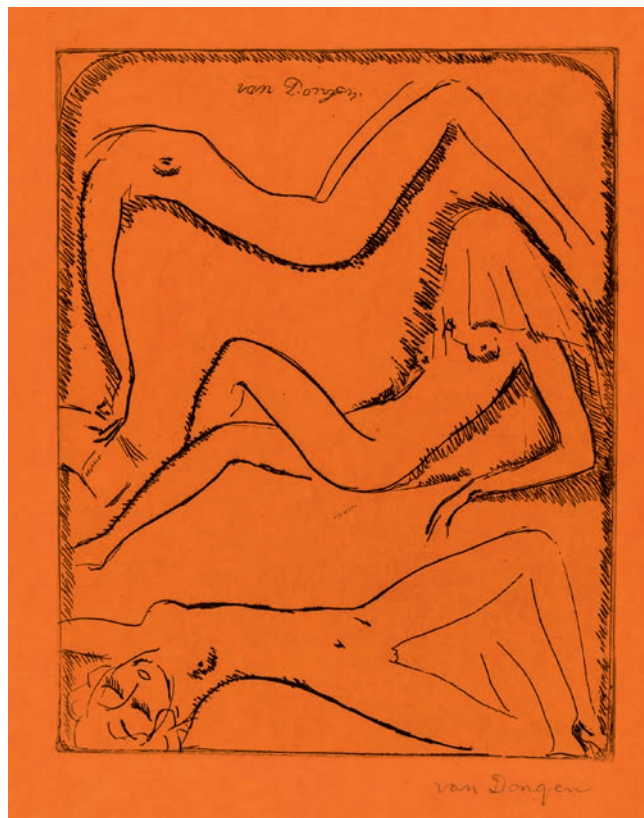
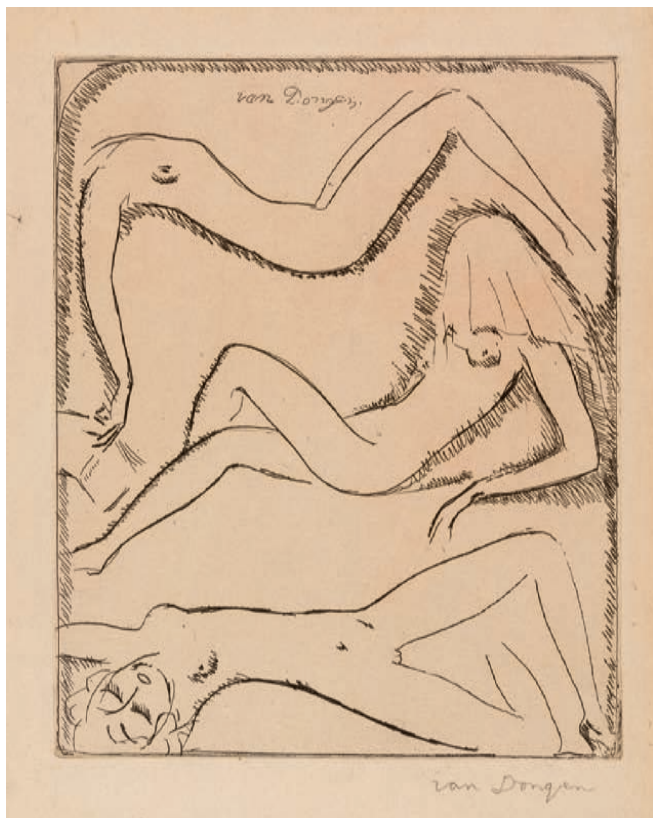
**Henri Toulouse Lautrec (1864-1901)**

JANE HADING (WITTROCK 255)

Lithograph, 1898, from the edition of approximately 400, as included in 'Treize Lithographies', sheet 387 x 315mm (15¼ x 12⅜in); together with Mary Hamilton (Wittrock 21) and Madame Abdala (Wittrock 23), from the edition of 500, each printed by Ancourt & Cie, Paris, published by L'Estampe Originale, Paris, the sheets various sizes (unframed) (3)

£1,500 - 2,000





48



49

48

#### Kees Van Dongen (1877-1968)

THREE RECLINING FEMALE NUDES (JUFFERMANS 3); THREE RECLINING NUDES (JUFFERMANS 3)

Two etchings, 1925, each signed in pencil, each a proof aside from the edition, one on tinted red Japan paper and one of cream Japan paper, each with margins, the sheets various sizes (unframed) (2)

£1,200 - 1,800 ARR

49

#### Kees Van Dongen (1877-1968)

MANNEQUINS (FROM REGARDS SUR PARIS) (JUFFERMANS JL 33)

Lithograph printed in colours, 1960, signed in pencil, on wove paper, printed by Mourlot, Paris, published by Andre Sauret, Paris, the full sheet, 395 x 300mm (15 5/8 x 11 3/4in) (unframed)

£2,000 - 3,000 ARR





50

50

**Maurice Vlaminck (1876-1958)**

LE PORT DE MORTIGUES (WALTERSKIRCHEN 24B)

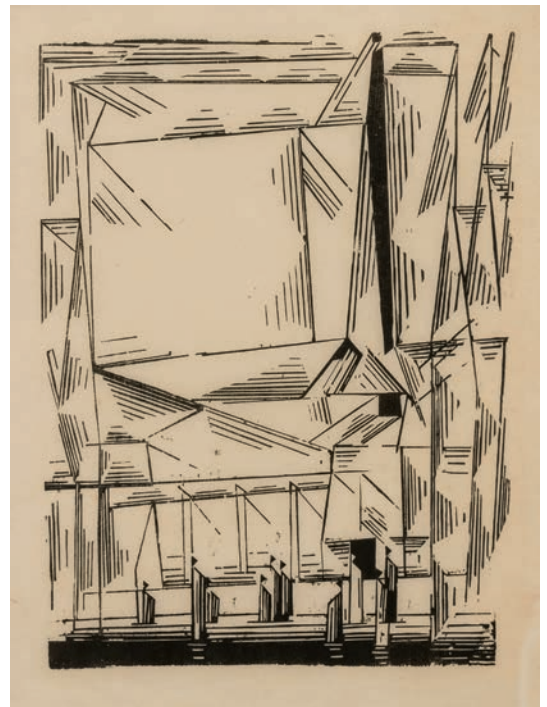
Woodcut, 1922, signed and numbered from the edition of 60 in pencil, on Japan paper, with margins, sheet 382 x 460mm (15 x 18) (unframed)

£1,500 - 2,000 ARR

**PROPERTY FROM THE  
COLLECTION OF THE LATE  
MR CHRISTOPHER DYMENT**



52



51

**Lyonel Feininger (1871-1956)**

GELMERODA (PASSE W237)

Woodcut, 1920/1958, from the posthumous edition of 300, on handmade tissue-thin Japan paper, printed by the Spiral Press, New York City, published by The Print Club of Cleveland, Ohio, with their ink stamps verso, with margins, block 330 x 241mm (13 x 9½in) (framed)

£150 - 250

52

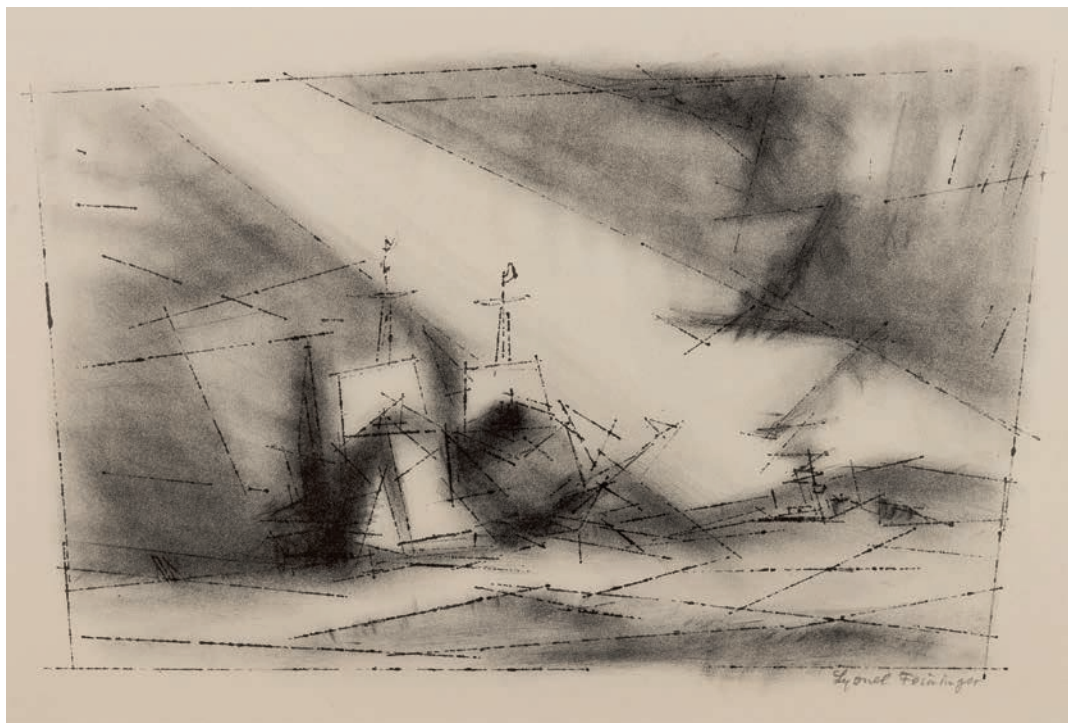
**Lyonel Feininger (1871-1956)**

PARISER HÄUSER (PASSE W119II)

Woodcut, 1920, signed in pencil, from the unnumbered (as issued) edition of *circa* 30-35 impressions, on tissue-thin laid Japan paper, the second (final) state, with margins, block 372 x 270mm (14¾ x 10¾in) (framed)

£2,500 - 3,500





53

**Lyonel Feininger (1871-1956)**

OFF THE COAST (PRASSE L14II)

Lithograph, 1951, signed in pencil, from the unnumbered (as issued) edition of 250, on Rives wove paper, published by The Print Club of Cleveland, with their inkstamp verso, with full margins, image 225 x 372mm (8 $\frac{7}{8}$  x 14 $\frac{5}{16}$ in) (framed)

£1,500 - 2,500



54

**Lyonel Feininger (1871-1956)**

IN THE OFFING (PASSE W119)

Woodblock, 1919/1964, numbered from the edition of 100 in pencil, from the posthumous 1964 edition, on tissue-thin buff Japan paper, published by Associated American Artists, New York, with their blindstamp, with wide margins, block 174 x 213mm ( 6 $\frac{7}{8}$  x 8 $\frac{3}{8}$ in) (framed)

£200 - 300



55

**Lyonel Feininger (1871-1956)**

MANHATTAN 3, STONE II (PRASSE L19)

Lithograph, 1955, a rare trial proof with the artist's printed signature, on Rives wove paper, before the hand-signed edition of 200 published by Lyonel Feininger 1871-1956, with the Feininger Estate Ink Stamp and pencil numbering 'GL 25' verso, with margins, image 268 x 221mm (10 $\frac{9}{16}$  x 8 $\frac{11}{16}$ in) (framed)

£400 - 600



56

**Lyonel Feininger (1871-1956)**

DREIMASTIDES SCHIFF MIT STERN (PRASSE W263)

Woodcut, *circa* 1920, signed, numbered '2806', and also inscribed with the artist's emblem in pencil, one of only four known proofs, on tissue-thin buff Japan paper, with the artist's estate stamp and pencil registration number 'G 823' in pencil, with wide margins, block 60 x 63mm (2 $\frac{3}{8}$  x 2 $\frac{1}{2}$ in) (framed)

£700 - 1,000



57

**Lyonel Feininger (1871-1956)**

KRIEGSFLOTTE I (PRASSE W150)

Woodcut, 1919, signed in pencil, from the unnumbered (as issued) edition of 50, on tissue-thin laid Japanese paper, as included in 'Twelve Woodcuts by Lyonel Feininger', with margins, block 167 x 229mm (6 $\frac{1}{2}$  x 9in) (framed)

£1,500 - 2,000



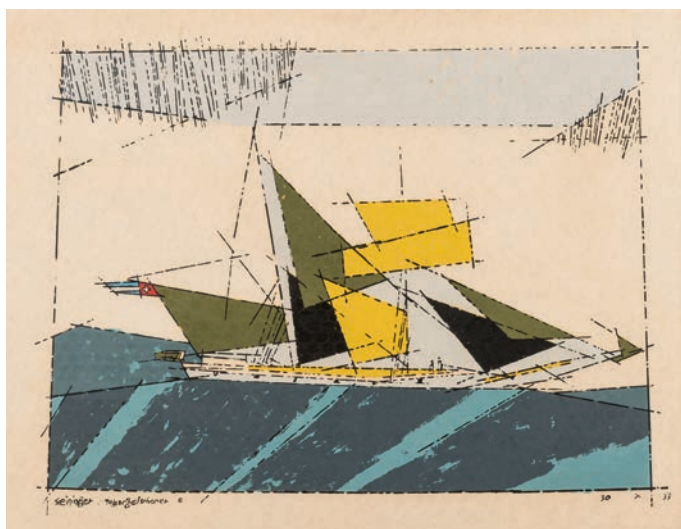
58

**Lyonel Feininger (1871-1956) (after)**

TOPPSEGELSCHONER

Screenprint in colours, a possibly unique composition after an original by the artist, on thick wove paper, the full sheet, 530 x 780mm (20 $\frac{1}{8}$  x 30 $\frac{3}{4}$ in) (framed)

£700 - 1,000

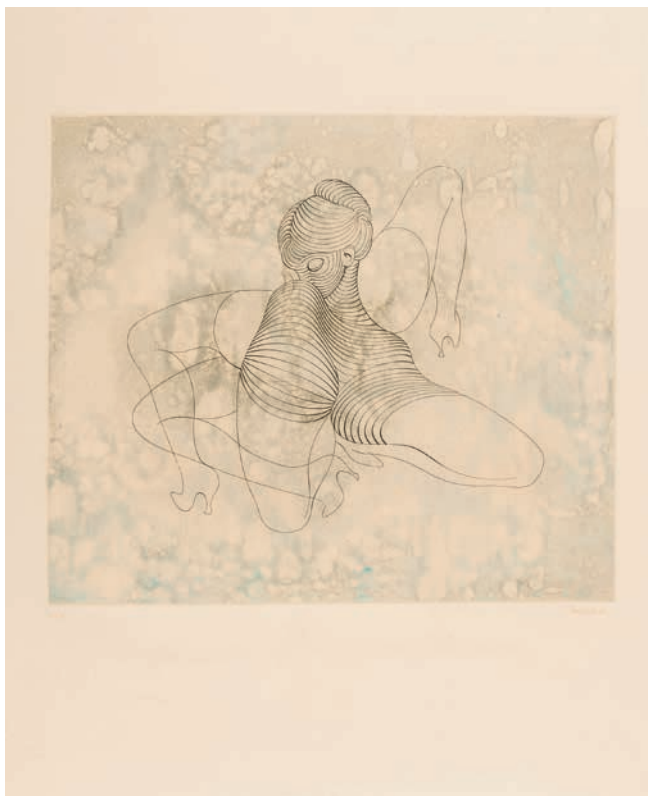




MODERN EUROPEAN







59

**Hans Bellmer (1902-1975)**

LA CEPHALOPODE DOUBLE (DOUBLEFF 61)

Engraving with aquatint printed in colours, 1965, signed and dated in ink, a proof aside from the edition of 100, on wove paper, with full margins, sheet 760 x 560mm (30 x 22in) (unframed)

£800 - 1,200

ARR



60

**Georges Braque (1882-1963)**

OISEAU DES FORETS (OISEAU XVII) (VALLIER 127)

Lithograph printed in colours, 1958, signed and numbered from the edition of 75 in pencil, on wove paper, with margins, sheet 720 x 535mm (28 3/8 x 21 in) (unframed)

£2,500 - 3,500

ARR



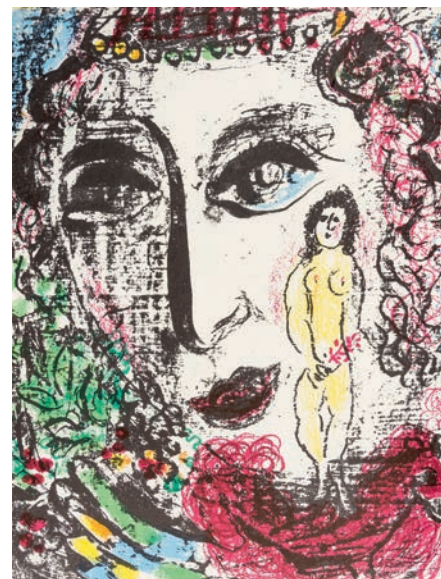
61

**Marc Chagall (1887-1985)**

CHAGALL LITHOGRAPHE I-VI (CRAMER 43, 56, 77, 94)

The set of six volumes, comprising 29 lithographs, most printed in colours, 1960-1974, with title and text pages, the text printed variously in English, French and German, printed by Mourlot Frères, Paris, bound in boards as issued, in the original lithographed paper wrappers, overall 325 x 250mm (12 3/4 x 9 3/4 in) (vol) (6)

£2,000 - 3,000







62

**Marc Chagall (1887-1985)**

LE MAGICIEN DE PARIS II (MOURLOT 598; SORLIER 598)

Lithograph printed in colours, 1969, inscribed 'Epreuve Exposition' in pencil, a proof aside from the numbered edition of 50, on Arches wove paper, the full sheet, 970 x 700mm (38¼ x 27½in) (unframed)

£5,000 - 7,000

ARR

63

**Marc Chagall (1887-1985) (after)**

LA SIRENE

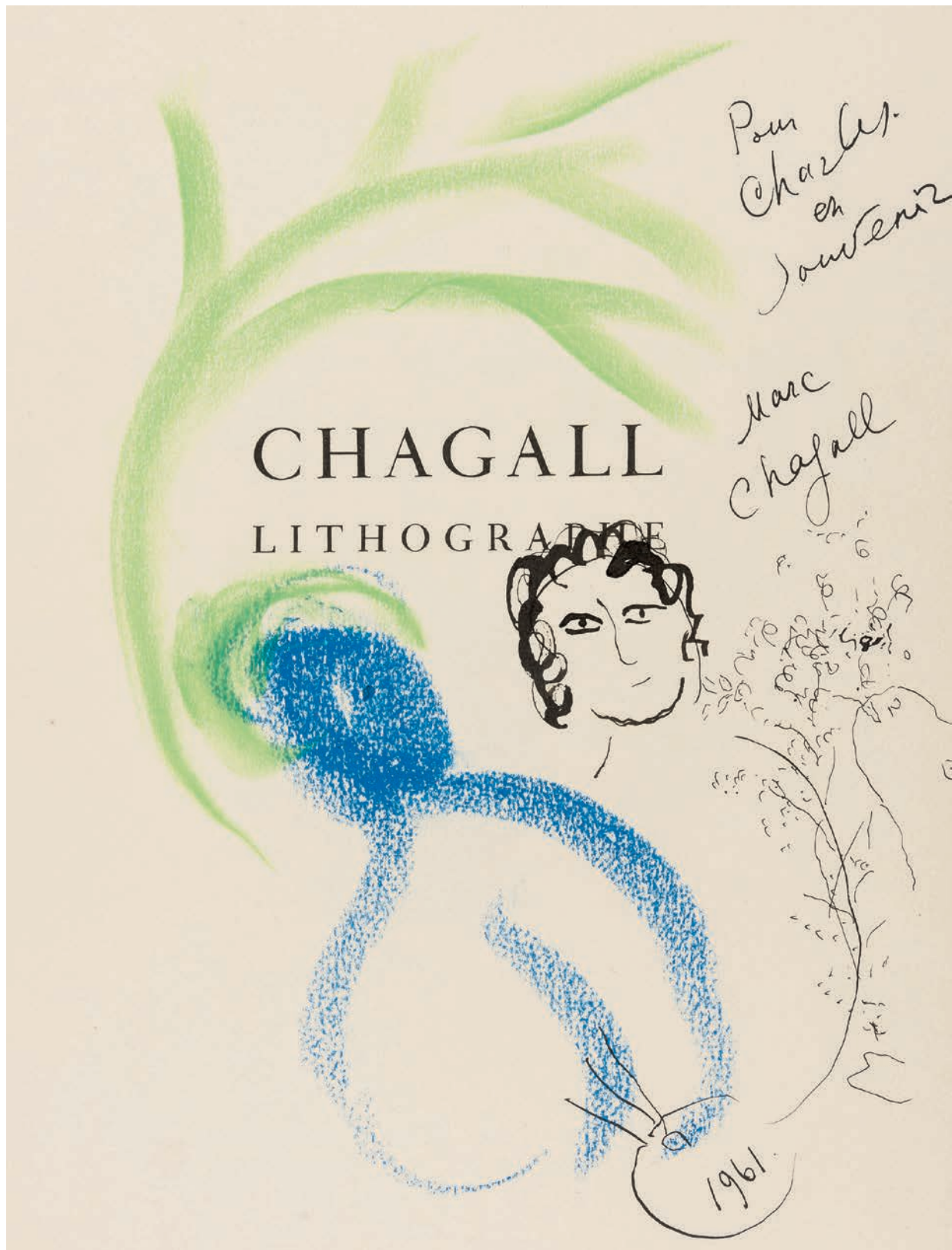
Wood-engraving printed in colours, 1950, signed and numbered in Roman numerals from the edition of 100 in pencil, on Van Gelder Zonen wove paper, with full margins, sheet 335 x 228mm (13 ¼ x 9in) (unframed)

£3,000 - 5,000

ARR







64

**Marc Chagall (1887-1985)**

UNTITLED

Pen and ink drawing with blue and green crayon on the title page from the book Chagall Lithographie (Vol I), signed and inscribed 'Pour Charles en Souvenir' in black ink, signed again verso in black ink, the full sheet, 320 x 244mm (12½ x 9½in) (unframed)

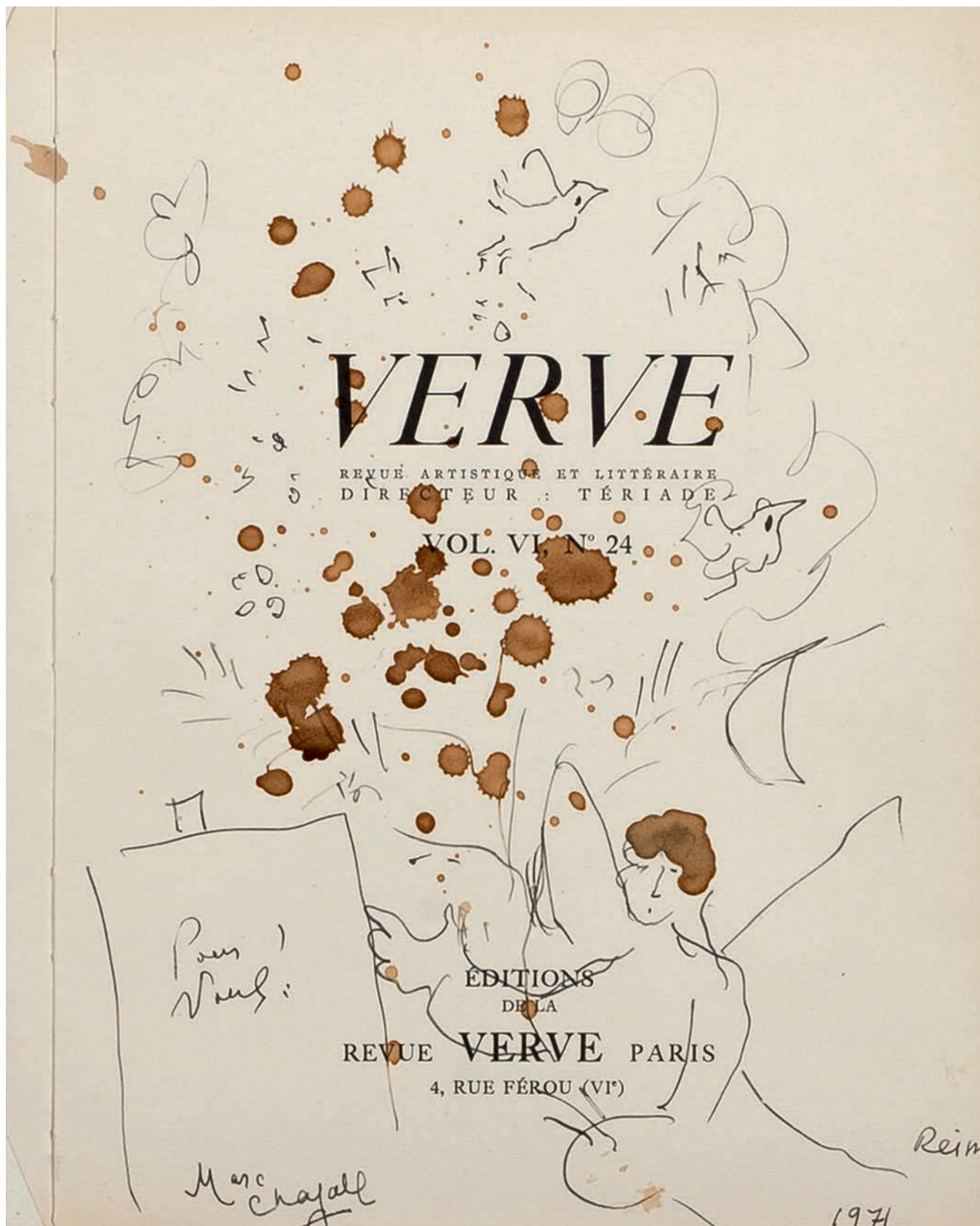
Provenance:

A gift from the artist to the Lithographer Charles Sorlier.

Acquired from the estate of Charles Sorlier by the present owner.

£7,000 - 9,000 ARR





**65**  
**Marc Chagall (1887-1985)**

UNTITLED

Pen and ink on the title page from Verve (Vol. VI, No. 24), 1971, signed, dated and dedicated to Reims 'Pour Vous', the full sheet, 355 x 264mm (14 x 10½in) (unframed)

This work is accompanied by a certificate of authenticity from the Committee Chagall.

£8,000 - 12,000 ARR





66

**Marc Chagall (1887-1985)**

MAGIC FLUTE III (MOURLOT 667)

Lithograph printed in colours, 1972, signed and numbered from the edition of 50 in pencil, on Arches wove paper, printed at Mourlot Paris, with full margins, sheet 420 x 325mm (16½ x 12¾in) (unframed)

£4,000 - 6,000 ARR

67

**Marc Chagall (1887-1985)**

MAGIC FLUTE II (MOURLOT 665)

Lithograph printed in colours, 1972, signed and numbered from the edition of 50 in pencil, on Arches wove paper, printed at Mourlot Paris, with full margins, sheet 420 x 325mm (16½ x 12¾in) (unframed)

£4,000 - 6,000 ARR







68

**Marc Chagall (1887-1985)**

LE PIERROT (CRAMER 34)

Etching, 1968, signed and numbered from the edition of 50 in pencil, on Japon nacre paper, with full margins, sheet 758 x 550mm (29 $\frac{7}{8}$  x 21 $\frac{1}{2}$ in) (unframed)

£2,000 - 3,000 ARR

69

**Massimo Campigli (1885-1971)**

L'INCONTRO II (MELONI/TAVOLA 8)

Etching with aquatint, 1932, signed, dated and inscribed in pencil, on wove paper, with margins, sheet 258 x 199mm (10 x 7 $\frac{3}{4}$ in) (unframed)

£1,200 - 1,800 ARR







70

**Raoul Dufy (1877-1953)**

LA GRANDE BAIGNEUSE

Lithograph with hand colouring in watercolour and gouache, *circa* 1925, an artist's proof aside from the edition of 50, with full margins, sheet 545 x 420mm (21½ x 16½in) (unframed)

With a photo certificate of authenticity issued by André Pacitti, Paris, dated July 4, 1979.

£2,000 - 3,000 ARR

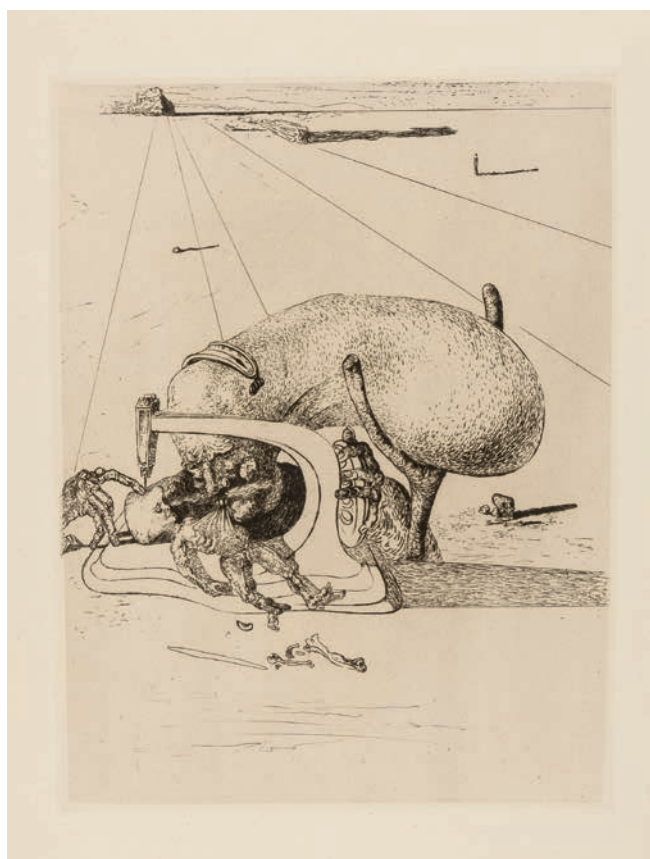
71

**Salvador Dali (1904-1989)**

SEWING MACHINE (FIELD 34-2; M&L 31B)

Etching, 1934, from the edition of 60, on Arches wove paper, as included in 'Les Chants de Maldoror', with full margins, sheet 220 x 165mm (plate) (8¾ x 6½in) (unframed)

£800 - 1,200 ARR



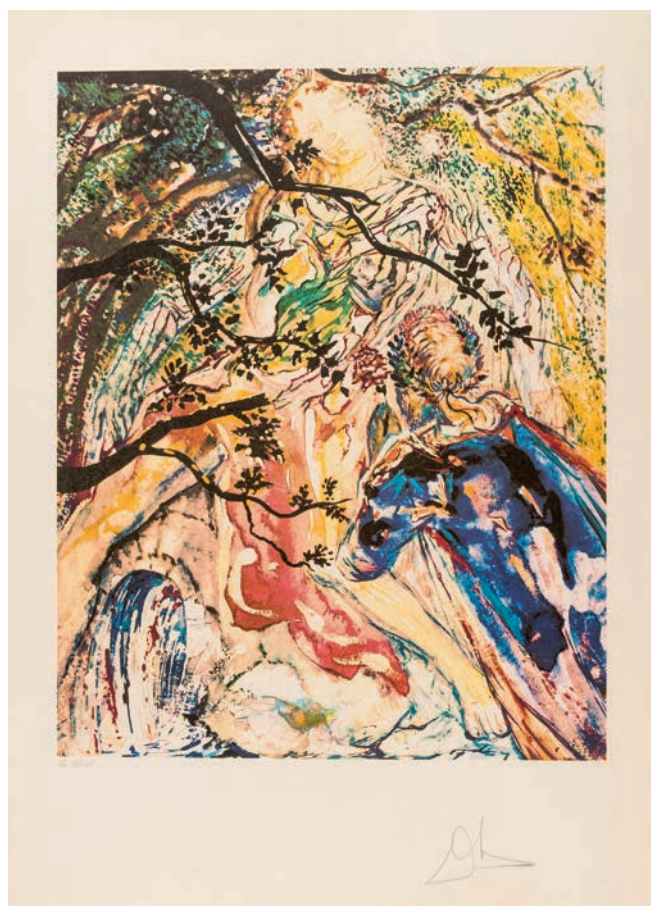




72



73



74

72

**Salvador Dali (1904-1989)**

THE OLD HIPPIY (FIELD 69-13A; M&L 384A)

Etching with drypoint and handcolouring, 1969-1970, signed and numbered from the edition of 145 in pencil, on Arches wove paper, as included in 'Hippies', printed by Robbe, published by P. Argillet, Paris, with the Dali blindstamp, with full margins, plate 400 x 320mm (15¾ x 12½in) (unframed)

£1,000 - 1,500

ARR

73

**Salvador Dali (1904-1989)**

THE PAGODA (FIELD 69-13F; M&L 379A)

Etching with drypoint and handcolouring, 1969-1970, signed and numbered from the edition of 145 in pencil, on Arches wove paper, as included in 'Hippies', printed by Robbe, published by P. Argillet, Paris, with the Dali blindstamp, with full margins, plate 400 x 320mm (15¾ x 12½in) (unframed)

£1,000 - 1,500

ARR

74

**Salvador Dali (1904-1989)**

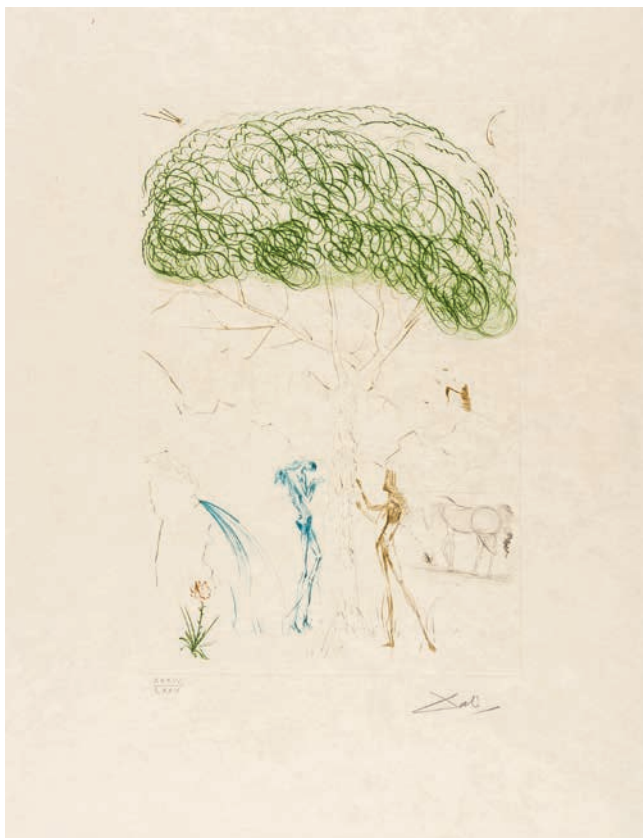
LANCELOT AND GUINEVERE (FIELD 79-7B; M&L 1565G)

Lithograph printed in colours, 1979, signed, inscribed 'G' and numbered from the edition of 125 in pencil, on Arches wove paper, as included in 'Les Amoureux', published by Levine and Levine, the full sheet, 748 x 545mm (29½ x 21½in) (unframed)

£500 - 700

ARR





75

75

**Salvador Dali (1904-1989)**

SOUS LE PIN PARASOL (FIELD 70-10I; M&L 414A)

Etching printed in colours, 1970, signed and numbered in numerals from the edition of 85 in pencil, on japan paper, as included in 'Tristan et Iseult', printed by Ateliers Rigal, published by Pamela Verlag, with full margins, plate 400 x 265mm (15¾ x 10⅝in) (unframed)

£600 - 800 ARR

76

**Salvador Dali (1904-1989)**

BABAOUO (FIELD 78-2; M&L 932D & 1543-1549D)

The book, 1978, comprising one etching printed in colours and 7 woodcuts, numbered from the total edition of 395 on the justification, this example from the edition of 190 on Arches wove paper, with text, title and justification pages, the etching printed by Jean Capelle, Samois, the woodcuts printed by Guy Descuens, Mahan, bound as issued in the original embossed and gilded boards, together with the red slipcase, published by Le Centre Cultural de Paris, overall 395 x 295mm (15½ x 11⅝in) (vol)

£1,000 - 1,500

77

**Salvador Dali (1904-1989)**

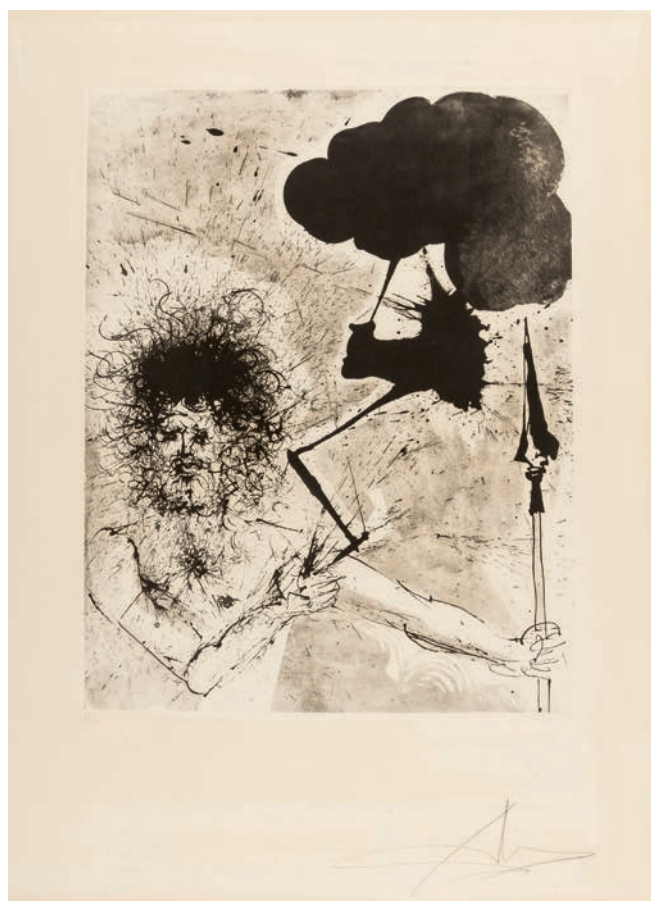
ZEUS (FIELD 63-3K; M&L 125A)

Etching with aquatint, 1963, signed and numbered from the edition of 150 in pencil, on Arches wove paper, as included in 'Mythologie', printed by Robbe, published by P. Argillet, Paris, with full margins, plate 492 x 387mm (19⅜ x 15¼in) (unframed)

£800 - 1,200 ARR



76



77





78



79



80

78

#### Salvador Dali (1904-1989)

DON QUICHOTTE ET SANCHO PANÇA (FIELD 68-1; M&L 266d)

Drypoint, 1968, signed and inscribed 'Épreuve d'artiste' in pencil, one of a few recorded artist's proofs aside from the numbered edition of 125, on Rives wove paper, printed at Ateliers Taille Douce, published by Werbungs- und Commerz Union Anstalt, Basel, with full margins, plate 495 x 390mm (19½ x 15¾in) (unframed)

£2,000 - 3,000 ARR

79

#### Salvador Dali (1904-1989)

PASSIFLORE (PASSION FLOWER) (FIELD 68-3H; M&L 235c)

Etching with drypoint and pochoir in colours, 1968, signed and numbered from the edition of 175 in pencil, on japan nacré paper, as included in 'Floradali', printed by Ateliers Rigal and Ateliers d'Art l'Ibis, published by Werbungs- und Commerz Union Anstalt, Basel, with full margins, plate 585 x 385mm (23 x 15½in) (unframed)

£1,000 - 1,500 ARR

80

#### Salvador Dali (1904-1989)

GRENADE ET L'ANGE (FIELD 69-11L; M&L 355e)

Lithograph printed in colours with etching and embossing, 1969, signed and inscribed 'Épreuve d'artiste' in pencil, an artist's proof aside from the numbered edition of 200, on wove paper, as included in 'Floradali', printed by Ateliers Rigal and Matthieu, published by Werbungs- und Commerz Union Anstalt, Basel, with full margins, plate 565 x 370mm (22¼ x 14½in) (unframed)

£1,000 - 1,500 ARR





81

81

**Salvador Dalí (1904-1989)**

LA TAURAMACHIE INDIVIDUELLE (FIELD 72-11; M&L 153A)

Etching with aquatint printed in colours, 1966, signed and numbered in roman numerals from the edition of 100 in pencil, on japan paper, printed and published by Pierre Argillet, Paris, with full margins, plate 293 x 442mm (11½ x 17½in) (unframed)

£1,000 - 1,500 ARR

82

**Salvador Dalí (1904-1989)**

PEGASUS (FIELD 68-4-A; M&L 291B)

Etching printed in colours, 1968, signed, inscribed 'E.A' and numbered from the edition of 12 in pencil, an artist's proof aside from the numbered edition of 75, on japon nacré paper, as included in 'Quinze Gravures', printed by Ateliers Rigal, published by Werbungs- und Commerz Union Anstalt, Basel, with full margins, sheet 440 x 316mm (17¼ x 12½in) (unframed)

£600 - 800 ARR



82





83



84



85

83

**Salvador Dalí (1904-1989)**

OFF TO BATTLE (FIELD 80-1L)

Etching with aquatint printed in colours, 1980, signed, inscribed 'G' and numbered from the edition of 125 in pencil, on Arches wove paper, as included in 'Historia de Don Quichotte de la Mancha', published by Levine and Levine, New York for DALART, with the DALART NV blindstamp, with full margins, plate 400 x 445mm (15¾ x 17½in) (unframed)

£400 - 600 ARR

84

**Salvador Dalí (1904-1989)**

THE HEART OF MADNESS (FIELD 80-1J)

Etching with aquatint printed in colours, 1980, signed, inscribed 'G' and numbered from the edition of 125 in pencil, on Arches wove paper, as included in 'Historia de Don Quichotte de la Mancha', published by Levine and Levine, New York for DALART, with the DALART NV blindstamp, with full margins, plate 400 x 445mm (15¾ x 17½in) (unframed)

£400 - 600 ARR

85

**Salvador Dalí (1904-1989)**

THE QUEST (FIELD 80-1E)

Etching with aquatint printed in colours, 1980, signed, inscribed 'G' and numbered from the edition of 125 in pencil, on Arches wove paper, as included in 'Historia de Don Quichotte de la Mancha', published by Levine and Levine, New York for DALART, with the DALART NV blindstamp, with full margins, plate 400 x 445mm (15¾ x 17½in) (unframed)

£400 - 600 ARR



86

**Salvador Dali (1904-1989)**

ASPIRATION (FIELD 80-1H)

Etching with aquatint printed in colours, 1980, signed, inscribed 'G' and numbered from the edition of 125 in pencil, on Arches wove paper, as included in 'Historia de Don Quichotte de la Mancha', published by Levine and Levine, New York for DALART, with the DALART NV blindstamp, with full margins, plate 400 x 445mm (15¾ x 17½in) (unframed)

£400 - 600 ARR



87

**Salvador Dali (1904-1989)**

THE SPINNING MAN (FIELD 80-1D)

Etching with aquatint printed in colours, 1980, signed, inscribed 'G' and numbered from the edition of 125 in pencil, on Arches wove paper, as included in 'Historia de Don Quichotte de la Mancha', published by Levine and Levine, New York for DALART, with the DALART NV blindstamp, with full margins, plate 400 x 445mm (15¾ x 17½in) (unframed)

£400 - 600 ARR





**88**

**Salvador Dali (1904-1989)**

PASTORALE (FIELD 80-1K)

Etching with aquatint printed in colours, 1980, signed, inscribed 'G' and numbered from the edition of 125 in pencil, on Arches wove paper, as included in 'Historia de Don Quichotte de la Mancha', published by Levine and Levine, New York for DALART, with the DALART NV blindstamp, with full margins, plate 400 x 445mm (15¾ x 17½in) (unframed)

**£400 - 600**

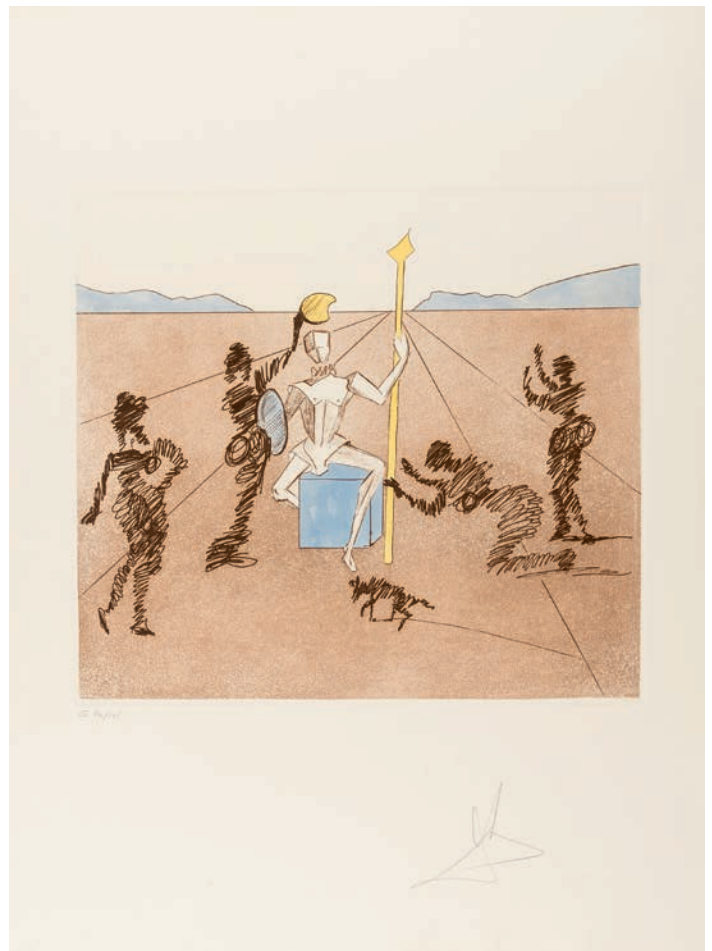
**89**

**Salvador Dali (1904-1989)**

THE GOLDEN HELMET OF MANDRINO (FIELD 80-1F)

Etching with aquatint printed in colours, 1980, signed, inscribed 'G' and numbered from the edition of 125 in pencil, on Arches wove paper, as included in 'Historia de Don Quichotte de la Mancha', published by Levine and Levine, New York for DALART, with the DALART NV blindstamp, with full margins, plate 400 x 445mm (15¾ x 17½in) (unframed)

**£400 - 600**







90

### Salvador Dalí (1904-1989)

AFTER 50 YEARS OF SURREALISM (FIELD 74-8A-L; M&L 665-676D)

The rare complete portfolio, comprising 12 etchings with pochoir in colours and 12 etchings with extensive hand-colouring, 1974, each signed, inscribed 'F' and numbered in roman numerals from the edition of 35 in pencil, one of 35 deluxe examples of the French edition comprising the 12 etchings with pochoir in colours on BFK Rives wove paper, hors-texte, with title, text pages (in French) and the signed and numbered justification page, together with the additional suite of 12 etchings with extensive hand colouring, on Japan Nacré paper, all with the blindstamp of the artist and the copyright stamps of the artist and publisher verso, loose (as issued), within the original red printed black cloth-covered boards and the black velvet portfolio box with gilt lettering, printed by Ateliers Rigal, published by Trans World Art, each sheet 500 x 652mm (19¾ x 25½in) (folio) (24)

£15,000 - 20,000 ARR







91

**Salvador Dalí (1904-1989)**

NEUF DE PENTACLES, ARCANES MINEUR, PROJET POUR LE JEU DE CARTE LE TAROT UNIVERSEL DE SALVADOR DALÍ

Gouache, pen and black ink on photo collage, 1971, signed in ink, on smooth wove paper, sheet 307 x 238mm (12 x 5 3/8 in) (unframed)

Provenance:

Gertrude Stein Gallery, New York.

The late Robert Descharnes and Nicolas Descharnes have confirmed the authenticity of this work.

£28,000 - 32,000 ARR





92

92

**Salvador Dali (1904-1989)**

DON QUICHOTTE (FIELD P.237)

Etching, 1975, signed and inscribed 'E.A.' in pencil, one of 40 artist's proofs aside from the unnumbered edition of 149, on wove paper, printed by Sorini, published by a German Print Club, with margins, plate 390 x 295mm (15½ x 11½in) (unframed)

£800 - 1,200 ARR

93

**Salvador Dali (1904-1989)**

ROME AND CADAQUÉS (FIELD 73-21; M&L 535)

Etching, 1972, signed and numbered from the edition of 250 in pencil, on Japan paper, printed by Ateliers Rigal, published by Editions Graphiques Internationales, Paris, with full margins, plate 445 x 598mm (17½ x 23½in) (unframed)

£700 - 900 ARR

94

**Salvador Dali (1904-1989)**

NAPOLEON (FIELD 70-8; M&L 430B)

Etching printed in sepia, 1970, signed and numbered in numerals from the edition of 125 in pencil, on Auvergne wove paper, printed by Ateliers Rigal, published by Werbungs- Und Commerz Union Anstalt, Basel, with full margins, sheet 395 x 295mm (15½ x 11½in) (unframed)

£500 - 700 ARR

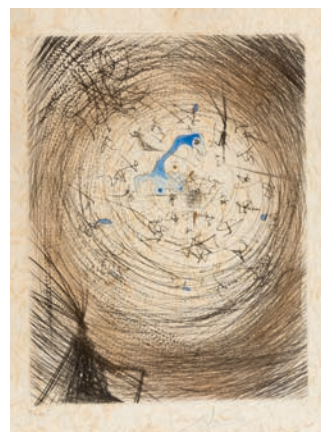


93



94





95

### Salvador Dali (1904-1989)

FAUST (LA NUIT DE WARPURGIS) (FIELD 69-1; M&L 298-308k)

The complete set of 11 etchings with hand colouring in watercolour and gold, 1968/1969, each signed and numbered from the edition of 145 in pencil, on Japan paper, printed by Graphik Europa, Anstalt, published by Robbe, Paris, each with the Dali watermark, all with full margins, sheets 384 x 283mm (15½ x 11½in) (11) (unframed)

£8,000 - 12,000 ARR







96

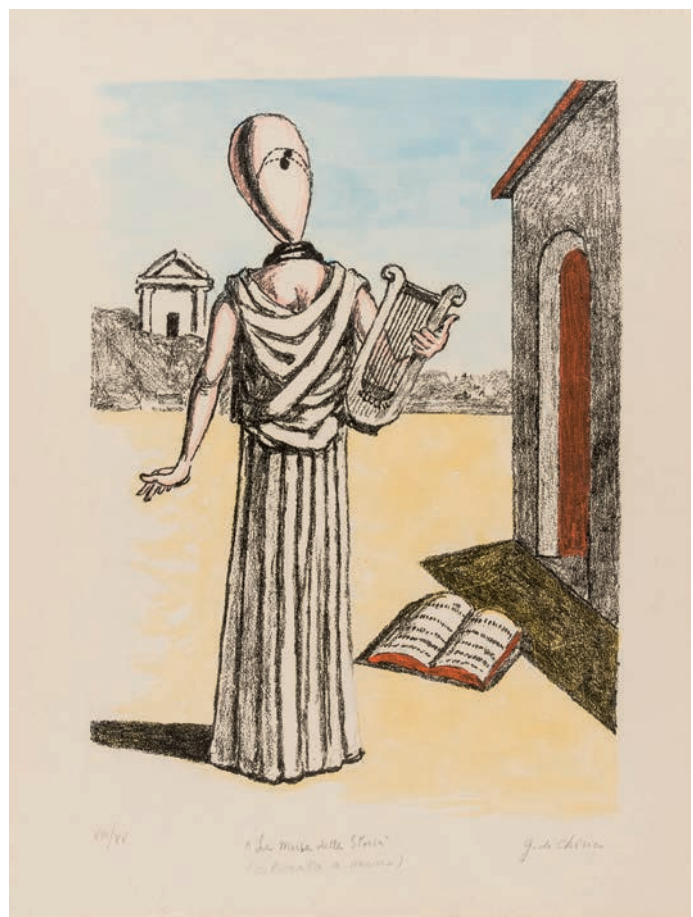
96

**Giorgio de Chirico (1888-1978)**

PROFILO DI DONNA (BRANDANI 16)

Lithograph printed in colours with hand-colouring, 1971, signed, titled and numbered aside from the edition of 65 in pencil, additionally inscribed 'colorato a mano' in pencil, on Japan paper, published by Alberto Caprini, Rome, with full margins, sheet 578 x 440mm (22¾ x 17½in) (unframed)

£1,500 - 2,000 ARR



97

97

**Giorgio de Chirico (1888-1978)**

LA MUSA DELLA STORIA (BRANDANI 152)

Lithograph printed in colours with hand-colouring, 1972, signed, titled, numbered aside from the edition of 99 in pencil, additionally inscribed 'colorato a mano' in pencil, on Japan paper, published by Alberto Caprini, Rome, with full margins, sheet 578 x 440mm (22¾ x 17½in) (unframed)

£1,500 - 2,000 ARR





98

**Nicolas de Staël (1914-1955)**

MÉDITERRANÉE

Pochoir in colours, 1952, inscribed 'H.C.VII', an hors commerce impression aside from the edition of 200, on wove paper, with full margins, sheet 359 x 464mm (12 x 18 ¼in) (framed)

£3,000 - 5,000





99

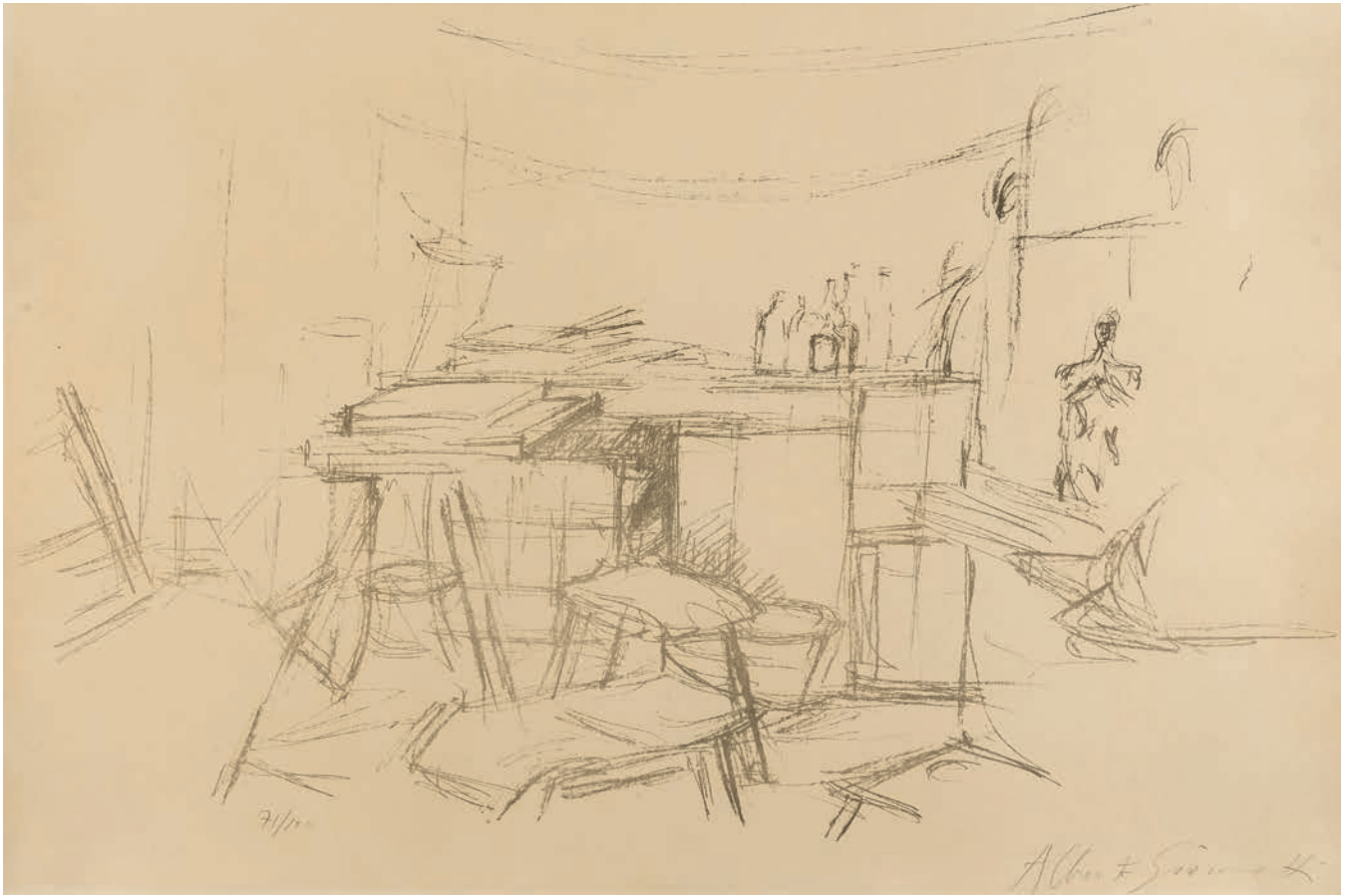
**Paul Gauguin (1848-1903) (after)**

CYLINDRE REPRESENTANT LA DEESSE HINA

Lost wax bronze with a dark brown patina, conceived in 1888 in wood and cast in 1959, incised with initials, numbered from the edition of 6, stamped with Valsuani foundry mark, height 360mm (multiple)

**£12,000 - 15,000**





**100**  
**Alberto Giacometti (1901-1966)**  
**L'ATELIER AUX BOUTEILLES (L.100)**  
Lithograph, 1957, signed and numbered from the edition of 100 in pencil, on BFK Rives paper, published by Maeght, Paris, the full sheet printed to the edges, 410 x 560mm (16 x 22in) (framed)  
**£5,000 - 7,000**



101

**Henri Matisse (1869-1954)**

FROM PORTRAITS (DUTHUIT 670; DUTHUIT BOOKS 33)

Lithograph, 1954, from the edition of 2850, on wove paper, as included in 'Portraits', printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, the full sheet, image 297 x 237mm (11¾ x 9⅝in) (unframed)

£800 - 1,200

ARR



102

**Henri Matisse (1869-1954) & Tristan Tzara (1896-1963)**

LE SIGNE DE VIE

The book, 1946, comprising a lithograph signed in pencil as the frontispiece, numbered from the edition of 300 on the justification, with the title, justification and text pages, this copy signed in black ink by Tzara, on vélin de Rives paper, with six further printed illustrations by Matisse throughout, printed by Atelier Mourlot, published by Bordas, Paris, bound within the original printed wrappers and with the original glassine dust-jacket, overall 255 x 185 x 10mm (10 x 7¼ x ⅜in) (vol)

£3,000 - 5,000





103

**Henri Matisse (1869-1954)**

THE TOBOGAN (DUTHUIT 22)

Pochoir printed in colours, 1947, from the unfolded edition of 100, with full margins, sheet 420 x 650mm (16½ x 25½) (unframed)

£7,000 - 9,000 ARR





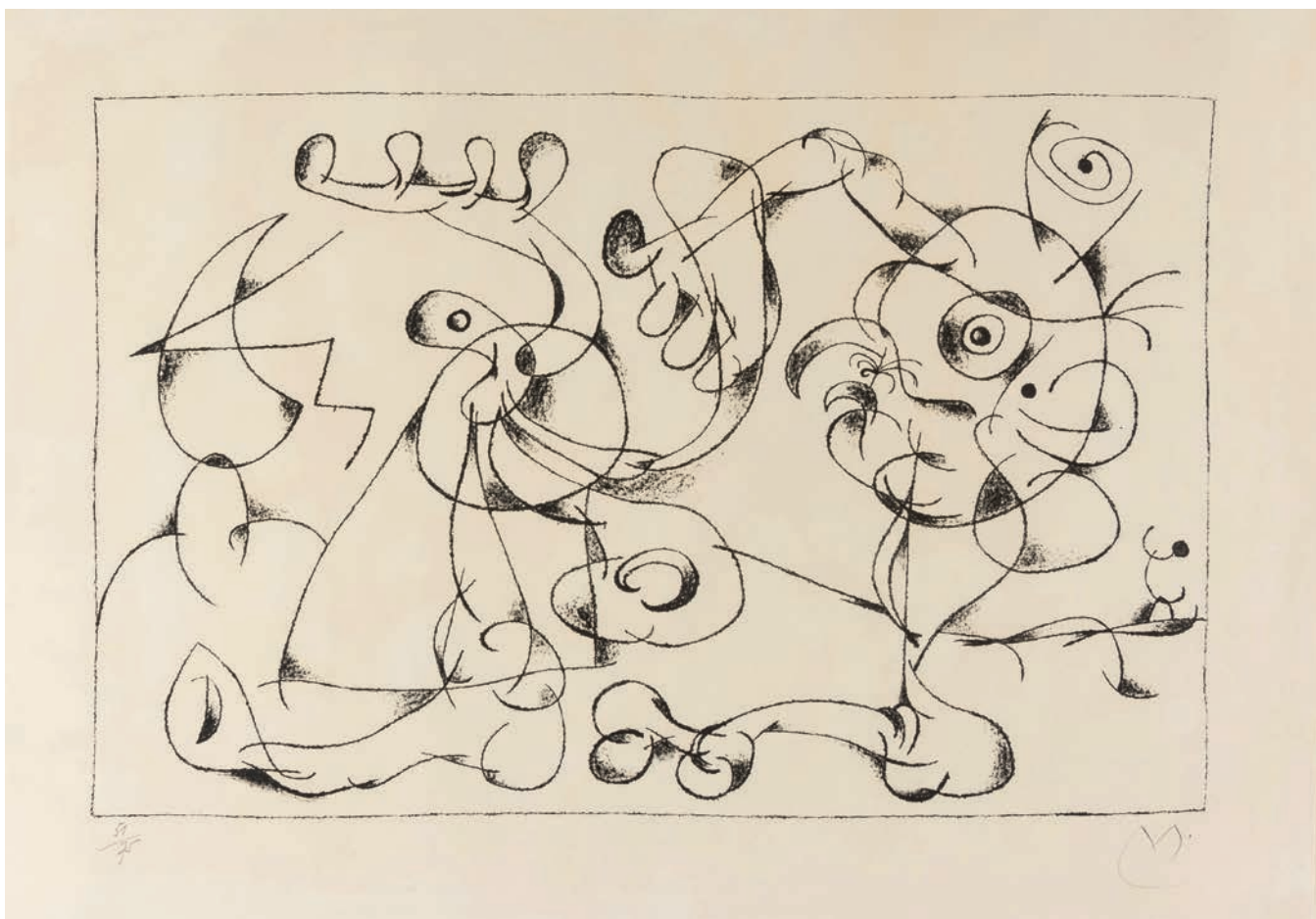
104

**Joan Miro (1893-1983)**

LITHOGRAPHE I-IV

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

£700 - 900



105

**Joan Miro (1893-1983)**

LE NOBLES A LA TRAPPE (FROM UBU ROI) (MOURLOT 410)

Lithograph, 1966, monogrammed and numbered from the edition of 75 in pencil, on Arches wove paper, printed at Atelier Mourlot, published by Tériade Éditeur, Paris, with full margins, sheet 410 x 630mm (16 x 24¾in) (unframed)

£2,000 - 3,000 ARR





106

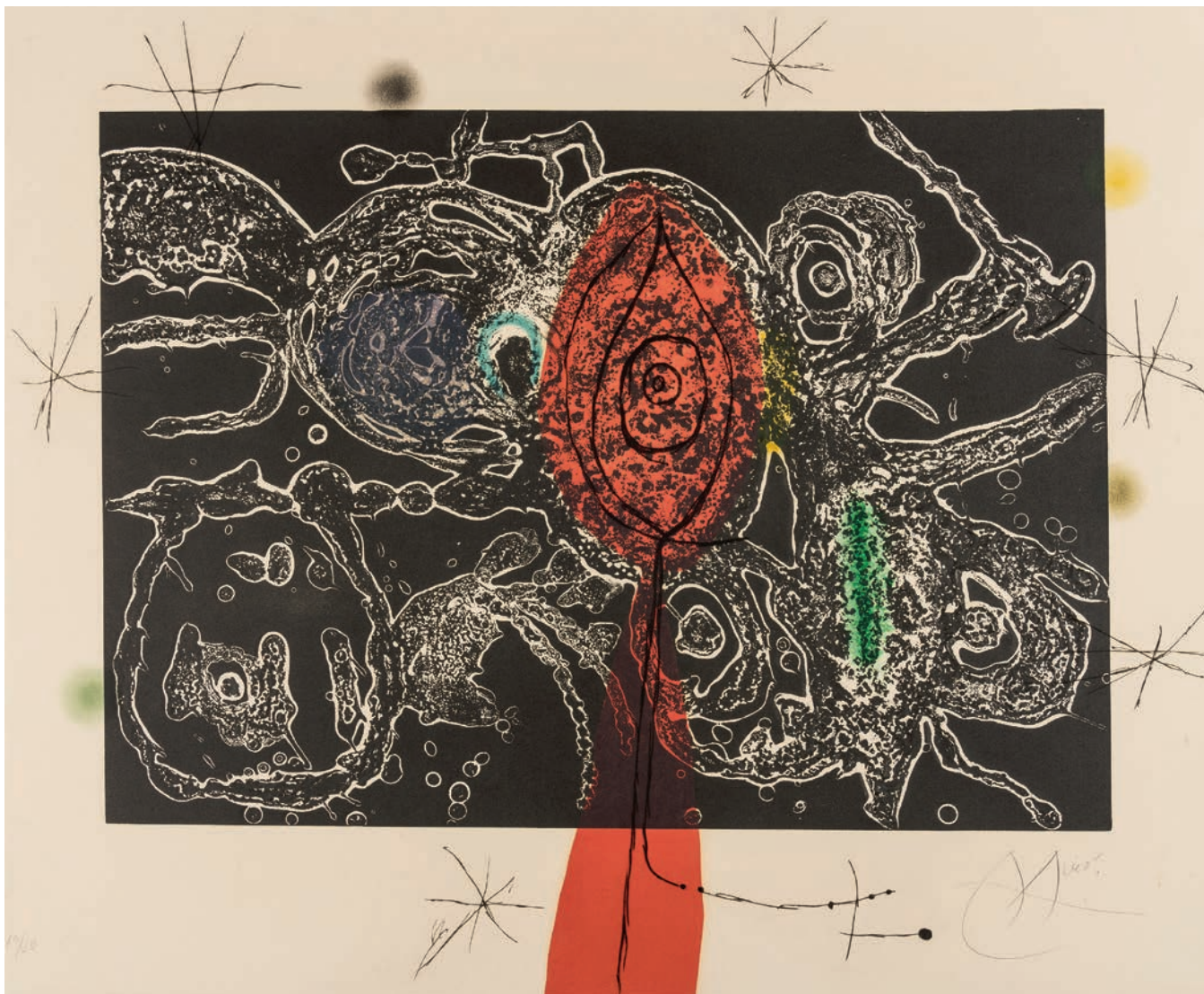
**Joan Miro (1896-1986)**

AFFICHE POUR EXHIBITION MIRO L'ŒVRE GRAPHIQUE (MOURLOT 947)

Lithograph printed in colours, 1974, signed and numbered from the deluxe edition of 100 without text, on wove paper, printed by Maeght, published by the Musée d'Art Moderne de la Ville de Paris, the full sheet printed to the edges, 780 x 570mm (30 ¾ x 16 ½in) (unframed)

£3,000 - 5,000





107

**Joan Miro (1896-1986)**

ESPIRU - MIRÓ (DUTHUIT 870)

Etching with aquatint and carborundum printed in colours, 1975, signed and numbered from the edition of 50 in pencil, on Guarro wove paper, published by Sala Gaspar, Barcelona, with his blindstamp, the full sheet printed near to the edges, 1070 x 915mm (42 ¼ x 36in) (unframed)

£4,000 - 6,000





108

**Joan Miro (1893-1983)**

AFFICHE DE L'EXPOSITION 'CONSTELLATIONS' (MOURLOT 191)

Lithograph printed in colours, 1959, signed, dated and numbered from the edition of 150 in pencil, on Arches wove paper, printed by Mourlot, Paris, the full sheet, 651 x 502mm (25 7/8 x 19 3/4in) (unframed)

£1,800 - 2,200

ARR

109

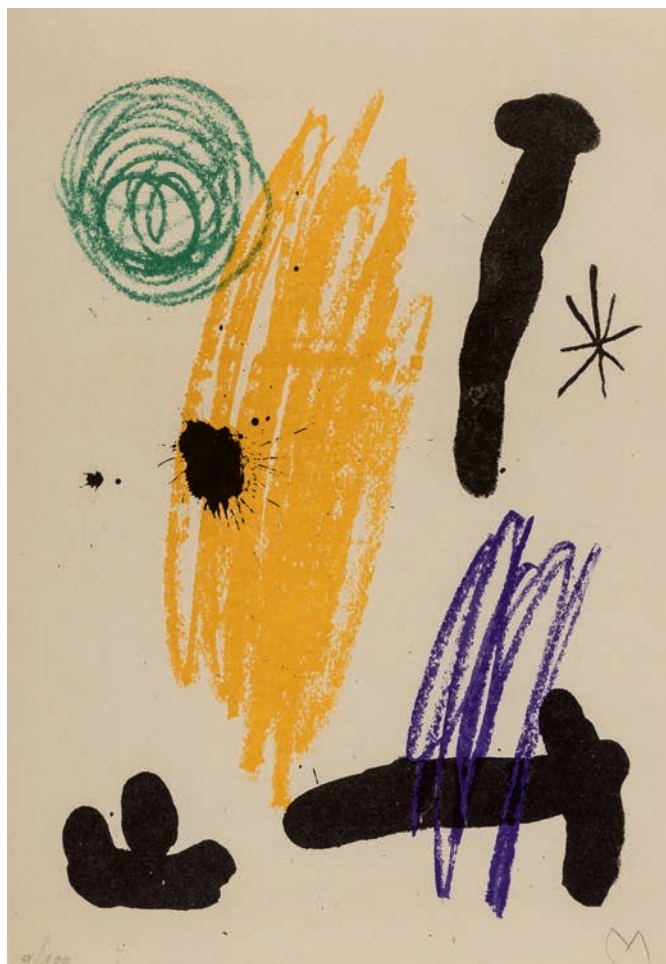
**Joan Miro (1893-1983)**

OBRA INÈDITA RECENT PLATE VIII (CRAMER BOOKS 95)

Lithograph printed in colours, 1964, monogrammed and numbered from the edition of 100 in pencil, on Guarro wove paper, printed and published by Sala Gaspar, Barcelona, with full margins, sheet 305 x 220mm (12 x 8 1/4in) (framed)

£1,800 - 2,200

ARR







110

**Joan Miro (1893-1983)**

CHEZ LE TZAR II (FROM UBU ROI) (MOURLOT 414)

Lithograph printed in colours, 1966, numbered from the edition 75 in pencil, on Arches paper, printed at Atelier Mourlot, Paris, published by Tériade Éditeur, Paris, with full margins, sheet 410 x 630mm (16 x 24 3/4in) (unframed)

£1,500 - 2,000 ARR



111

**Joan Miro (1893-1983) (after)**

LE MOULIN À CAFÉ (MAEGHT 1701)

Etching with aquatint printed in colours, 1954, signed, dated and numbered from the edition of 300 in pencil, on BFK Rives wove paper, published by Maeght Editeur, Paris, with full margins, plate 492 x 565mm (19 3/8 x 22in) (unframed)

£2,000 - 3,000 ARR





112

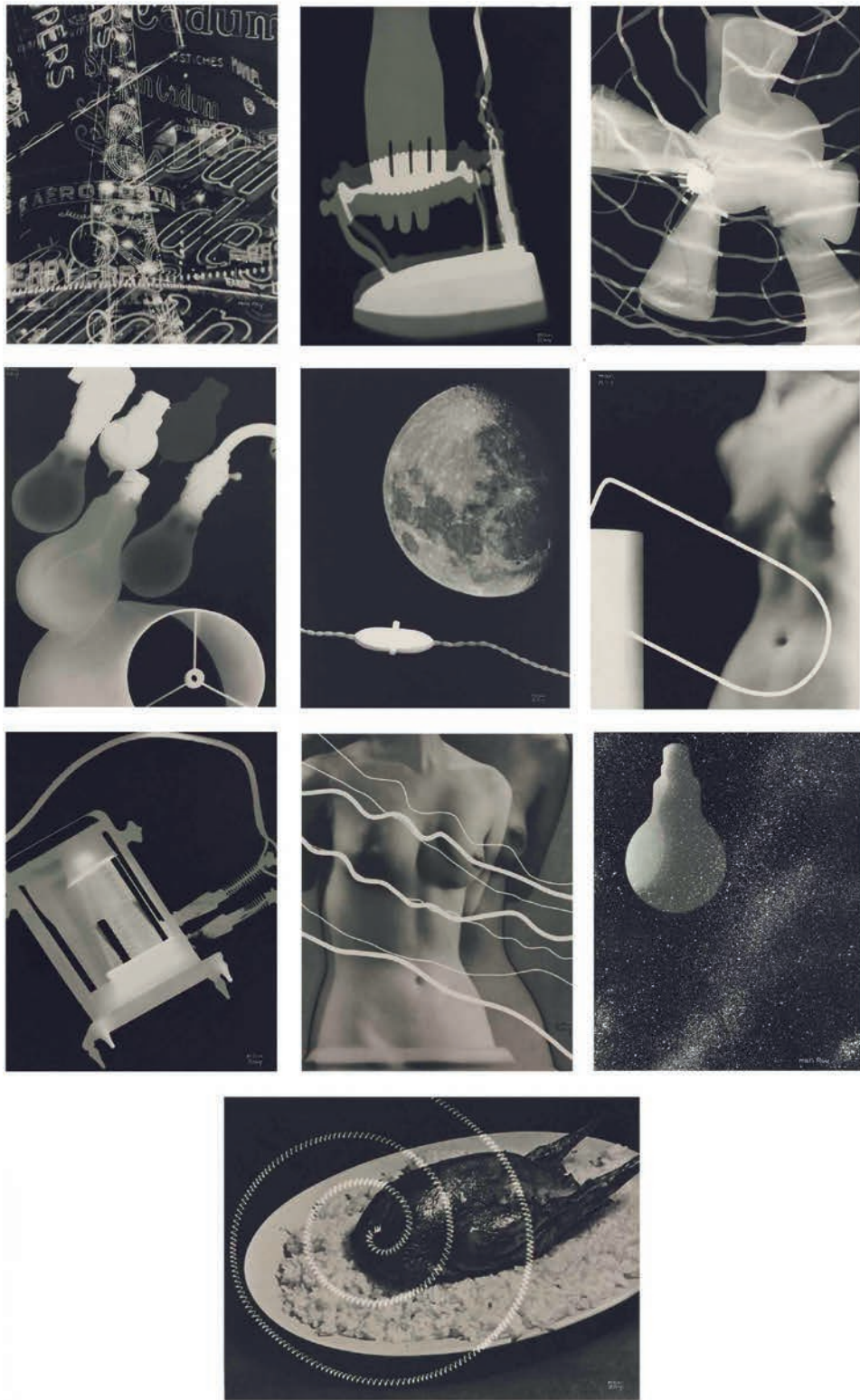
**Joan Miro (1893-1983)**

BEATS II (MOURLOT 569)

Lithograph printed in colours, 1968, signed and numbered from the edition of 75 in pencil, on BFK Rives wove paper, printed by Arte Adrien Maeght, Paris, published by Maeght, Paris, with full margins, sheet 656 x 635mm (22 $\frac{1}{8}$  x 25in) (unframed)

£3,500 - 4,500 ARR





**113**

### **Man Ray (1890-1976)**

#### **ÉLECTRICITÉ**

The complete portfolio, 1931, comprising 10 photogravures after Rayographs, each signed (in the negative), each individually hinged to a sheet of Rives wove paper, stamp numbered from the edition of 500 on the justification sheet which also serves as the card wrappers, together with the title and text pages in French, in the original card wrappers, commissioned by La Compagnie Parisienne de Distribution d'Electricité, Paris, each image circa 260 x 206mm (10¼ x 8½in) (folio) (10)

Man Ray brought together art and industry through commissions during the thirties, advancing the use of avant-garde photography to catch the eye of the consumer. The present portfolio is one of the most acclaimed works in his oeuvre, recognised as one of the finest examples of early advertising photography. Commissioned by la Compagnie Parisienne de Distribution (CPDE), the artist used new domestic electric appliances to show how electricity, an invisible force, could fuel modern culture both visually and viscerally. The final portfolio was intended to be distributed by CPDE to its top managers and clients.

**£20,000 - 30,000**



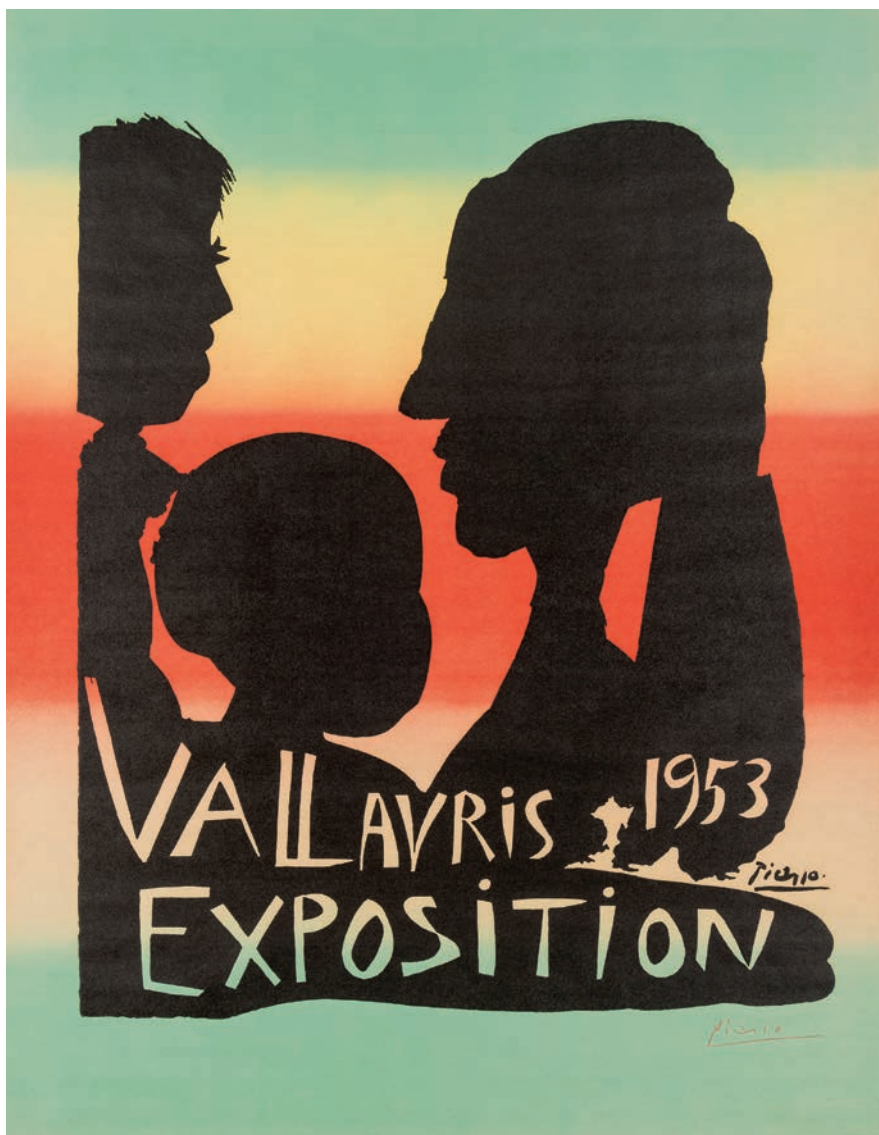
**114**

**Pablo Picasso (1881-1973) (after)**

FEMME NUE, NOS. 11.8.69, NOS. I & VI

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

**£400 - 600** ARR



**115**

**Pablo Picasso (1881-1973) (after)**

VALLAURIS 1953 EXPOSITION (CZWIKLITZER 79)

Linocut with lithograph printed in colours, 1953, signed in red crayon, one of a few signed copies from the edition of 2000 unsigned impressions, on thin wove paper, printed by Arnéra, Vallauris, with margins, sheet 790 x 590mm (31½ x 23¼) (unframed)

**£1,000 - 1,500** ARR



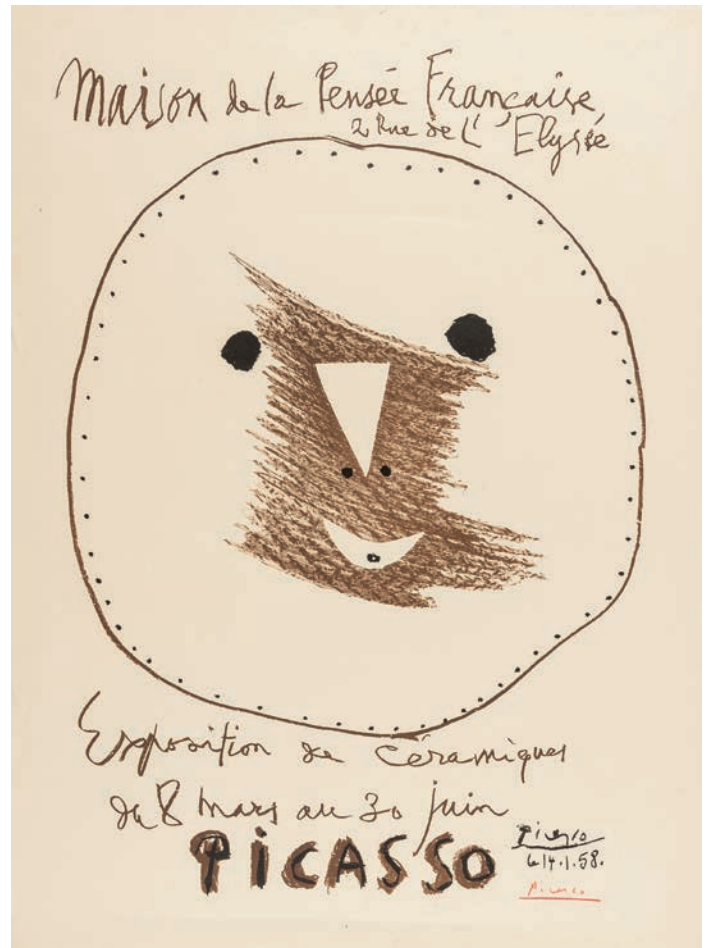
116

**Pablo Picasso (1881-1973)**

EXPOSITION DE CERAMIQUES (BLOCH 1280; MOURLOT 313; RAU 678)

Lithograph printed in colours, 1958, signed in red crayon, on wove paper, the full sheet, 662 x 487mm (23¾ x 26in) (unframed)

£1,500 - 2,000 ARR



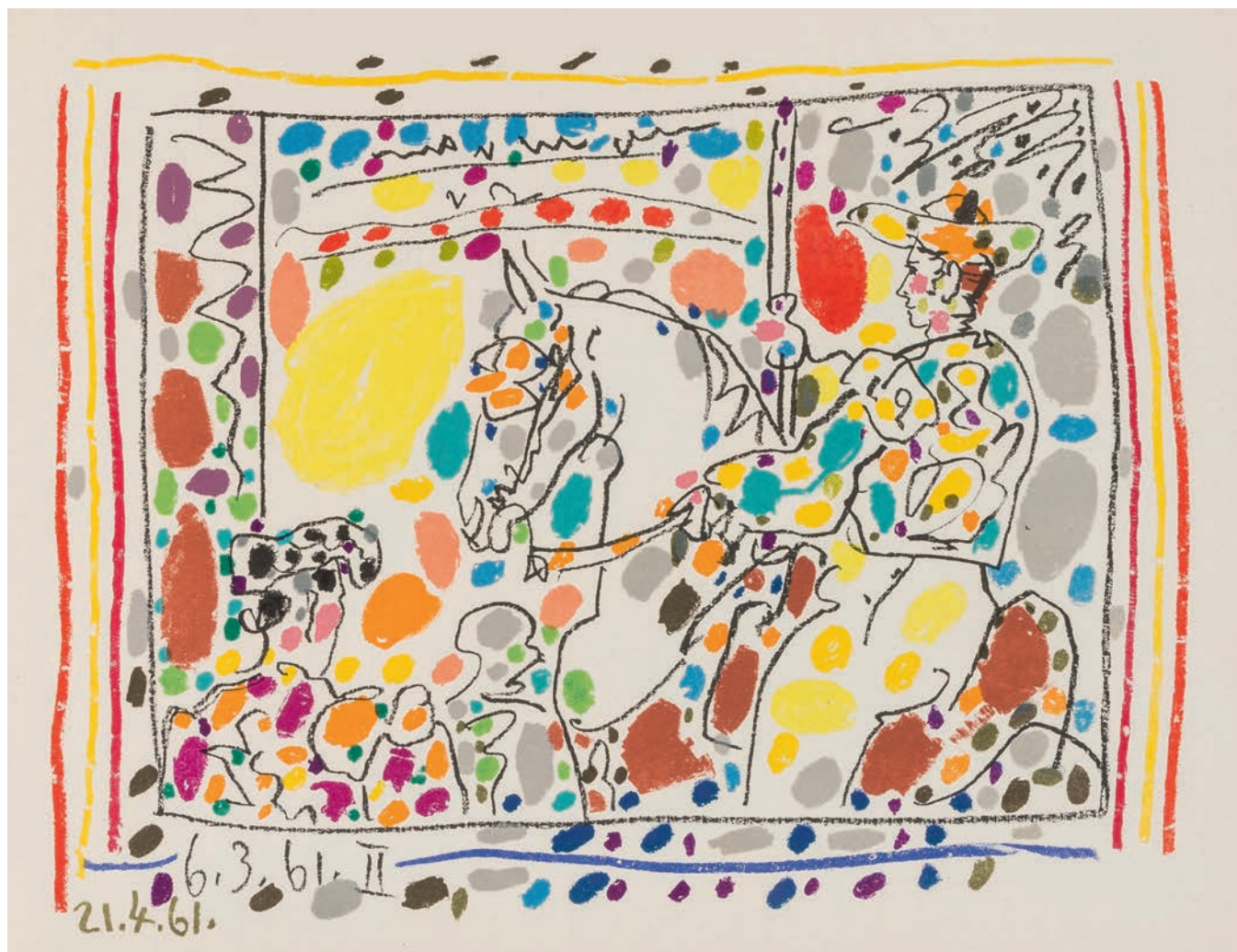
117

**Pablo Picasso (1881-1973)**

TÊTE DE ROI

Lithograph printed in colors, 1951, signed in orange crayon, from the edition of an unknown size, on wove paper, printed by Imprimerie de la Victoire, Nice, with margins, sheet 553 x 434mm (21¾ x 17in) (unframed)

£2,500 - 3,500 ARR



118

**Pablo Picasso (1881-1973)**

JAMIE SEBARTES. A LOS TOROS MIT PICASSO (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 French, the lithographs printed by Mourlot, Paris, published by André Sauret, Monte-Carlo, bound as issued, overall 335 x 260mm (13½ x 10¼in) (vol)

£1,200 - 1,800





**119**

**Pablo Picasso (1881-1973) (after)**

GRAND MATERNITÉ

Lithograph printed in colours, 1963, signed and numbered from the edition of 200 in pencil, on wove paper, published by Éditions Combat de la Paix, Paris, with full margins, sheet 895 x 630mm (35¼ x 24¾in) (unframed)

**£6,000 - 8,000** ARR



64/100 Picasso

120

**Pablo Picasso (1881-1973)**

GRUPE DE TROIS FEMMES DEUX FEMMES REGARDANT UN MODELE NU (BLOCH 57; BAER 102 VL)

Etching with drypoint, 1922-23, signed and numbered from the edition of 100 in pencil, on cream laid paper, published by M. Guiot, Paris, with full margins, sheet 178 x 130mm (10 $\frac{3}{8}$  x 5 $\frac{1}{8}$ in) (unframed)

£15,000 - 20,000 ARR





**121**

**Pablo Picasso (1881-1973)**

LA COLOMBE VOLANT (BLOCH 677; MOURLOT 191)

Lithograph, 1950, signed in blue crayon, one of five artist's proof aside from the numbered edition of 50, on Arches wove paper, printed by Mourlot, Paris, the full sheet, 570 x 770mm (22½ x 30¼in) (unframed)

**£2,500 - 3,500** ARR

**122**

**Pablo Picasso (1881-1973)**

L'ÉCUYÈRE (BLOCH 999; MOURLOT 333)

Lithograph, 1960, signed and numbered from the edition of 200 in pencil, on wove paper, the full sheet, 549 x 642mm (21½ x 27¼in) (unframed)

**£4,000 - 6,000** ARR



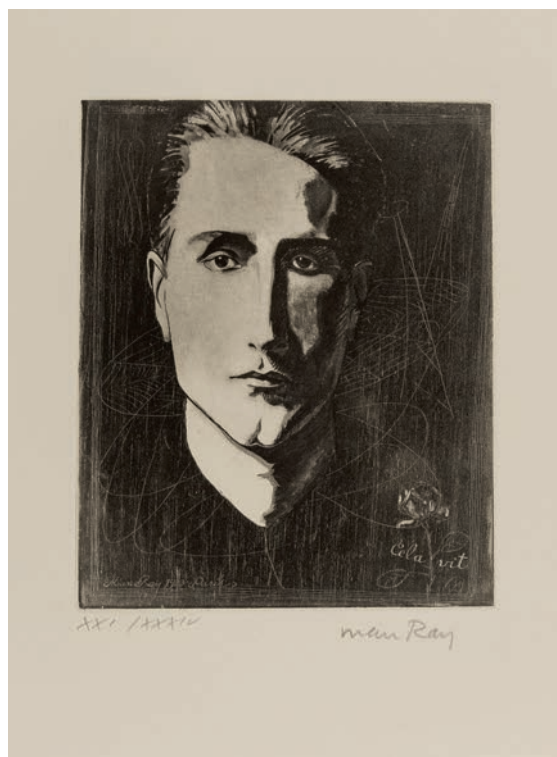
**123**

**Pablo Picasso (1881-1973)**

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

The complete set of four volumes of the catalogue raisonné, comprising eight original lithographs, one in colour, 1949-1964, the text in French, printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, bound as issued within the original lithographed paper wrappers, overall 330 x 250mm (13 x 25¾in) (vol) (4)

**£2,000 - 3,000**



**124**

### Various Artists

THE MONUMENT TO CHRISTOPHER COLUMBUS AND MARCEL DUCHAMP

The portfolio, 1971, comprising 13 etchings, most printed in colours, each signed in pencil, numbered in roman numerals from the artist's proof edition of 35, with title-page text and justification, all on wove paper, published by Éditions Georges Visat, Paris, with full margins, the sheets loose in the original portfolio, overall size 400 x 300mm (15¾ x 11¾in) (13) (unframed) (folio)

This portfolio contains works by the following artists: Pierre Alichinsky, Arman, Enrico Baj, Hans Bellmer, Camille Bryen, Max Ernst, Raoul Hausmann, Man Ray (Two works) Roberto Matta, Joan Miró, Hans Richter and Dorothea Tanning.

Provenance:

Ex. Coll From the Library collection of R. & B. L., Paris.

**£6,000 - 8,000** ARR



BRITISH POP PRINTS







125

### Sir Peter Blake (b.1932)

#### HOMAGE TO RAUSCHENBERG

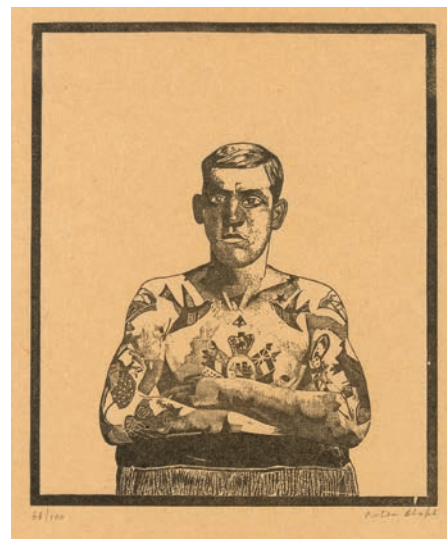
The complete set of five screenprints in colours with gold leaf, diamond dust, embossing and glaze embellishments, 2011, each signed and numbered from the edition of 125 in pencil, all on wove paper, published by CCA Galleries, London, together with the original cloth solander portfolio box, the full sheets, each sheet 860 x 700mm (34 x 27½in) (framed) (6)

Peter Blake created this set as a tribute to the artist Robert Rauschenberg, who has been a source of inspiration for the artist throughout his career. In Blake's words, 'Robert Rauschenberg was an enormous influence on me in the mid 1950s. My 'Rauschenbergs' are a very formalised version of his work. I made no attempt to assimilate his beautiful, almost 'Abstract Expressionistic' use of paint.' Rauschenberg embraced a great variety of artistic mediums including photography, printmaking, performance art and even stage design in his artistic practice. Using these techniques in original ways, he quickly became the revolutionary artist of his generation. For instance, Rauschenberg created what he called "combines", which were hybrids of painting and sculpture that challenged the conventions of collage, and he was even the first artist to use the technique of screenprinting on canvas.

£5,000 - 7,000

ARR





126

### Sir Peter Blake (b.1932)

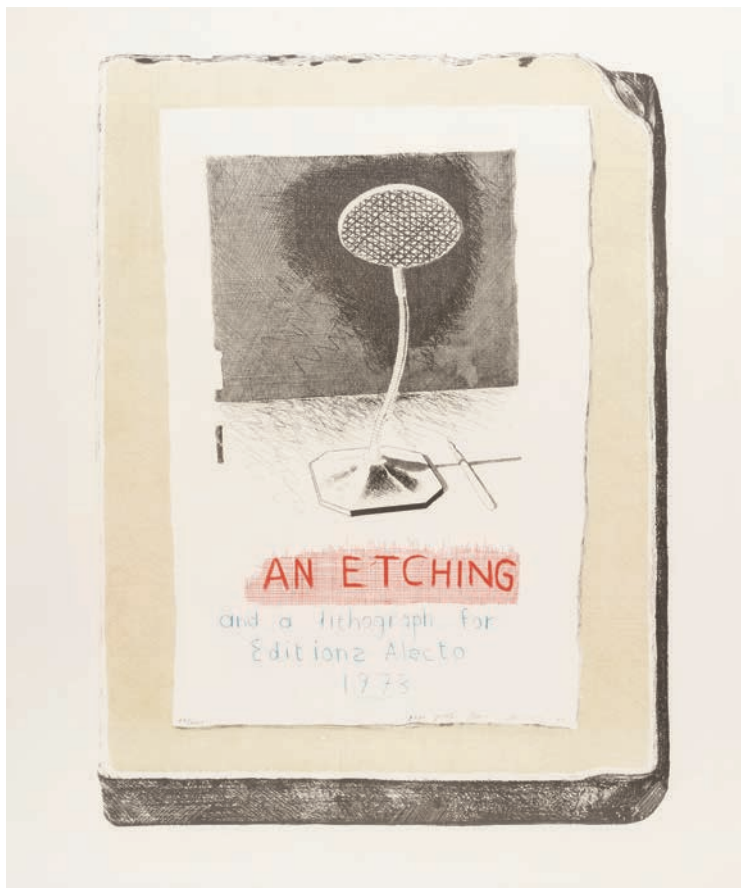
SIDE-SHOW

The rare and important set of five wood-engravings, 1974-78, each signed and numbered from the edition of 100 in pencil, on thin laid Japan paper, printed at White Ink Studio, published by Waddington Graphics, London, the full sheets, each sheet 265 x 210mm (10 1/2 x 8 1/4in) (unframed) (5)

Peter Blake's fascination with wrestling and side-show attractions is well documented, and this important early set of wood-engravings is one of the few sets of prints which illustrates his fondness for the genre. The five works are based on early side-show "freak" photographs and were painstakingly engraved by Blake, the experience in producing the set was extremely taxing on the artist and aside from a single work included in the miniature print portfolio in 1973, it is the only time the artist used this medium.

£5,000 - 7,000 ARR





127

**David Hockney (b.1937) (after)**

AN ETCHING AND A LITHOGRAPH FOR EDITION ALECTO 1973  
Collotype printed in colours, 1973, numbered from the edition of 2000 in pencil, on wove paper, printed by Cotswold Collotype, published by Editions Alecto, London, the full sheet, 940 x 685mm (37 x 27in) (unframed)

£600 - 800 ARR

128

**David Hockney (b.1937) (after)**

A POSTER FOR OLYMPISCHE SPIELE MÜNCHEN, 1972  
Lithograph printed in colours, 1972, on thick wove paper, printed by Matthieu, Zurich, published by Edition Olympia 1972 GmbH, Munich, with full margins, sheet 1150 x 640mm (40 x 25½in) (unframed)

£700 - 1,000 ARR





129

**David Hockney (b.1937)**

A BIGGER BOOK

The book, 2016, signed on the title-page in black ink, from the total edition of 10,000, and the painted metal bookstand designed by Marc Newson, with title-page text and reproductions, bound as published, overall size 500 x 700mm (19½ x 27½in) (multiple)

£1,000 - 1,500

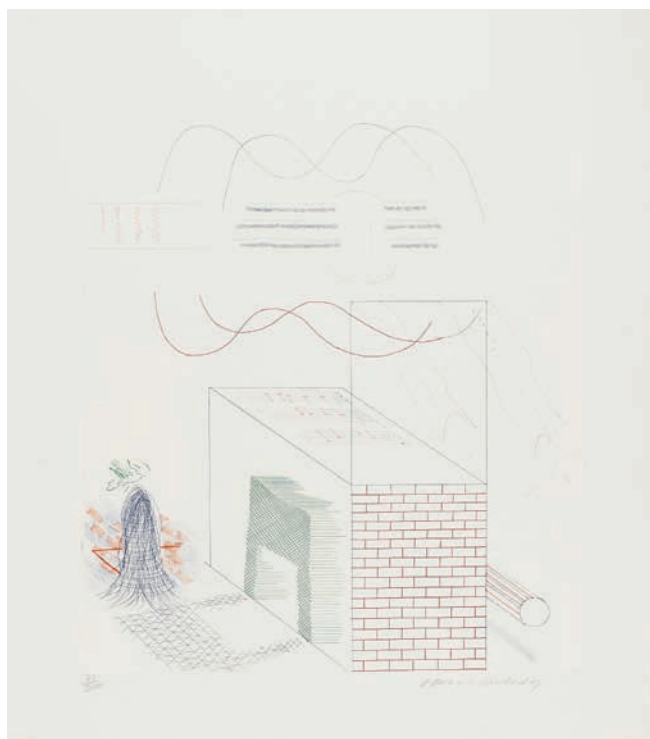
130

**David Hockney (b.1937)**

THE BUZZING OF THE BLUE GUITAR (M.C.A. TOKYO 185)

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, sheet 525 x 456mm (20½ x 18in) (unframed)

£1,500 - 2,000 ARR



131

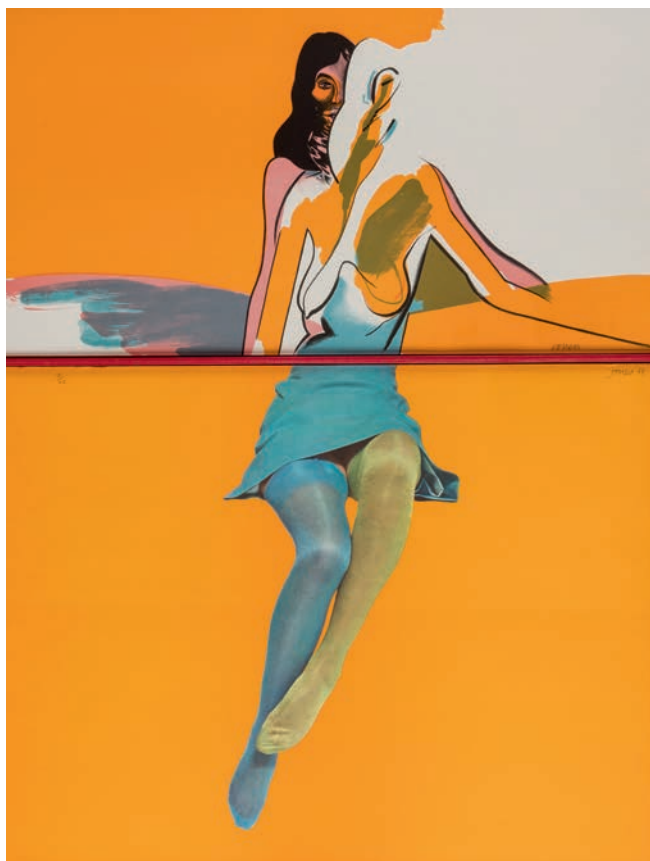
**Gerald Laing (1936-2011)**

THE KISS

Screenprint in colours with gold leaf, 2007, signed, titled, dated and numbered from the edition of 90 in pencil, on Arches wove paper, with full margins, sheet 1100 x 940mm (39¾ x 37in) (framed)

£2,000 - 3,000 ARR





132

**Allen Jones (b.1937)**

LIFE CLASS (LLOYD 48 A-G)

The rare complete portfolio, 1968, comprising 16 lithographs printed in colours, each sheet signed in pencil, numbered from the edition of 75 in pencil, each on wove paper, printed by Emile Matthieu, Zurich, published by Editions Alecto, London and Arts Moderna, Basel, the sheets in the original plastic sleeves and card portfolio, overall 820 x 570mm (32 ½ x 22 ¾in) (16) (unframed)

£10,000 - 15,000 ARR



133

**Dieter Roth (1930-1998)**

QUICK (DOBKE P.161)

The hand bound book multiple, comprising approximately 150 sheets cut from the magazine Quick, 1965, signed and dated 1965/1994 in black ink, from the edition of approximately 150 unique variants, published by Dieter Roth, Rekjavick & Boekie Woekie, Amsterdam in 1994, housed within the original plastic box with the blue adhesive hinge, 50 x 32 x 27mm (2 x 1¼ x 1in) (vol)

£600 - 800

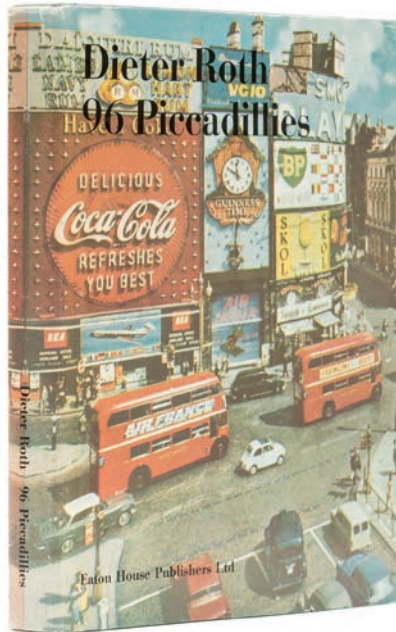
134

**Dieter Roth (1930-1998)**

COLLECTED WORKS, VOLUME 36. 96 PICCADILLIES (DOBKE BOOKS P.211)

The deluxe book, 1977, comprising a speedy drawing, signed and dated in pencil, from the edition of 1000, with title page, text and illustrations, this copy bound as published within the original grey linen covered boards and photographic dust jacket, published by Eaton House and Editions Hansjorg Mayer, Stuttgart & London, overall 242 x 180mm (9½ x 7in) (vol)

£600 - 800



135

**Dieter Roth (1930-1998)**

TROPHIES (DOBKE BOOKS P.197)

The deluxe book, 1979, comprising a double page speedy drawing, signed and dated in pencil, from the edition of 200, with title page, text and illustrations, bound within the original yellow linen covered boards and printed dust jacket, with matching yellow slipcase, published by Editions Hansjorg Mayer, Stuttgart & London, overall 242 x 180mm (9½ x 7in) (vol)

£1,000 - 1,500





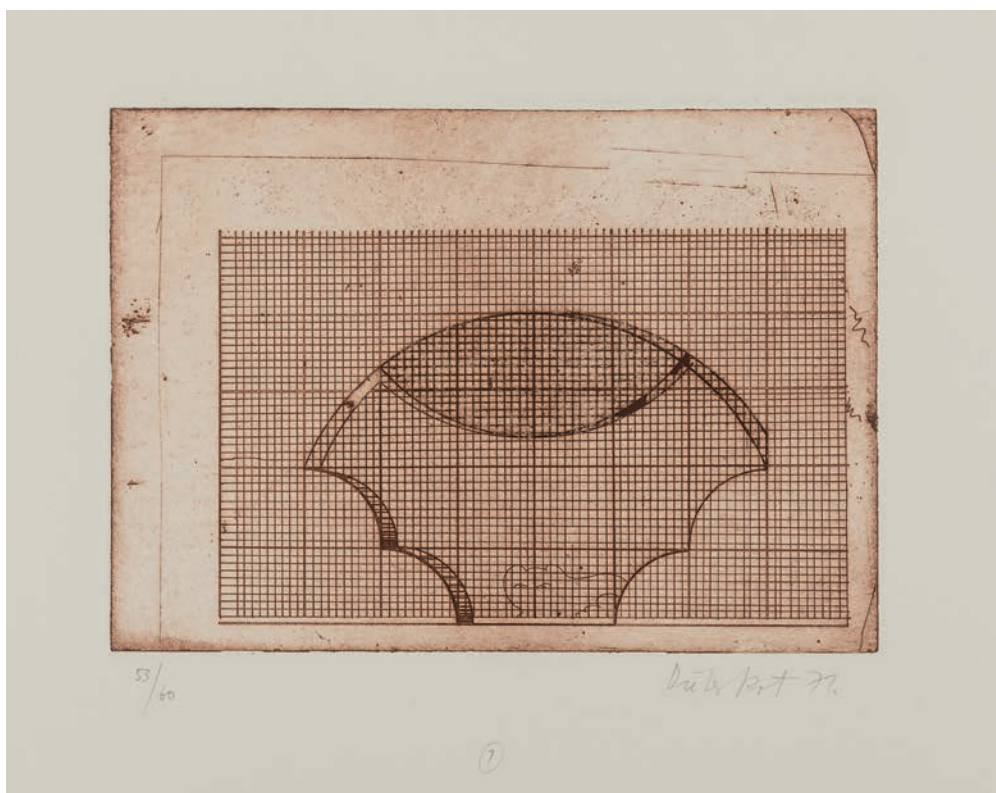
136

**Dieter Roth (1930-1998)**

COLLECTED WORKS, VOLUME 40: BOOKS A GRAPHICS PART 2 AND OTHER STUFF (DOBKE BOOKS P.233)

The deluxe book, 1979-80, comprising a double page speedy drawing in graphite with red and purple ink, signed and dated in pencil, from the edition of 1000, with title page, text and illustrations, this copy bound as published within the original grey linen covered boards and photographic dust jacket, in the original red linen slipcase, published by Eaton House and Editions Hansjorg Mayer, Stuttgart & London, overall 242 x 180mm (9½ x 7in) (vol)

£1,000 - 1,500



137

**Dieter Roth (1930-1998)**

TRIPLE CAGE (DOBKE 205)

Etching with drypoint printed in bistre, 1971, signed and dated in pencil, numbered from the edition of 60, on handmade wove paper, printed by Karl Schilz, Braunschweig, published by Petersburg Press, London, with full margins, sheet 385 x 530mm (15½ x 20¾in) (unframed)

£1,500 - 2,000



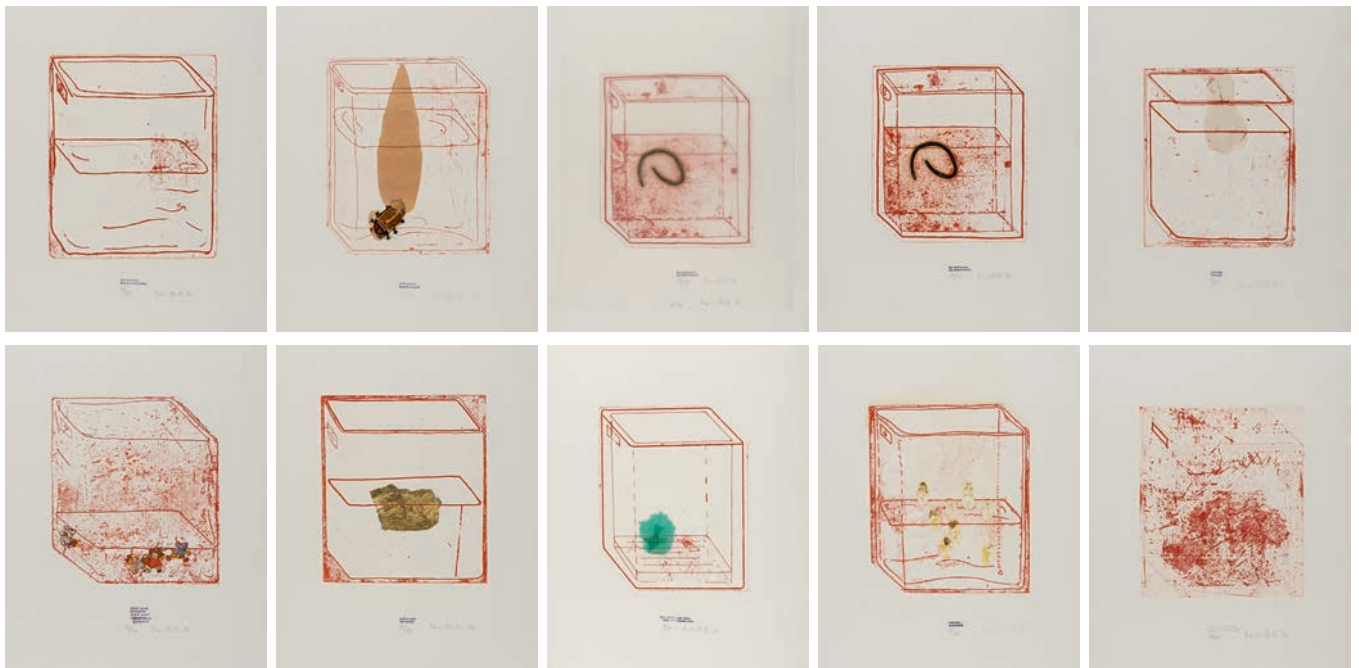
138

**Dieter Roth (1930-1988)**

WURZELBEHANDLUNG (Dobke 163)

Double-sided screenprint on oxidized sheet iron, 1971, signed, dated and numbered from the edition of 50 in pencil, printed and published by Hartmut Kaminski, Düsseldorf, the full sheet printed to the edges, within the artist's designed iron frame and with the machine milled iron supports, sheet 630 x 910mm (24¾ x 35¾in) (artist's frame)

£3,000 - 5,000



139

**Dieter Roth (1930-1988)**

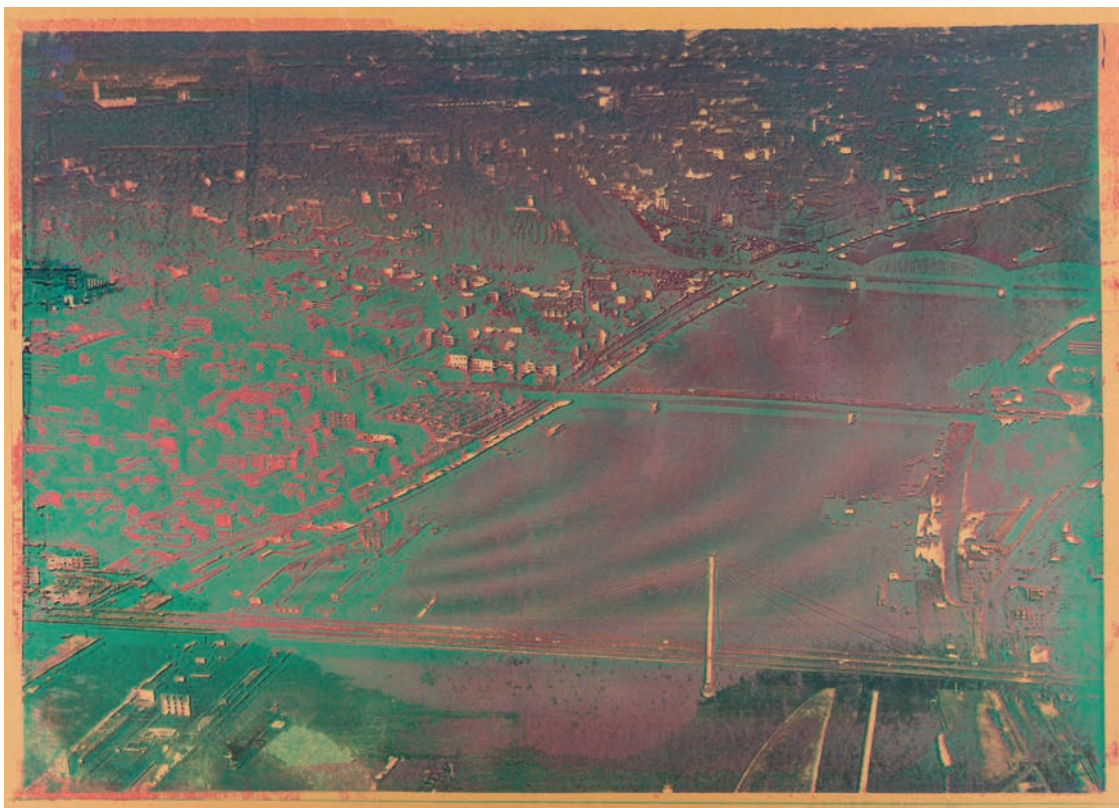
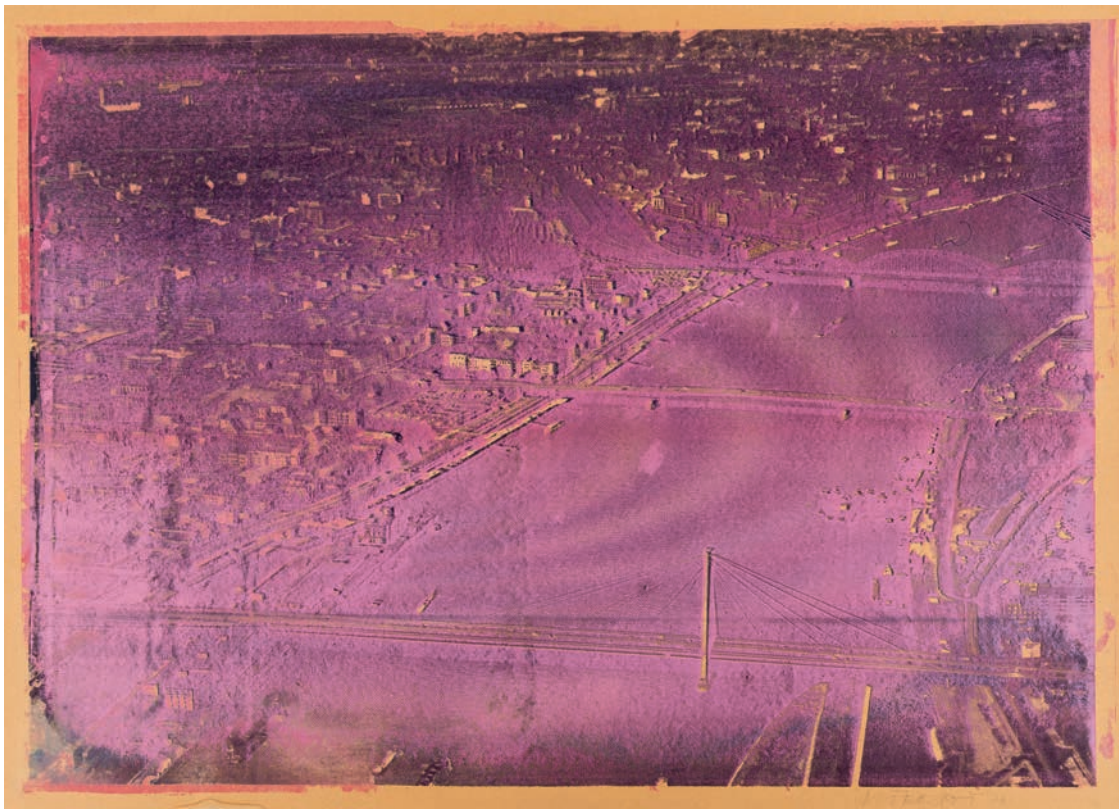
CONTAINERS (Dobke 276.1-12)

The set of 12 intaglio prints in colours, some with collage elements and a block of the fast trolleys stamps as included in the portfolio containers, 1972, each signed, dated and numbered from the edition of 85 in pencil, on various papers, the full sheets, various sizes the largest sheet measuring 580 x 460mm (22¾ x 18in) (unframed) (13)

£5,500 - 6,500







**140**

**Dieter Roth (1930-1998)**

COLOGNE (DOBKE 134)

Two unique screenprints in colours, 1970, both signed in pencil, each one of 110 unique colour variants, printed by Hartmut Kaminski, Düsseldorf, published by Dieter Roth Düsseldorf, both on firm yellow wove paper, the full sheets printed near to the edges, each sheet 700 x 1000mm (27 $\frac{7}{8}$  x 39 $\frac{3}{4}$ in) (unframed) (2)

**£10,000 - 15,000**





**141**

**Dieter Roth (1930-1998)**

DÜSSELDORF (DOBKE 158)

Two unique screenprints in colours, 1971, both signed in pencil, each one of 120 unique colour variants, both on smooth wave paper, printed by Hartmut Kaminski, Düsseldorf, published by Dieter Roth Düsseldorf, the full sheets printed near to the edges, each sheet 730 x 1020mm (28¾ x 40½in) (unframed) (2)

**£10,000 - 15,000**





**142**

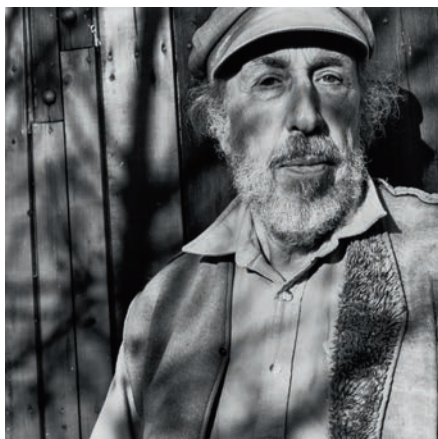
**Dieter Roth (1930-1998)**

MÜNCHEN (DOBKE 159)

Two unique screenprints in colours, 1971, both signed in pencil, each one of 115 unique colour variants, both on smooth wove paper, printed by Hartmut Kaminski, Düsseldorf, published by Dieter Roth Düsseldorf, the full sheets printed near to the edges, each sheet 730 x 1020mm (28¾ x 40⅞in) (unframed) (2)

**£10,000 - 15,000**





143

**Jillian Edelstein (b.1958)**

RICHARD HAMILTON

Six gelatine silver prints, *circa* 1990, each with the photographer's copyright sticker verso, all on photographic paper, each 252 x 205mm (10 x 8in) (6) (unframed)

£2,000 - 3,000

144

**Richard Hamilton (1922-2011)**

BATHERS (A) (LULLIN 65)

Screenprint in colours, 1967, signed and numbered from the edition of 75 in white ink, on Schoellershammer wove paper, published by the artist, the full sheet printed to the edges, 705 x 945mm (27¾ x 37¼in) (unframed)

£3,500 - 4,500 ARR







Emmett Williams 11.11.71

145

**Richard Hamilton (1922-2011)**

POLAROID PORTRAIT, EMMETT WILLIAMS 11.11.71

Digital restoration of a polaroid photograph, 1971/2010, the edition was 2 (one reserved for the Richard Hamilton Archive), on wove paper, mounted and framed to the artist's specifications in a clear acrylic box frame, overall 183 x 131 x 25mm (7 1/8 x 5 1/8 x 1in) (artist's frame)

This work is accompanied by the certificate of authenticity issued by the Serpentine Gallery, London, detailing that the polaroid print was presented by the artist on the occasion of his solo exhibition, 3 March - 25 April 2010.

£5,000 - 7,000 ARR



146

**Julian Opie (b.1958)**

WOMAN TAKING OFF A MAN'S SHIRT (CRISTEA P.244)

Screenprint in colours, 2003, from the edition of an unknown size, published by K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, with full margins, sheet 1000 x 600mm (39 3/8 x 23 5/8 in) (unframed)

£500 - 700

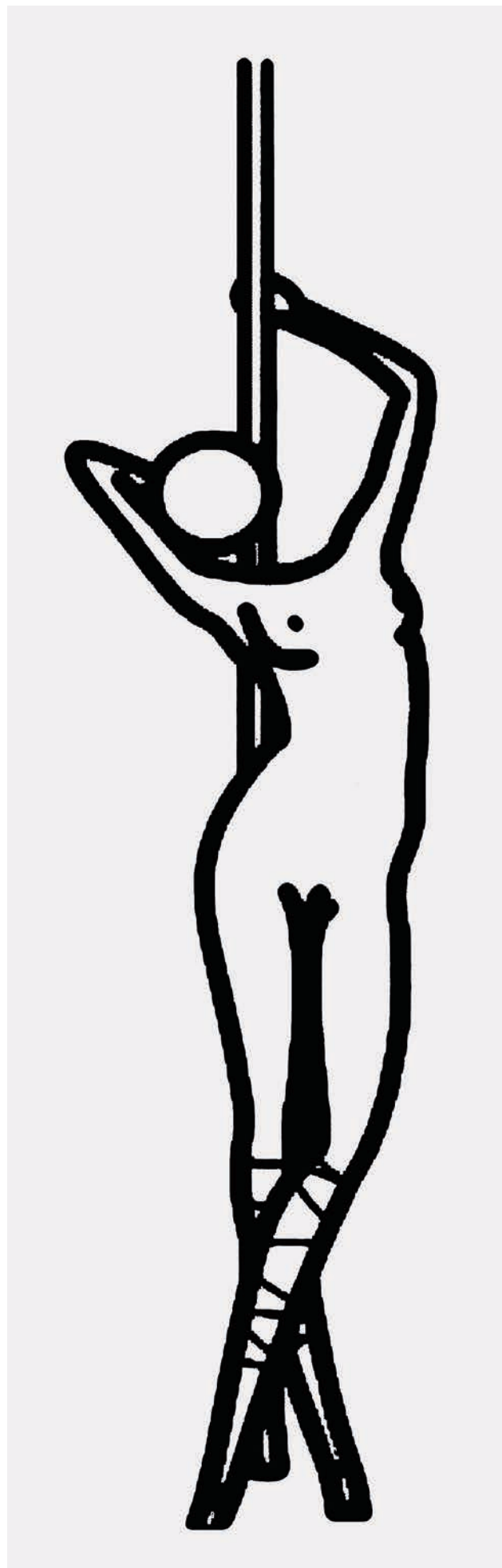
147

**Julian Opie (b.1958)**

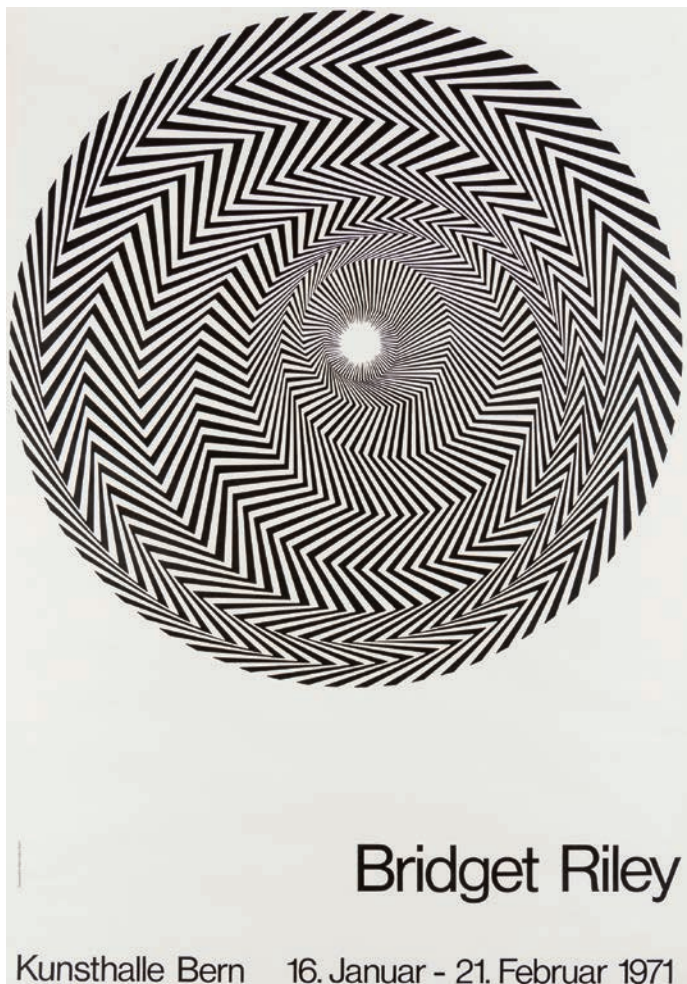
THIS IS SHAHNOZA, 2007

Life size vinyl wall sticker, 2007, from the edition of an unknown size, published by Alan Cristea Gallery, London, height 2430 x 600mm (95 5/8 x 23 5/8 in) (unframed)

£800 - 1,200







148

**Bridget Riley (b.1931) (after)**

A POSTER FOR BLAZE: BRIDGET RILEY AT KUNSTHALLE BERN, 1971  
Offset lithographic poster, 1971, on thin wove paper,  
published by Kunsthalle Bern, Switzerland, the full sheet,  
1000 x 700mm (39½ x 29½in) (framed)

£600 - 800

149

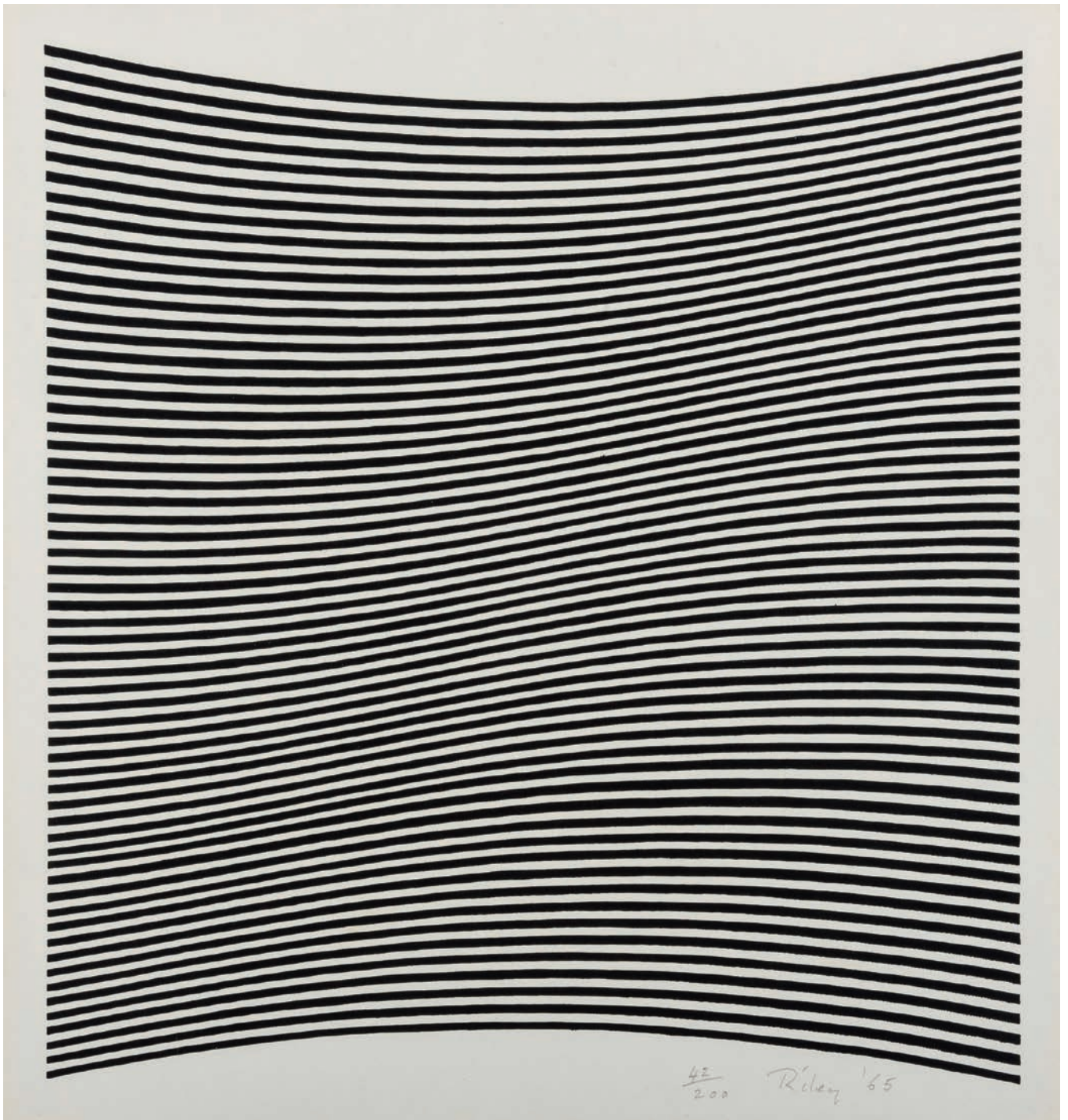
**Bridget Riley (b.1931)**

ECHO (SCHUBERT 40)

Screenprint in colours, 1998, signed,  
dated, titled and numbered from the  
edition of 75 in pencil, on wove paper,  
printed by Artisan Editions, Hove, with  
full margins, sheet 698 x 724mm  
(27<sup>7</sup>/<sub>16</sub> x 28½in) (framed)

£2,500 - 3,500





150

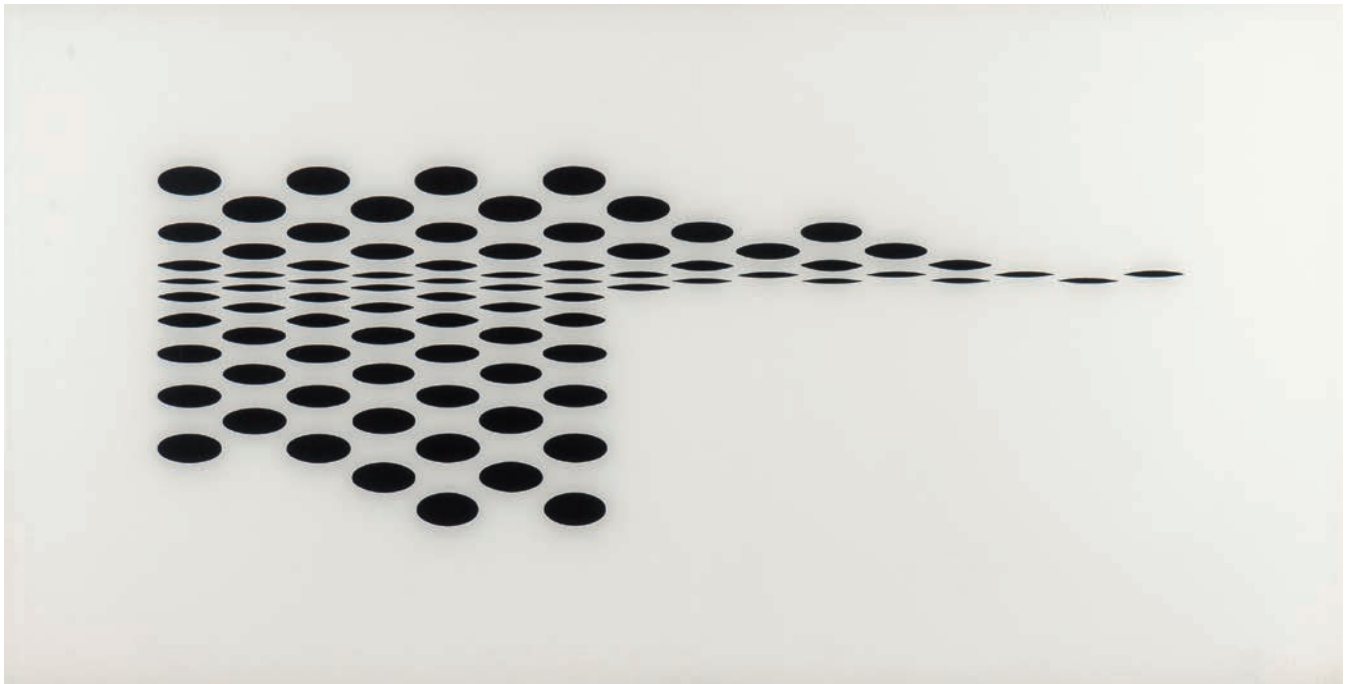
**Bridget Riley (b.1931)**

UNTITLED (LA LUNE EN RODAGE- CARLO BELLOLI) (SCHUBERT 6)

Screenprint in black, 1965, signed, dated and numbered from the edition of 200 in pencil, on wove paper, printed by Kelpira Studio, London, published by editions Panderma, the full sheet, 319 x 319mm (12 $\frac{3}{8}$  x 12 $\frac{3}{8}$ in) (unframed)

£6,000 - 8,000 ARR





151

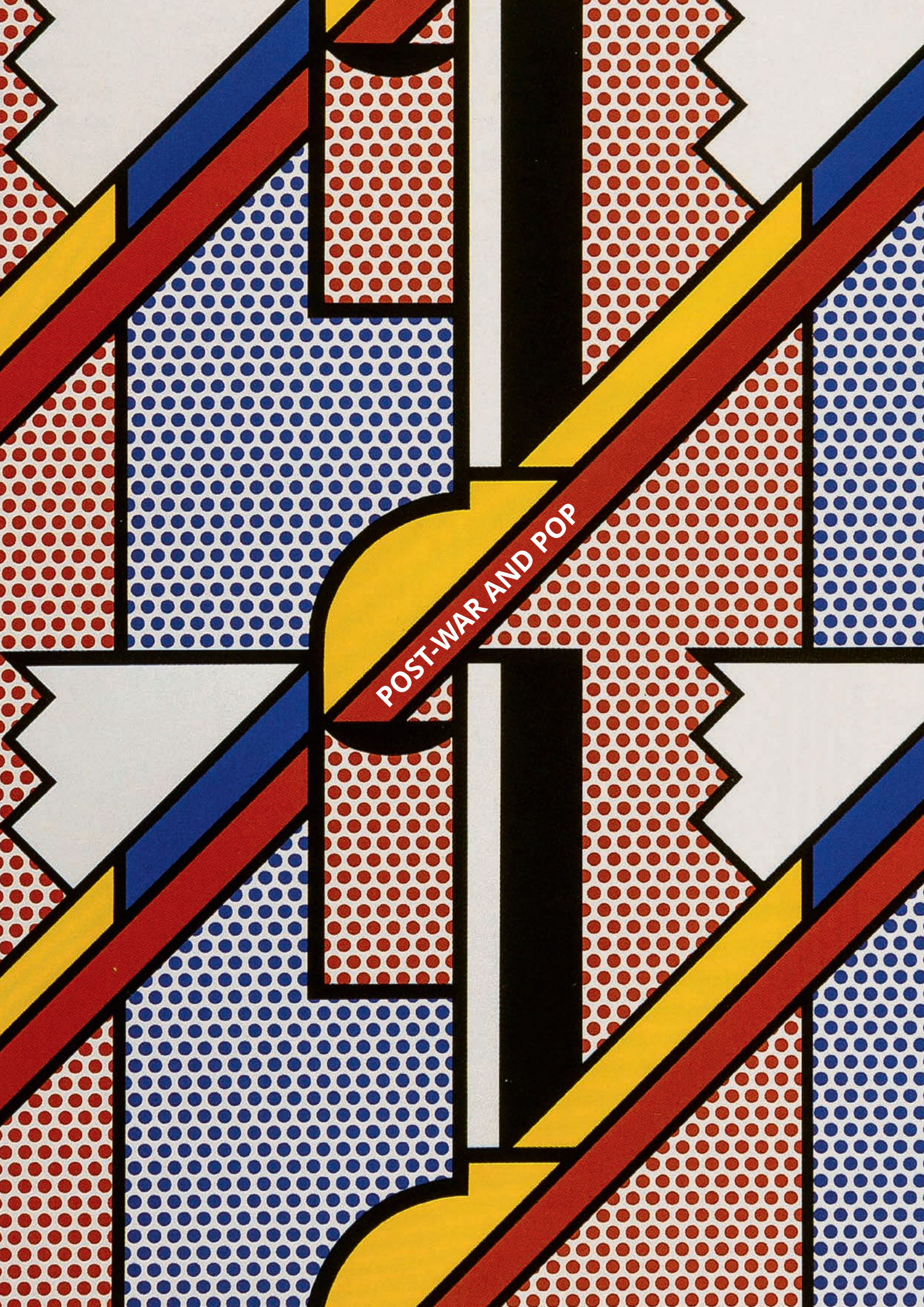
**Bridget Riley (b.1931)**

UNTITLED (FRAGMENT 7) (SCHUBERT 5G)

Screenprint on plexiglass, 1965, with the incised signature, date and numbering from the edition of 75, printed at Kelpra Studio, published by Robert Fraser Gallery, London, the full sheet, 992 x 509mm (39 x 20in) (framed)

£25,000 - 35,000 ARR





POST-WAR AND POP





152



153



154

152

**Jim Dine (b. 1935)**

BEGONIA (KERNS 164)

Etching, 1974, signed, dated and numbered from the edition of 55 in pencil, on American Etching paper, printed by Alan Uglow and Winston Roeth, published by Petersburg Press, New York, the full sheet, 1105 x 840mm (40 x 33in) (unframed)

£700 - 900

153

**Jim Dine (b. 1935)**

NANCY READING (KERNS 162)

Etching, 1973, signed, dated and numbered from the edition of 60 in pencil, on American Etching paper, printed by Alan Uglow and Winston Roeth, published by Petersburg Press, New York, the full sheet, 1105 x 840mm (40 x 33in) (unframed)

£700 - 900

154

**Jim Dine (b. 1935)**

WATERCOLOUR MARKS (KERNS 163)

Etching hand-coloured extensively in watercolour, 1973, signed, dated and numbered from the edition of 55 in pencil, on American Etching paper, printed by Alan Uglow and Winston Roeth, published by Petersburg Press, New York, the full sheet, 1105 x 840mm (40 x 33in) (unframed)

£1,000 - 1,500



155

**Jim Dine (b. 1935)**

BEHIND THE THICKET (CARPENTER 68)

Woodcut, with etching and aquatint extensively hand-coloured in gouache, 1993, signed, dated and numbered from the edition of 75 in pencil, on BFK Rives paper, printed at Spring Street Workshop, New York, with full margins, sheet 502 x 687mm (19¾ x 27in) (framed)

£3,000 - 5,000





156

**Richard Estes (b.1932)**

SALZBERG (FROM URBAN LANDSCAPES No.1 (ARTHUR P. 126)

Screenprint in colours, 1981, signed and numbered from the edition of 250 in pencil, on Fabriano Cottone paper, co-published by Parasol Press, Ltd., New York and V&R Graphics, Long Island, with full margins, sheet 690 x 535mm (27½ x 21in) (unframed)

£1,000 - 1,500

157

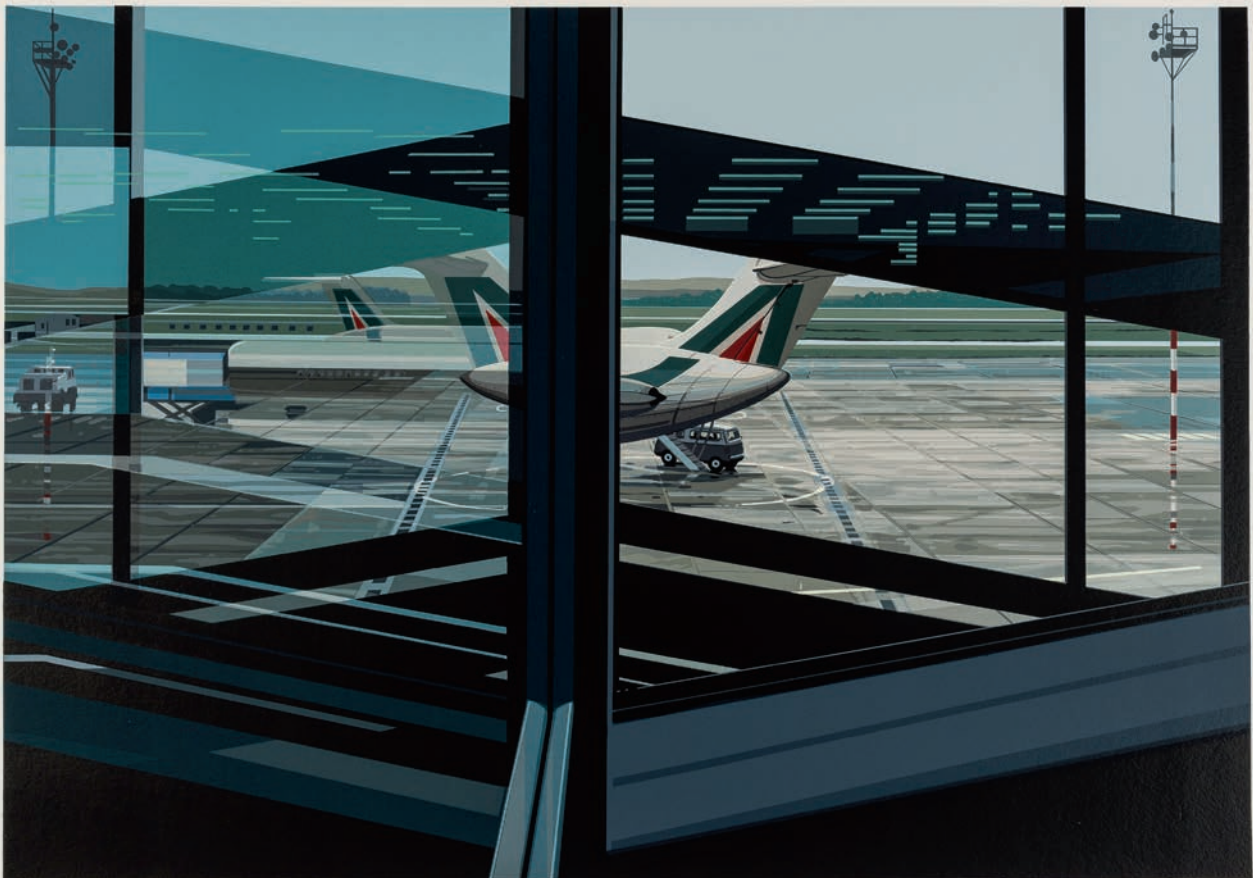
**Richard Estes (b.1932)**

FLUGHAFEN (FROM URBAN LANDSCAPES No.3 (ARTHUR P. 121)

Screenprint in colours, 1981, signed and numbered from the edition of 250 in pencil, on Fabriano Cottone paper, co-published by Parasol Press, Ltd., New York and V&R Graphics, Long Island, with full margins, sheet 497 x 700mm (19½ x 27½in) (unframed)

£1,000 - 1,500

156



157



**158**

**Sam Francis (1923-1994)**

YUNAN STATE III (L.L.137)

Lithograph printed in colours, 1971 signed and numbered from the edition of 15 in pencil, on Torinoko B japan paper, printed and published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet printed to the edges, 1073 x 730mm (42 ½ x 28 ¾in) (unframed)

**£2,000 - 3,000**





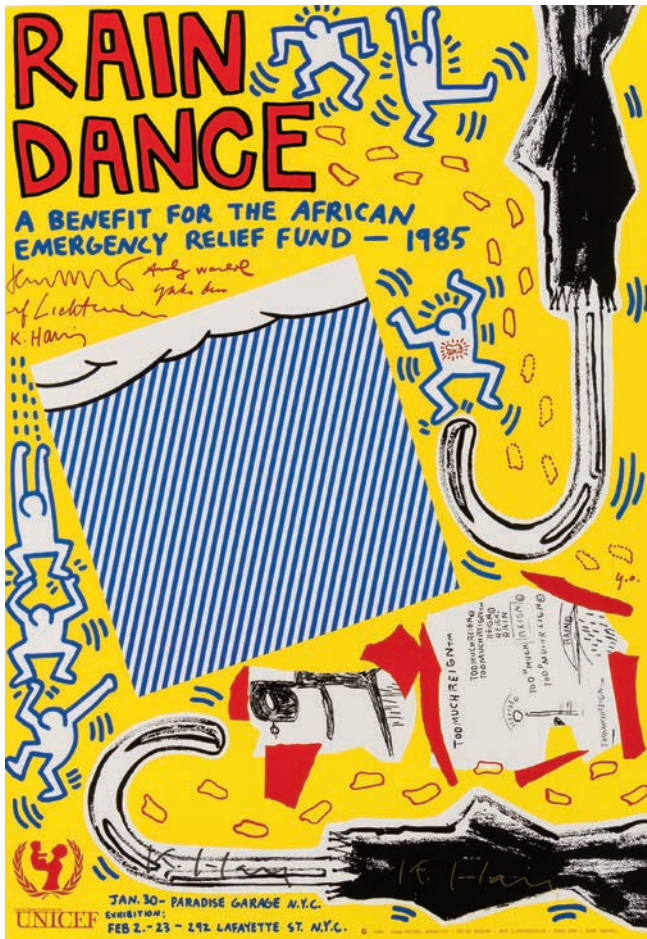
159

**Philip Guston (1913-1980)**

TONY AND PETE

Graphite drawing on wove paper, 1945, signed, dated and titled in pencil, sheet 360 x 460mm (14½ x 18½in) (unframed)

**£1,500 - 2,000**



160

#### Various Artists

A POSTER FOR RAIN DANCE, 1985 (DORING & VON DER OSTEN 25)  
Offset lithographic poster printed in colours, 1985, signed in black ink and signed again in yellow ink, on wove paper, the full sheet printed to the edges, 787 x 560mm (31 x 22½in) (unframed)

Artists include: Keith Haring, Jean-Michel Basquiat, Roy Lichtenstein, Andy Warhol, and Yoko Ono.

The year 1984 went down as the 'year of disaster' in Africa's history, with over one million deaths due to starvation alone, and thousands more due to drought, disease and conflict. Haring organised a charity event to benefit UNICEF as a response, for which the present artwork was designed. He recruited Lichtenstein to supply a landscape, Warhol to provide the umbrellas, Basquiat to draw a figure with a poem, and Ono to detail the footprints.

£500 - 700

161

#### Keith Haring (1958-1990) (after)

A POSTER FOR KEITH HARING DRAWINGS AT TONY SHAFRAZI GALLERY, 1982 (Doring & von der Osten 3)

Offset lithographic poster, 1982, on thin wove paper, published by Tony Shafrazi Gallery, New York, the full sheet printed to the edges, 600 x 450mm (23½ x 17¾in)

The rare exhibition poster, detailing the artist's first solo show in New York City at a major gallery. Shafrazi would go on to become Haring's gallerist. The print in white on black was meant to imitate Haring's chalk drawings on black that he was creating throughout New York's subway stations.

£600 - 800







162

**Keith Haring (1958-1990)**

UNTITLED

Gouache and ink with photo collage by Herb Ritts, 1989, signed, dated 'Nov 5 1989' and inscribed 'For Herb' in pencil verso, on wove paper, sheet 622 x 749mm (24 ½ x 29 ½in)

Provenance:

A gift from the artist to the photographer Herb Ritts.

Acquired by the present owner from the estate of the above.

The present lot is one of only 13 works produced which features collage elements of Herb Ritts' photographs. The series was produced for a 1989 joint exhibition at the Fay Gold Gallery, in Atlanta, Georgia. The present example was specially selected by Haring to gift to his friend Herb Ritts. Eleven works from the series were recently exhibited at the Gladstone Gallery New York.

**£30,000 - 50,000**



163

163

**Keith Haring (1958-1990)**

BAD BOYS, ONE PLATE (LITTMANN P.57)

Screenprint in colours, 1986, signed, dated and numbered from the edition of 30 in pencil, on BFK Rives paper, published by Bèbert, Amsterdam, with full margins, sheet 647 x 498mm (25½ x 19½in) (unframed)

£3,500 - 4,500



164

**Robert Indiana (1928-2018)**

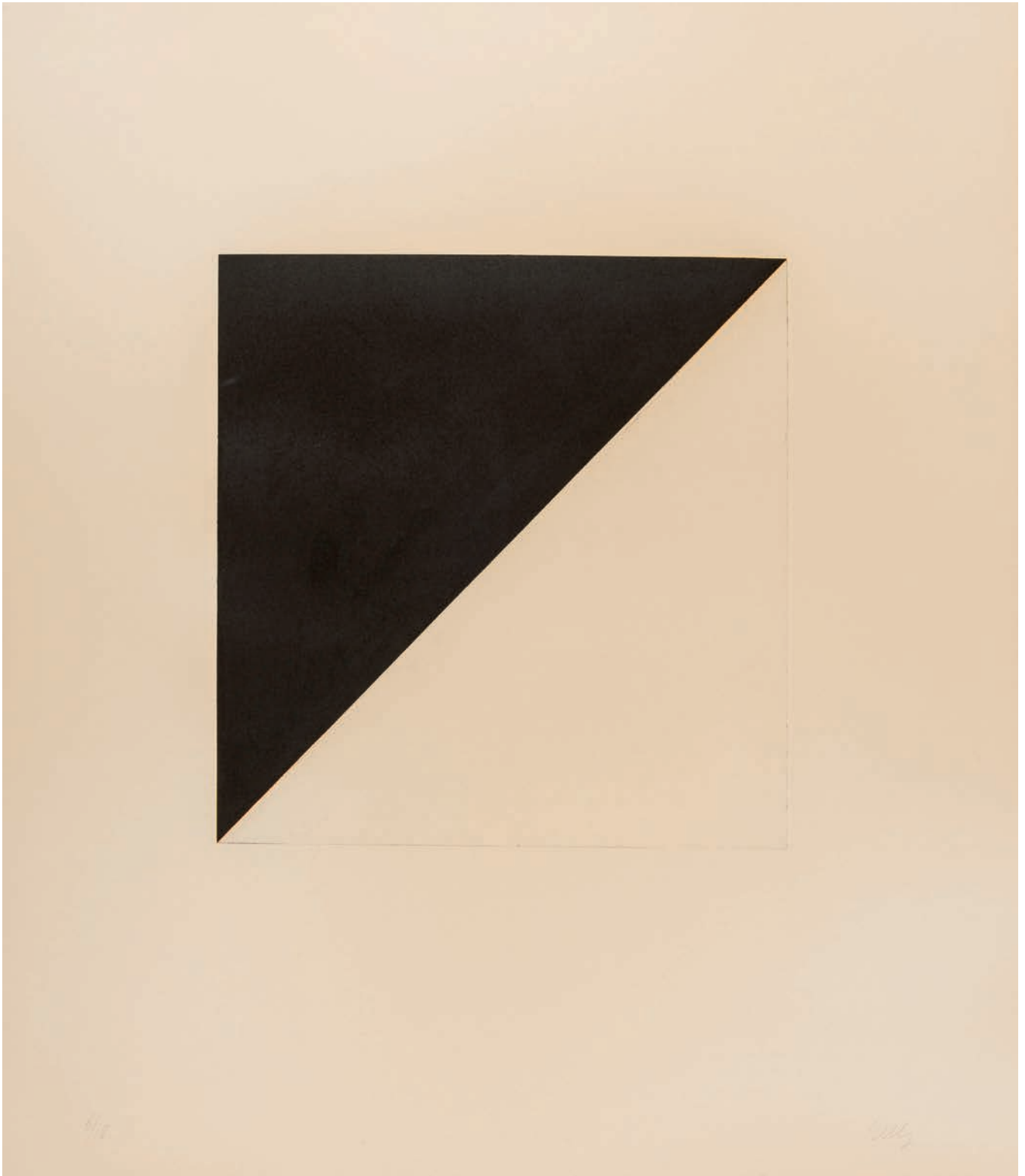
WALL: TWO STONE (SHEEHAN 141)

Lithograph printed in colours, 1990, signed, dated, titled and numbered from the edition of 46 in pencil, on BFK Rives wove paper, printed and published by Vinalhaven Press, Vinalhaven, with their blindstamp, the full sheet, 1016 x 749mm (40 x 29½in) (unframed)

£600 - 800

164





**165**

**Ellsworth Kelly (1923-2015)**

DIAGONAL WITH BLACK (FROM CONCORDE SERIES) (AXSOM 195)

Etching, 1981-82, signed and numbered from the edition of 18 in pencil, on wove paper, printed and published by Gemini G.E.L., Los Angeles, with their blindstamp, with full margins, sheet 867 x 743mm (34 $\frac{1}{8}$  x 29 $\frac{1}{4}$ in) (unframed)

**£4,000 - 6,000**



166

**Alex Katz (b.1927)**

THE SWIMMER (KLAUS ALBRECHT SCHRÖDER 76)

Aquatint printed in colours, 1974, signed and numbered from the edition of 84 in pencil, on German etching paper, printed by Prawat Laucheron, New York, co-published by Brooke Alexander, Inc., and Marlborough Graphics, Inc., New York, the full sheet printed to the edges, 713 x 914mm (28 x 36in) (framed)

£1,500 - 2,000



167

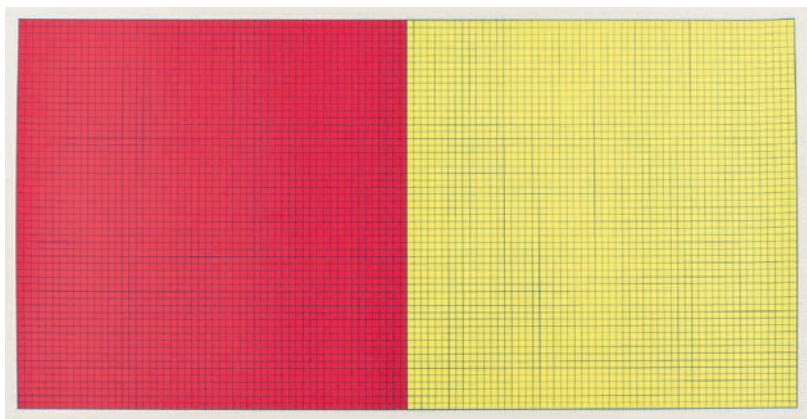
**Alex Katz (b.1927)**

SASHA II

Digital pigment print in colours, 2016, signed, dated and numbered from the edition of 100 in pencil, on Crane Museo Max wove paper, the full sheet printed to the edges, 864 x 864mm (34 x 34in) (unframed)

£2,500 - 3,500





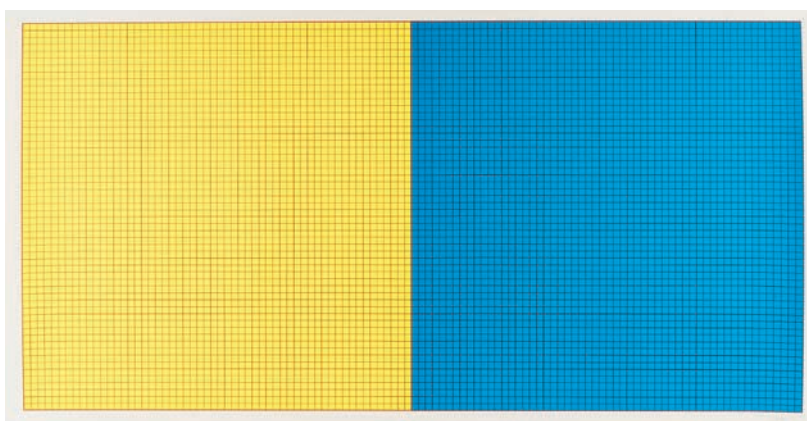
**168**

**Sol Lewitt (1928-2007)**

GRIDS AND COLOUR ONE PLATE (SEE. K.179.01)

Screenprint in colours, 1979, signed and numbered from the edition of 10 in pencil, on Arches wove paper, printed by Jo Watanabe, New York, published by Rudiger Schottia, Munich, the full sheet, 406 x 762mm (16 x 30in) (unframed)

**£1,000 - 1,500**



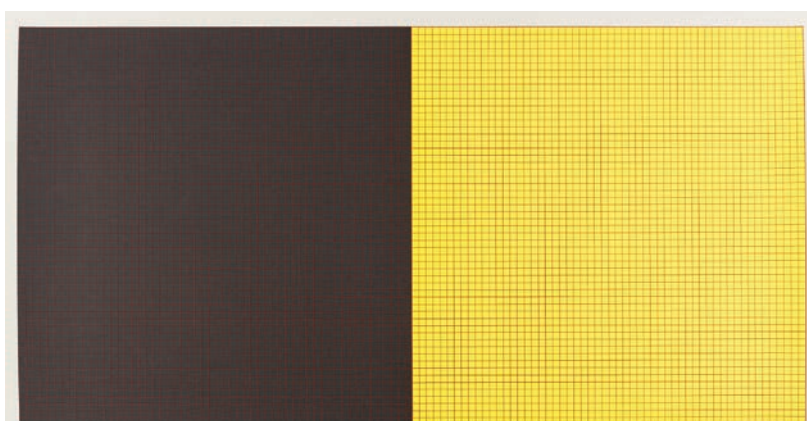
**169**

**Sol Lewitt (1928-2007)**

GRIDS AND COLOUR ONE PLATE (SEE. K.179.01)

Screenprint in colours, 1979, signed and numbered from the edition of 10 in pencil, on Arches wove paper, printed by Jo Watanabe, New York, published by Rudiger Schottia, Munich, the full sheet, 406 x 762mm (16 x 30in) (unframed)

**£1,000 - 1,500**



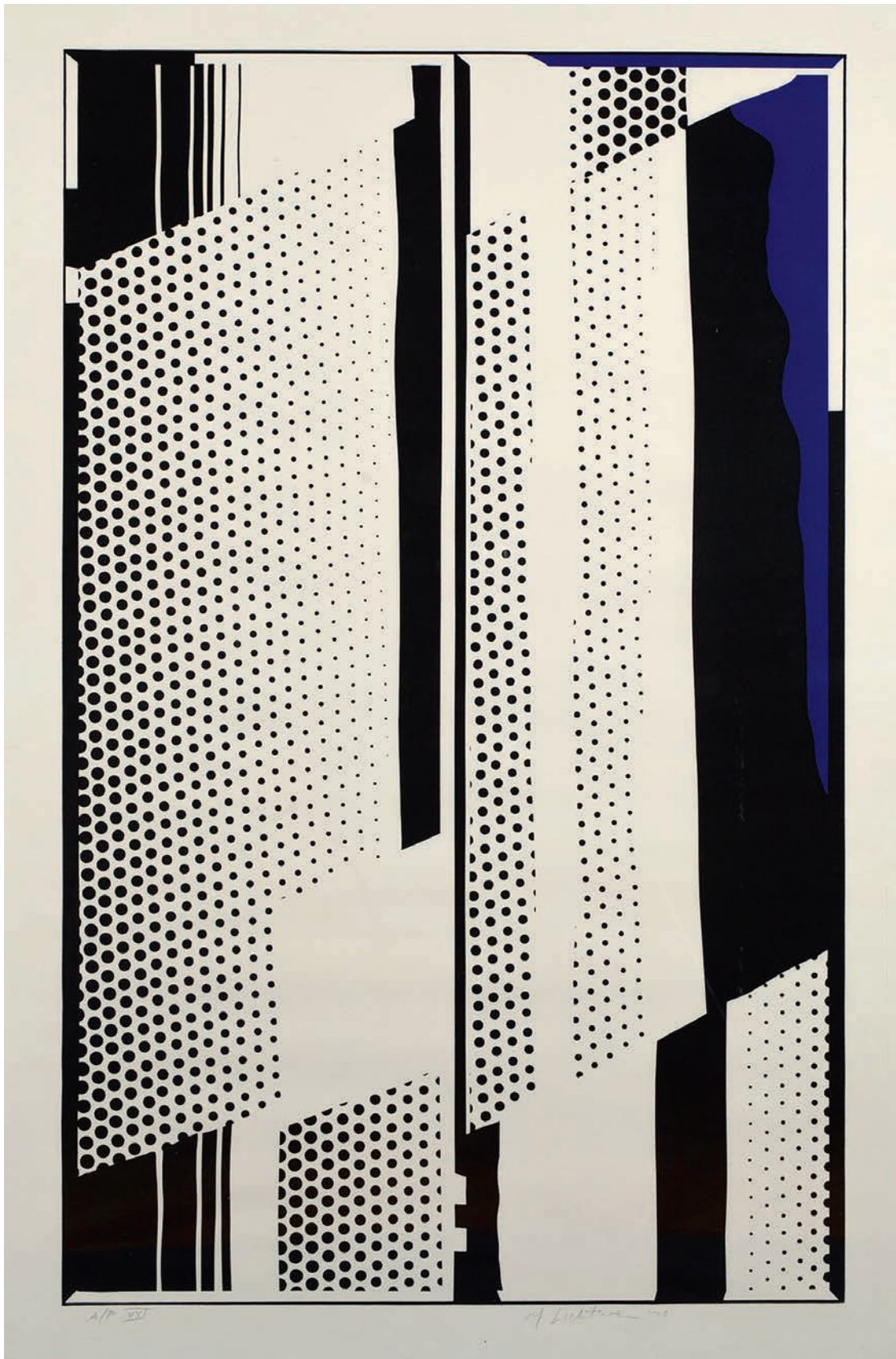
**170**

**Sol Lewitt (1928-2007)**

GRIDS AND COLOUR ONE PLATE (SEE. K.179.01)

Screenprint in colours, 1979, signed and numbered from the edition of 10 in pencil, on Arches wove paper, printed by Jo Watanabe, New York, published by Rudiger Schottia, Munich, the full sheet, 406 x 762mm (16 x 30in) (unframed)

**£1,000 - 1,500**



171

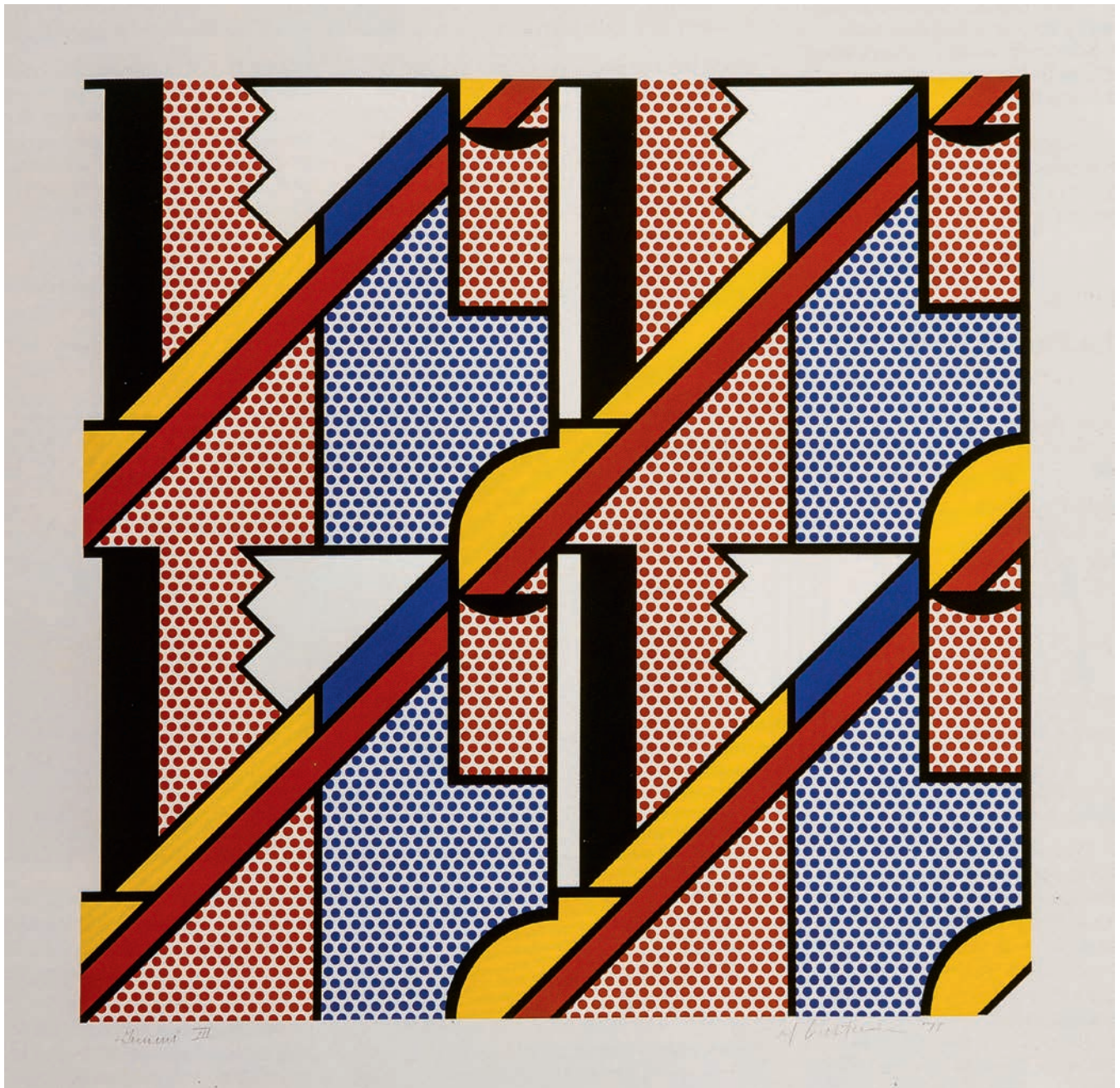
**Roy Lichtenstein (1923-1997)**

TWIN MIRRORS (CORLETT 102)

Screenprint in colours, 1970, signed, dated and inscribed 'AP XXI' from the unrecorded edition size in pencil, on wove paper, published by the Solomon R. Guggenheim Museum of Fine Art Inc., New York, the full sheet, 980 x 659mm (38½ x 26⅞in) (framed)

**£6,000 - 8,000**





172

**Roy Lichtenstein (1923-1997)**

MODERN PRINT (CORLETT 103)

Lithograph with screenprint in colours, 1971, signed, dated and numbered from the edition of 200 in pencil, on wove paper, printed by Gemini G.E.L., Los Angeles, with their blindstamp, co-published by the artist and Gemini G.E.L. for the Museum of Modern Art, New York, the full sheet, 609 x 609mm (24x 24in) (unframed)

£12,000 - 18,000



173

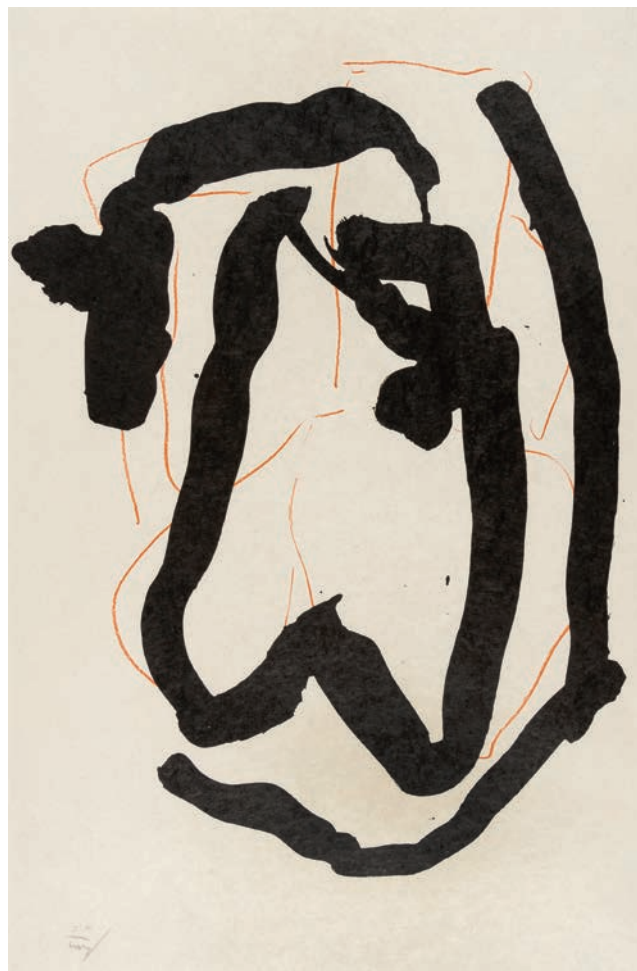
173

**Robert Motherwell (1915-1991)**

BEAU GESTE POUR LUCRÈCE (B.422)

Lithograph printed in colours, 1989, signed and inscribed H.C. in pencil, an hors commerce impression aside from the edition of 100, on japan paper, the full sheet printed to the edges, 560 x 382mm (22 x 15in) (unframed)

£1,500 - 2,000



174

174

**Robert Motherwell (1915-1991)**

BEAU GESTE POUR LUCRÈCE (B.421)

Lithograph printed in colours, 1989, signed and inscribed H.C. in pencil, an hors commerce impression aside from the edition of 100, on japan paper, the full sheet printed to the edges, 560 x 382mm (22 x 15in) (unframed)

£1,500 - 2,000

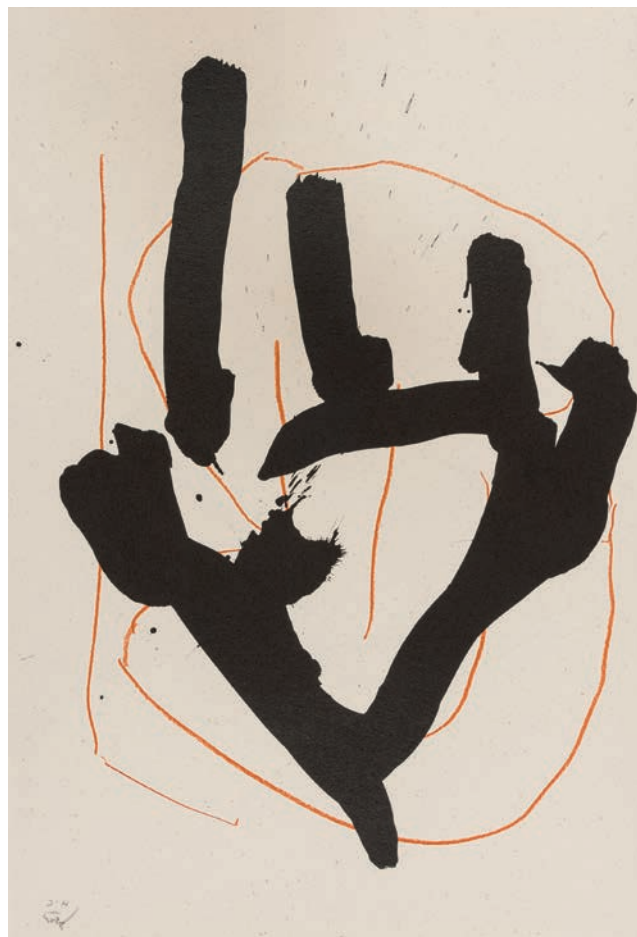
175

**Robert Motherwell (1915-1991)**

BEAU GESTE POUR LUCRÈCE (B.417)

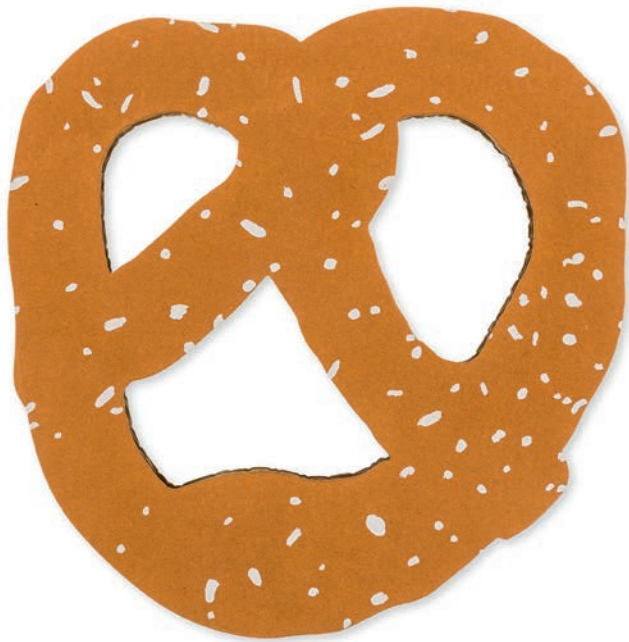
Lithograph printed in colours, 1989, signed and inscribed H.C. in pencil, an hors commerce impression aside from the edition of 100, on japan paper, the full sheet printed to the edges, 560 x 382mm (22 x 15in) (unframed)

£1,500 - 2,000



175





**176**

**Claes Oldenburg (b.1929)**

N.Y.C. PRETZEL

The screenprinted multiple on three-ply cardboard, 1994, initialled in black ink and stamped with the artist's copyright inkstamp verso, 168 x 165 x 15mm (6<sup>5</sup>/<sub>8</sub> x 6<sup>1</sup>/<sub>2</sub> x 1<sup>1</sup>/<sub>2</sub>in) (multiple)

Oldenburg drew inspiration from the chaos that is N.Y.C.'s urban life in making the present artwork. In his words, 'the pretzel seemed a perfect multiple of the city, as characteristic of a particular place as the Fireplug had been of Chicago'. The artist even based the appearance of his pretzel on those he could purchase on the side of the street, from a stall just outside of his New York studio.

**£300 - 500**

**177**

**Mel Ramos (b.1935)**

BROWNE BARE

Lithograph printed in colours, 1970, signed, dated and numbered from the edition of 125 in pencil, on Arches paper, printed by Mourlot, published by Richard Feigen Graphics, New York, with full margins, sheet 759 x 572mm (29<sup>7</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>2</sub>in) (unframed)

**£1,000 - 1,500**





**178**

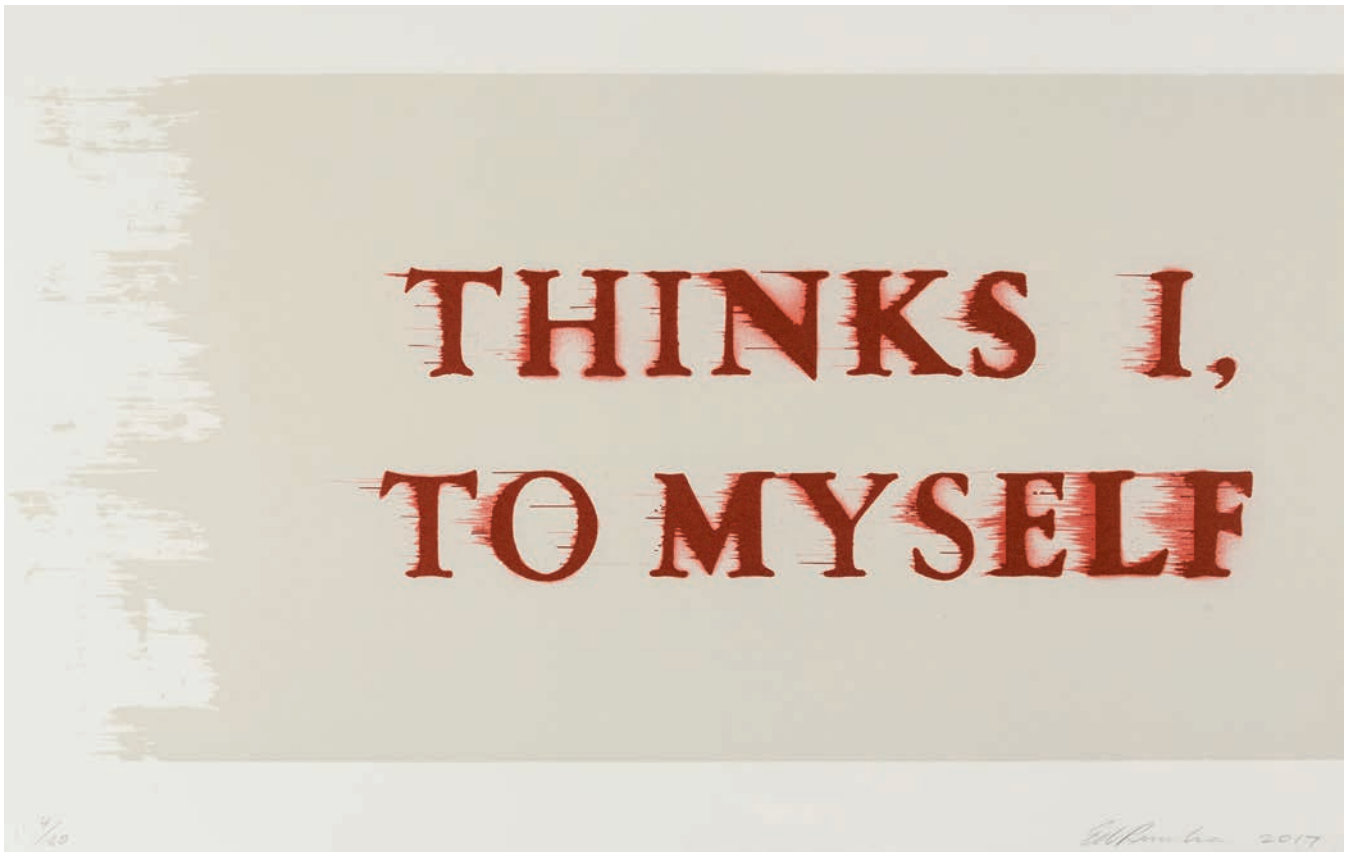
**Ed Ruscha (b.1937)**

KAY-EYE-DOUBLE-S (WALKER ART CENTRE 103)

Lithograph printed in colours, 1978, signed, dated and numbered from the edition of 35 in pencil, on BFK Rives paper, printed by Christopher D. Cordes, published by Hartford Art School, Connecticut, with their blindstamp, the full sheet, 566 x 763mm (22<sup>5</sup>/<sub>16</sub> x 30<sup>1</sup>/<sub>16</sub>in) (framed)

**£4,000 - 6,000**





179

**Ed Ruscha (b.1937)**

THINKS I, TO MYSELF

Lithograph printed in colours, 2017, signed, dated and numbered from the edition of 80 in pencil, on BFK Rives paper, co-published by Hamilton Press, Venice, CA and Royal Academy of the Arts, London, the full sheet printed to the edges, 335 × 535mm (13¼ x 21in) (unframed)

**£4,000 - 6,000**



**180**

**Frank Stella (b.1936)**

THE WHALE-WATCH

Silk crepe de chine shawl with rolled hems printed in colours, 1994, signed and dated in black ink, numbered from the edition of 650, published by Tyler Graphics, New York, in the original Italian red silk box, overall 1370 x 1370 (54 x 54in) (unframed)

**£600 - 800**

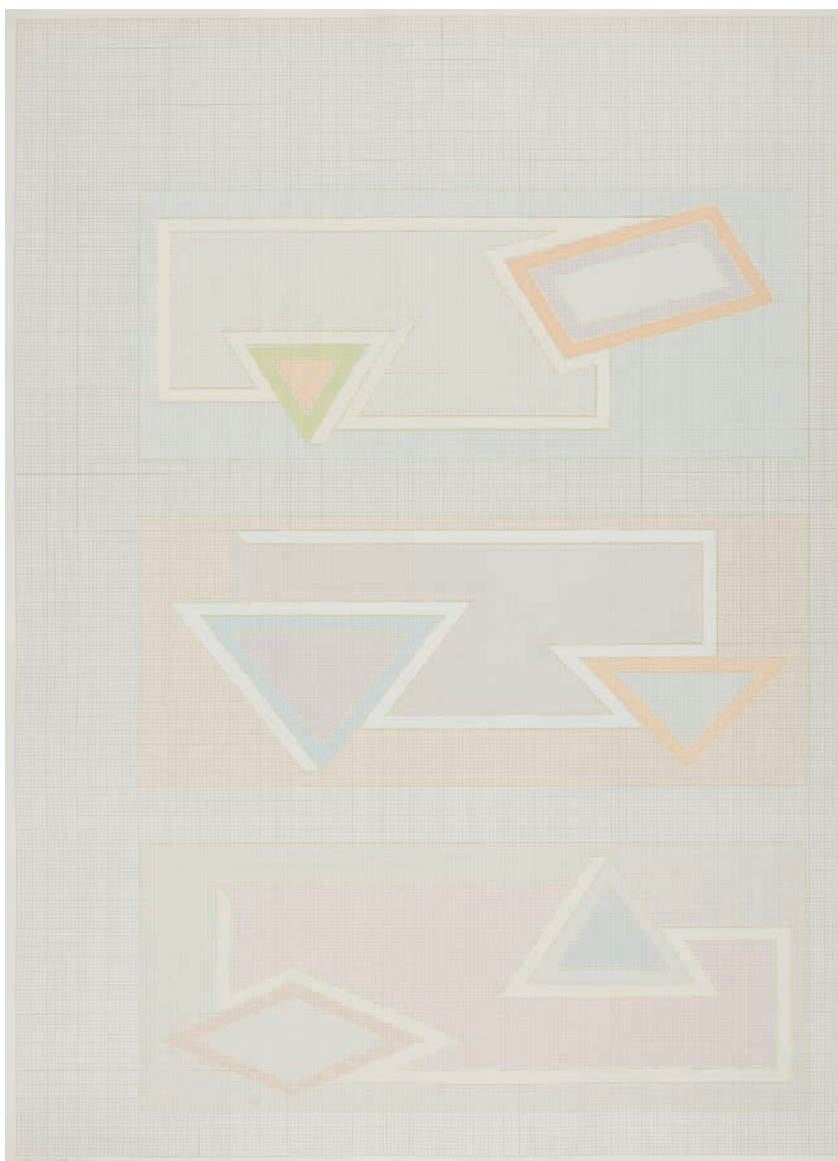
**181**

**Frank Stella (b. 1936)**

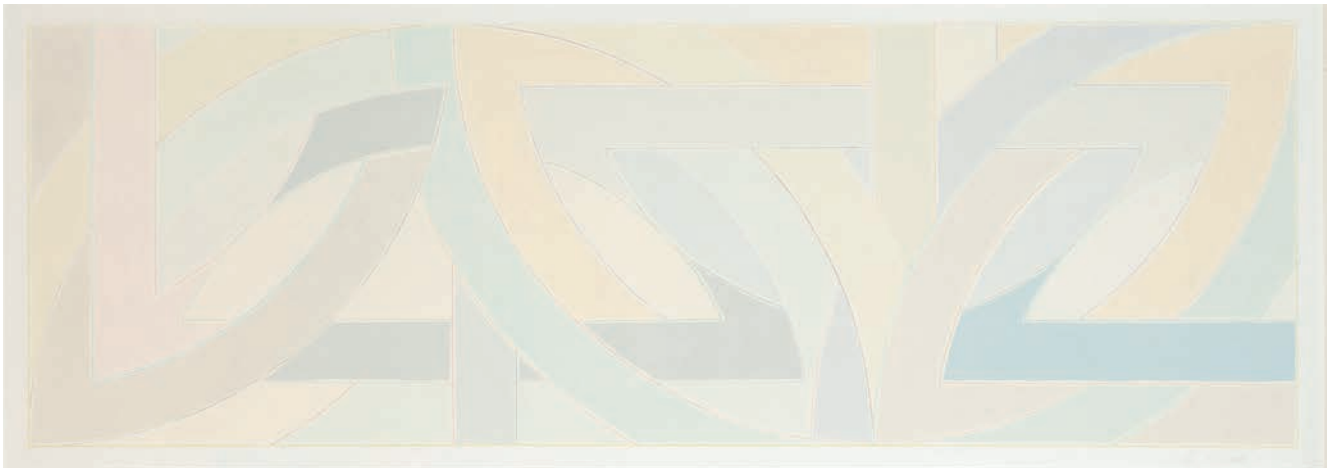
PASTEL STACK (AXSOM 48)

Screenprint in colours, 1970, signed, dated and numbered from the edition of 100 in pencil, on wove paper, printed and published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet printed to the edges, 1003 x 686mm (39½ x 27in) (unframed)

**£3,000 - 5,000**







**182**

**Frank Stella (b.1936)**

YORK FACTORY I (AXSOM 63)

Screenprint in colours, 1971, signed, dated and numbered from the edition of 100 in pencil, on Special Arjomari paper, printed and published by Gemini G.E.L., Los Angeles, with full margins, 438 x 1130mm (17¼ x 44½in) (framed)

**£7,000 - 9,000**



**183**

**Frank Stella (b.1936)**

SIDI IFNI (AXSOM 91)

Offset lithograph, 1973, signed and dated in pencil, numbered from the edition of 120, on Copperplate Deluxe paper, printed by Bill Law, London, published by Propyläen Verlag, Berlin and Pantheon Presse, S.A., Agno, Switzerland, with full margins, sheet 558 x 762mm (22 x 30in) (framed)

**£4,000 - 6,000**





184

**Andy Warhol (1928-1987)**

UNTITLED (SATURN)

Gouache and ink on paper, *circa* 1954, with the "Estate of Andy Warhol" and "Andy Warhol Foundation for the Visual Arts" ink stamps verso, inscribed 'VF' and '328.049' in pencil, on wove paper, with full margins, sheet 340 x 510mm (13 $\frac{3}{8}$  x 20in) (framed)

**£10,000 - 15,000**



**185**

**Andy Warhol (1928-1987)**

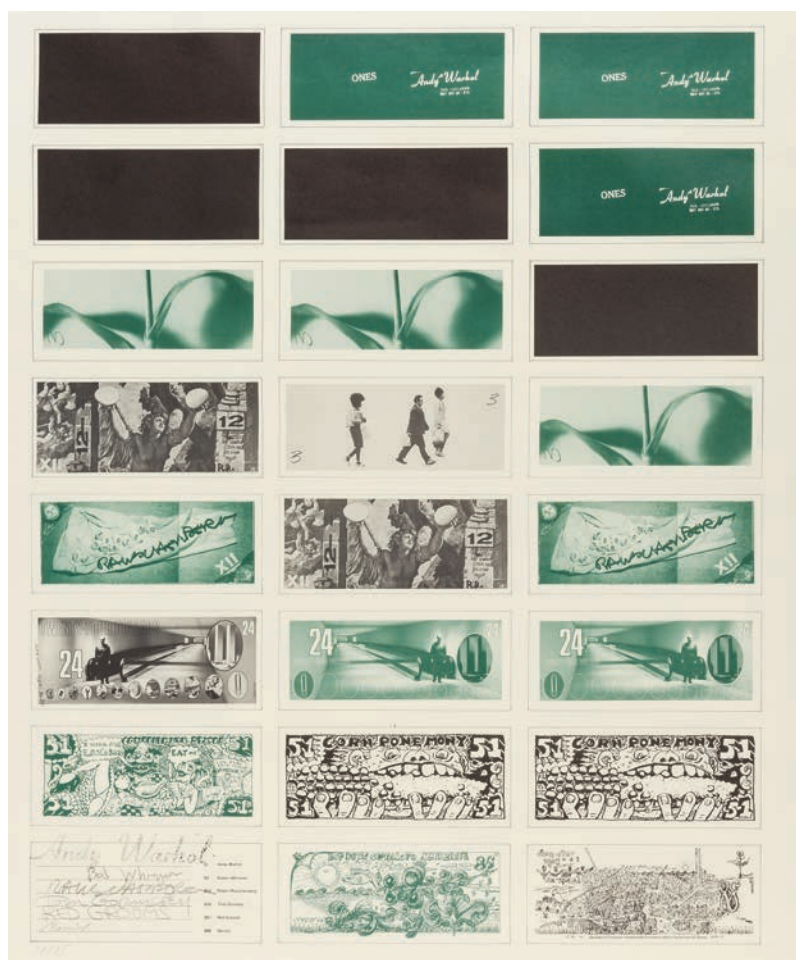
MARILYN INVITATION (NOT IN FELDMAN & SCHELLMANN)

Screenprint in colours, 1981, on Lenox Museum Board, printed and published by Castelli Graphics, New York, the full sheet printed to the edges, 177 x 177mm (7 x 7in) (framed)

The present lot is an artwork in miniature of Warhol's iconic print Marilyn (Feldman & Schellmann II.30), and was created to announce the artist's exhibition at Castelli Gallery in New York, Andy Warhol: A Print Retrospective 1963-1981.

**£3,000 - 5,000**





186

# Various Artists

ART CASH

Offset lithograph printed in colours, 1971, stamped by Andy Warhol in black ink, signed by the other contributing artists in pencil, numbered from the edition of 75 in pencil, the full sheet, 705 x 559mm (27¾ x 22in) (unframed)

The artists include: Andy Warhol, Robert Whitman, Robert Rauschenberg, Tom Gormley, Red Grooms and Marisol.

£700 - 1,000

187

# Andy Warhol (1928-1987)

S&H GREEN STAMPS (FELDMAN & SCHELLMANN II.9; MARECHAL 5)

Offset lithograph printed in colours, 1965, from the edition of 6,000, on wove paper, printed by Eugene Feldman, published by the Institute of Contemporary Art, Philadelphia, the full sheet, 584 x 578mm (23 x 22 2/4in) (unframed)

The present artwork first appeared as an invitation in the form of a foldout poster announcing the opening of the first Warhol Retrospective at the Institute of Contemporary Art in Philadelphia. It also served as the wallpaper decorating the exhibition space at ICA. Of the six thousand copies printed, five thousand were folded and mailed as invitations, 300 adorned the walls, 300 were sold during the exhibition, and the remainder were used in later exhibitions by the artist.

£700 - 1,000







188

**Andy Warhol (1928-1987)**

THE STAR (FELDMAN & SCHELLMANN II.258)

Screenprint in colours, 1981, signed and numbered from the edition of 200 in pencil verso, on Lenox Museum Board, as included in the 'Myths' portfolio, printed by Rupert Jasen Smith, published by Ronald Feldman Fine Arts Inc., New York, the full sheet printed to the edges, 965 x 965mm (38 x 38in) (framed)

**£35,000 - 45,000**





189

**Andy Warhol (1928-1987)**

DRACULA (FELDMAN & SCHELLMANN II.264)

Screenprint in colours, 1981, signed and numbered from the edition of 200 in pencil, on Lenox Museum Board, as included in the Myths portfolio, printed by Rupert Jasen Smith, with his blindstamp, published by by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright ink stamp on the reverse, the full sheet printed to the edges, sheet 965 x 965mm (36 x 36in) (unframed)

**£20,000 - 30,000**



190

**Andy Warhol (1928-1987)**

INGRID BERGMAN. THE NUN (FELDMAN & SCHELLMANN 314)

Screenprint in colours, 1983 signed, dated and numbered from the edition of 250 in pencil, on Lenox Museum board, printed by Rupert Jasen Smith, New York, with his blindstamp, published by Galerie Börjeson, Malmö, with their blindstamp verso, the full sheet printed to the edges, sheet 964 x 964mm (36 x 36in) (unframed)

**£20,000 - 30,000**





191

**Andy Warhol (1928-1987)**

BEATLES (SEE: FELDMAN AND SCHELLMANN IIIB.5A)

The unique screenprint in colours, 1980, with the "Estate of Andy Warhol" and "Andy Warhol Foundation for the Visual Arts" ink stamps verso, inscribed VF and '115.024' in pencil, on Mohawk Superfine wove mounted on Lenox Museum board, printed by Rupert Jasen Smith, New York, the full sheet, 812 x 1018mm (31 7/8 x 40in) (framed)

**£70,000 - 90,000**



192

**Andy Warhol (1928-1987)**

SIGMUND FREUD (FELDMAN & SCHELLMANN 235)

Screenprint in colours, 1980, signed and numbered from the edition of 200 in pencil, on Lenox Museum Board, printed by Rupert Jasen Smith, published by by Ronald Feldman Fine Arts, Inc., and Jonathan A Editions, Tel Aviv, New York and Israel, with the artist's copyright ink stamp on the reverse, the full sheet printed to the edges, 1016 x 813mm (40 x 32in) (unframed)

**£25,000 - 35,000**





193



194



195

193

**Andy Warhol (1928-1987)**

REIGNING QUEENS. QUEEN NTOMBI TWALA OF SWAZILAND (FELDMAN & SCHELLMANN II.346)

Screenprint in colours, 1985, aside from the edition of 40, on Lenox Museum Board, printed by Rupert Jasen Smith, New York, with his blindstamp, published by George C.P. Mulder, Amsterdam, the full sheet printed to the edges, sheet 999 x 797mm (39¼ x 31½in) (unframed)

£4,000 - 6,000

194

**Andy Warhol (1928-1987)**

REIGNING QUEENS. QUEEN NTOMBI TWALA OF SWAZILAND (FELDMAN & SCHELLMANN II.347)

Screenprint in colours, 1985, aside from the edition of 40, on Lenox Museum Board, printed by Rupert Jasen Smith, New York, with his blindstamp, published by George C.P. Mulder, Amsterdam, the full sheet printed to the edges, sheet 999 x 797mm (39¼ x 31½in) (unframed)

£4,000 - 6,000

195

**Andy Warhol (1928-1987)**

REIGNING QUEENS. QUEEN NTOMBI TWALA OF SWAZILAND (FELDMAN & SCHELLMANN II.349)

Screenprint in colours, 1985, aside from the edition of 40, on Lenox Museum Board, printed by Rupert Jasen Smith, New York, with his blindstamp, published by George C.P. Mulder, Amsterdam, the full sheet printed to the edges, sheet 999 x 797mm (39¼ x 31½in) (unframed)

£4,000 - 6,000



196

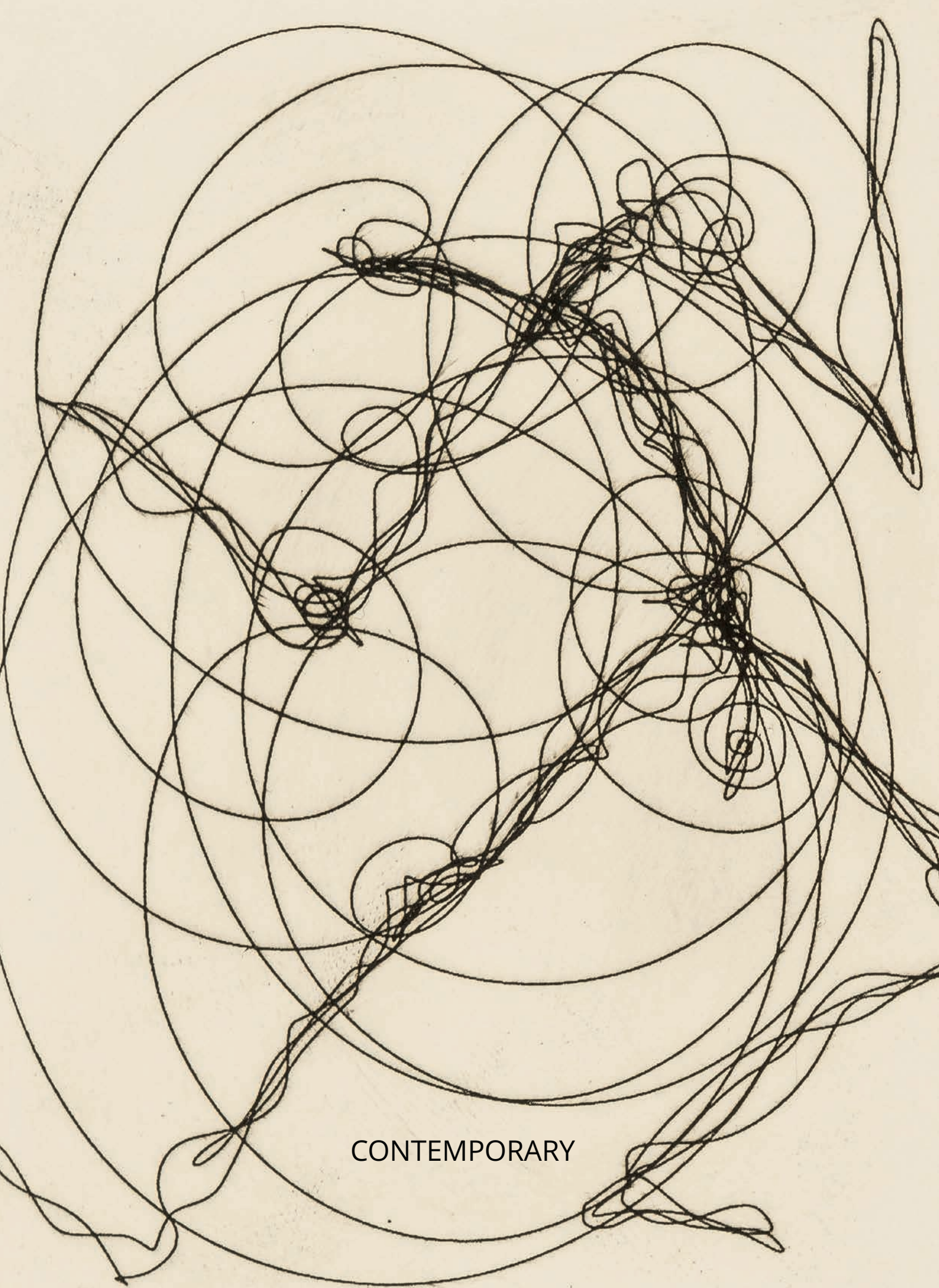
**Tom Wesselmann (1931-2004)**

CLAIRE NUDE

Lithograph with screenprint in colours, 1980, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, sheet 788 x 762mm (31 x 30in) (unframed)

**£6,500 - 7,500**





CONTEMPORARY



197

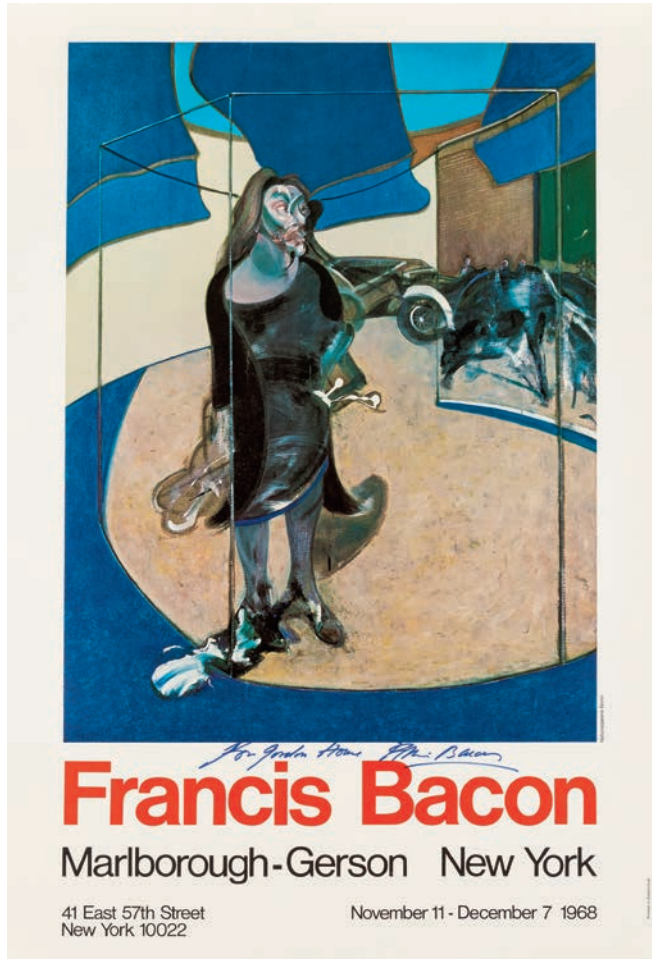
**Francis Bacon (1909-1992) (after)**

STUDY FOR A PORTRAIT OF JOHN EDWARDS; RUSSIAN RETROSPECTIVE EXHIBITION POSTER

Offset lithograph printed in colours, 1988, from the edition of circa 250 of which only approximately 30 are extant, on thin wove paper, the full sheet printed to the edges, 901 x 575mm (35½ x 22¾in) (unframed)

This work was printed to advertise the first retrospective exhibition in Russia granted to a living artist since the Russian Revolution and was adopted by the State as a symbol of Glasnost. The exhibition was organized by the British Council in collaboration with Marlborough Fine Art in London. It was held at the Central Union of Artists in Moscow (22nd September to 7th November 1988). It is believed that only 250 posters were printed for the exhibition and at the end of it there were circa 30 left unused.

£1,500 - 2,000 ARR



198

**Francis Bacon (1909-1992) (after)**

PORTRAIT OF ISABEL RAWSTHORNE STANDING IN A STREET, OSLO

Offset lithograph printed in colours, 1968, signed and inscribed 'For Gordon House from Francis Bacon' in blue ink, on thin wove paper, with full margins, sheet 762 x 507mm (30 x 20in) (unframed)

£2,000 - 3,000 ARR



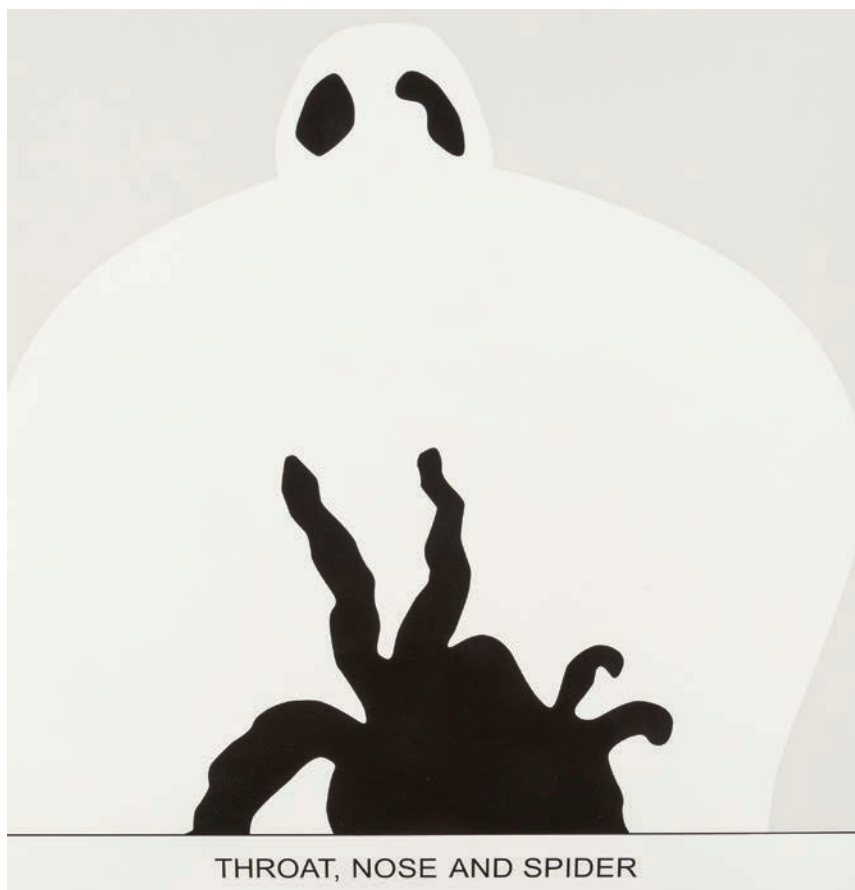
199

**John Baldessari (b.1931)**

SEDIMENT: THROAT, NOSE AND SPIDER

Archival digital print, 2010, signed and numbered in black ink on a label affixed verso, on wove paper, published by Texte zur Kunst, Berlin, the full sheet printed to the edges, 413 x 381mm (16½ x 15in) (unframed)

£500 - 700



199

200

**David Bailey (b.1938)**

LEGS AND HOSEPIPE

Gelatin silver print, printed 1980, signed, titled, dated and numbered from the edition of 200 in pencil, with full margins, sheet 250 x 380mm (9¾ x 15in) (framed)

£800 - 1,200 ARR



200

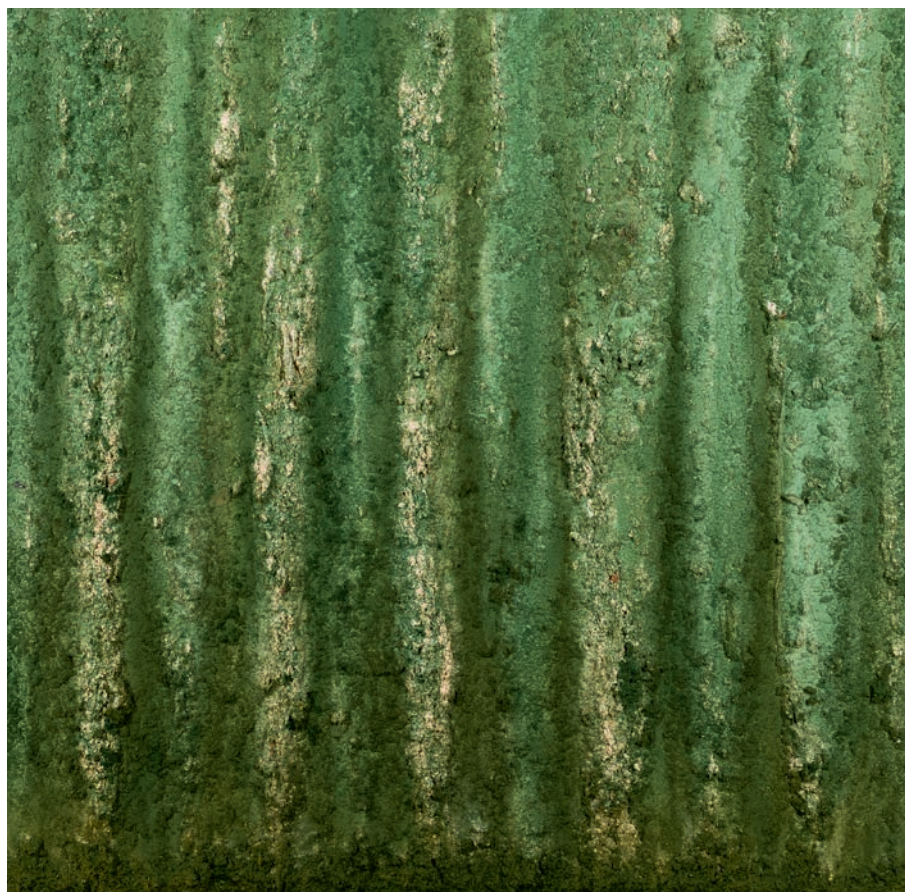
201

**Mel Bochner (b.1940)**

CRAZY (WITH BACKGROUND NOISE)

Screenprint with black enamel, 2018,  
signed, dated and numbered from the  
edition of 30 unique variants, printed by  
BRT Printshop, Brooklyn, sheet 600 x  
550m (23 $\frac{3}{8}$  x 21 $\frac{5}{8}$ in)

£4,000 - 6,000



202

**Bosco Sodi (b.1970)**

BOSCOVERDE

Pure pigment, sawdust, wood pulp,  
natural fibres, water and glue on  
canvas, 2004-2005, signed, titled and  
inscribed in black crayon verso, 1000 x  
1000mm (39 $\frac{3}{8}$  x 39 $\frac{3}{8}$ in)

£10,000 - 15,000



203

**Jake and Dinos Chapman (b.1962 & b.1966)**

UNTITLED

Etching with aquatint printed in colours, 2012, signed and numbered from the edition of 100 in pencil, published by Paupers Press, London, with full margins, sheet 400 x 320mm (15¾ x 12½in) (unframed)

£500 - 700 ARR



203

204

**Peter Doig (b.1959) and Flick (Felicity) Allen**

THE NAKED CITY

The portfolio, 1986, comprising twelve lithographs, with the title-page, justification and list of plates, each on wove paper, published by Air Gallery, London, the sheets loose as issued in the original paper folder with the title printed on an adhesive label pasted to the uppers, overall 430 x 300mm (17 x 11¾in) (folio)

£1,000 - 1,500 ARR



204



205

**Jean Dubuffet (1901-1985)**

LE SURINTENDENT (WEBEL 1098)

Screenprint in colours, 1971-72, signed and numbered from the edition of 120 in pencil, on Bristol wove paper, published by Editions Jeanne Boucher, Paris, and Pace Editions, New York, the full sheet printed to the edges, sheet 510 x 310mm (20 x 12¼in) (unframed)

£4,000 - 6,000 ARR



206

**Tracey Emin (b.1963)**

BIRD ON A WING AFTER DB

Etching printed in blue, 2018, signed, dated, titled and numbered from the edition of 200 in pencil, on wove paper, published by Emin International, London, with full margins, sheet 460 x 450mm (18 x 17¾in) (unframed)

£1,000 - 1,500 ARR



206

207

**Tracey Emin (b.1963)**

FEELING SAFE

Etching, 2012, signed, titled, dated and numbered from the edition of 120 in pencil, on wove paper, with full margins, sheet 417 x 585mm (16½ x 23in) (unframed)

£1,000 - 1,500 ARR



207

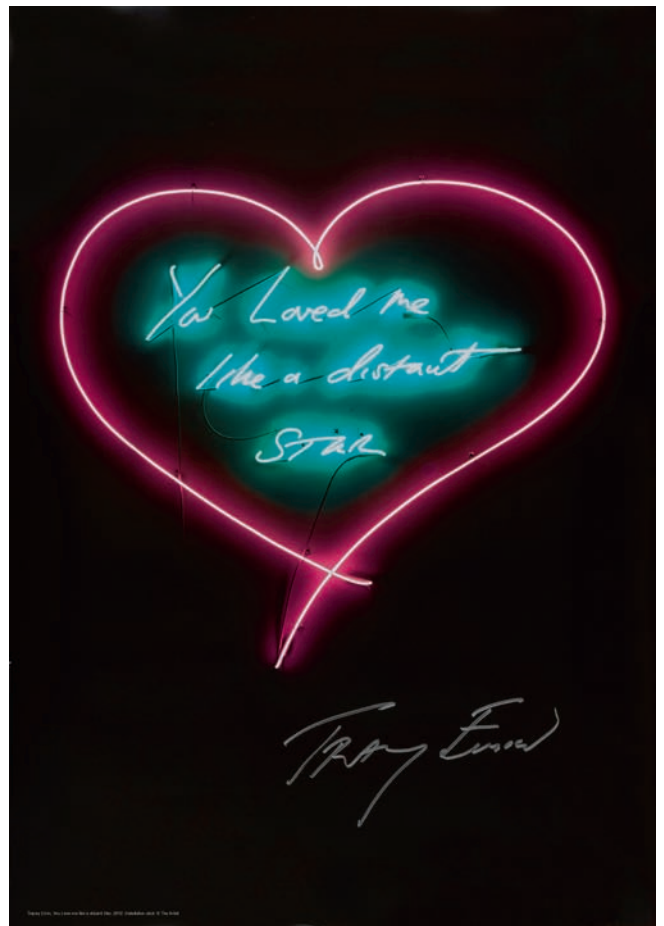
208

**Tracey Emin (b.1963)**

YOU LOVED ME LIKE A DISTANT STAR

Digital print in colours, 2016, signed in silver ink, from the edition of 500, on glossy wove paper, printed and published by Emin International, London, the full sheet printed to the edges, 700 x 500mm (27 x 19½in) (unframed)

£500 - 700 ARR



208

209

**Peter Fischli (b.1952) & David Weiss (1946-2012)**

UNTITLED (MUSHROOM)

Chromogenic print in colours, 2006, signed by both artists and numbered from the edition of 120 in black ink, on gloss photographic paper, published by Counter Editions, London, the full sheet printed to the edges, 500 x 600mm (20 x 24in) (framed)

£400 - 600



209



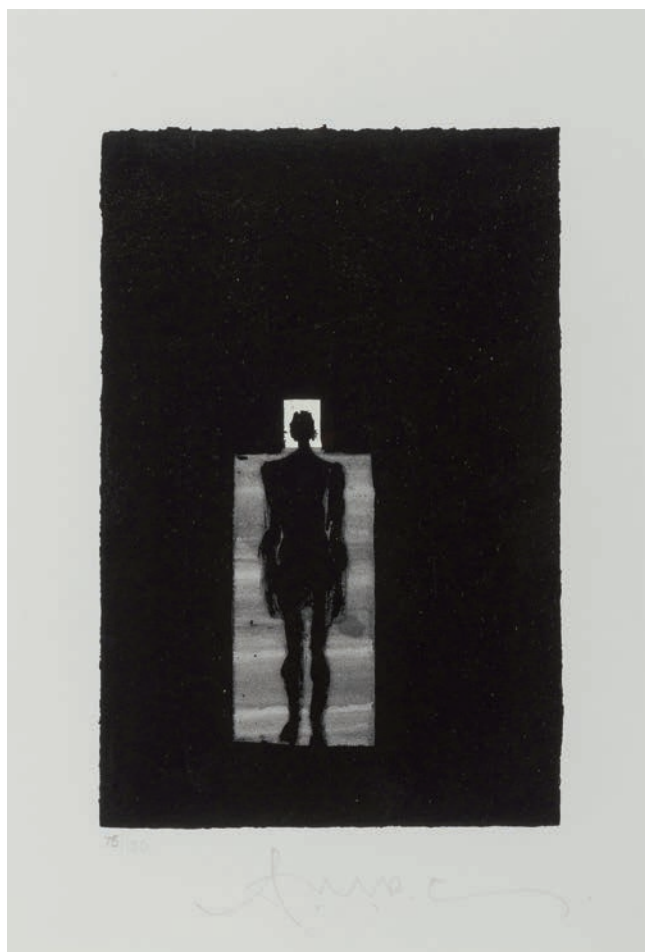
**210**

**Antony Gormley (b.1950)**

ROOM

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

**£600 - 800**



**211**

**Antony Gormley (b.1950)**

BODY

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

**£600 - 800**

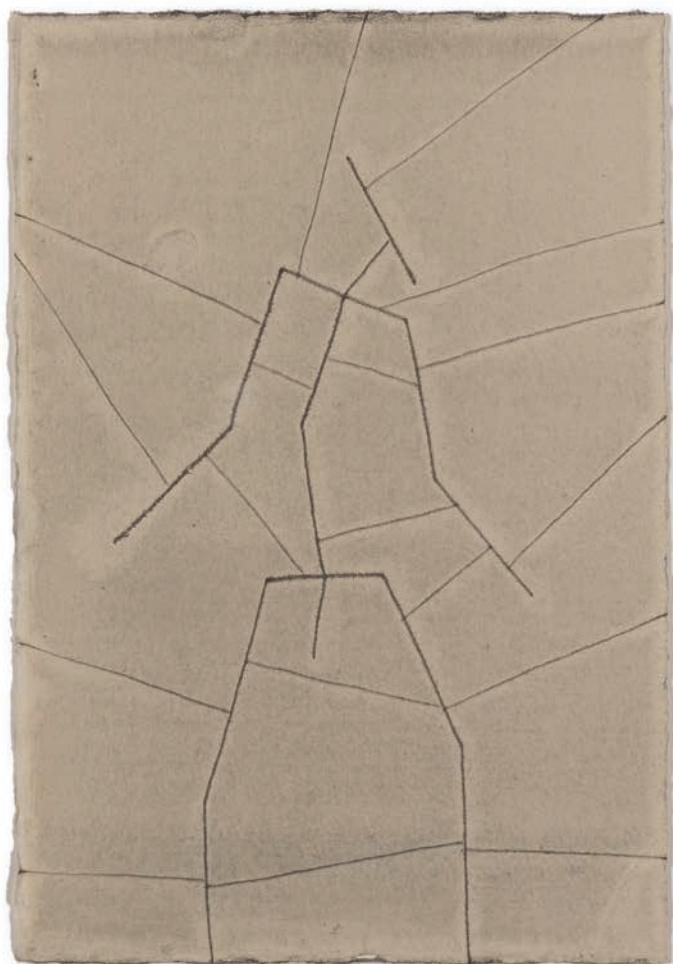
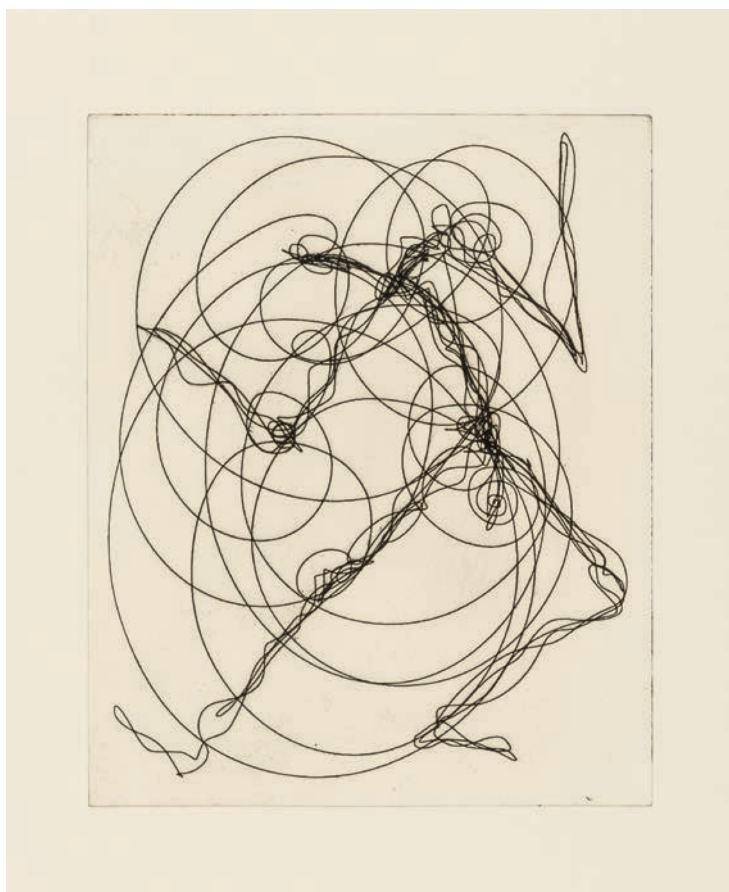
212

**Antony Gormley (b.1950)**

FEELING MATERIAL

Etching printed with tone, 2014, signed and numbered from the edition of 100 in pencil verso, on Somerset cotton rag paper, housed within the original black cloth portfolio, with full margins, sheet 310 x 274mm (12½ x 10⅞in) (unframed)

£1,500 - 2,000 ARR



213

**Antony Gormley (b.1950)**

SITE XXII

Carbon and casein drawing, 2016, signed, dated and titled by the artist in pencil verso, on thick wove paper, the full sheet, 280 x 190mm (11 x 7½in) (framed)

£7,000 - 10,000 ARR





214

**Antony Gormley (b.1950)**

BEARING LIGHT

The complete portfolio, 1991, comprising twelve woodblocks printed in colours, each signed, dated and numbered from the edition of 30 verso in pencil, also numbered on the justification page in pencil, each on Stonehenge wove paper, together with title, justification and end pages, printed by La Paloma, Tujunga, published by Okeanos Press, Berkeley, each the full sheets, housed within the original black clothbound portfolio with the embossed title, overall 585 x 510 x 25mm (23 x 20 x 1in) (folio) (12)

£5,000 - 7,000 ARR



215

215

**Gilbert and George (b.1943 & 1942)**

DEATH AFTER LIFE

Offset lithograph printed in colours, 2008, signed in black ball-point pen, numbered from the edition of 100 in pencil, on Hahnemühle and Mohawk Superfine wove paper, published by Oak Tree Fine Press, Fyfield, with full margins, sheet 250 x 460mm (9 ¾ x 18in) (unframed)

£500 - 700 ARR



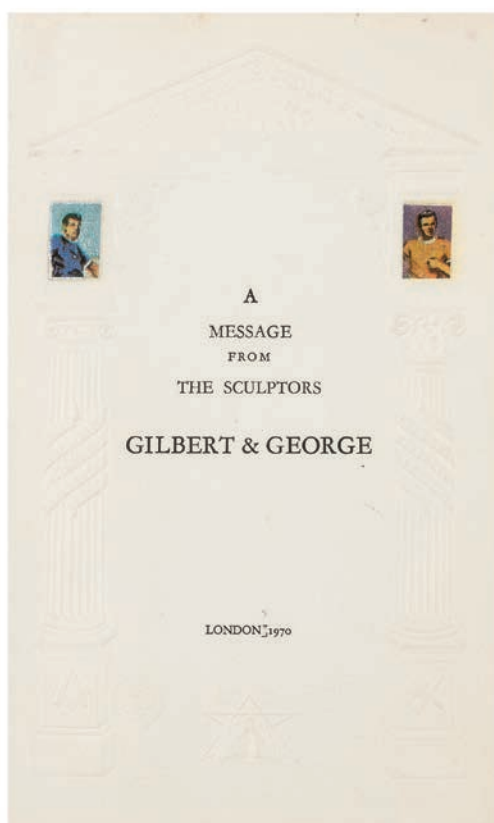
216

**Gilbert & George (b.1943 and b.1942)**

A MESSAGE FROM THE SCULPTORS GILBERT & GEORGE

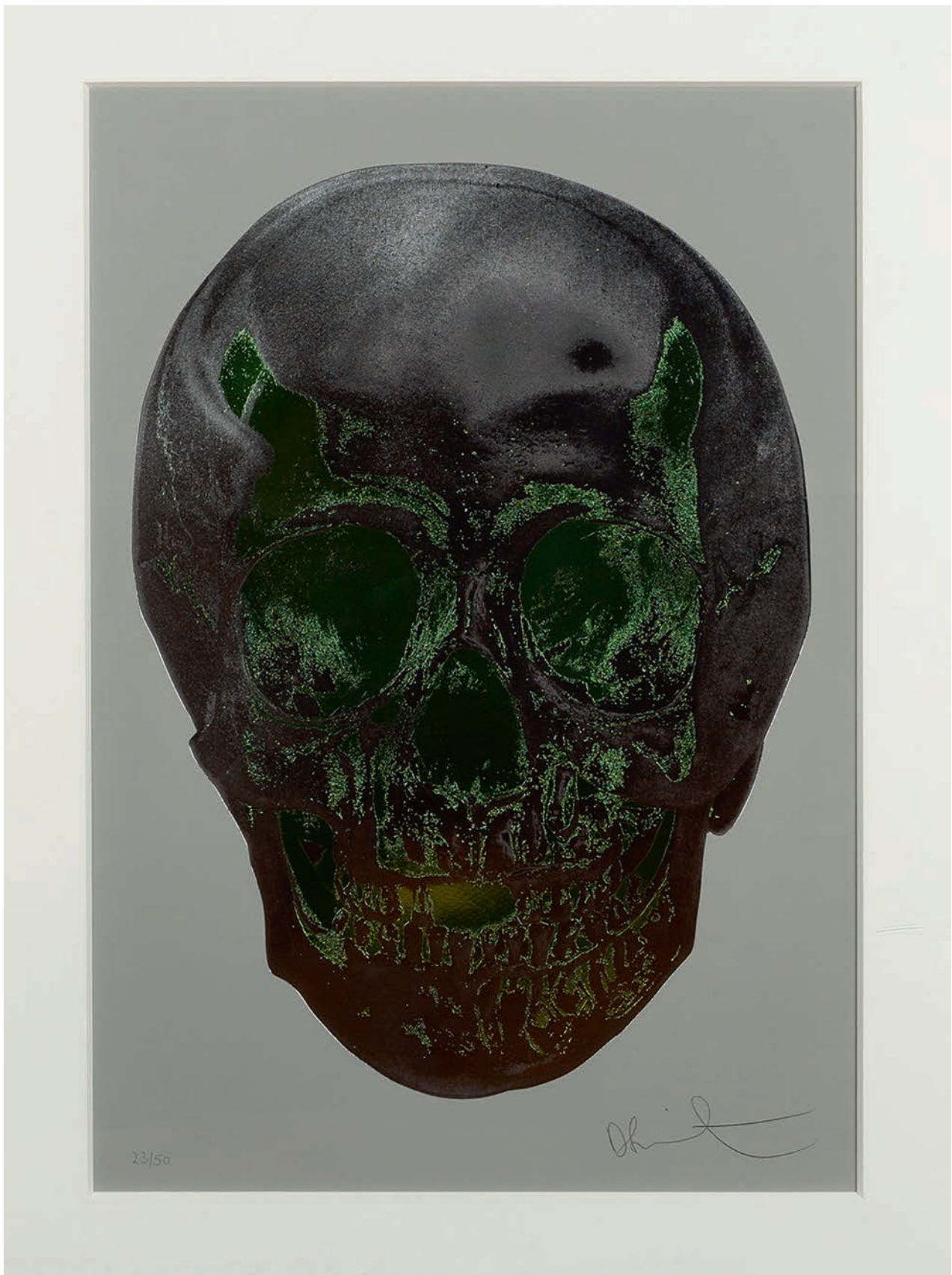
The embossed card with collage, 1970, comprising elements of the artists' make up, tobacco and ash, hair, clothing and breakfast, together with five small black and white photographs of the artist's performances, numbered from the edition of 300 in black ink on the back cover, published by Art for All, London, overall 204 x 130 x 3mm (9 ½ x 5 ½ x 1/16in) (vol) (6)

£3,000 - 5,000 ARR



216





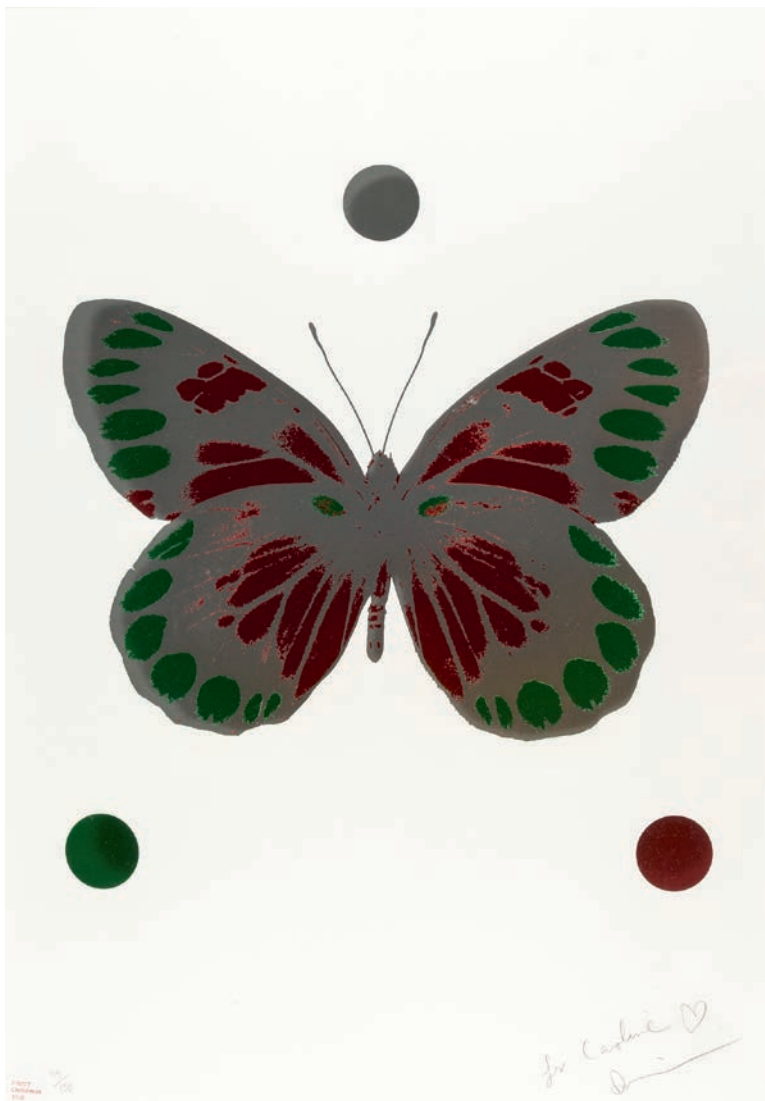
**217**

**Damien Hirst (b.1965)**

DOVE GREY GUNMETAL LEAF GREEN SKULL

Screenprint, glaze and foilblock, 2012, signed and numbered from the edition of 50 in pencil, on Somerset Satin wove paper, from the portfolio Till Death Do Us Part, co-published by Paul Stolper and Other Criteria, London, with full margins, sheet 522 x 370mm (20½ x 14½in) (framed)

**£4,000 - 6,000** ARR



**218**

**Damien Hirst (b.1965)**

SCIENCE XMAS BUTTERFLY (EMERALD GREEN AND CHILLI RED)  
Foilblock print in colours, 2010, signed and numbered  
from the edition of 150 in pencil, stamped 'Happy  
Christmas 2010' in red ink, on Arches 88 wove paper,  
with full margins, sheet 725 x 505mm (28½ x 20in)  
(framed)

£2,000 - 3,000

**219**

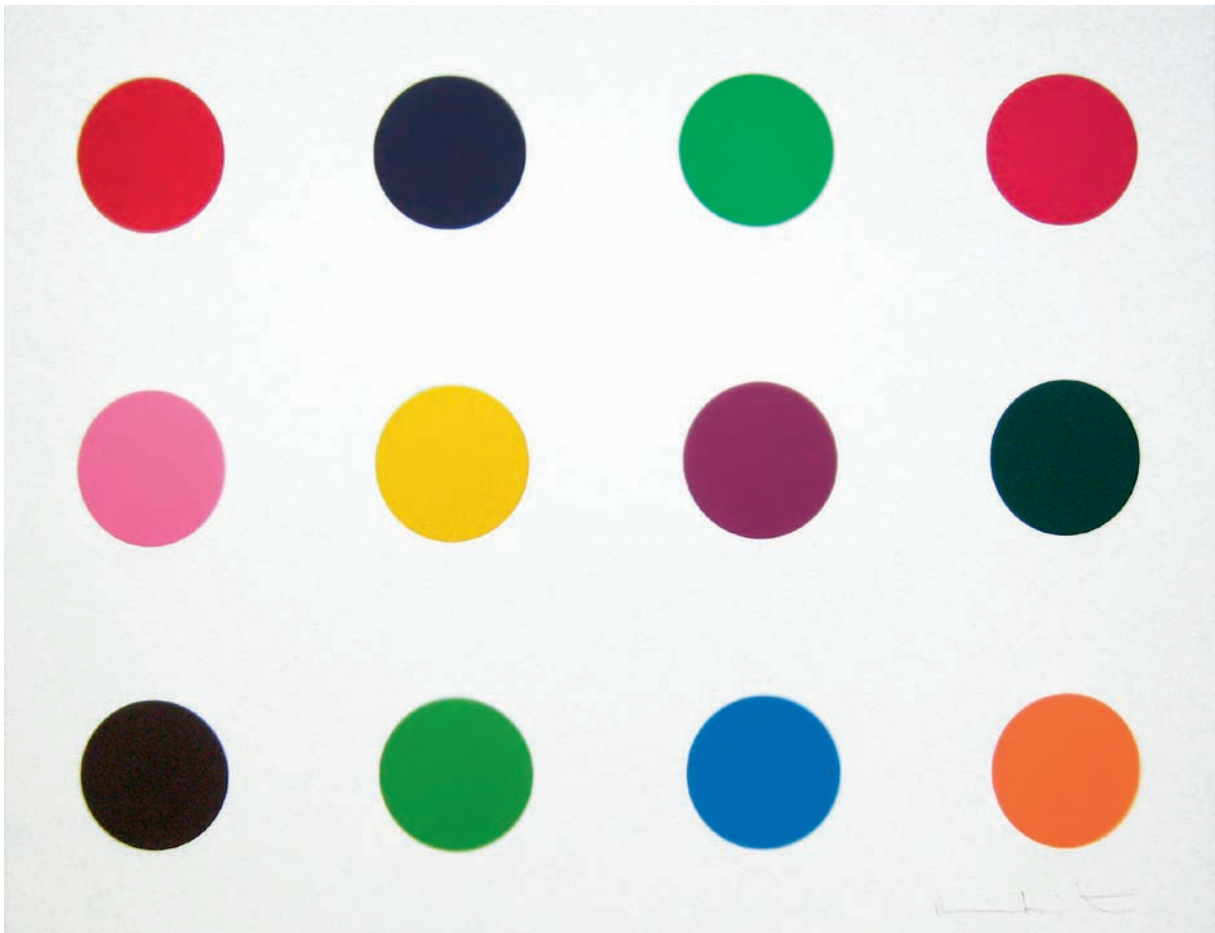
**Damien Hirst (b.1965)**

GARDEN OF DREAMS (H4-3)  
Diasc-mounted giclée print in  
colours, 2018, signed and numbered  
from the edition of 75 on a label  
affixed verso, on aluminium panel,  
published by Heni Productions,  
London, the full sheet printed to the  
edges, 920 x 1260mm (36¼ x 49½in)  
(unframed)

£3,000 - 5,000







220

220

**Damien Hirst (b.1965)**

METHIONINE (FROM WOODCUT SPOTS)

Woodcut printed in colours, 2010, signed in pencil, inscribed 'AP' in pencil verso, an artist's proof aside from the numbered edition of 48, on Somerset textured paper, published by the Paragon Press, London, the full sheet, 625 x 813mm (24½ x 32in) (framed)

£7,000 - 10,000

ARR

IMPORT

221

**Yayoi Kusama (b.1929)**

PUMPKINS

Two painted cast resin multiples, 2016, each stamped with the artist's name on the base, published by Benesse Holdings, Japan, both in the original printed, fitted, box, each 100 x 80 x 80mm (4 x 3 ¼ x 3 ¼in) (multiple) (2)

£1,000 - 1,500



221



222

**Isaac Julien (b.1960)**

STONES AGAINST DIAMONDS (ONYX CAVE)

C-type print in colours, 2015, from an edition of 30, the full sheet diasec-mounted as issued, overall 600 x 800cm (23¾ x 31½in)

£2,000 - 3,000 ARR



223

**Dong Kingman (1911-2000)**

UNTITLED

Watercolour on paper, signed in watercolour, sheet 420 x 530mm (16½ x 20¾in) (framed)

£1,000 - 1,500





224

**Chris Levine (b.1960)**

LIGHTNESS OF BEING (BLUE)

Archival inkjet print, 2017, initialed, dated and numbered from the edition of 200 in pencil, on wove paper, with full margins, with the artist's blindstamp, sheet 410 x 300mm (16 1/4 x 11 3/4in) (unframed)

£3,000 - 5,000 ARR



**225**

**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 vellum transparency paper, printed by Lecturis, Eindhoven and published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, Amsterdam, housed within the original grey card portfolio, each sheet 298 x 298mm (11¾ x 11¾in) (folio) (10)

This set was published to celebrate the artist's 1991 retrospective at the Stedelijk Museum in Amsterdam.

**£2,000 - 3,000**





**226**

**Helmut Newton (1920-2004)**

ROSELYNE, CHÂTEAU D'ARCANGUES (SALON)

Gelatin silver print, 1975, 711 x 1067mm (28 x 42in) (framed)

Provenance:

Christie's, New York, October 17, 2006, lot 8.

The Constantiner Collection, New York.

Christie's, New York, 16-17 December 2008, lot 28.

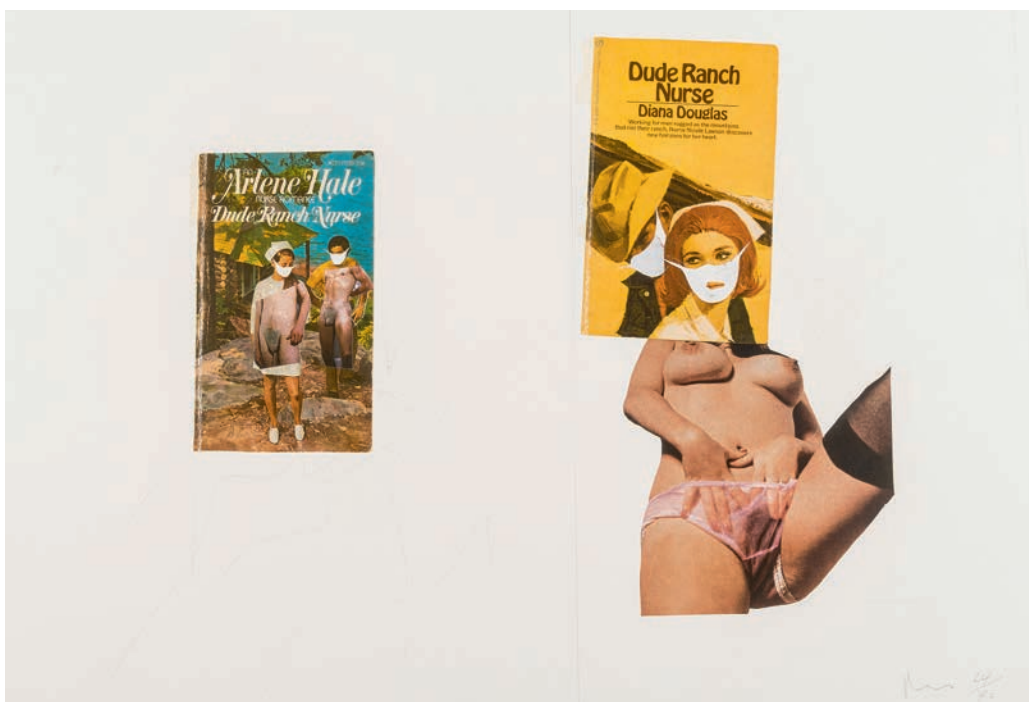
Literature:

Helmut Newton aus dem Photographischen Werk, 1993, p. 76.

Helmut Newton, White Women, 1976, p. 63.

Please note, this lot is only available to view at our premises at 220 Queenstown Road in London, by prior appointment. Please contact the department at [editions@forumauctions.co.uk](mailto:editions@forumauctions.co.uk).

**£10,000 - 15,000**



**227**

**Richard Prince (b.1949)**

DUDE RANCH NURSE

Offset lithograph with collage and graphite and ink additions, 2008, signed and numbered from the edition of 96 in pencil, published by the Serpentine Gallery, London, the full sheet, 480 x 610mm (19 x 24in) (unframed)

**£1,000 - 1,500**



228

**Grayson Perry (b.1960)**

GAY BLACK CATS MC

Handmade cotton fabric and embroidery appliqué flag, 2017, signed and numbered from the edition of 150 on the accompanying certificate of authenticity in black ink, published by Serpentine Galleries, London, housed within the original card box, overall 970 x 1480mm (38 x 58¼in) (unframed)

£4,000 - 6,000





229

**Gerhard Richter (b.1932)**

ALADIN (P11)

Diasec-mounted chromogenic print on aluminium, 2014, 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, 370 x 500mm (14½ x 19⅝in)

£3,500 - 4,500 ARR

230

**Pierre Soulages (b.1919)**

LITHOGRAPHIE NO.18 (RIVIERE 20)

Lithograph printed in colours, 1968, signed and numbered from the edition of 114 in pencil, on Arches paper, the full sheet, 502 x 378mm (19¾ x 14¾in) (unframed)

£2,000 - 3,000 ARR



230

231

**Kazuo Shiraga (1924-2008)**

PASSIONATE WINNER

Screenprint in colours, 1988, signed in pencil, numbered from the edition of 300, on wove paper, published by the committee for the XXIVth Olympiad, Seoul, Korea, with full margins, 549 x 718mm (21½ x 28¾in) (unframed)

£2,000 - 3,000



231



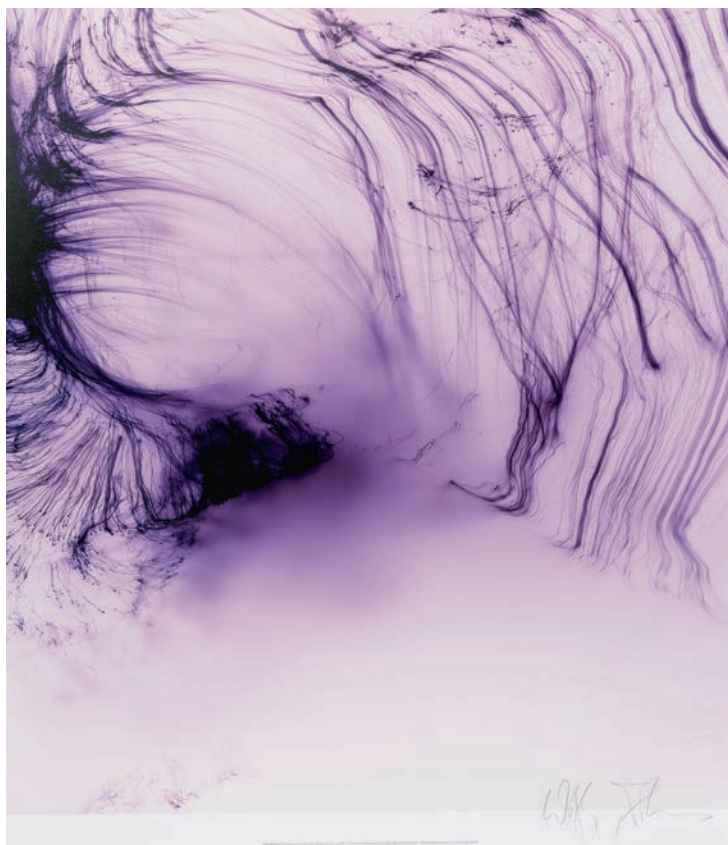
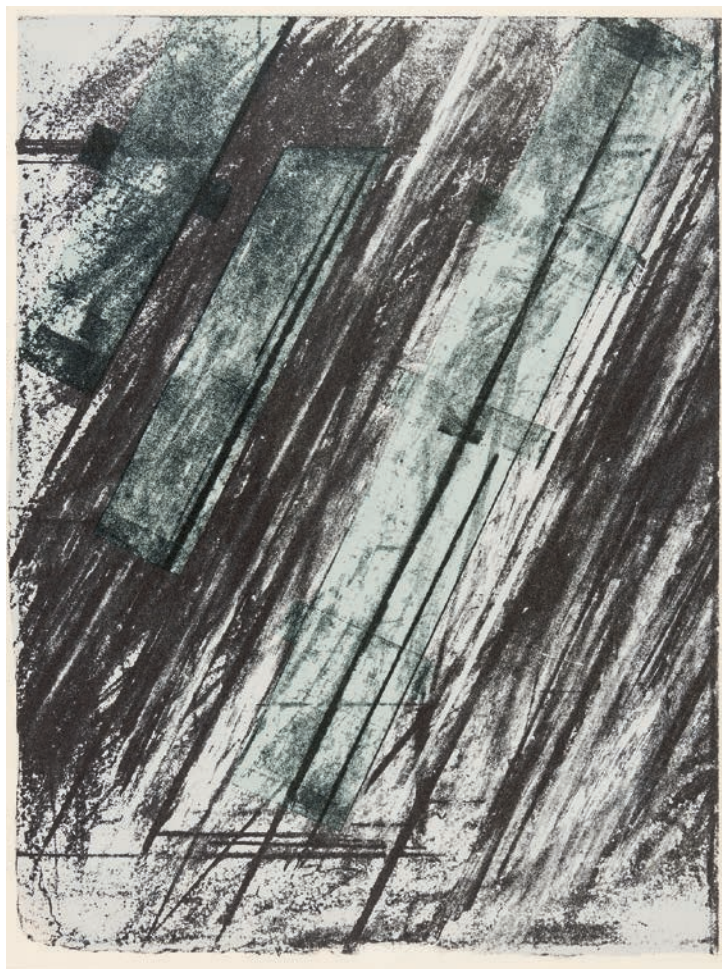
232

**Cy Twombly (1928-2011)**

UNTITLED (FROM THE NEW YORK COLLECTION FOR STOCKHOLM)  
(BASTIAN 38)

Lithograph and screenprint in colours, 1973, a rare proof aside from the edition of 300, on mould-made rag paper, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 305 x 229mm (12 x 9in) (unframed)

£800 - 1,200



233

**Wolfgang Tillmans (b.1968)**

IT'S ONLY LOVE GIVE IT AWAY

Offset lithograph printed in colours, 2018, signed in pencil, the edition was *circa* 100-200, on wove paper, published by the Moenchhaus Goslar Museum, Goslar, the full sheet printed to the edges, 840 x 595mm (33 x 23½in) (unframed)

£300 - 500

ARR

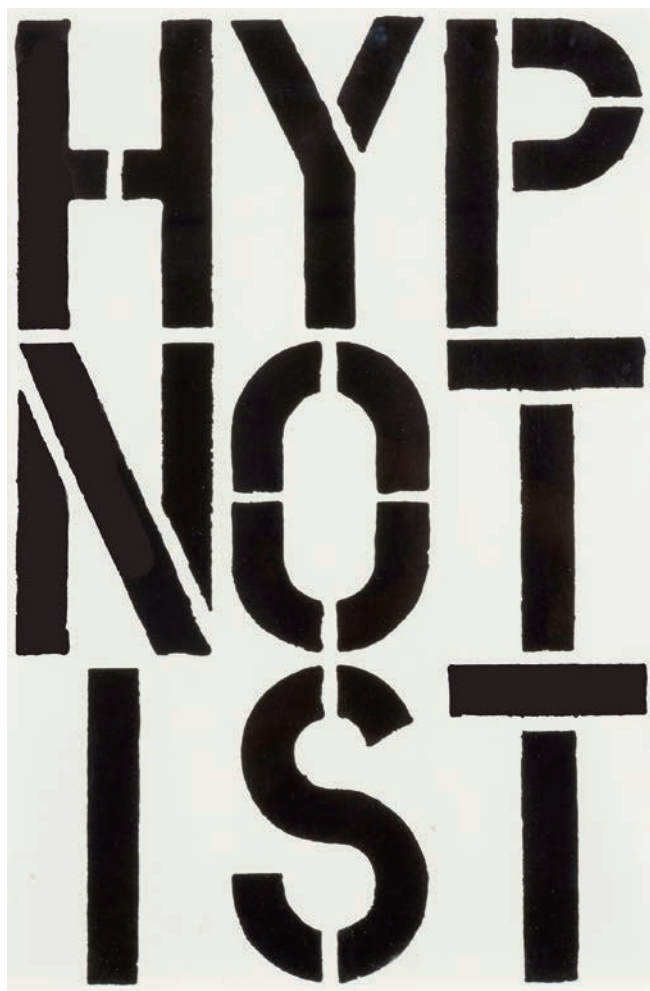
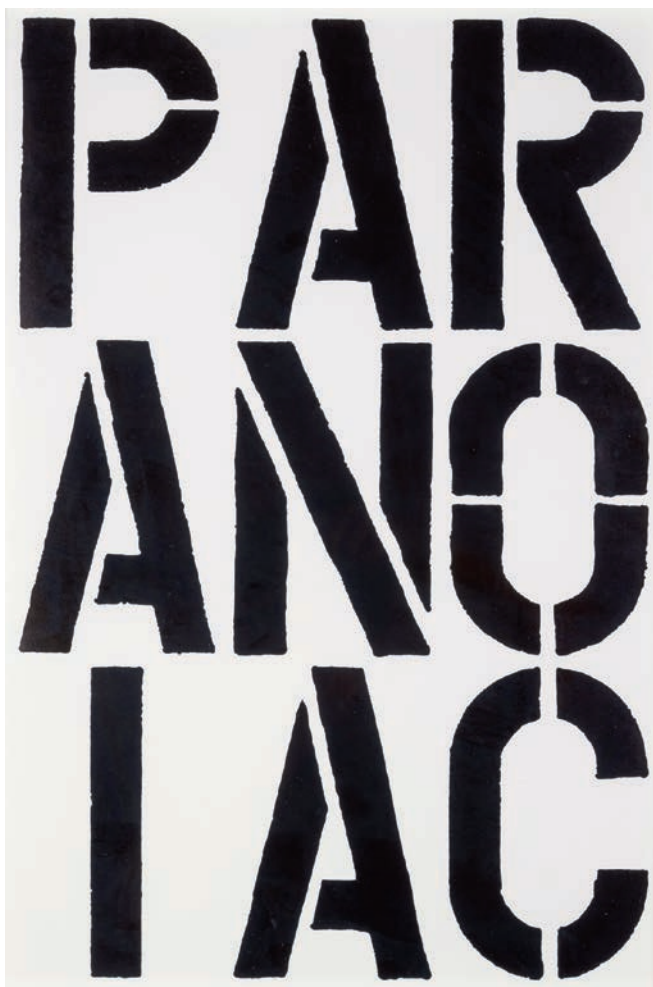
234

**Christopher Wool (b.1955)**

PAGE FROM BLACK BOOK

Screenprint, 1989, as included in the Black Book, from the book edition of 350, on wove paper, published by Gisela Capitain, Cologne, and Thea Westreich, New York, with full margins, sheet 600 x 410mm (23½ x 16¼in) (framed)

£1,500 - 2,000



235

**Christopher Wool (b.1955)**

PAGE FROM BLACK BOOK

Screenprint, 1989, as included in the Black Book, from the book edition of 350, on wove paper, published by Gisela Capitain, Cologne, and Thea Westreich, New York, with full margins, sheet 600 x 410mm (23½ x 16¼in) (framed)

£1,500 - 2,000





Herringbone Floor 2001

RW XXXI  
XXX

236

**Rachel Whiteread (b.1963)**

HERRINGBONE FLOOR

Laser-cut relief in 0.8mm Finnish birch plywood, 2001, signed, titled, dated and numbered in roman numerals from the edition of 450 in pencil on the mount, produced by Lasercraft, Huntingdon, published by Counter Editions, London, image 355 x 300mm (14 x 11¾in) (framed)

£1,500 - 2,000 ARR

237

**Rebecca Warren (b.1965)**

TEN

The bronze cast multiple, 1998-2008, signed in blue ink and numbered from the edition of 35 on the accompanying certificate of authenticity, published by Serpentine Gallery, London, height 115mm (4½in) (multiple)

£2,000 - 3,000 ARR



237



238

238

**Rebecca Warren (b. 1965)**

ZHIZNI

Bronze multiple, 2010, the edition was 45, published by Counter Editions, London, overall 280 x 140 x 80mm (11 x 5½ x 3¼in) (multiple)

£6,000 - 8,000 ARR



# I TRIED TO DROWN MY SORROWS BUT THE BASTARDS LEARNED HOW TO SWIM

URBAN ART





239

**Bast**

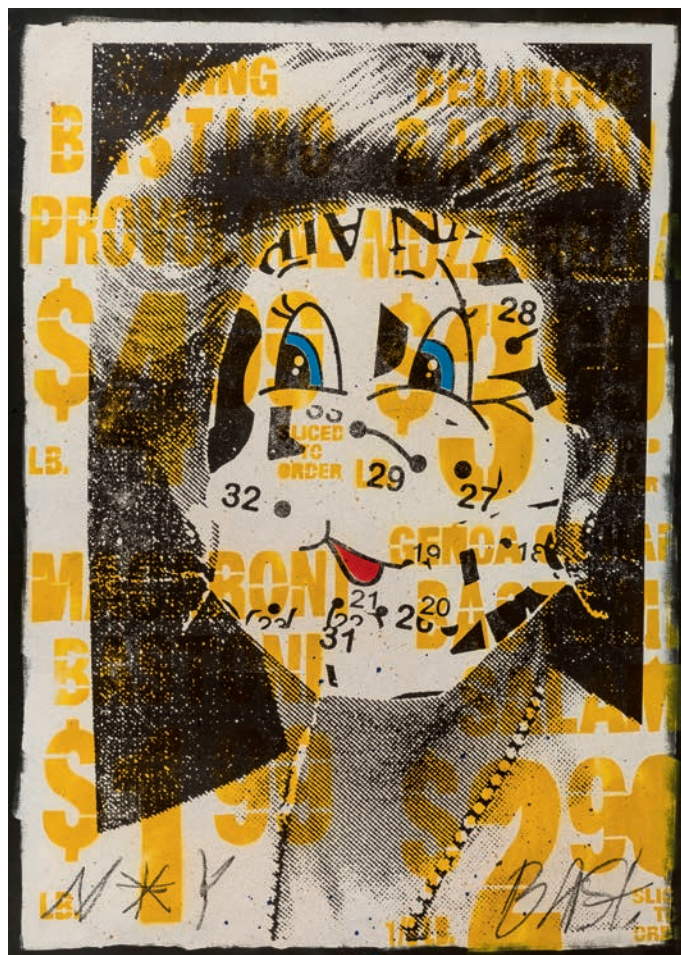
Boof Fonty

Screenprint with spraypaint, 2011, signed and inscribed in pencil, from the edition of 5, on black wove paper, 1240 x 905mm (36¾ x 35¾in) (framed)

Provenance:

Lazarides Gallery, London.

£2,000 - 3,000



240

**Connor Brothers (b.1968)**

SOME PEOPLE BRING HAPPINESS WHEREVER THEY GO, OTHERS WHENEVER THEY GO

Unique giclée print in colours with extensive hand additions in oil and acrylic paint and varnish, 2017, signed and dated in white ink, on thick wove paper, the full sheet printed to the edges, 890 x 640mm (35 x 25¼in) (framed)

£5,000 - 7,000

ARR





241

**Connor Brothers (b.1968)**

I TRIED TO DROWN MY SORROWS BUT THE BASTARDS LEARNED HOW TO SWIM

Oil on canvas, 2018, signed and dated in black ink on a label attached to the reverse of the frame, in the artists' designated choice of frame, 1850 x 1150mm (72¾ x 45 ¼in) (artist's frame)

**£15,000 - 20,000** ARR



**242**

**David Choe (b.1976)**

BLOOD 1

Watercolour and blood on paper, 2008, signed and dated in pencil, the full sheet, 410 x 290mm (16½ x 11½in) (framed)

This work is accompanied by a certificate of authenticity issued by Lazarides Gallery.

Provenance:

Lazarides Gallery, London.

**£1,500 - 2,000**



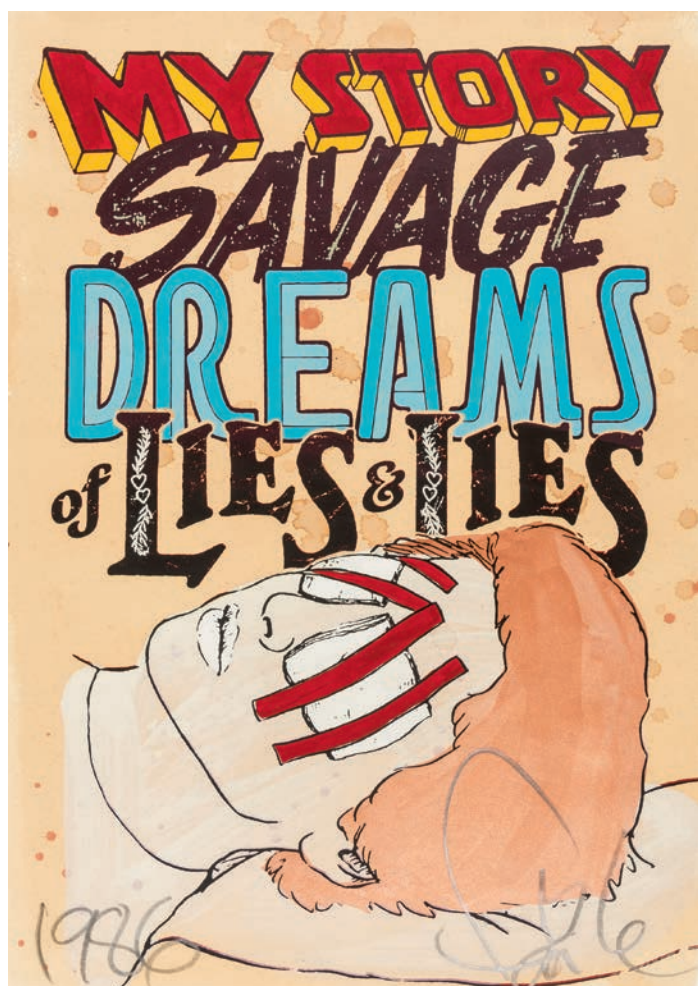
243

**Oli Epp (b.1994)**

CARPE DIEM

Screenprint in colours, 2018, signed and inscribed 'S/P', a studio proof aside from the edition of 30, on Somerset Satin White paper, printed and published by Jealous Gallery, London, with full margins, sheet 760 x 615mm (30 x 24¼in) (unframed)

£500 - 700 ARR



244

**FAILE (b.1975 & b.1976)**

MY STORY SAVAGE DREAMS

Hand-finished screenprint in colours, 2007, signed and inscribed in pencil, dated and numbered from the edition of ten with a red inkstamp verso, on wove paper, the full sheet printed to the edges, 647 x 441mm (25½ x 17½in) (unframed)

£2,000 - 3,000



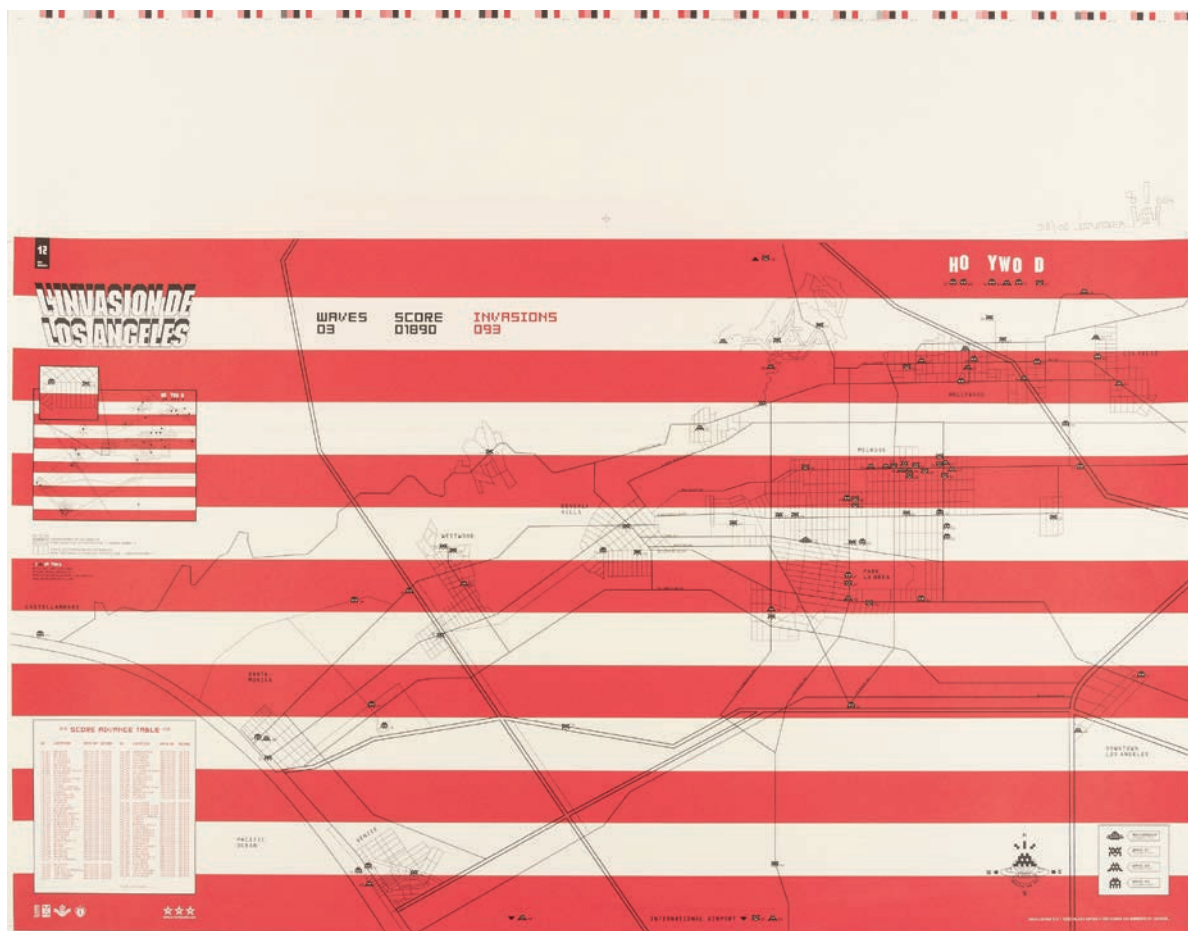
245

### Invader (b.1969)

COTE D'AZUR

Screenprint in colours, 2007, signed, dated and numbered from the edition of 50 in pencil, on wove paper, with full margins, sheet 260 x 655mm (10¼ x 25¾in) (unframed)

£1,200 - 1,800 ARR



246

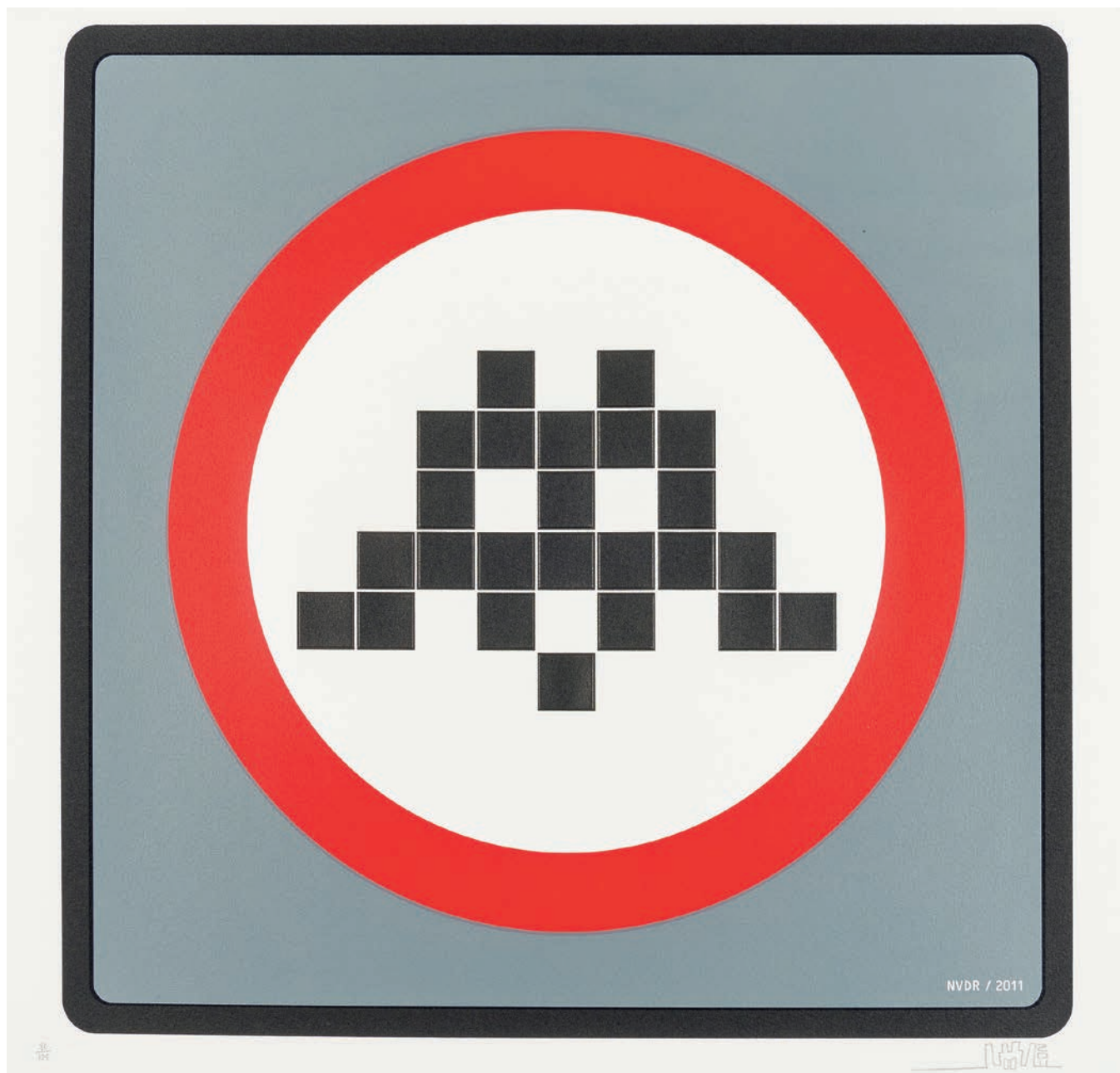
### Invader (b.1969)

LOS ANGELES

Screenprint in colours, 2004, signed, dated and numbered from the edition 100 in pencil, on wove paper, with full margins, sheet 585 x 738mm (23 x 29in) (unframed)

£1,500 - 2,000 ARR





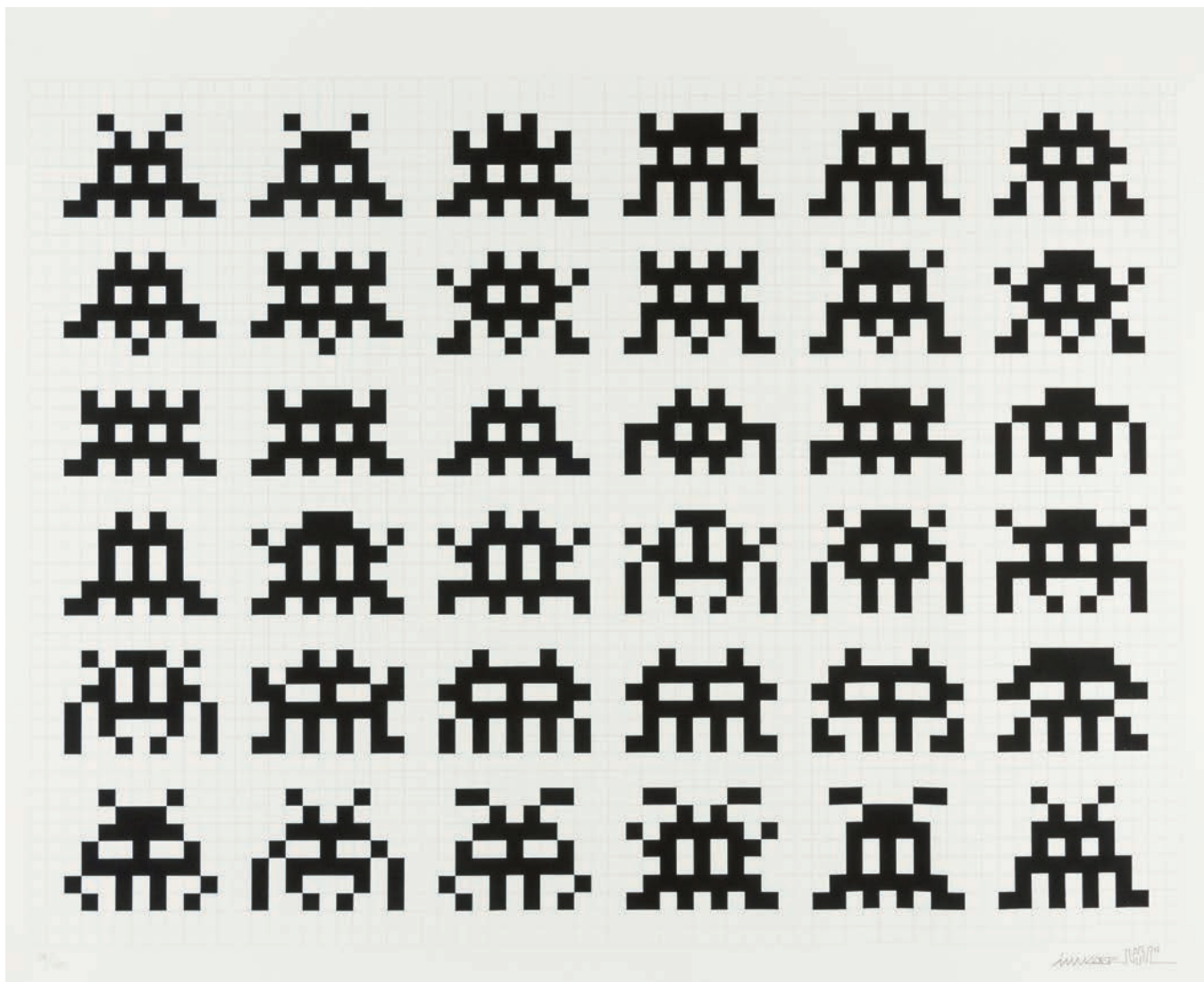
247

**Invader (b.1969)**

WARNING INVADER (GREY)

Screenprint in colours, 2011, signed, dated and numbered from the edition of 125 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 540 x 540mm (21¼ x 21¼in) (unframed)

£5,000 - 7,000 ARR



248

# **Invader (b.1969)**

REPETITION VARIATION EVOLUTION

Screenprint in colours, 2017, signed and numbered from the edition of 150 in pencil, on BFK Rives paper, with full margins, the full sheet, 677 x 883mm (26⅞ x 34⅜) (unframed)

£5,000 - 7,000 ARR





249

**Polly Morgan (b.1980)**

MIXED MESSAGE

Taxidermy snake and gun metal, 2014, 280 x 80 x 90mm (3 1/8 x 39/16in) (multiple)

Provenance:

Bonhams, 'Peace One Day', Founded 1793, 28th of January 2015.

£2,000 - 3,000 ARR

250

**Ryan Callanan (RYCA) (b.1981)**

SILVER SMILEY

Perspex, MDF, silkscreen printed glass, silver paint, aluminium and polyurethane resin, 2015, signed, dated and numbered from the edition of ten in black ink verso, 750 x 750 x 70mm (29½ x 29½ x 2¾in) (artist's frame)

£1,200 - 1,800 ARR



251

**Saber (b.1976)**

STARS AND STRIPES

Mixed media on wood, 2014, 610 x 970 x 70mm (24 x 38½ x 2¾in)

Provenance:

Commissioned from the artist by the current owner.

£2,000 - 3,000



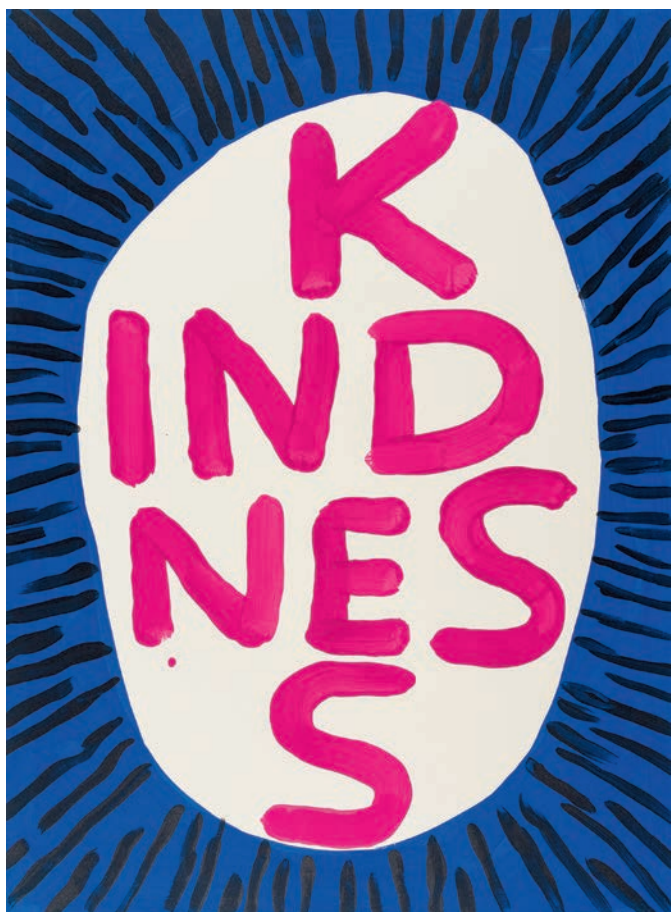
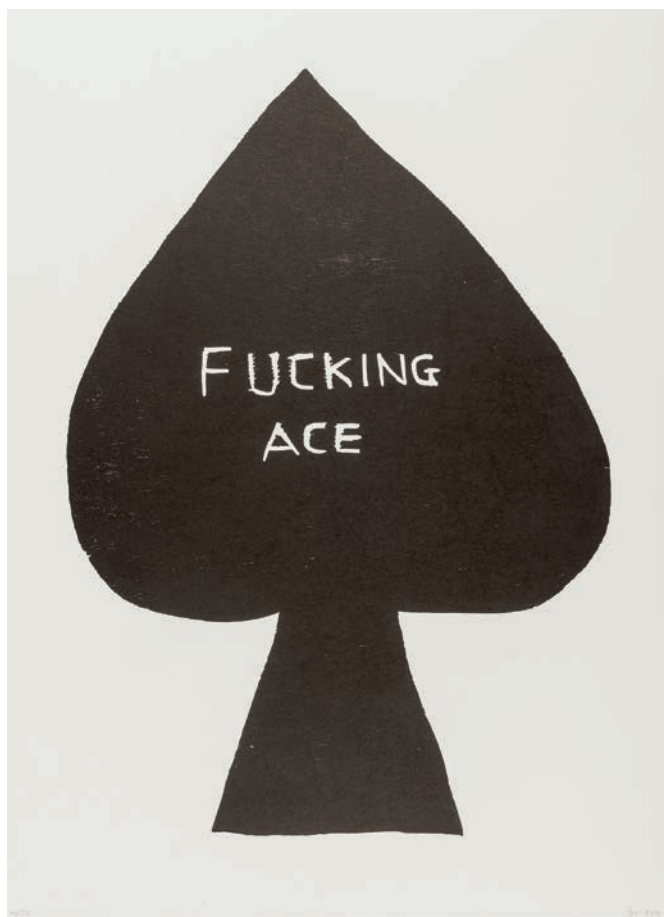
252

**David Shrigley (b.1968)**

FUCKING ACE

Woodcut, 2016, signed, dated and numbered from the edition of 30 in pencil, on wove paper, the full sheet, 580 x 420mm (22 $\frac{7}{8}$  x 16 $\frac{1}{2}$ in) (unframed)

£1,500 - 2,000 ARR



253

**David Shrigley (b.1968)**

KINDNESS

Screenprint in colours, 2018, signed, dated and numbered from the edition of 125 in pencil verso, on thick wove paper, published by Stephen Friedman Gallery, London, the full sheet printed to the edges, 760 x 560mm (30 x 22in) (unframed)

£1,200 - 1,800 ARR

254

**David Shrigley (b.1968)**

FUCKING ACE

Screenprint, 2018, signed and numbered from the edition of 125 in pencil verso, on Somerset wove paper, printed and published by Jealous Gallery, London, the full sheet 760 x 560mm (30 x 22in) (unframed)

This work is accompanied by a certificate of authenticity issued by the publisher.

£1,000 - 1,500 ARR



255

**David Shrigley (b.1968)**

UNTITLED (2009) (THIS WILL NOT BE HERE TOMORROW)

Unique marker pen drawing, 2009, signed, dated, and numbered from the edition of 100 unique drawings in pencil, on Caneletto wove paper, published by Counter Editions, London, the full sheet, 420 x 320mm (16½ x 12½in) (framed)

£2,500 - 3,500 ARR



256

**Nick Smith (b.1980)**

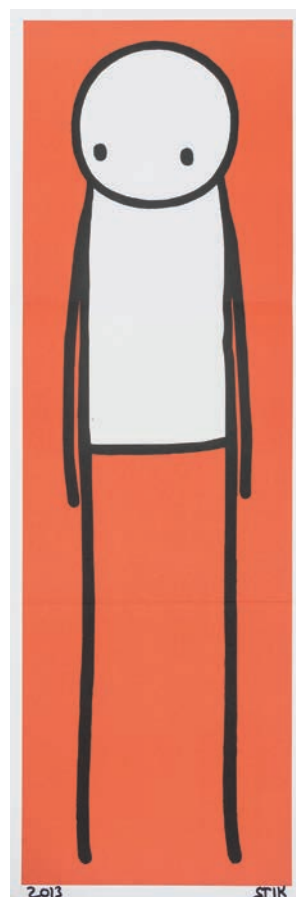
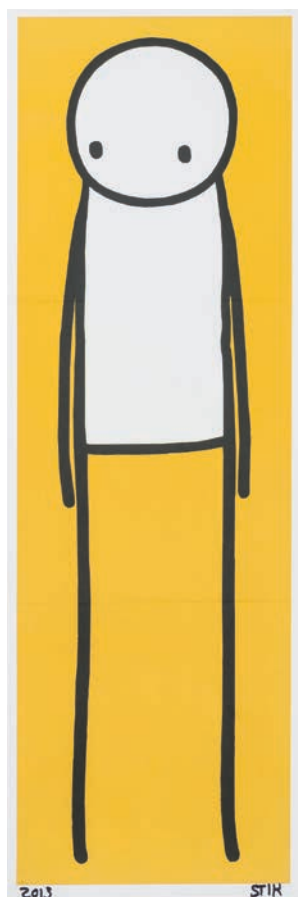
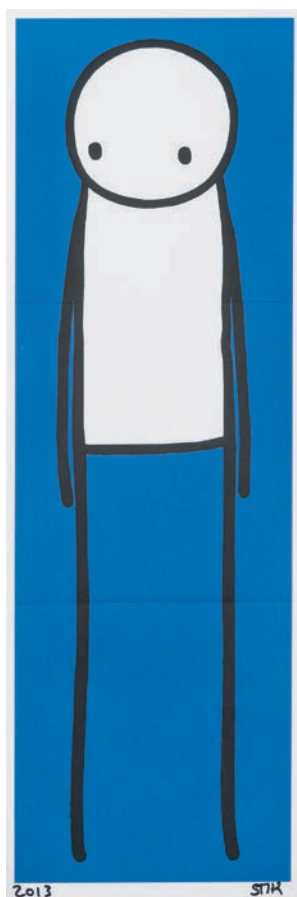
BANKSY, TIME OUT, 2011

Collage on Time Out Magazine, 2017, affixed to a mount, signed and dated in pencil on the mount, overall 400 x 335mm (15¾ x 13¼in) (artist's frame)

£800 - 1,200



256



257

**STIK (b.1979)**

STANDING FIGURE (SET OF FOUR)

The set of four offset lithographs printed in colours, 2013, each signed and dated in black ink, each on thin wove and with the two registration folds (as issued), accompanied by a copy of 2013 special 'The Big Issue' magazine, each 566 x 190mm (22 x 7½in) (unframed) (4)

£1,500 - 2,000

**258**

**STIK (b.1979)**

WALK

Screenprint in colours, 2012, inscribed 'A/P' and numbered from the edition of 2 in pencil, an artist's proof aside from the edition of 5, on Somerset newsprint paper, with full margins, sheet 1120 x 420mm (44 x 16½in) (framed)

**£3,000 - 5,000**

ARR







**259**

**Stik (b.1979)**

DANCER

Digital pigment print in colours, 2011, on stiff wove paper, signed with the artist's Stik figure and numbered from the edition of 250 in pencil (many from the edition were discarded or badly damaged during the event), published by Squarity, London, with their blindstamp, the full sheet, 500 x 239mm (19¾ x 9⅝in) (unframed)

Provenance:

Acquired by the present owner at the 2011 Q Awards.

**£7,000 - 10,000** ARR



260

260

**Vhils (b.1987)**

PERIFERIA UNIFORME

Screenprint in colours with hand-applied bleach, 2009, signed and numbered from the edition of 100 in pencil, on wove paper, published by Pictures on Walls, London, with their blindstamp, the full sheet printed to the edges, 700 x 500mm (27½ x 19¾in) (unframed)

£400 - 600 ARR

261

**Vhils (b.1987)**

CORPOCRACY

Screenprint in colours with hand-applied bleach, 2010, signed and numbered from the edition of 100 in pencil, on wove paper, published by Lazarides Gallery, London, the full sheet printed to the edges, 760 x 570mm (30 x 22½in) (unframed)

£500 - 700 ARR

262

**Vhils (b. 1987)**

ROOTS

Screenprint in colours with hand-applied bleach, 2009, signed in bleach and numbered from the edition of 30 in pencil, on wove paper, published by Lazarides Gallery, London, with their blindstamp, the full sheet printed to the edges, 750 x 495mm (27¾ x 19½in) (unframed)

Exhibited:

'Scratching the Surface', Lazarides Gallery, London, 2009.

£700 - 1,000 ARR



261



262





263

**Jonathan Yeo (b.1970)**

LEAF STUDY

Collage on thick cream wove paper, 2009, signed in pencil, signed again and dated in pencil verso, the full sheet, 306 x 425mm (12 x 16¾in) (unframed)

£1,000 - 1,500



264

**Banksy (b.1974)**

HMV

Screenprint in black, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 350 x 500mm (13¾ x 19⅝in) (framed)

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

£6,000 - 8,000 ARR





265

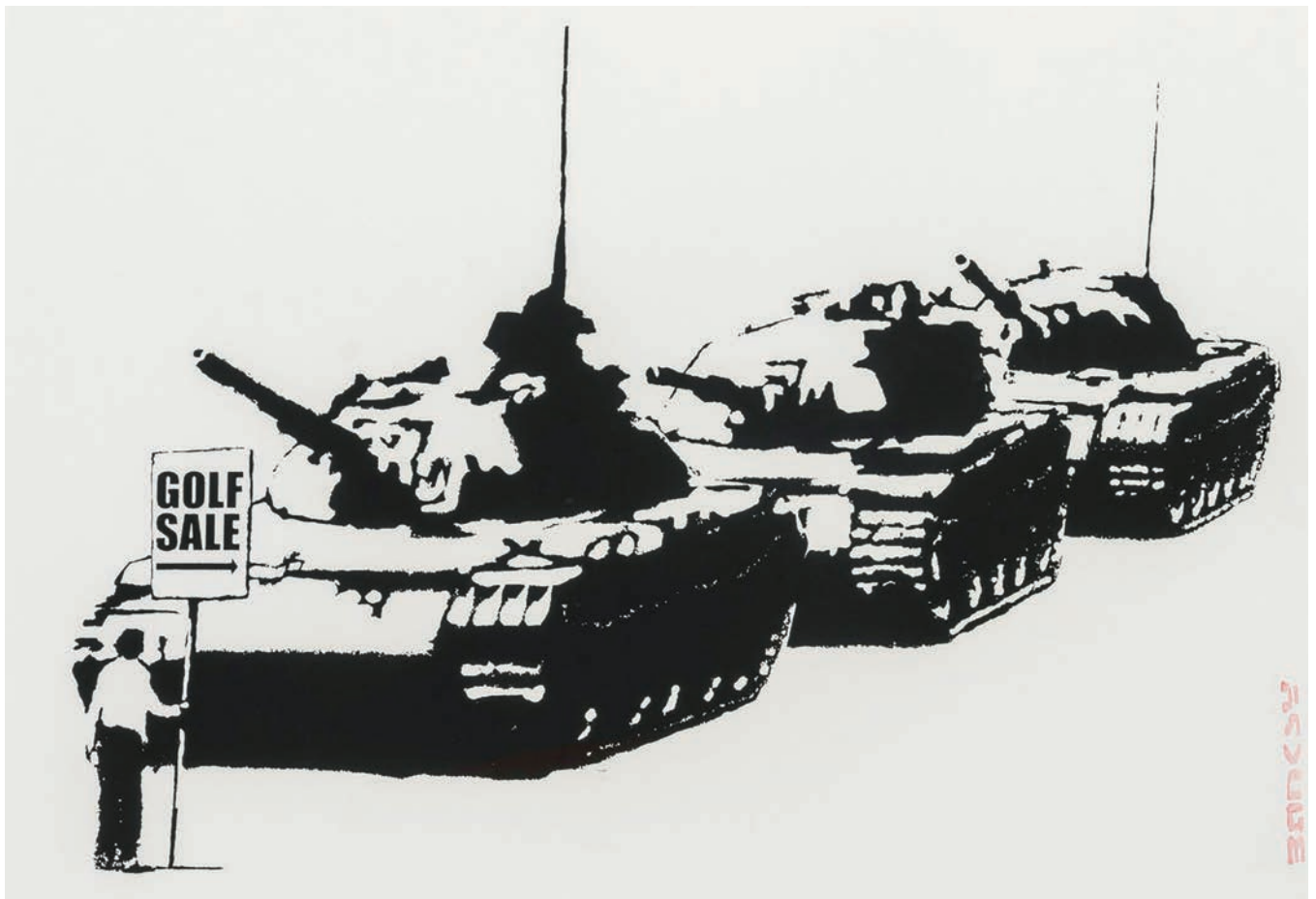
**Banksy (b.1974)**

PULP FICTION

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 478 x 689mm (18¾ x 27½in) (unframed)

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

£8,000 - 12,000 ARR



266

266

**Banksy (b.1974)**

GOLF SALE

Screenprint in black, 2004, stamped with the red Banksy tag, numbered from the total edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, with margins, sheet 333 x 473mm (13 x 18½in) (framed)

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

£5,000 - 7,000

267

**Various Artists**

PAX BRITANNICA: A HELLISH PEACE

The complete portfolio, 2004, comprising 22 prints of various media, on various papers, each signed, from the edition of 100, published by Aquarium Gallery, London, in the original black portfolio box, overall 235 x 325mm (9¼ x 12¾in) (folio)

Artists include Banksy, Steve Bell, James Boswell, Alexander de Cadenet, Sir Anthony Caro, James Cauty, Billy Childish, David Gentleman, Richard Hamilton, Clifford Harper, Brian Jones, John Keane, Peter Kennard, Alan Kitching, Jenny Matthews, Paul Mattson, Antonio Pacitti, Jamie Reid, Martin Rowson, Ralph Steadman, STOT21stC and Gee Vaucher.

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

£7,000 - 9,000



267





268

**Banksy (b.1974)**

HAPPY CHOPPERS

Screenprint in colours, 2003, signed in black ink, numbered from the edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 498 x 700mm (19<sup>5</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub>in) (framed)

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

£20,000 - 30,000 ARR



269

**Banksy (b.1974)**

BARCODE

Screenprint, 2004, signed and numbered from the edition of 150 in pencil, with the red Banksy tag, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 490 x 695mm (19¼ x 27¾in) (framed)

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

£30,000 - 50,000





**270**

**Banksy (b.1974)**

GIRL WITH BALLOON

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 700 x 500mm (27 $\frac{3}{8}$  x 19 $\frac{5}{8}$ in) (framed)

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

**£30,000 - 40,000** ARR



271

**Banksy (b.1974)**

LAUGH NOW

Screenprint in colours, 2004, signed and dated in black ink, numbered from the edition of 150 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 697 x 495mm (27 $\frac{3}{8}$  x 19 $\frac{1}{2}$ in) (framed)

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

£30,000 - 50,000 ARR





272

**Banksy (b.1974)**

APPLAUSE

Screenprint in colours, 2006-2007, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 800 x 1210mm (31½ x 47⅞in) (unframed)

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

£6,000 - 8,000 ARR



273

**Banksy (b.1974)**

BOMB MIDDLE ENGLAND

Screenprint in colours, 2003, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 347 x 985mm (13⅝ x 38¾in) (framed)

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

£6,000 - 8,000 ARR

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## Auction Financing for bidders

### An exclusive arrangement with Unbolted

#### Purchase Lots at auction with financing by Unbolted

- Available for pre-sale commission bids
- Borrow up to 85% of hammer price
- Loan is pre-approved before auction
- No credit checks. No affordability tests
- No recourse to you or your business
- First 3 months interest free
- Free storage and insurance until loan amount is repaid

#### How to register with Unbolted

Visit: [www.unbolted.com/uk/forumauctions](http://www.unbolted.com/uk/forumauctions)

Email: [forum-loan@unbolted.com](mailto:forum-loan@unbolted.com)

Phone: +44 (0)20 3567 1300

#### The Key Loan Conditions

The amount of credit available on any one Lot is 85% of the hammer price subject to a maximum of 85% of the pre-sale high estimate. The maximum loan term is 6 months unless otherwise agreed.

In order to draw down the loan you must first settle the unfinanced 15% of hammer price and any additional purchase charges as invoiced by Forum Auctions.

There is no limit on the number of individual Lots that you are able to receive credit on, provided that you have not defaulted on a previous Unbolted loan.

Purchased Lots will be held as security during the term of the loan, initially by Forum Auctions, under instruction by Unbolted.

Once you repay the loan the Lot will be released to you. You may repay the loan at any time without any penalty or interest charges within 3 months, after which you will be charged interest by Unbolted at an annual rate of 18%.

**If you do not repay the loan within 6 months you may lose your right to do so and Unbolted may sell the Lot to repay the loan, interest thereon and any other applicable costs.**

**Representative Example:** Hammer price of £10,000; total invoice including buyer's premium and VAT is £13,000. Credit received by the borrower £8,500. Loan term of 6 months. No interest payable if repaid within 3 months. Annual interest rate after 3 months is 18%. Total interest charged for 6 months is £202.50. Amount payable after 6 months is £8,702.50. **Representative APR: 9.2%**

## 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 220 Queenstown Road, London SW8 4LP or its authorised auctioneer, as appropriate;

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

**"Bidding Platform"** means the live online bidding platform over which an auction is broadcast allowing bidders to place bids. Bidding Platforms may be 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 and signaled 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 Premium is zero;

**"Reserve"** means the minimum hammer price at which a Lot may be sold save that the auctioneer may use his discretion to accept a lower Hammer Price than the Reserve;

**"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 are offering the 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](http://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. Commission bids will be accepted with reference only to our standard bidding increments and any off-increment bids will be reduced to the next increment immediately below. 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.

### 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 £150,000 plus 20% of the Hammer Price from £150,001 to £1,000,000 plus 12% of the Hammer Price exceeding £1,000,000;
- c. any VAT, Import VAT or other duties, fees or taxes 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 Premium though there may be additional fees, duties or taxes applicable

### 4. VAT and other duties

- 4.1 You shall be liable for the payment of any VAT and other fees, taxes or 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, fees and taxes 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 10,000 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.
- 10.1.4 unless otherwise described the Lot is capable of free circulation in the European Union save that certain types of Lots may be deemed to be of cultural or heritage importance and may require an export permit prior to their removal from the UK.
- 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 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.
- 11.5 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition.
  - 11.5.1 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.
  - 11.5.2 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. Limitation of 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 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.
- 13.3 Subject to Clause 13.5, 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.
- 13.5 Under all such circumstances howsoever arising the Lot will always have to have been returned to us in the same condition as previously sold before any refund payment is issued.
- 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.



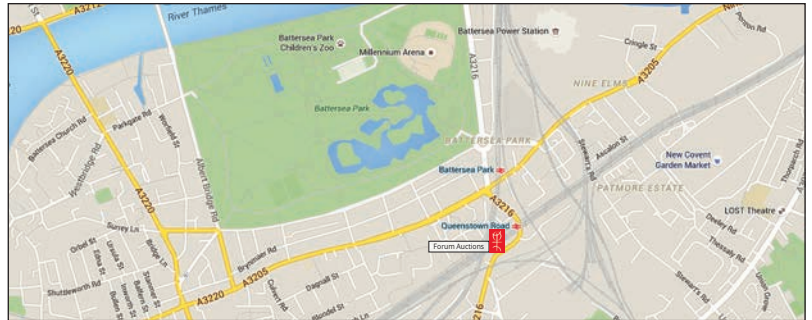
## LOCATIONS

### LONDON

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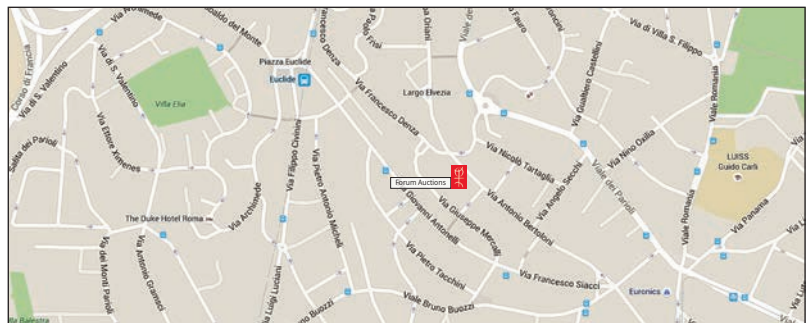


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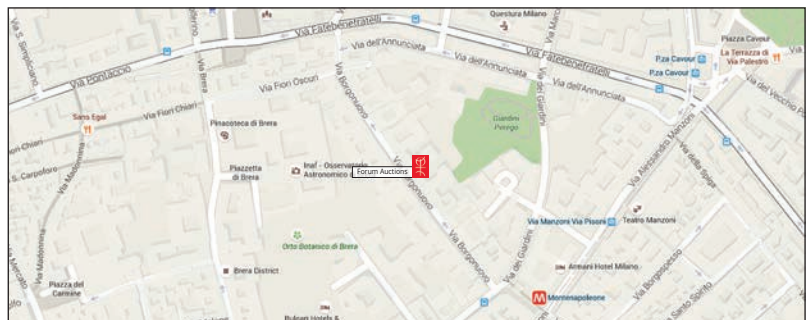


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[www.forumauctions.co.uk](http://www.forumauctions.co.uk)

**AUCTION NO. 38**
**DATE: 29TH JANUARY 2019**

Please note you can submit bids securely through our website at [forumauctions.co.uk](http://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

Lot No.	Description	Bid £	Phone Bid

I authorise Forum Auctions to bid on my behalf up to the maximum price indicated plus the buyer's premium plus VAT.

Successful bids will be subject to Buyer's Premium (25% on the first £150,000 of hammer and 20% thereafter) and all other charges indicated in the catalogue description and saleroom notices including VAT as applicable.

**NB: we reserve the right to reduce off-increment bids down to the next lowest standard bidding increment or otherwise at our sole discretion.**

To allow time for the processing of bids, they should be received at least 24 hours prior to the sale. If you have not received confirmation by email within one working day please contact [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk). I understand that by submitting these bids I have entered into a binding contract to purchase the individual lots if my bids are successful. I will comply with the Terms of Sale listed in printed catalogues and Forum Auctions' website.

SIGNATURE

DATE

**Shipping and export:** In the event that an item requires an export license we would be pleased to assist you with the application. We can help you arrange packing and shipping of your purchased lots or you can use your own carrier. For more information, please contact [shipping@forumauctions.co.uk](mailto:shipping@forumauctions.co.uk).

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