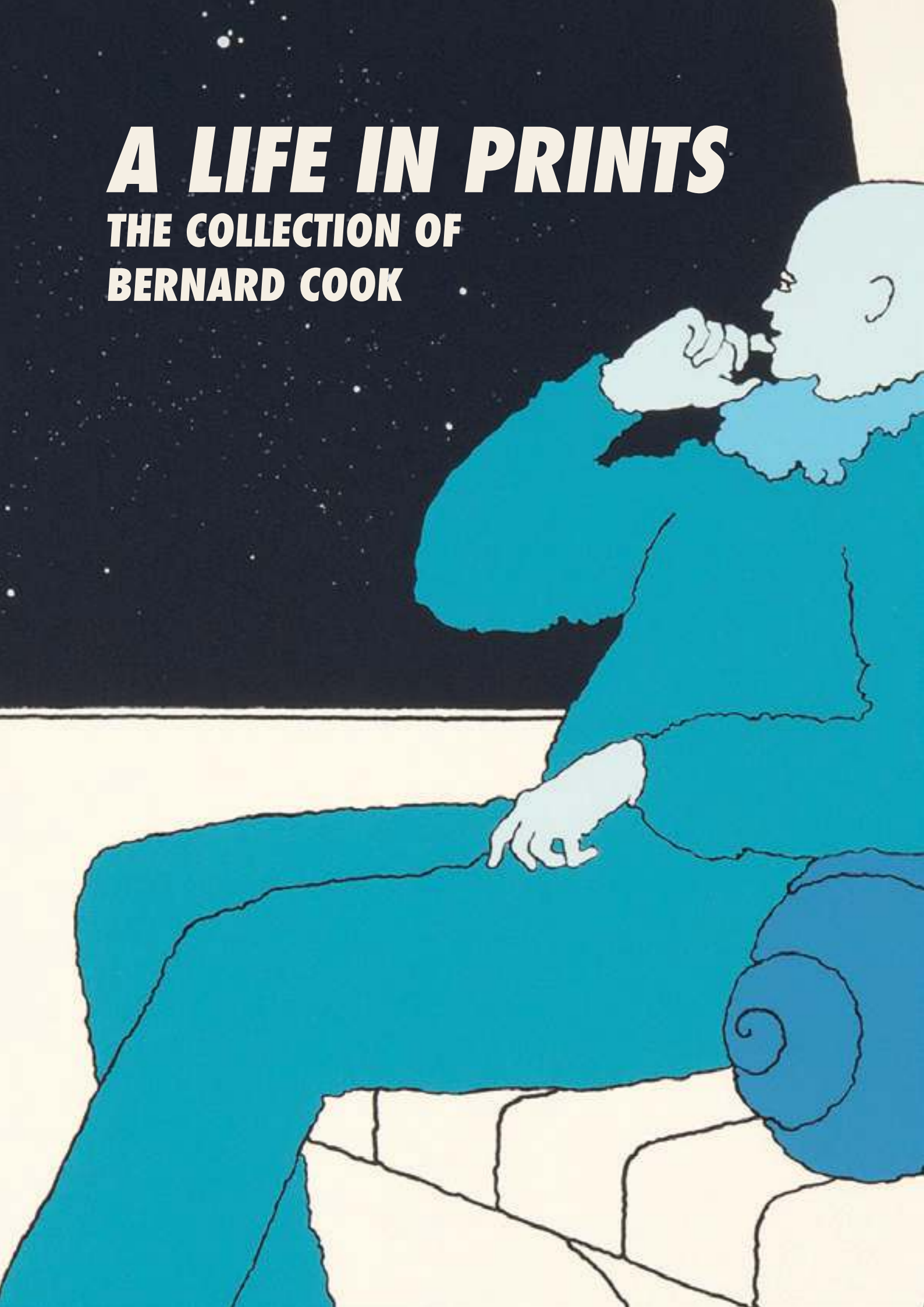


A LIFE IN PRINTS

**THE COLLECTION OF
BERNARD COOK**



A LIFE IN PRINTS
THE COLLECTION OF BERNARD COOK

Gerrish Fine Art

By Appointment

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FOREWORD

BERNARD COOK (1944-2017)

This catalogue is a tribute to the extraordinary career of master screenprinter Bernard Cook. It represents his personal archive of the editions he collaborated on at the White Ink and Serigraphic studios, as well as works he was gifted by the many artists he encountered on his journey.

Bernard commenced his printing career at the young age of 16; straight from school he entered a print studio in Islington, where he began learning the ropes of his trade. He went on to join the pioneering printers G&B Arts, formed in 1950 by John Gorman and Lionel Bart. Based in Shelford Place in Stoke Newington, it was at G&B that Bernard started to specialise in screenprinting.

After several years spent cementing his technical skills, Bernard was approached by the printer Cliff White to join White Ink, the fine art printmaking studio he had established with artist/designer Gordon House in 1970. They had moved their workshop from Southwark to the G&B complex in Shelford Place in 1974, looking to expand their premises, and were keen to add screenprinting to the choice of mediums they offered to the fast-expanding list of artists they worked with. Bernard built deep and lasting friendships with many of the artists he editioned with, especially Brian Grimwood, Ralph Steadman, Uzo Egonu and Gordon House.

Following a highly successful run, having printed important suites of works for the likes of Paolozzi,

Pasmore and Frink, White Ink closed at the end of the seventies as a result of White's decision to move to America. At this point Bernard joined forces with Bill Atkinson (a representative at G&B Arts), and together they launched a screenprinting studio called Serigraphic. Bernard continued to print the occasional fine art project, maintaining his relationships with artists such as Uzo Egonu and Brian Grimwood, but began to focus more on commercial work. This led to future work with another colleague, John Turner, and the purchase of a lithography studio called Premier Metropolis, which along with Serigraphic completed the 'Code Secure' printing group. Bernard's son, Adrian, joined his father in the early eighties, and they worked together until he set up his own consultancy when Bernard sold up in the late nineties.

This unique archive provides a fascinating insight into the British art world of the seventies and eighties, and the varied projects a printmaker turns their hands to in the studio. Whether at White Ink or Serigraphic, these editions are testament to Bernard's immense talents as a screenprinter and the symbiotic relationship between printer and artist when bringing prints to life.

"What I remember most from those days as a young boy visiting the studio in Shelford Place, was watching Dad print on the hand bench whilst making a mess when trying to etch on old clay mats. Good times!" - Quote by Adrian Cook

This catalogue is dedicated to Bernard's wife Shirley and his sons Adrian and Colin

With a special thanks to Adrian for his invaluable help



SCREENPRINTING AT WHITE INK

An article on the White Ink printing studio was published in 'Arts Review' magazine in October 1977. The author dedicated a section of his piece to Bernard and his screenprinting work:

"Bernard Cook is responsible for the screen work and very early introduced the use of the random 'mezzo' screen as an aid to producing a fuller tonal range in photo-based images while avoiding the use of the regular half-tone screen which is associated with commercial printing. They have made a special feature of transforming an original

work into a screenprint: starting from a finished painting, breaking it down into a number of photo screens, adding and subtracting work by hand and finally proofing with the artist - often in completely different colours - the end result, if not traditional printmaking, is validated by the fact that it is totally within the terms of the method. Prints by Paolozzi and Tom Phillips are treated the same way but usually start from a collage of different elements and are again a co-operative effort between artist and printer."

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1. RECLINING CAT, COPPER ENGRAVING, 1926/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1926 plate by Bernard Cook. Printed with a blue/green plate tone on a large sheet of wove paper.

Image: 11.3 x 8.8 cm
Paper: 46.2 x 30.6 cm
Reference: Cleverdon E133



2. RECLINING CAT
COPPER ENGRAVING, 1926/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1926 plate by Bernard Cook. Printed with a brown plate tone on laid paper.

Image: 11.3 x 8.8 cm
Paper: 30.3 x 23.7 cm
Reference: Cleverdon E133



3. PUMA, COPPER ENGRAVING, 1926/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1926 plate by Bernard Cook. Printed with a blue/green plate tone on a large sheet of wove paper.

Image: 7.6 x 10.2 cm
Paper: 44.1 x 28.2 cm
Reference: Cleverdon E134



4. PUMA, COPPER ENGRAVING, 1926/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1926 plate by Bernard Cook. Printed with a brown plate tone on laid paper.

Image: 7.6 x 10.2 cm
Paper: 30.5 x 23.8 cm
Reference: Cleverdon E133



**5. THE LANCERS,
COPPER ENGRAVING, 1926/1981**

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1926 plate by Bernard Cook. Printed with a blue/green plate tone on a large sheet of wove paper.

This print was later entitled 'Ponies on a Welsh hill-slope'.

Image: 12.5 x 15 cm
Paper: 46 x 33.1 cm
Reference: Cleverdon E132



**6. THE LANCERS,
COPPER ENGRAVING, 1926/1981**

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1926 plate by Bernard Cook. Printed with a brown plate tone on laid paper.

This print was later entitled 'Ponies on a Welsh hill-slope'.

Image: 12.5 x 15 cm
Paper: 30.1 x 23.7 cm
Reference: Cleverdon E132



**7. SHEPHERDS,
WOOD ENGRAVING, c.1925/1981**

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1925 block. Printed in brown ink on wove paper.

Cleverdon wrote that this engraving "lettered Transeamus usque Bethlehem, represents two shepherds as tin-hatted infantrymen."

Image: 7.6 x 7.6 cm
Paper: 24.3 x 29.5 cm
Reference: Cleverdon E131



8. THE CRUCIFIXION, COPPER ENGRAVING, 1926/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1926 plate by Bernard Cook. Printed on laid paper.

Image: 14.8 x 12.3 cm
Paper: 30.2 x 23.8 cm
Reference: Cleverdon E135



9. NATIVITY WITH SHEPHERDS AND BEASTS REJOICING, DRYPOINT, 1930/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1930 plate. Printed with blue/green plate tone on laid paper.

Image: 20 x 15.7 cm
Paper: 30.2 x 23.6 cm
Reference: Cleverdon E202



10. THREE KINGS, WOOD ENGRAVING, 1925/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1926 block. Printed in brown ink on wove paper.

Image: 9.9 x 7.6 cm
Paper: 29.3 x 24.8 cm



11. HEADPIECE 1: THE HARBOUR, COPPER ENGRAVING, 1927

Initialed and dated by the artist in pencil. Rare original proof on cream wove paper, given to Bernard Cook by Douglas Cleverdon. For a set of engravings David Jones produced for 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge, published by Douglas Cleverdon in 1929.

Image: 4.4 x 7.3 cm / Paper: 8 x 10 cm / Reference: Cleverdon E181



12. HEADPIECE 2: THE HARBOUR, COPPER ENGRAVING, 1929/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1929 plate by Bernard Cook. Printed with a blue/green plate tone on wove paper. From a set of engravings David Jones produced for 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge, originally published by Douglas Cleverdon in 1929.

Image: 3.9 x 12.5 cm / Paper: 15.3 x 24 cm / Reference: Cleverdon E192

DAVID JONES (1895-1974)



13. THE DEATH FIRES, COPPER ENGRAVING, 1929/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1929 plate by Bernard Cook. Printed with a blue/green plate tone on wove paper. From a set of engravings David Jones produced for 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge, originally published by Douglas Cleverdon in 1929.

Image: 17.5 x 13.8 cm
Paper: 30.5 x 23.9 cm
Reference: Cleverdon E185

DAVID JONES (1895-1974)



14. LIFE IN DEATH, COPPER ENGRAVING, 1929/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1929 plate by Bernard Cook. Printed with a blue/green plate tone on wove paper. From a set of engravings David Jones produced for 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge, originally published by Douglas Cleverdon in 1929.

Image: 17.4 x 13.7 cm
Paper: 30.2 x 23.6 cm
Reference: Cleverdon E186



15. VESPERS II, COPPER ENGRAVING, 1929/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1929 plate by Bernard Cook. Printed with a blue/green plate tone on laid paper. From a set of engravings David Jones produced for 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge, originally published by Douglas Cleverdon in 1929.

Image: 17.6 x 13.8 cm
Paper: 30.3 x 23.5 cm
Reference: Cleverdon E191



17. THE PELICAN IN HER PIETY - TAILPIECE 2. COPPER ENGRAVING, 1929/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1929 plate by Bernard Cook. Printed with a blue/green plate tone on wove paper.

From a set of engravings David Jones produced for 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge, originally published by Douglas Cleverdon in 1929.

Image: 8.7 x 11.2 cm
Paper: 30.5 x 25 cm
Reference: Cleverdon E194



16. THE PELICAN IN HER PIETY - TAILPIECE 1, COPPER ENGRAVING, 1929/1981

Preparatory proof for 'The Engravings of David Jones - A Survey', a Clover Hill Edition published by Douglas Cleverdon in 1981. Printed from the original 1929 plate by Bernard Cook. Printed with a blue/green plate tone on laid paper.

From a set of engravings David Jones produced for 'The Rime of the Ancient Mariner' by Samuel Taylor Coleridge, originally published by Douglas Cleverdon in 1929.

This version, with the lettering in lower-case, was preferred by Jones, but Stanley Morison felt differently, and decided to use E194 instead.

Image: 11.4 x 8.9 cm
Paper: 30.8 x 24 cm
Reference: Cleverdon E195

ELISABETH FRINK (1930-1993)



18. SPARROW HAWK, ETCHING AND AQUATINT, 1974

Printer's proof signed by the artist in pencil 'P/P Frink', aside from the edition of 50 plus 10 APs. Printed on J Green paper at the White Ink Studio. This is from the series of 10 'Birds of Prey' prints published by Leslie Waddington Prints Ltd in 1974.

Plate: 54 x 46.5 cm
Paper: 91 x 65.2 cm
Reference: Wiseman 113
Collection: Tate

ELISABETH FRINK (1930-1993)



19. UNTITLED, PENCIL, 1974

Signed and dated by the artist in pencil. Drawing on tracing paper, produced shortly after Frink had completed her series of etchings illustrating Chaucer's Canterbury Tales. Compositionally it bears similarities to her 1973 etching 'Arrival at Canterbury', the cross in the sky further supports the thesis that this is an image of a pilgrimage.

The motif of the horse and rider was one Frink returned to often throughout her working life, in works on paper, prints and sculpture, she made several drawings of this subject in 1974.

Paper: 41.9 x 21.7 cm

ELISABETH FRINK (1930-1993)



20. THE PROLOGUE, ETCHING, 1972

Unsigned proof for Frink's series of nineteen etchings for Chaucer's 'Canterbury Tales', published by Leslie Waddington Prints in 1972 in an edition of 50. Printed on a large sheet of wove paper. Printed at White Ink and bearing their blind stamp.

Image: 49.6 x 34.5 cm
Paper: 79.7 x 58.2 cm
Reference: Wiseman 58
Collection: Tate

ELISABETH FRINK (1930-1993)



21. THE MERCHANT'S TALE
ETCHING, 1972

Unsigned proof for Frink's series of nineteen etchings for Chaucer's 'Canterbury Tales', published by Leslie Waddington Prints in 1972 in an edition of 50. Printed on a large sheet of wove paper. Printed at White Ink and bearing their blind stamp.

Image: 49.5 x 34.3 cm
Paper: 80 x 58 cm
Reference: Wiseman 72
Collection: Tate



22. THE SUMMONER'S PROLOGUE
ETCHING, 1972

Unsigned proof for Frink's series of nineteen etchings for Chaucer's 'Canterbury Tales', published by Leslie Waddington Prints in 1972 in an edition of 50. Printed on a large sheet of wove paper. Printed at White Ink and bearing their blind stamp.

Image: 49.5 x 34.3 cm
Paper: 80 x 58 cm
Reference: Wiseman 70
Collection: Tate

ELISABETH FRINK (1930-1993)



23. THE PRIORESS'S TALE, ETCHING, 1972

Unsigned proof for Frink's series of nineteen etchings for Chaucer's 'Canterbury Tales', published by Leslie Waddington Prints in 1972 in an edition of 50. Printed on a large sheet of wove paper. Printed at White Ink and bearing their blind stamp.

Image: 49.7 x 34.5 cm
Paper: 80 x 58.5 cm
Reference: Wiseman 64
Collection: Tate

ELISABETH FRINK (1930-1993)



24. THE PHYSICIAN'S TALE, ETCHING, 1972

Unsigned proof for Frink's series of nineteen etchings for Chaucer's 'Canterbury Tales', published by Leslie Waddington Prints in 1972 in an edition of 50. Printed on a large sheet of wove paper. Printed at White Ink and bearing their blind stamp.

Image: 50 x 34.5 cm
Paper: 80 x 58.2 cm
Reference: Wiseman 67
Collection: Tate

ELISABETH FRINK (1930-1993)



25. THE WIFE OF BATH'S TALE, ETCHING, 1972

Unsigned proof for Frink's series of nineteen etchings for Chaucer's 'Canterbury Tales', published by Leslie Waddington Prints in 1972 in an edition of 50. Printed on a large sheet of wove paper. Printed at White Ink and bearing their blind stamp.

Image: 49.9 x 34.6 cm
Paper: 80 x 58.4 cm
Reference: Wiseman 69
Collection: Tate

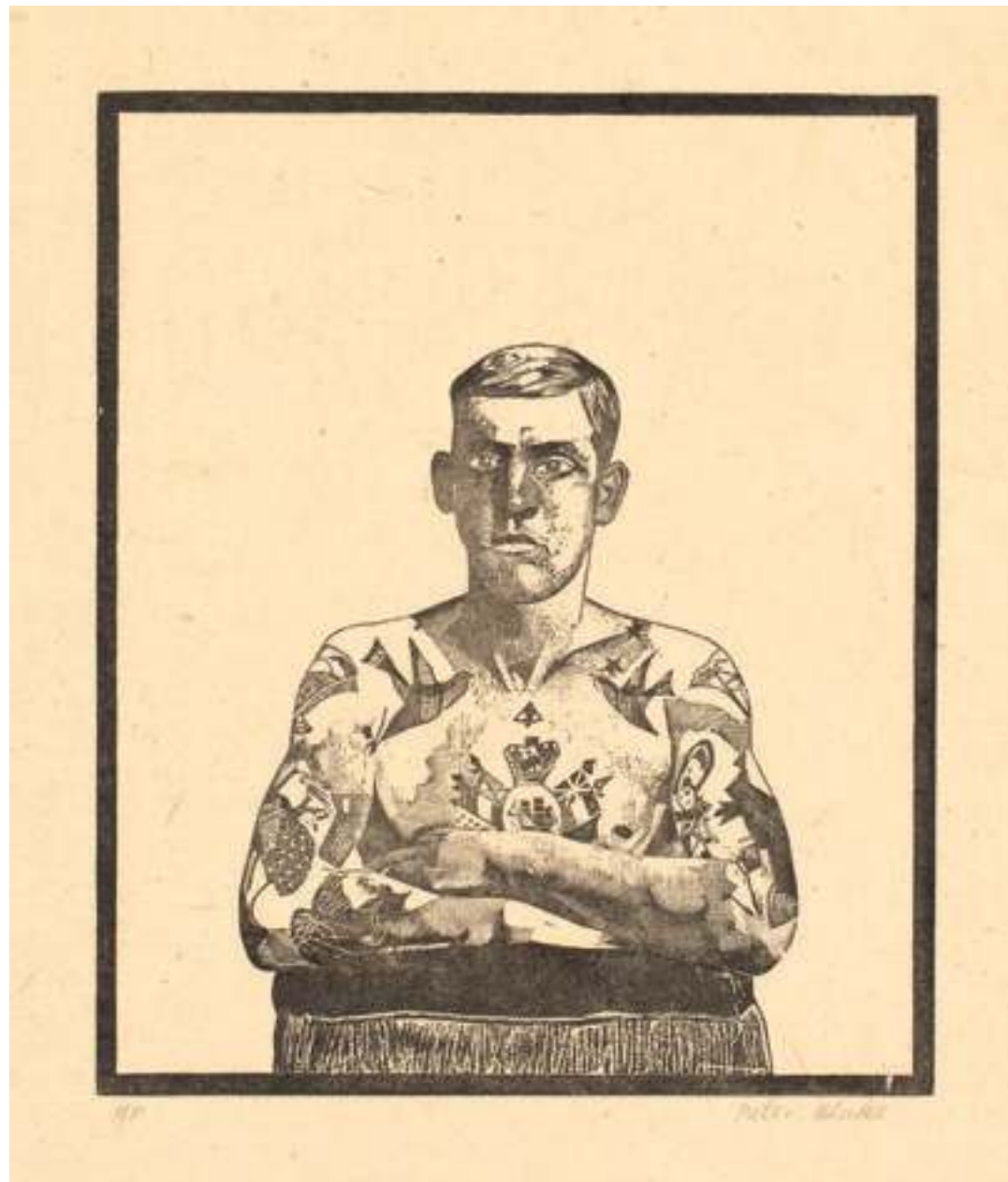
ELISABETH FRINK (1930-1993)



26. THE MILLER'S TALE II, ETCHING, 1972

Unsigned proof for Frink's series of nineteen etchings for Chaucer's 'Canterbury Tales', published by Leslie Waddington Prints in 1972 in an edition of 50. Printed on a large sheet of wove paper. Printed at White Ink and bearing their blind stamp.

Image: 49.6 x 34.5 cm
Paper: 80 x 58.2 cm
Reference: Wiseman 61
Collection: Tate



27. TATTOOED MAN, WOOD ENGRAVING, 1974-78

Signed by the artist in pencil. Artist's proof aside from the edition of 100. Printed at White Ink, London, on thin laid Japan paper. Published by Waddington Graphics. One of five wood engravings from his 'Side Show' series which included 'Tattooed Man', 'Bearded Lady', 'Midget', 'Giant' and 'Fat Boy'.

"These works were intended as a statement that there is no ideal beauty...We have these idealised ideas of image but the thesis behind these...is to celebrate that everyone is beautiful for what they are, everyone is beautiful for their own reasons. That's the basis behind it - if you're unusual looking, you're beautiful because of that, not in spite of it." - A quote by Peter Blake

Image: 15.4 x 13 cm / Paper: 26.5 x 21.4 cm
Collections: MOMA, NY, Metropolitan Museum of Art, NY, & British Museum, London



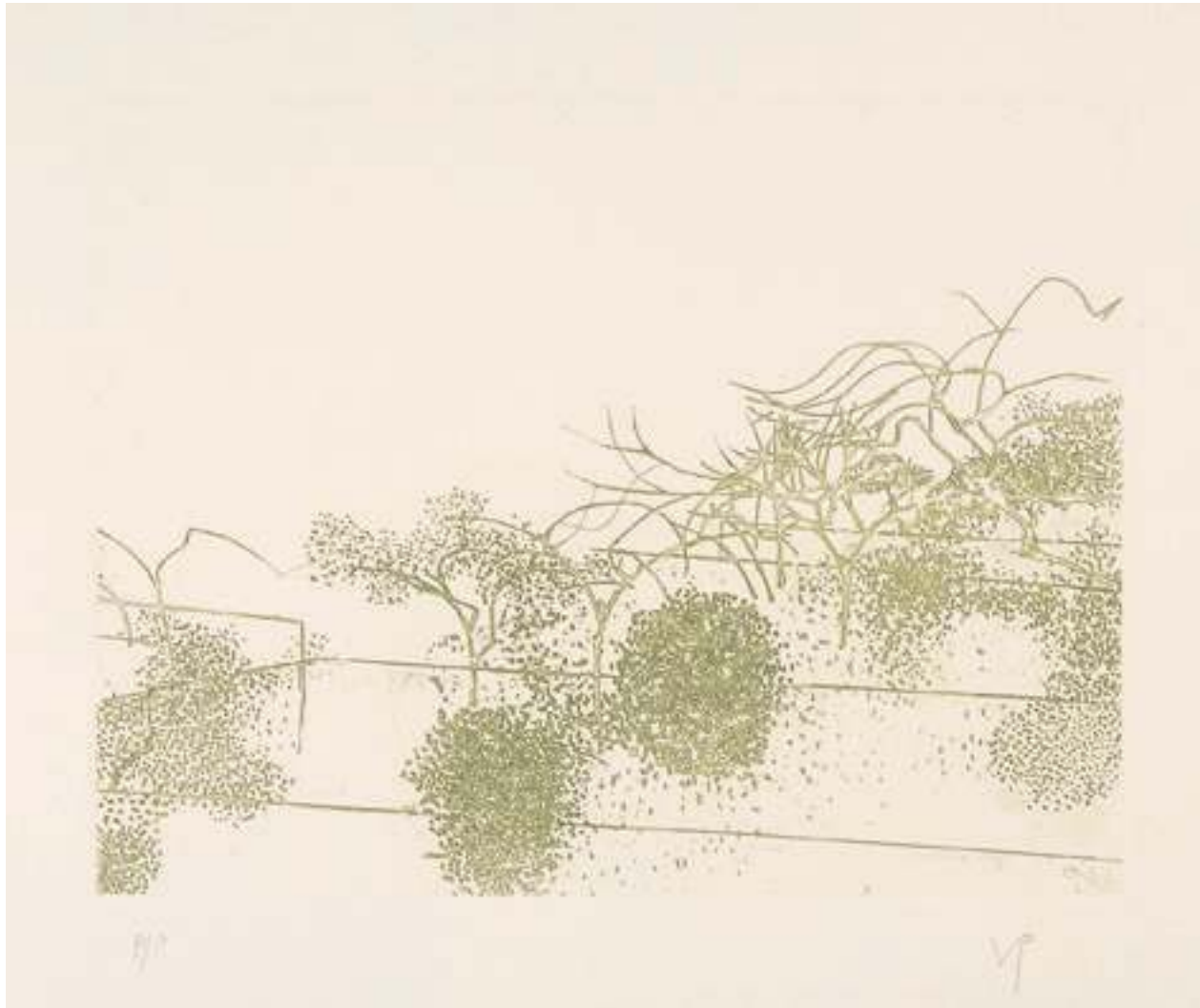
28. DESIGN RESEARCH UNIT CHRISTMAS CARD, SCREENPRINT, 1976

Printed signature and date lower right. Printed at Kelpra Studio, London, on thick wove paper. Rare, exact edition size unknown.

This screenprint was commissioned by the Design Research Unit as their Christmas card for 1976. It is a reinterpretation of Heron's 1973 screenprint 'January 1973: 19' in a smaller size. The Design Research Unit was a British industrial design office founded in 1943 with the aim to improve the quality of British post-war design. The DRU commissioned several artists over the years for their annual card, including Patrick Caulfield, Sandra Blow, Peter Blake, Lucienne Day and Joe Tilson.

Image: 19.1 x 25.9 cm
Paper: 23.5 x 32.7 cm

VICTOR PASMORE (1908-1998)



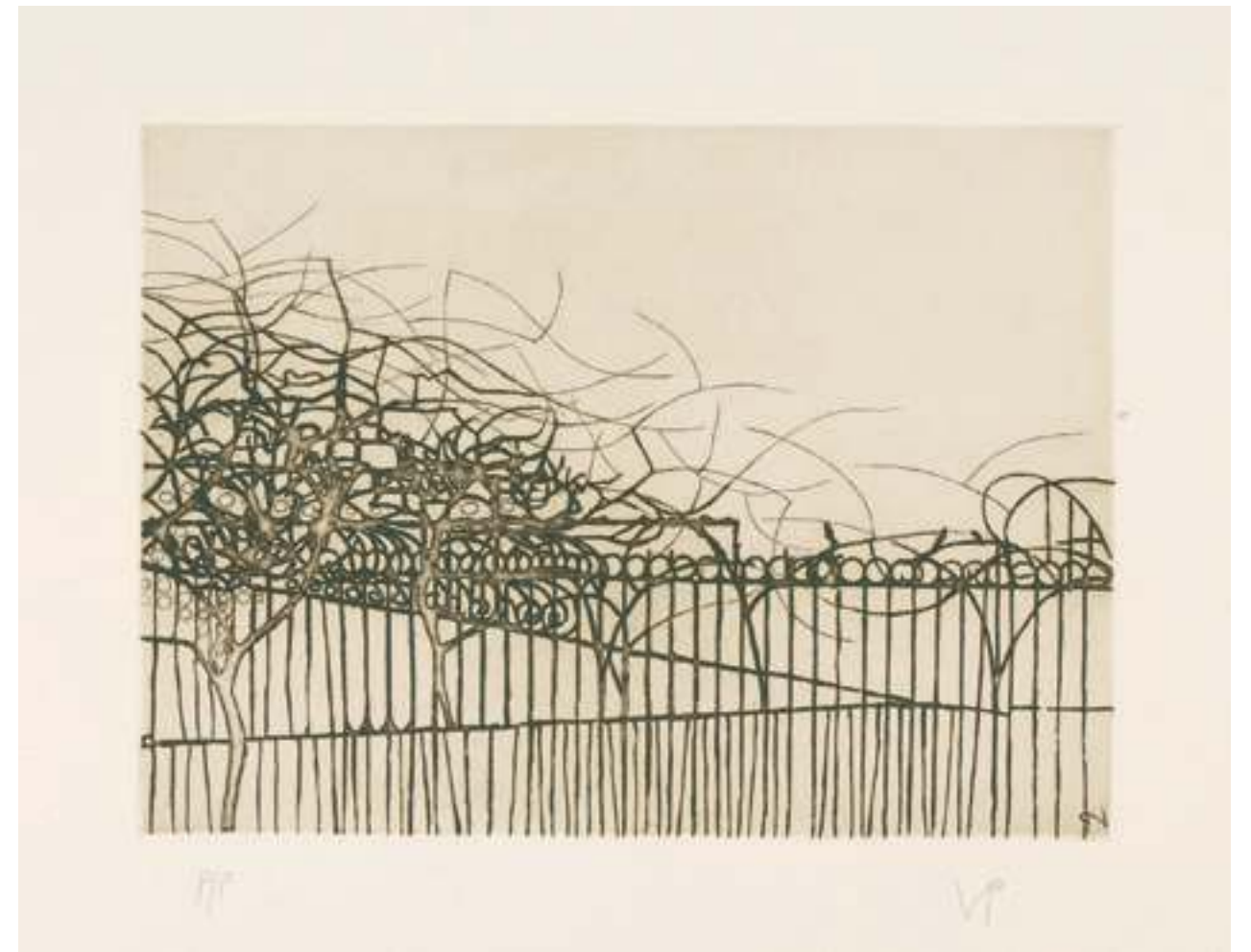
29. METAMORPHOSIS (LINEAR MOTIFS), ETCHING & AQUATINT, 1976

Signed by the artist in pencil. Printer's proof aside from the edition of 55. Printed at White Ink, London. Published by Marlborough Graphics. One of eight etchings with aquatint from the set 'Metamorphosis (Linear Motifs) - A Suite of Eight Images'.

This print takes as its subject the view of the gardens from Pasmore's Hammersmith studio. An oil painting of the same design as this print entitled 'The Gardens of Hammersmith no. 2', 1949, is in the Tate collection.

Image: 29.3 x 37.4 cm
Paper: 60.5 x 70.7 cm
Reference: Bowness and Lambertini 57 (1)
Collection: Government Art Collection

VICTOR PASMORE (1908-1998)



30. METAMORPHOSIS (LINEAR MOTIFS), ETCHING & AQUATINT, 1976

Signed by the artist in pencil. Printer's proof aside from the edition of 55. Printed at White Ink, London. Published by Marlborough Graphics. One of eight etchings with aquatint from the set 'Metamorphosis (Linear Motifs) - A Suite of Eight Images'.

This print takes as its subject the view of the gardens from Pasmore's Hammersmith studio. An oil painting of the same design as this print is entitled 'The Gardens of Hammersmith no. 3', 1947-49.

Image: 27.2 x 37.2 cm
Paper: 61.3 x 71.7 cm
Reference: Bowness and Lambertini 57 (2)
Collection: Government Art Collection

VICTOR PASMORE (1908-1998)



31. TURNING AND TURNING IN THE WIDENING GYRE, ETCHING, 1974

Signed by the artist in pencil. Printer's proof aside from the edition of 60. Printed at White Ink, London. Published by Marlborough Graphics.

The verse underneath is the opening lines of the William Butler Yeats poem 'The Second Coming':

Image: 37.9 x 45.5 cm
Paper: 60.6 x 71 cm
Reference: Bowness and Lambertini 41
Collection: Tate; National Gallery of Victoria

VICTOR PASMORE (1908-1998)



32. SPIRAL MOTIF, ETCHING & AQUATINT, 1975

Signed by the artist in pencil. Printer's proof aside from the edition of 75. Printed at White Ink, London. Published by Marlborough Graphics.

Image: 37.8 x 37.3 cm
Paper: 71.5 x 61.6 cm
Reference: Not in Bowness and Lambertini
Collection: National Gallery of Australia, Canberra

VICTOR PASMORE (1908-1998)



33. BROWN IMAGE, ETCHING, AQUATINT & SCREENPRINT, 1974

Signed by the artist in pencil. Printer's proof aside from the edition of 60. Printed at White Ink Studio, London. Published by Marlborough Graphics.

Image: 78.2 x 20.5 cm
Paper: 92 x 65 cm
Collection: Tate

TOM PHILLIPS (B. 1937)



34. ELEVEN ELEMENTS OF VIOLENCE, SCREENPRINT, 1976-77

Unsigned proof, aside from the edition of 50. The fifth of six screenprints in the 'A Walk to the Studio' series. Printed at White Ink, London. Published by Waddington Graphics.

Phillips wrote, "for the fifth work in the suite I put together images of implied anger and violence; principally a cigarette packet scarred with magnificent and furious drawing...The other signs I have used are also partly metaphorical since the spirit of spite plays little part in the functional nailholes and accidental tears which a piece of corrugated iron suffers in its shifting history as a shield to various building sites."

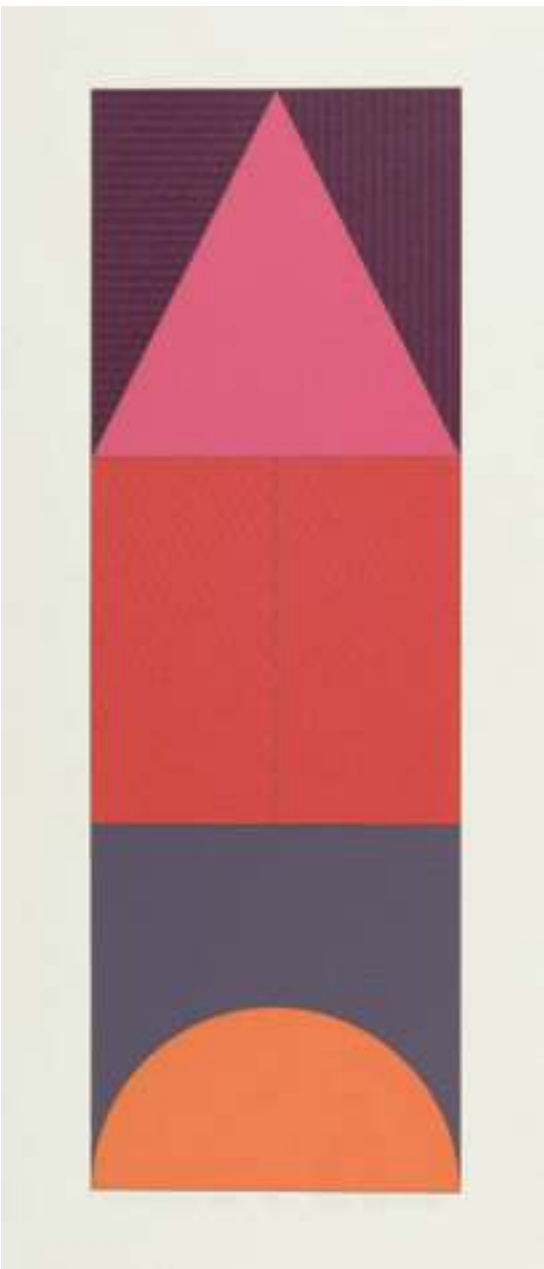
Image: 80.2 x 59 cm
Paper: 100 x 72 cm
Collections: Tate; British Council; National Gallery of Australia



35. SERIES 8 VERTICAL TRI MOTIF (A),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

Image: 60.6 x 20.3 cm
Paper: 78 x 41 cm
Reference: Gerrish 123
Collection: Brooklyn Museum



36. SERIES 8 VERTICAL TRI MOTIF (B),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

Image: 60.6 x 20.4 cm
Paper: 78 x 41 cm
Reference: Gerrish 124
Collection: Brooklyn Museum



37. SERIES 8 VERTICAL TRI MOTIF (C),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

Image: 60.7 x 20.3 cm
Paper: 78 x 41 cm
Reference: Gerrish 125
Collection: Fine Art Museums of San Francisco



38. SERIES 8 VERTICAL TRI MOTIF (D),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

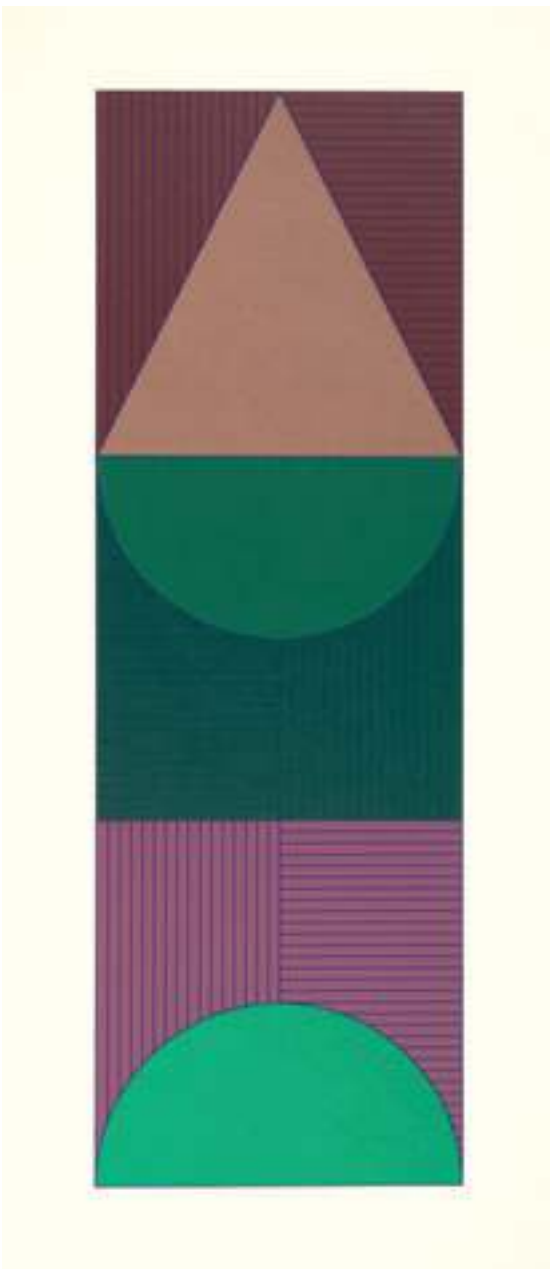
Image: 60.7 x 20.3 cm
Paper: 78 x 41 cm
Reference: Gerrish 126
Collection: Brooklyn Museum



39. SERIES 8 VERTICAL TRI MOTIF (E),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

Image: 60.6 x 20.3 cm
Paper: 78 x 41 cm
Reference: Gerrish 127
Collection: Fine Art Museums of San Francisco



40. SERIES 8 VERTICAL TRI MOTIF (F),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

Image: 60.8 x 20.3 cm
Paper: 78 x 41 cm
Reference: Gerrish 128
Collection: Brooklyn Museum



41. SERIES 8 VERTICAL TRI MOTIF (G),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

Image: 60.7 x 20.3 cm
Paper: 78 x 41 cm
Reference: Gerrish 129



42. SERIES 8 VERTICAL TRI MOTIF (H),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

Image: 60.9 x 20.3 cm
Paper: 78 x 41 cm
Reference: Gerrish 130
Collection: Brooklyn Museum

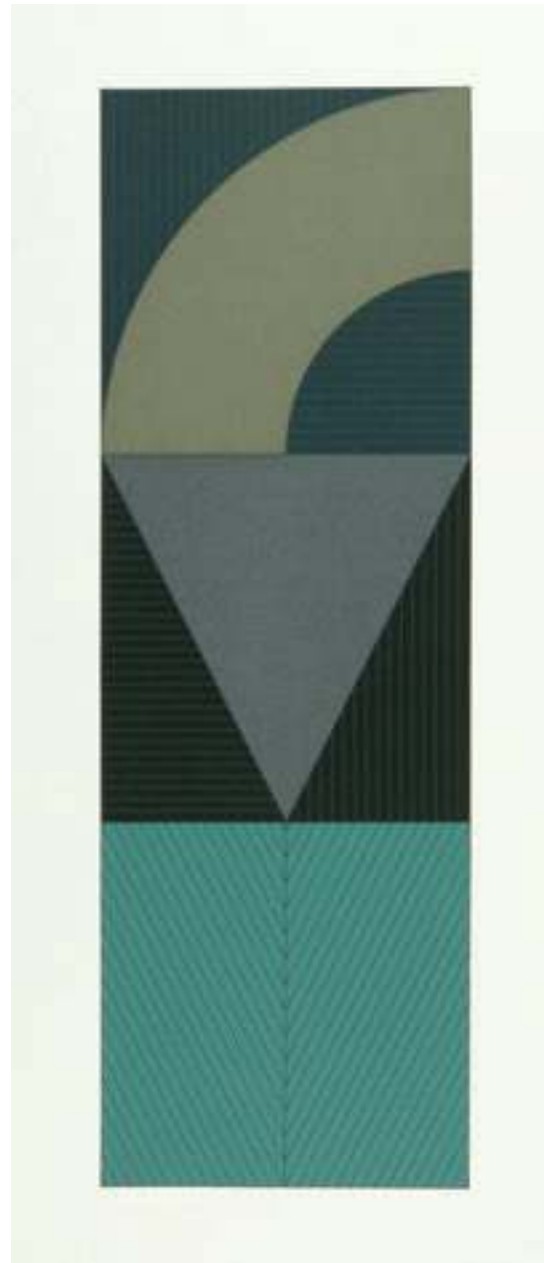
GORDON HOUSE (1932-2004)



43. SERIES 8 VERTICAL TRI MOTIF (I),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

Image: 60.7 x 20.3 cm
Paper: 78 x 41 cm
Reference: Gerrish 131

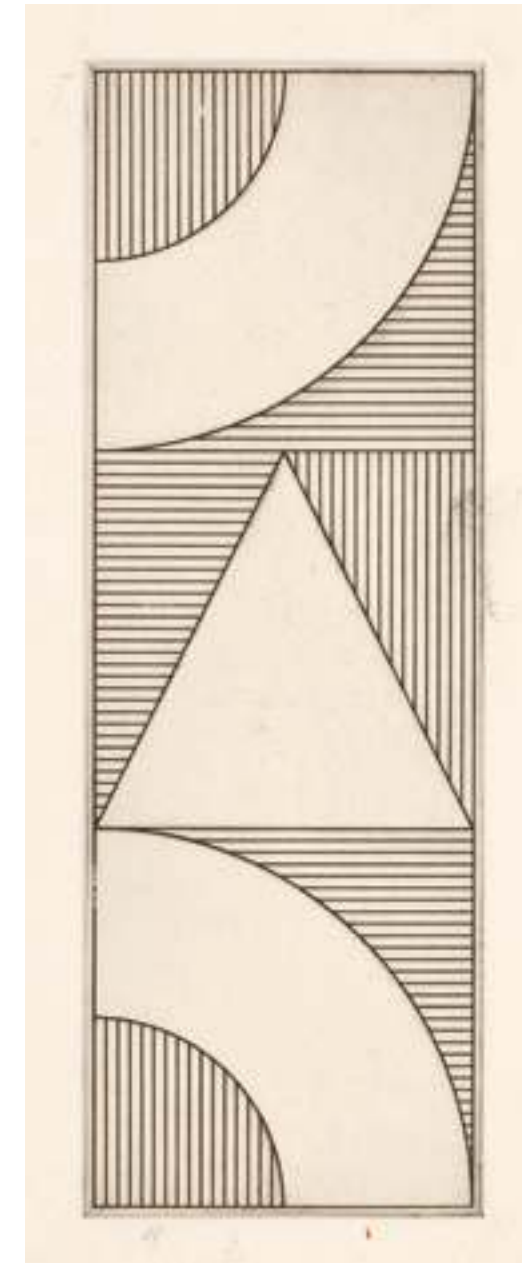


44. SERIES 8 VERTICAL TRI MOTIF (J),
SCREENPRINT, 1976-77

Unsigned proof on wove paper, aside from the edition of 40. Printed at Kelpra Studio, London. Published by the artist. This series of ten screenprints explores House's signature formula of geometric shapes arranged upon a grid.

Image: 60.6 x 20.3 cm
Paper: 78 x 41 cm
Reference: Gerrish 132
Collection: Brooklyn Museum

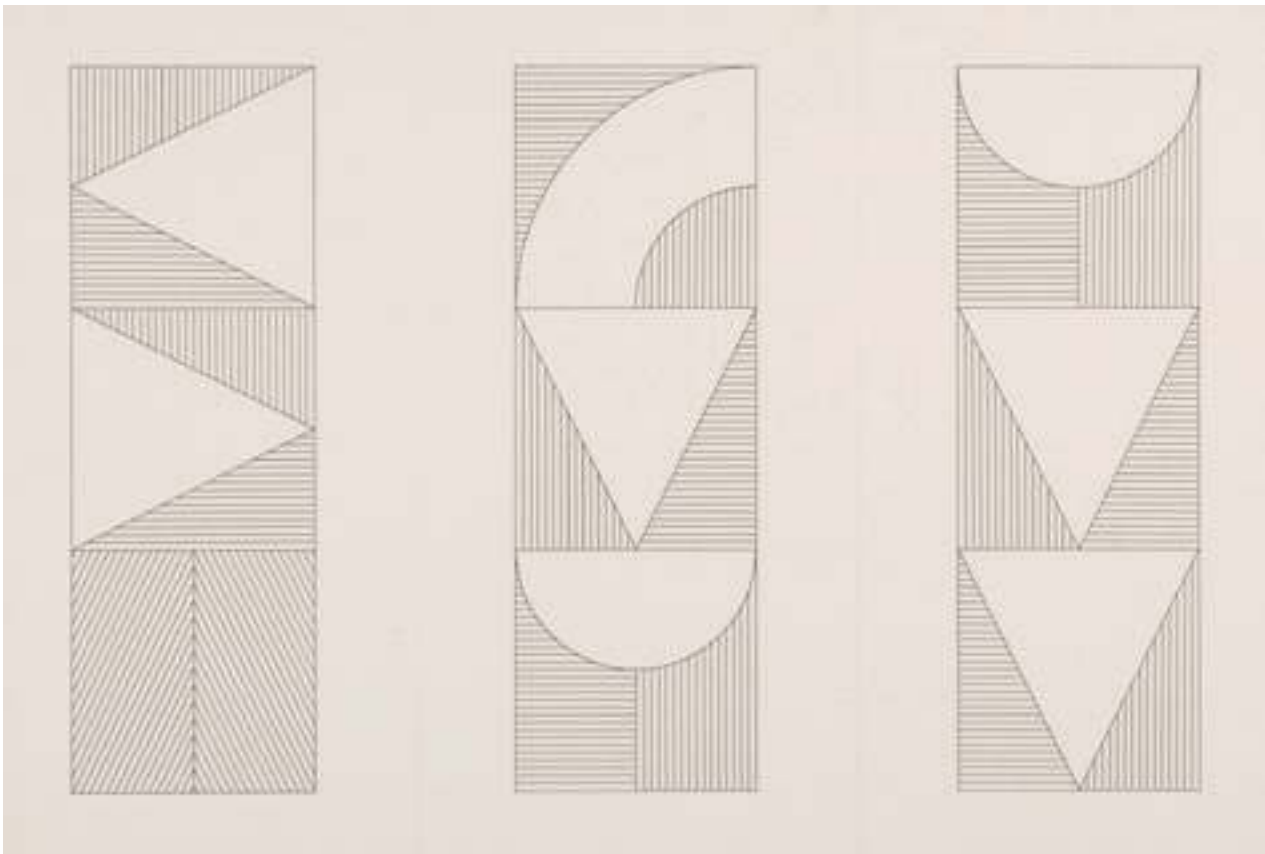
GORDON HOUSE (1932-2004)



45. SERIES TRI (Z/3) SMALL COPPER, ETCHING, 1976-77

Unsigned proof on wove paper, aside from the edition of 15. Printed at White Ink, London. Published by the artist.

Image: 25.2 x 8.7 cm
Paper: 32.7 x 23.4 cm
Reference: Gerrish 114

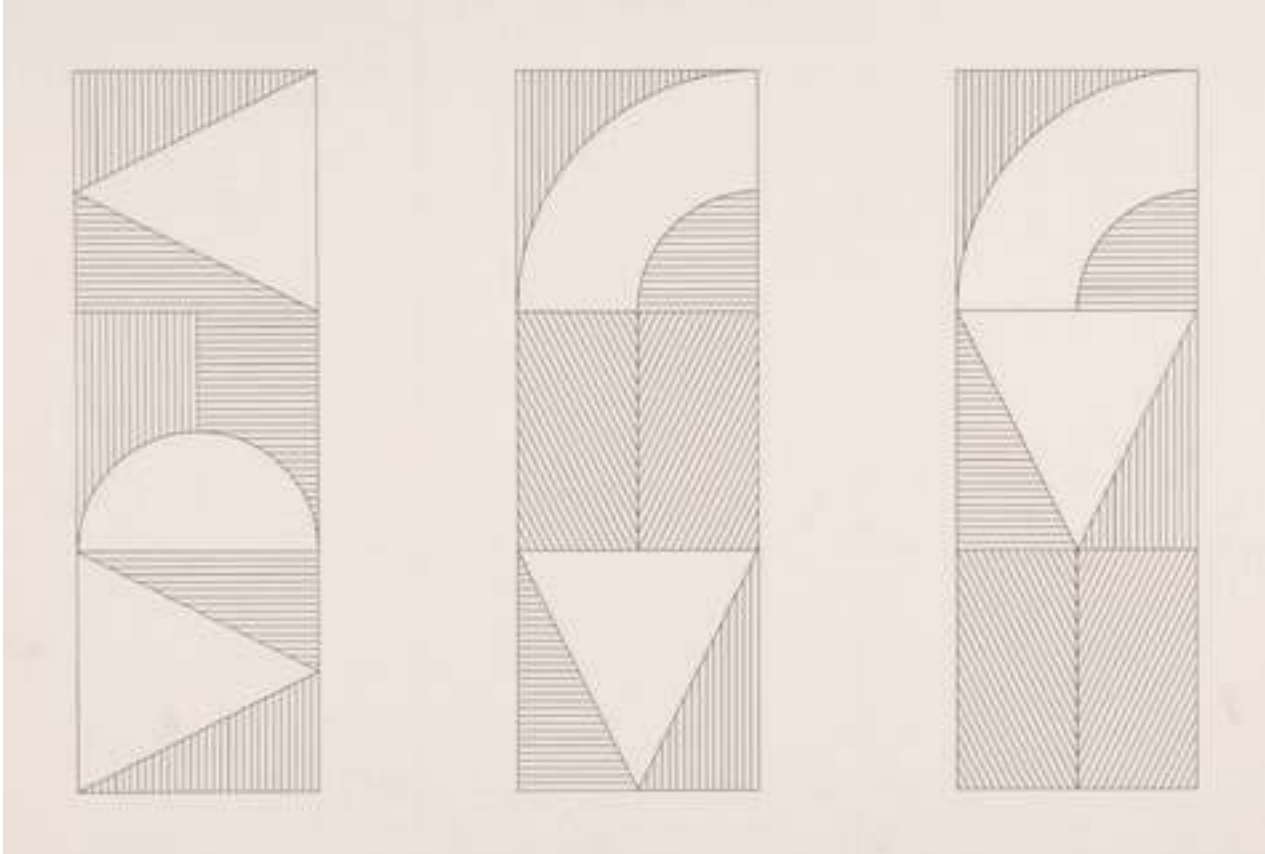


46. TRI, INK DRAWING, c.1976-77

A mock-up for a film stencil for one of Gordon House's tri series. Translucent paper pasted onto cardboard with a faint pencil grid.

Gordon House described the tri motif as representing *"an ongoing number of variations on a decorative scheme, the basis of which is an equation on the simple grid of area divided as an imposed printer's metal chase or Gothic leaded window idea with all restrained programme use of printed sequence related to its own scale and timing."* - Quote from 'Gordon House Editions 1961-1981', p. 31.

Image: 30.4 x 47.4 cm
Paper: 40.6 x 55.9 cm

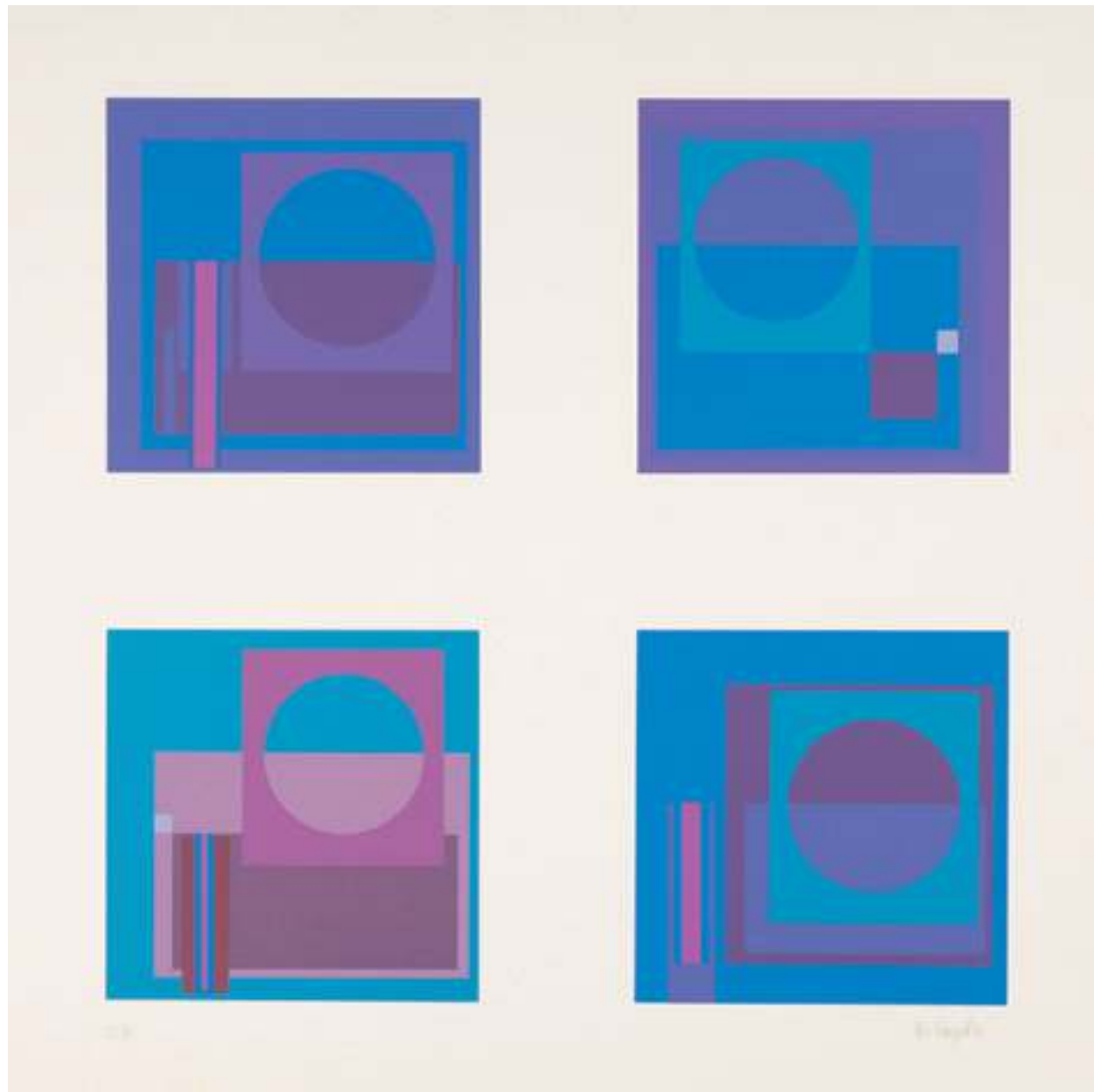


47. TRI, INK DRAWING, c.1976-77

A mock-up for a film stencil for one of Gordon House's tri series. Translucent paper pasted onto cardboard with a faint pencil grid.

Gordon House described the tri motif as representing *"an ongoing number of variations on a decorative scheme, the basis of which is an equation on the simple grid of area divided as an imposed printer's metal chase or Gothic leaded window idea with all restrained programme use of printed sequence related to its own scale and timing."* - Quote from 'Gordon House Editions 1961-1981', p. 31.

Image: 30.4 x 47.4 cm
Paper: 40.6 x 55.9 cm



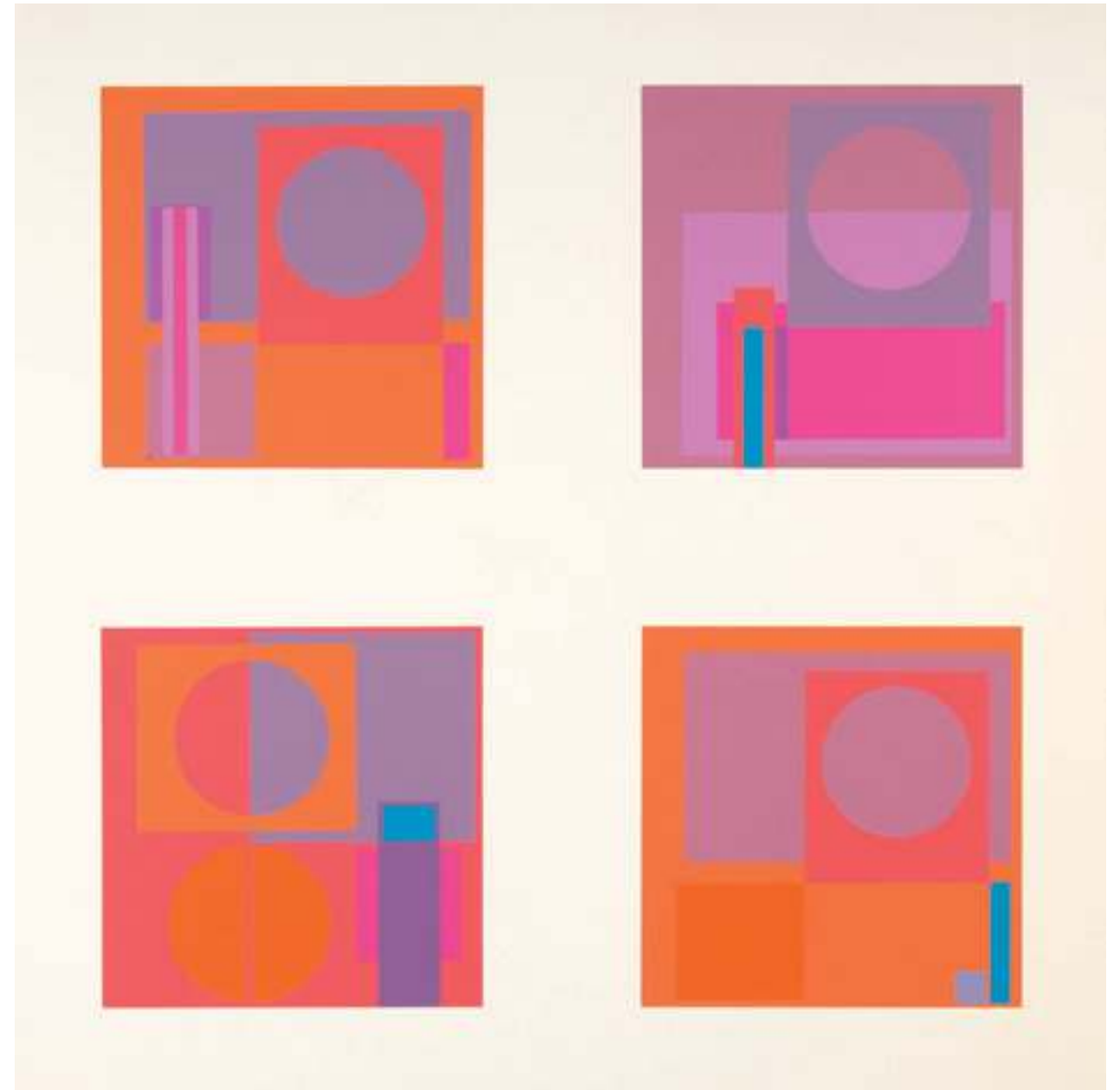
48. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil. Printer's proof, aside from the edition of 50. Printed on wove paper.

The Polish-born Kapolka, was a respected name in architecture. He completed his architectural education in England in 1951 and specialised in airports, notably working on the main Gatwick terminal building. He took up painting in the late 1950s as a creative form of self expression, experimenting in texture, form and colour.

"His work is dominated by the search for simplified abridged primordial forms, monochromatic volumes and interactive movement expressed through surface structure."

Image: 43.5 x 43.3 cm
Paper: 58.5 x 61 cm



49. UNTITLED, SCREENPRINT, c.1970s

Unsigned proof, aside from the signed edition of 50. Printed on wove paper.

The Polish-born Kapolka, was a respected name in architecture. He completed his architectural education in England in 1951 and specialised in airports, notably working on the main Gatwick terminal building. He took up painting in the late 1950s as a creative form of self expression, experimenting in texture, form and colour.

"His work is dominated by the search for simplified abridged primordial forms, monochromatic volumes and interactive movement expressed through surface structure."

Image: 43.5 x 43.3 cm
Paper: 58.4 x 61 cm

BRIDGET RILEY (B.1931)



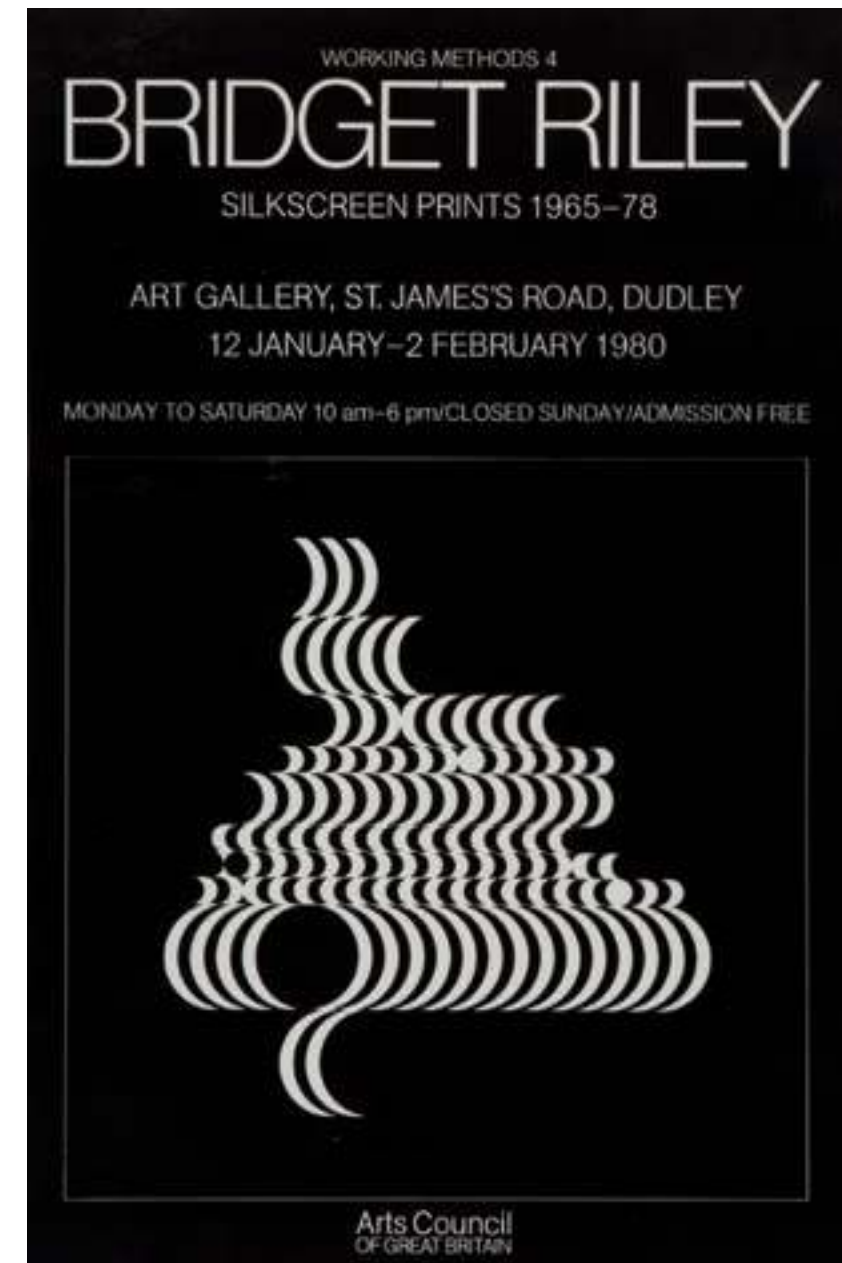
50. BRIDGET RILEY: WORKS 1959-1978, POSTER, 1978

This poster was designed by Roger Huggett, and features Riley's acrylic on canvas 'Gala' of 1974. Printed in England by Serigraphic.

Exhibition poster for Bridget Riley's touring retrospective organised by the British Council. The show travelled to Buffalo, Dallas, New York, Sydney, Perth and Tokyo from September 1978 to March 1980.

Paper: 84.5 x 60 cm

BRIDGET RILEY (B.1931)



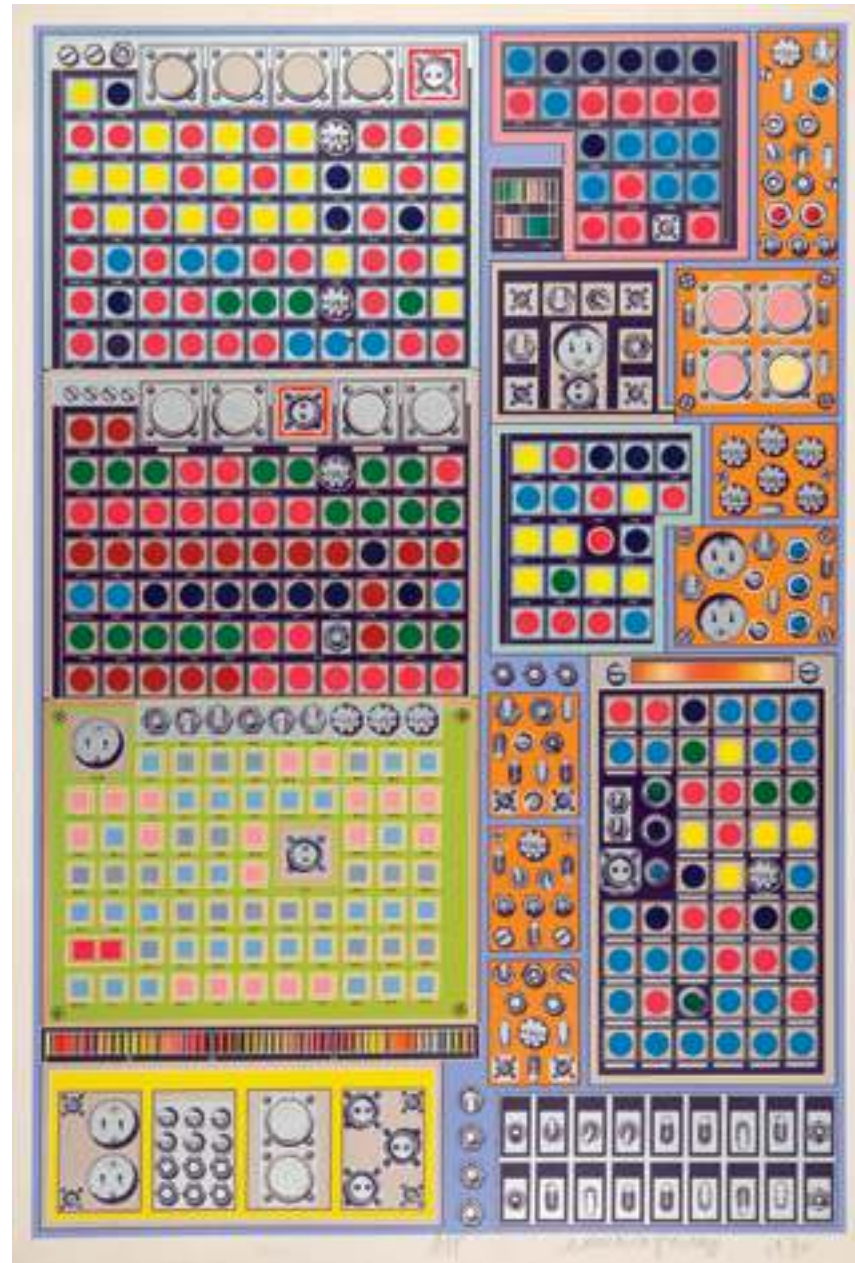
51. BRIDGET RILEY SILKSCREEN PRINTS 1965-78, ACETATE, 1980

Original printing separation used to create the poster for Riley's 1980 exhibition held at the Art Gallery in Dudley and organised by the Arts Council of Great Britain. The poster features Riley's 'Fragment', silk screen on plexiglass, 1965.

Image: 42 x 28.3 cm

Sheet: 45 x 31.5 cm

EDUARDO PAOLOZZI (1924-2005)



52. MULTI-CHANNEL PROTOTYPE / COMPUTER PRINT, SCREENPRINT, 1969-70

Signed and dated by the artist in pencil. Artist's proof, aside from the edition of 120. Printed on board. Each print in the edition was printed in an individual colourway. Published by Petersburg Press, London.

Image: 76 x 50.7 cm

Paper: 82.3 x 55 cm

Reference: Miles 52

Collections: Tate; National Gallery of Australia

EDUARDO PAOLOZZI (1924-2005)



53. ZASPIAK-BAT, ETCHING, 1974

Titled, signed and dated by the artist in pencil. Artist's proof, aside from the edition of 15. From the 'Ravel Suite' of six prints. Printed on wove paper. Published by Marlborough Graphics, London. Printed at White Ink, London, and bearing their blind stamp.

In 1974 and 1975 Paolozzi was based in West Berlin, at the invitation of German Academic Exchange Service (DAAD). At his studio in Kreuzberg he developed several series of graphics inspired by music; the prints in the 'Ravel Suite' each take their titles from works by the great French composer Maurice Ravel.

Image: 25 x 19.2 cm / Paper: 51.6 x 38.4 cm

Reference: Miles 168

Collections: Tate; National Gallery of Australia

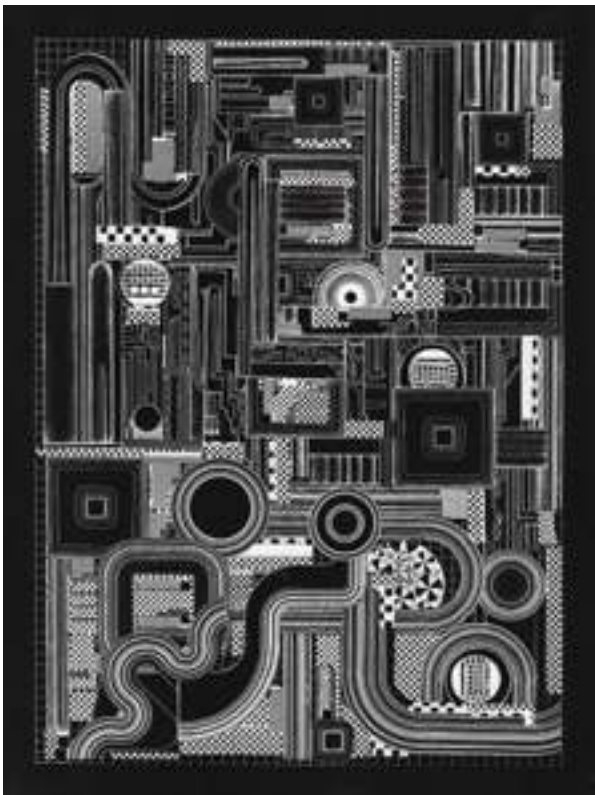


54. ARANJUEX, ETCHING, 1974

Titled, signed and dated by the artist in pencil. Artist's proof, aside from the edition of 15. From the 'Ravel Suite' of six prints. Printed on wove paper. Published by Marlborough Graphics, London. Printed at White Ink, London, and bearing their blind stamp.

In 1974 and 1975 Paolozzi was based in West Berlin, at the invitation of German Academic Exchange Service (DAAD). At his studio in Kreuzberg he developed several series of graphics inspired by music; the prints in the 'Ravel Suite' each take their titles from works by the great French composer Maurice Ravel.

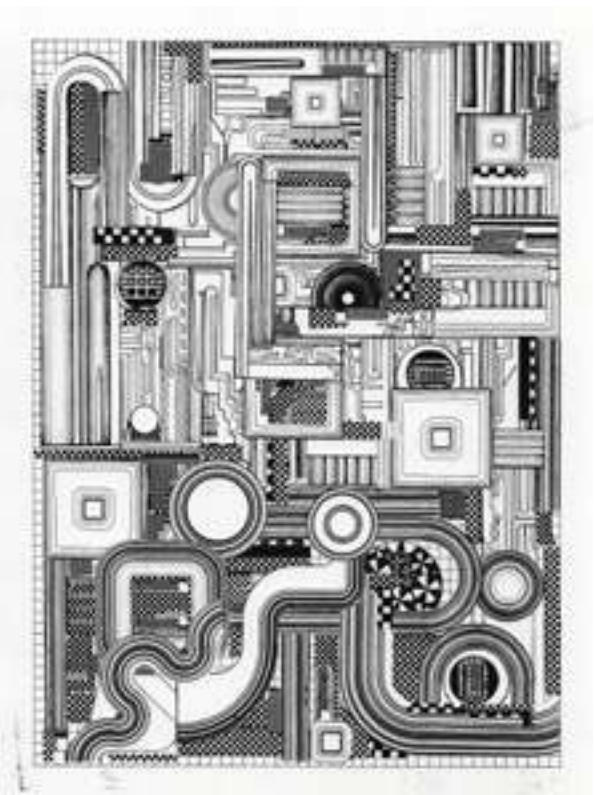
Image: 25.2 x 18.4 cm / Paper: 51.2 x 38.4 cm
Reference: Miles 164
Collections: Tate; National Gallery of Australia



55. ARANJUEX, ACETATE, 1974

Original printing separation used to create 'Aranjuex' from the 'Ravel Suite'.

Image: 25.5 x 18.5 cm
Sheet: 28.8 x 21.9 cm
Reference: Miles 164



56. ARANJUEX, ACETATE, 1974

Original printing separation used to create 'Aranjuex' from the 'Ravel Suite'.

Image: 25.5 x 18.5 cm
Sheet: 28.7 x 21.4 cm
Reference: Miles 164



57. CI BOURE, ETCHING, 1974

Titled, signed and dated by the artist in pencil. Artist's proof, aside from the edition of 15. From the 'Ravel Suite' of six prints. Printed on wove paper. Published by Marlborough Graphics, London. Printed at White Ink, London, and bearing their blind stamp.

In 1974 and 1975 Paolozzi was based in West Berlin, at the invitation of German Academic Exchange Service (DAAD). At his studio in Kreuzberg he developed several series of graphics inspired by music; the prints in the 'Ravel Suite' each take their titles from works by the great French composer Maurice Ravel.

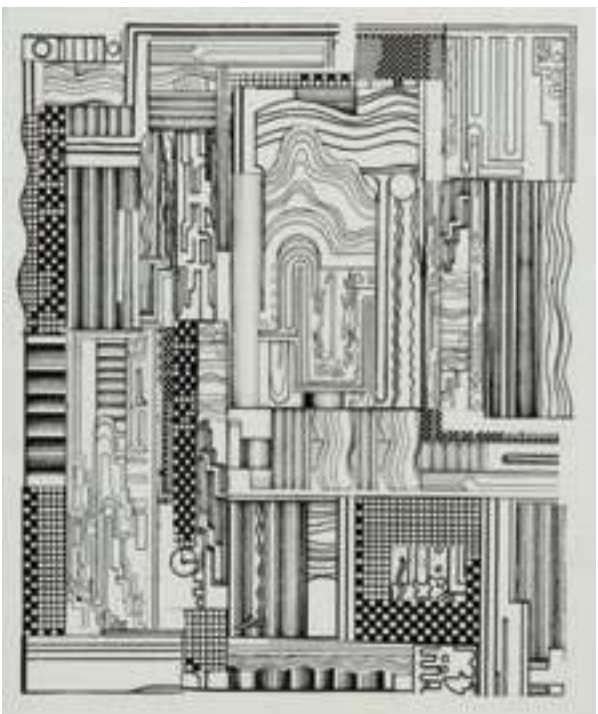
Image: 25 x 21 cm / Paper: 51.2 x 38 cm
Reference: Miles 165
Collections: Tate; National Galleries Scotland; National Gallery of Australia



58. CI BOURE, ACETATE, 1974

Original printing separation used to create 'Ci Boure' from the 'Ravel Suite'.

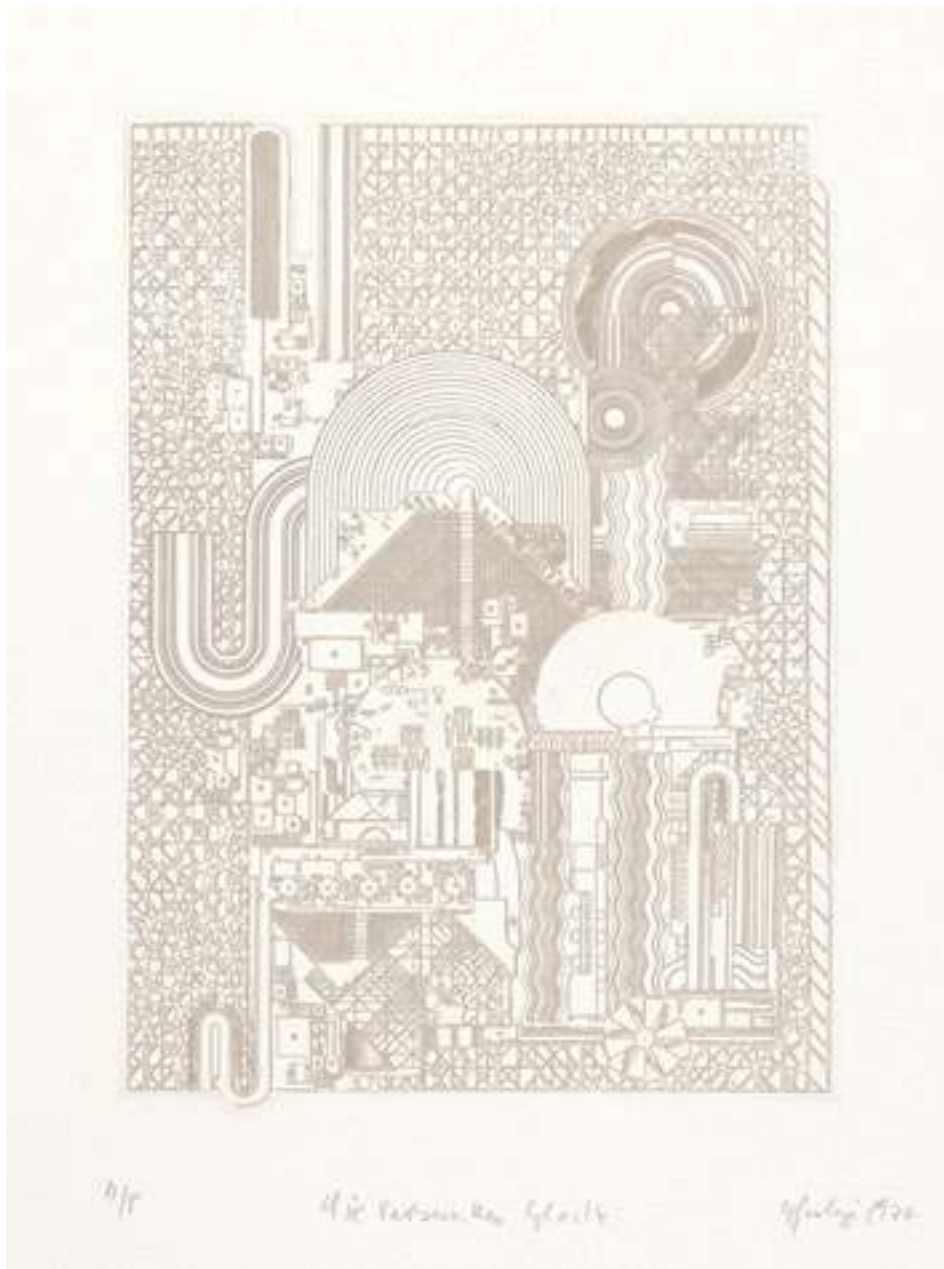
Image: 25.3 x 21 cm
Sheet: 28.4 x 23.2 cm
Reference: Miles 165



59. CI BOURE, ACETATE, 1974

Original printing separation used to create 'Ci Boure' from the 'Ravel Suite'.

Image: 25.3 x 21 cm
Sheet: 28.2 x 23.4 cm
Reference: Miles 165



60. DIE VERSUNKENE GLOCKE, ETCHING, 1974

Titled, signed and dated by the artist in pencil. Artist's proof, aside from the edition of 15. From the 'Ravel Suite' of six prints. Printed on wove paper. Published by Marlborough Graphics, London. Printed at White Ink, London, and bearing their blind stamp.

In 1974 and 1975 Paolozzi was based in West Berlin, at the invitation of German Academic Exchange Service (DAAD). At his studio in Kreuzberg he developed several series of graphics inspired by music; the prints in the 'Ravel Suite' each take their titles from works by the great French composer Maurice Ravel.

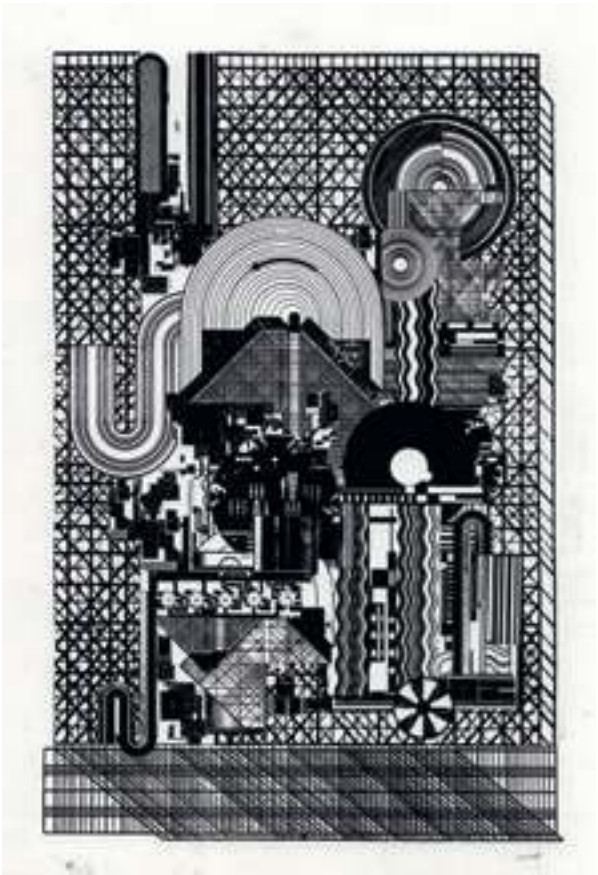
Image: 22.5 x 16 cm / Paper: 51.5 x 38.4 cm
Reference: Miles 166
Collections: Tate; National Gallery of Australia



61. DIE VERSUNKENE GLOCKE, ACETATE, 1974

Original printing separation used to create 'Die Versunkene Glocke' from the 'Ravel Suite'. The image was taken from his screenprint 'Largo to Presto' from the 'Calcium Light Night' series, and photo-mechanically reduced and transferred onto a copper plate for the 'Ravel Suite'.

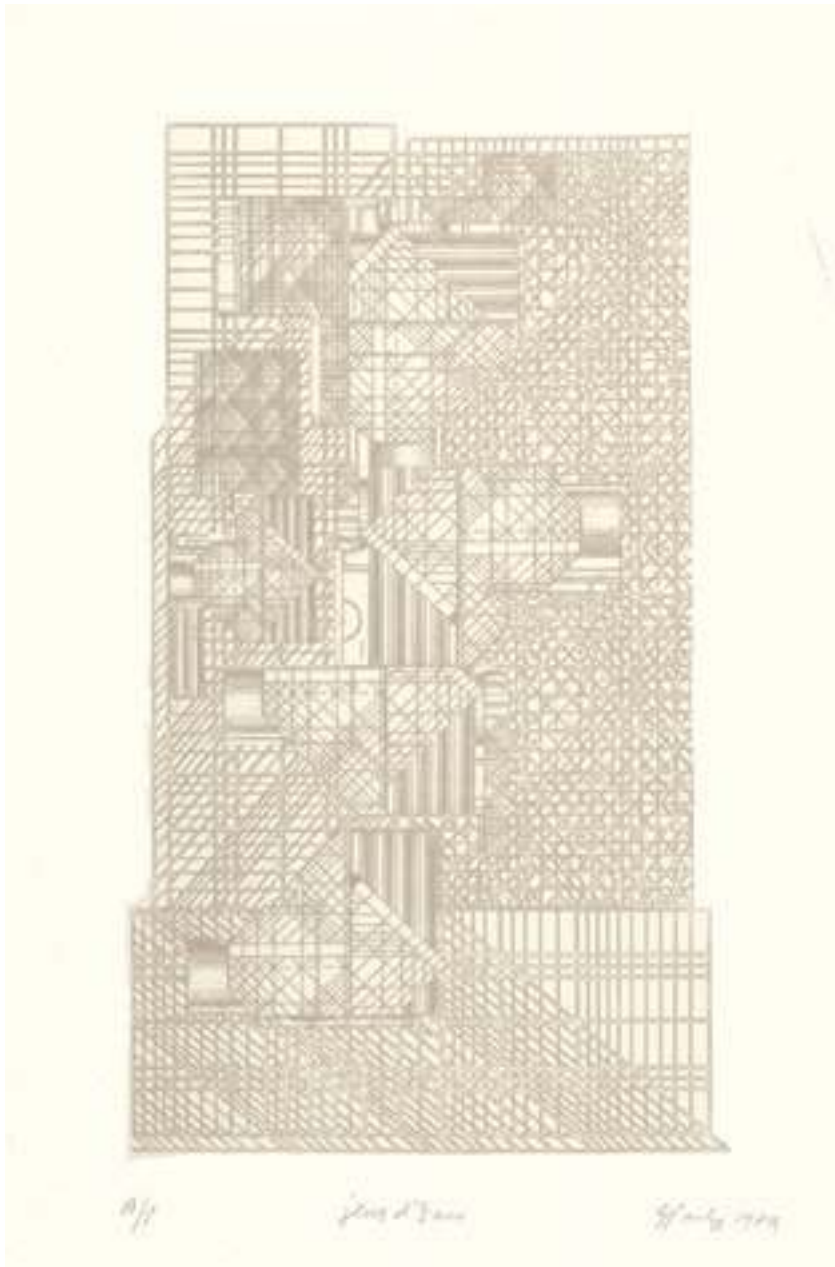
Image: 25.3 x 16.8 cm
Sheet: 30.3 x 25.3 cm
Reference: Miles 166



62. DIE VERSUNKENE GLOCKE, ACETATE, 1974

Original printing separation used to create 'Die Versunkene Glocke' from the 'Ravel Suite'. The image was taken from his screenprint 'Largo to Presto' from the 'Calcium Light Night' series, and photo-mechanically reduced and transferred onto a copper plate for the 'Ravel Suite'.

Image: 25.3 x 16.8 cm
Sheet: 29.4 x 22 cm
Reference: Miles 166

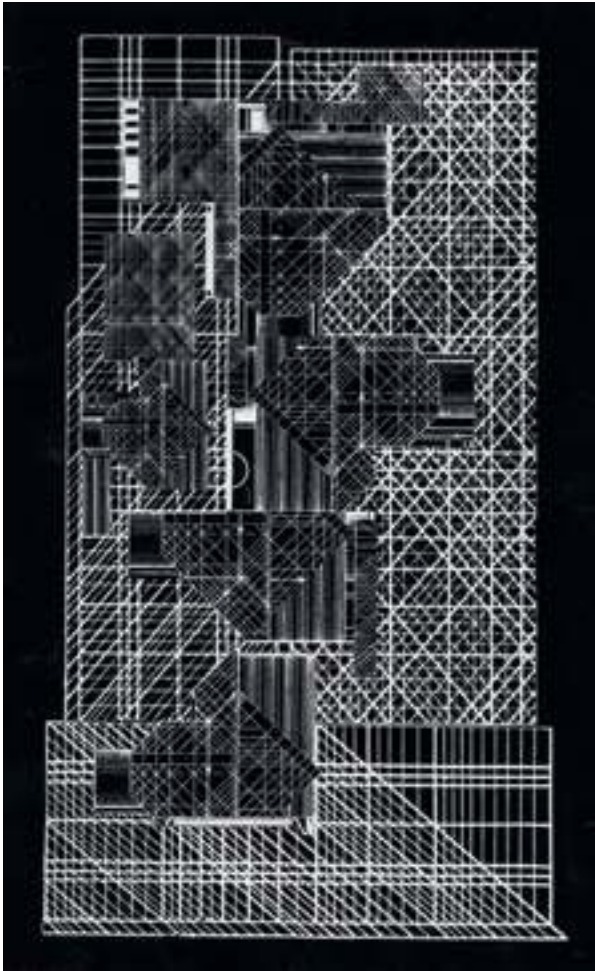


63. JEUX D'EAU, ETCHING, 1974

Titled, signed and dated by the artist in pencil. Artist's proof, aside from the edition of 15. From the 'Ravel Suite' of six prints. Printed on wove paper. Published by Marlborough Graphics, London. Printed at White Ink, London, and bearing their blind stamp.

In 1974 and 1975 Paolozzi was based in West Berlin, at the invitation of German Academic Exchange Service (DAAD). At his studio in Kreuzberg he developed several series of graphics inspired by music; the prints in the 'Ravel Suite' each take their titles from works by the great French composer Maurice Ravel.

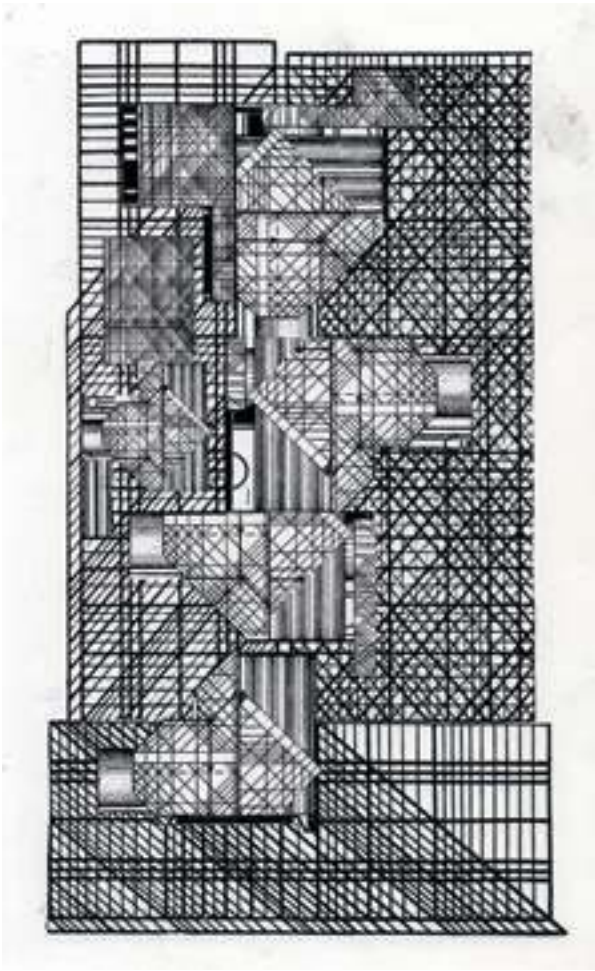
Image: 25 x 14.6 cm / Paper: 51.1 x 38 cm
Reference: Miles 167
Collections: Tate; National Gallery of Australia



64. JEUX D'EAU, ACETATE, 1974

Original printing separation used to create 'Jeux d'Eau' from the 'Ravel Suite'.

Image: 25.3 x 14.8 cm
Sheet: 30.4 x 25.3 cm
Reference: Miles 167



65. JEUX D'EAU, ACETATE, 1974

Original printing separation used to create 'Jeux d'Eau' from the 'Ravel Suite'.

Image: 25.3 x 14.8 cm
Sheet: 27.8 x 17.8 cm
Reference: Miles 167



66. OLYMPIA, ETCHING, 1974

Titled, signed and dated by the artist in pencil. Artist's proof, aside from the edition of 15. From the 'Ravel Suite' of six prints. Printed on wove paper. Published by Marlborough Graphics, London. Printed at White Ink, London, and bearing their blind stamp.

In 1974 and 1975 Paolozzi was based in West Berlin, at the invitation of German Academic Exchange Service (DAAD). At his studio in Kreuzberg he developed several series of graphics inspired by music; the prints in the 'Ravel Suite' each take their titles from works by the great French composer Maurice Ravel.

Image: 25 x 16.4 cm / Paper: 51 x 37.5 cm
Reference: Miles 169
Collections: Tate; National Gallery of Australia



67. OLYMPIA, ACETATE, 1974

Original printing separation used to create 'Olympia' from the 'Ravel Suite'. The image was taken from his screenprint 'Central Park in the Dark Some 40 Years Ago' from the 'Calcium Light Night' series, and photo-mechanically reduced and transferred onto a copper plate for the 'Ravel Suite'.

Image: 25.6 x 16.5 cm
Sheet: 29.6 x 20.3 cm
Reference: Miles 169



68. OLYMPIA, ACETATE, 1974

Original printing separation used to create 'Olympia' from the 'Ravel Suite'. The image was taken from his screenprint 'Central Park in the Dark Some 40 Years Ago' from the 'Calcium Light Night' series, and photo-mechanically reduced and transferred onto a copper plate for the 'Ravel Suite'.

Image: 25.6 x 16.5 cm
Sheet: 28.5 x 19.8 cm
Reference: Miles 169

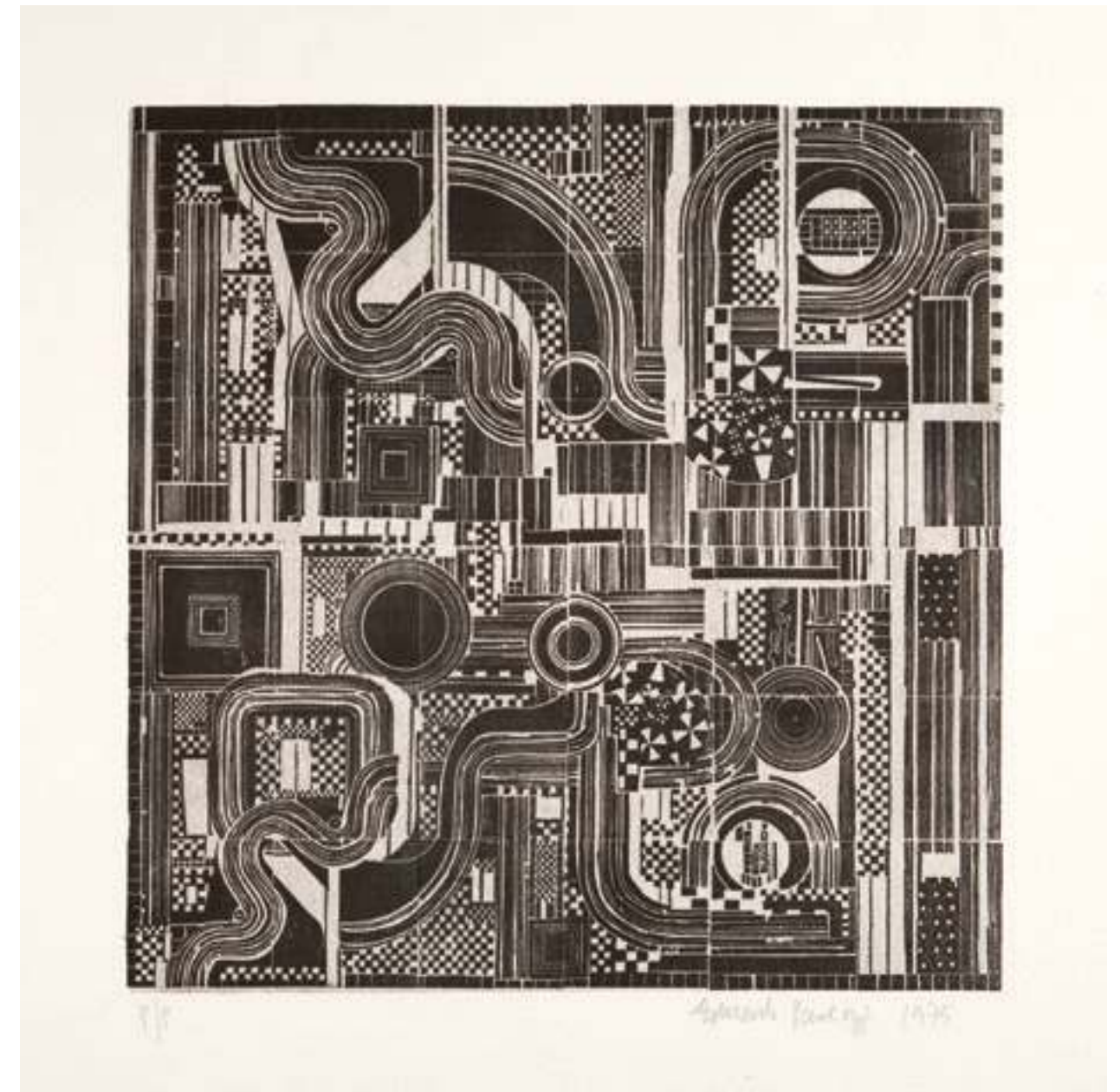


69. PRYDE-PIERROT, WOODCUT, 1975

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 20 plus 20 APs. From the set of six woodcuts 'For Charles Rennie Mackintosh'. Published by Marlborough Graphics, London. Printed at the White Ink Studio, London, bearing their blind stamp.

"The method by which the images for the suite are put together is reminiscent of letterpress, having a potential of great flexibility and variety. We are presented with an alphabet of form which can be made into as simple or complex a language as we choose." - Rosemary Miles

Image: 40.3 x 40 cm / Paper: 65 x 65.1 cm
Reference: Miles 195
Collection: Tate; National Gallery of Australia



70. FOR THE FOUR, WOODCUT, 1975

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 20 plus 20 APs. From the set of six woodcuts 'For Charles Rennie Mackintosh'. Published by Marlborough Graphics, London. Printed at the White Ink Studio, London, bearing their blind stamp.

"The method by which the images for the suite are put together is reminiscent of letterpress, having a potential of great flexibility and variety. We are presented with an alphabet of form which can be made into as simple or complex a language as we choose." - Rosemary Miles

Image: 40.4 x 39.8 cm / Paper: 65.4 x 65 cm
Reference: Miles 198
Collection: Tate; National Gallery of Australia



71. SOBOTKA, WOODCUT, 1975

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 20 plus 20 APs. From the set of six woodcuts 'For Charles Rennie Mackintosh'. Published by Marlborough Graphics, London. Printed at the White Ink Studio, London, bearing their blind stamp.

"The method by which the images for the suite are put together is reminiscent of letterpress, having a potential of great flexibility and variety. We are presented with an alphabet of form which can be made into as simple or complex a language as we choose." - Rosemary Miles

Image: 41 x 41 cm / Paper: 65.2 x 65.2 cm
Reference: Miles 194
Collection: Tate; National Gallery of Australia



72. LEAD CAMERON, WOODCUT, 1975

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 20 plus 20 APs. From the set of six woodcuts 'For Charles Rennie Mackintosh'. Published by Marlborough Graphics, London. Printed at the White Ink Studio, London, bearing their blind stamp.

"The method by which the images for the suite are put together is reminiscent of letterpress, having a potential of great flexibility and variety. We are presented with an alphabet of form which can be made into as simple or complex a language as we choose." - Rosemary Miles

Image: 40.1 x 40 cm / Paper: 65.2 x 65.2 cm
Reference: Miles 196
Collection: Tate; National Gallery of Australia



73. AND KING LAS, WOODCUT, 1975

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 20 plus 20 APs. From the set of six woodcuts 'For Charles Rennie Mackintosh'. Published by Marlborough Graphics, London. Printed at the White Ink Studio, London, bearing their blind stamp.

"The method by which the images for the suite are put together is reminiscent of letterpress, having a potential of great flexibility and variety. We are presented with an alphabet of form which can be made into as simple or complex a language as we choose." - Rosemary Miles

Image: 40.5 x 40.3 cm / Paper: 65 x 64.8 cm
Reference: Miles 197
Collection: Tate; National Gallery of Australia

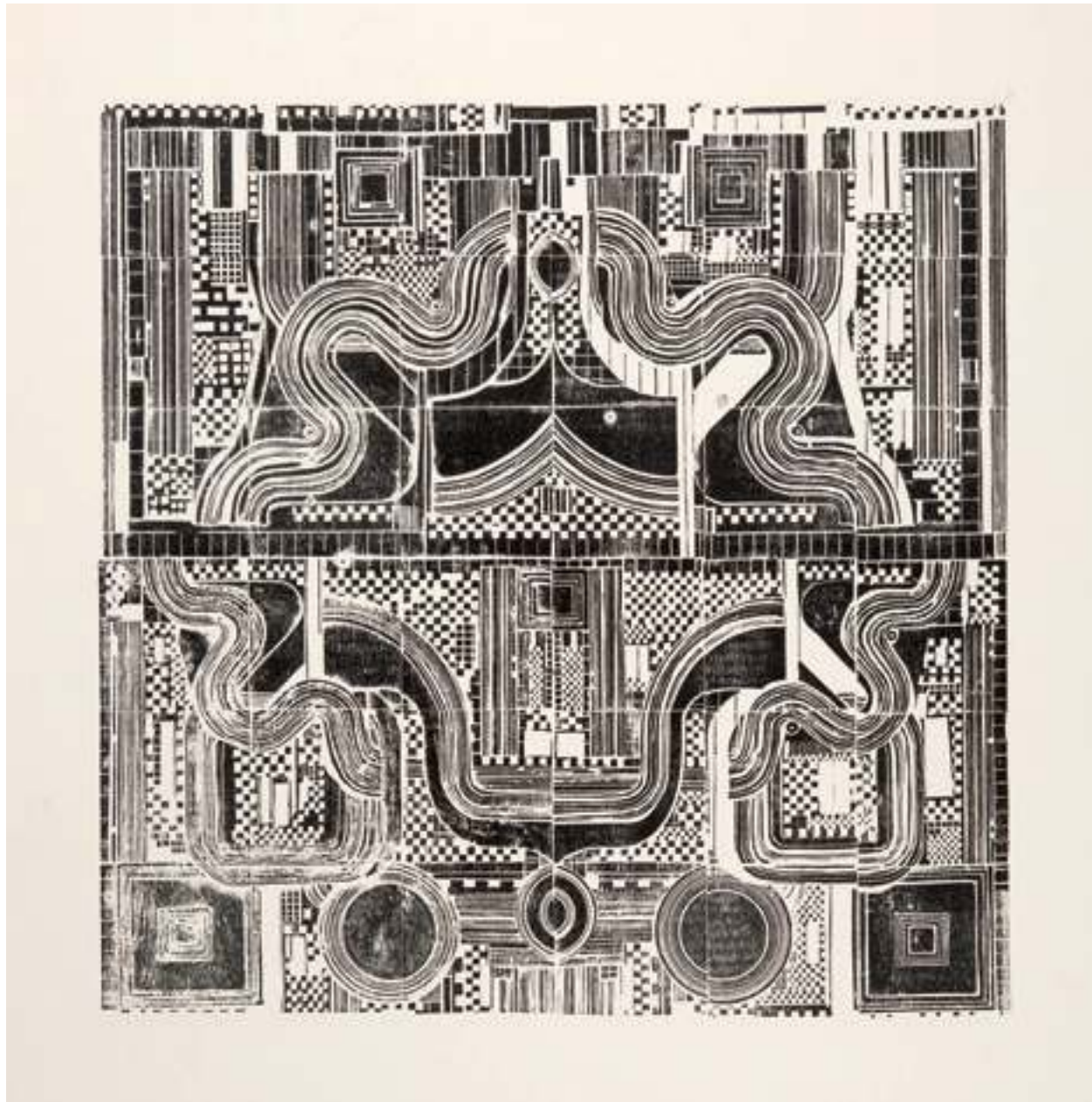


74. EROS AND DRESSER, WOODCUT, 1975

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 20 plus 20 APs. From the set of six woodcuts 'For Charles Rennie Mackintosh'. Published by Marlborough Graphics, London. Printed at the White Ink Studio, London, bearing their blind stamp.

"The method by which the images for the suite are put together is reminiscent of letterpress, having a potential of great flexibility and variety. We are presented with an alphabet of form which can be made into as simple or complex a language as we choose." - Rosemary Miles

Image: 40.5 x 40 cm / Paper: 64.8 x 65 cm
Reference: Miles 199
Collection: Tate; National Gallery of Australia



75. UNTITLED, WOODCUT, 1975

Unsigned working proof for the set of six woodcuts 'For Charles Rennie Mackintosh'. Probably unique. Printed on wove paper at the White Ink Studio, London.

"The method by which the images for the suite are put together is reminiscent of letterpress, having a potential of great flexibility and variety. We are presented with an alphabet of form which can be made into as simple or complex a language as we choose." - Rosemary Miles

Image: 40.5 x 40.5 cm
Paper: 76.3 x 56.8 cm
Reference: Miles 194-199



76. UNTITLED, WOODCUT, 1975

Unsigned working proof for the set of six woodcuts 'For Charles Rennie Mackintosh'. Probably unique. Printed on wove paper at the White Ink Studio, London.

"The method by which the images for the suite are put together is reminiscent of letterpress, having a potential of great flexibility and variety. We are presented with an alphabet of form which can be made into as simple or complex a language as we choose." - Rosemary Miles

Image: 50.4 x 30 cm
Paper: 65 x 46 cm
Reference: Miles 194-199

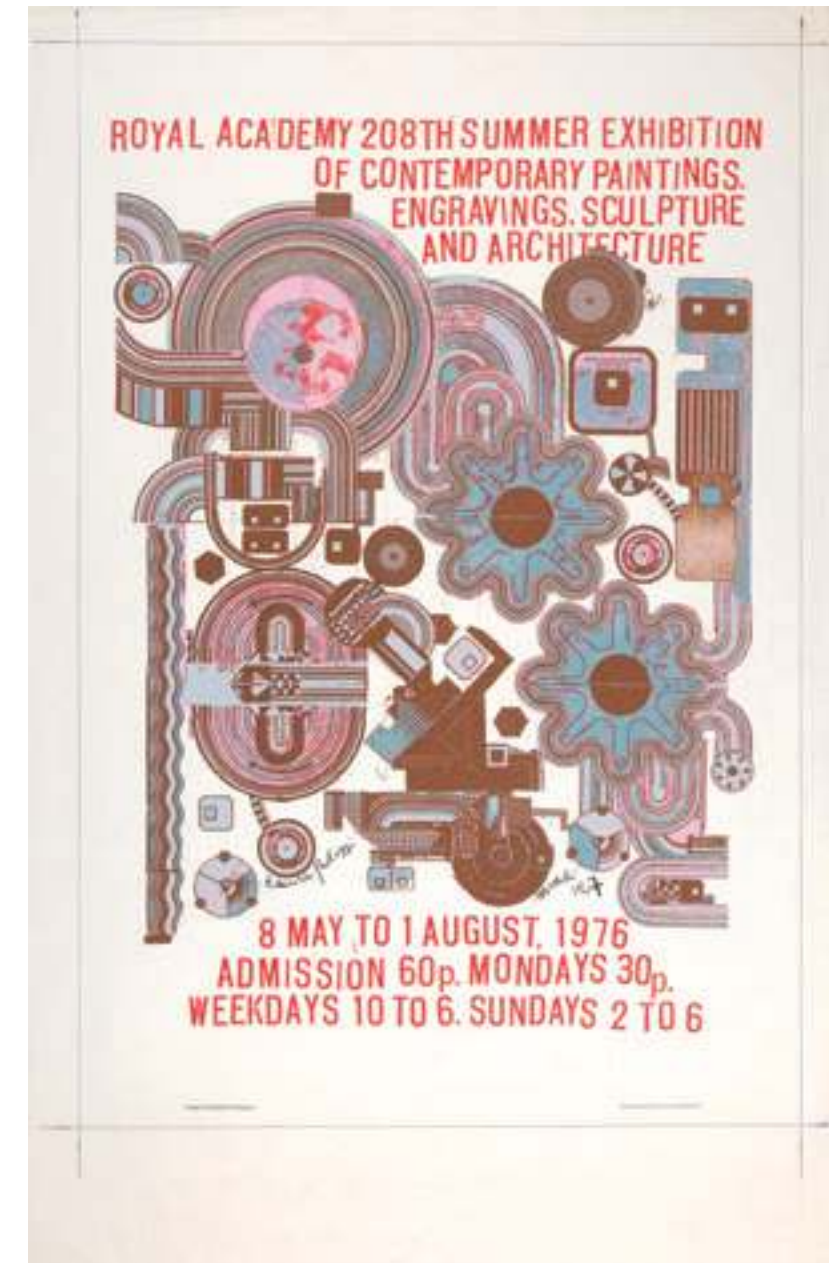


77. AESCHYLUS AND SOCRATES, SCREENPRINT, 1975

Signed and dated by the artist in pencil. Working proof, before the final layer of ink and text, aside from the final edition of 200 printed at Advanced Graphics.

This print is from the 'Calcium Light Night' series of nine prints dedicated to the composer Charles Ives. "Paolozzi's work had been compared to Ives' in that his work was considered to be the first extensive musical application of the collage technique."

Image: 75 x 54 cm
Paper: 101 x 60 cm
Reference: Miles 181
Collections: Tate; British Council; Edinburgh College of Art



78. SUMMER EXHIBITION, POSTER, 1976

Uncut proof of a poster produced to advertise the 1976 Summer Exhibition at the Royal Academy. Designed by Eduardo Paolozzi, Gordon House and Bernard Cook. Printed by G & B Arts, London.

"For this poster he (Paolozzi) re-purposed a print from 1967, collaborating with Gordon House and Bernard Cook in using stencilled lettering suggestive of the Punk revolution that was shaking London during the hot summer of 1976." - Pomeroy

Paper: 88.7 x 56.8 cm
Reference: Pomeroy, 'Posters', RA, 2015, pp.41 & 91
Collection: Royal Academy



79. UNTITLED, RELIEF PRINT, 1976

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 10, printed on thick wove paper.

This print is unrecorded in Miles, but a similar embossed work entitled 'Vexilla Regis' and dated 1977 is illustrated on page 55 of 'The Complete Prints of Eduardo Paolozzi 1944-77'. Miles describes it as *"One of the artist's most recent works showing the close link both formally and physically between his sculpture and graphics of this period."*

Image: 10.5 x 5 cm
Paper: 38 x 25.5 cm



80. UNTITLED, RELIEF PRINT, 1976

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 10, printed on thick wove paper.

This print is unrecorded in Miles, but a similar embossed work entitled 'Vexilla Regis' and dated 1977 is illustrated on page 55 of 'The Complete Prints of Eduardo Paolozzi 1944-77'. Miles describes it as *"One of the artist's most recent works showing the close link both formally and physically between his sculpture and graphics of this period."*

Image: 11.5 x 5 cm
Paper: 38.2 x 25.8 cm



81. UNTITLED, RELIEF PRINT, 1976

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 10, printed on thick wove paper.

This print is unrecorded in Miles, but a similar embossed work entitled 'Vexilla Regis' and dated 1977 is illustrated on page 55 of 'The Complete Prints of Eduardo Paolozzi 1944-77'. Miles describes it as *"One of the artist's most recent works showing the close link both formally and physically between his sculpture and graphics of this period."*

Image: 10.5 x 3.1 cm
Paper: 38.2 x 25.7 cm



82. UNTITLED, RELIEF PRINT, 1976

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 10, printed on thick wove paper.

(see quote cat. 68 opposite page)

Image: 15 x 4.2 cm
Paper: 38.2 x 25.6 cm



83. UNTITLED, RELIEF PRINT, 1976

Signed and dated by the artist in pencil. Printer's proof, aside from the edition of 10, printed on thick wove paper.

(see quote cat. 68 opposite page)

Image: 14.5 x 3.8 cm
Paper: 38.2 x 25.6 cm

EDUARDO PAOLOZZI (1924-2005)



84. HEAD, ETCHING, 1977

Signed and dated by the artist in pencil. Printer's proof on wove paper. Printed at White Ink.

Image: 28.4 x 21.4 cm
Paper: 52 x 35.4 cm
Collection: Tate

EDUARDO PAOLOZZI (1924-2005)



85. STANDING FIGURE, ETCHING, 1977

Signed and dated by the artist in pencil. Printer's proof on wove paper. Printed at White Ink.

This print takes its form from an earlier 1956-58 screenprint of the same title, printed at Kelpa in 1962 (Miles 7). The image has been photo-mechanically reduced and transferred to an etching plate, but the width has been compressed.

Image: 17.2 x 6.9 cm
Paper: 35 x 25.7 cm



86. AUTOMOBILE HEAD, ETCHING, 1977

Signed and dated by the artist in pencil. Printer's proof on wove paper. Printed at White Ink.

The automobile head motif was one Paolozzi explored in several mediums. Simon Martin describes his 'Automobile Head' screenprint of 1954, from where this image was taken, as *"presenting totemic images that simultaneously suggest tribal fetishes, the detritus of modern industrial society and science fiction imagery."*
- Quote from 'Eduardo Paolozzi Collaging Culture', p. 52.

Image: 16.2 x 8.3 cm
Paper: 35.5 x 26.2 cm



87. AUTOMOBILE HEAD, ETCHING, 1977

Signed and dated by the artist in pencil. Printer's proof on wove paper. Printed at White Ink.

This piece takes as its base the same image as cat. 86 but the width has been compressed even further during the transfer of the image to the etching plate using a photographic process.

(see quote cat. 86 opposite page)

Image: 15.3 x 8.4 cm
Paper: 35.2 x 26 cm

RICHARD SMITH (1931-2016)



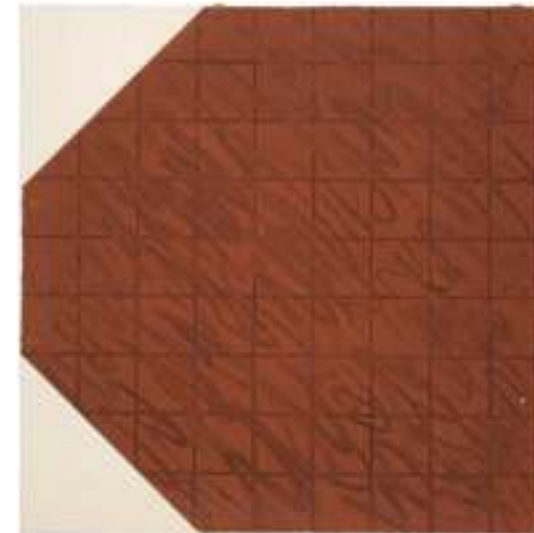
88. UNTITLED A, ETCHING, 1974

Unsigned proof, aside from the signed edition of 25. Printed on wove paper. From the 'Paper Clip Suite I' series. An assemblage of folded paper attached with Smith's signature paper clips.

"Though Cliff White and Bernard Cook enjoy each job as it comes, some artists electrify the workshop and working with them remains memorable. So it was with Richard Smith when he was doing his Paperclip series. In the course of printing the editions he hacked chunks off the metal plates. It was hair-raising because there was no finished master proof, the paper was to be folded at the end but there was no real means of knowing whether the prints taken would fit and no going back because the plates were being progressively destroyed."
-Quote from Art Review magazine, October 1977

Paper: 43.8 x 44.2 cm / Collection: Tate; British Council

RICHARD SMITH (1931-2016)



89. UNTITLED B, ETCHING, 1974

Unsigned proof, aside from the signed edition of 25. Printed on wove paper. From the 'Paper Clip Suite I' series. An assemblage of folded paper attached with Smith's signature paper clips.

(see quote cat. 88 opposite page)

Paper: 44.1 x 43.9 cm
Collection: Tate; British Council



90. UNTITLED C, ETCHING, 1974

Unsigned proof, aside from the signed edition of 25. Printed on wove paper. From the 'Paper Clip Suite I' series. An assemblage of folded paper attached with Smith's signature paper clips.

(see quote cat. 88 opposite page)

Paper: 43.9 x 44.5 cm
Collection: Tate; British Council



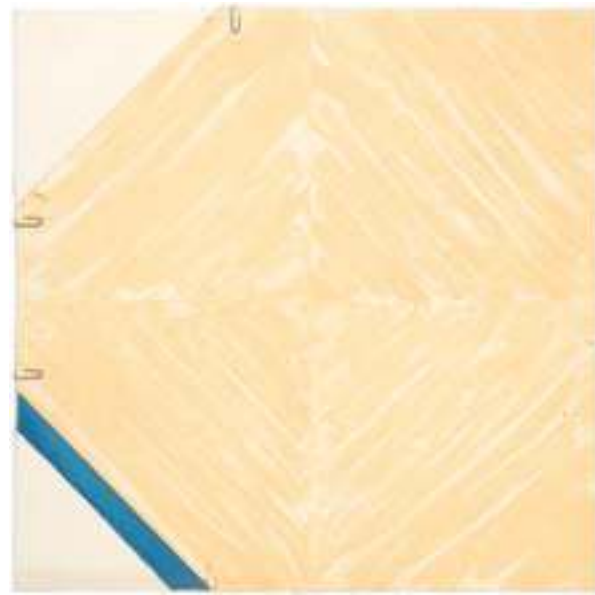
91. UNTITLED E, ETCHING, 1974

Unsigned proof, aside from the signed edition of 25. Printed on wove paper. From the 'Paper Clip Suite I' series. An assemblage of folded paper attached with Smith's signature paper clips.

(see quote cat. 88 opposite page)

Paper: 44.2 x 44.2 cm
Collection: Tate; British Council

RICHARD SMITH (1931-2016)



92. UNTITLED A, ETCHING, 1974

Unsigned proof, aside from the signed edition of 25. Printed on wove paper. From the 'Paper Clip Suite II' series. An assemblage of folded paper attached with Smith's signature paper clips.

(see quote cat. 88)

Paper: 43.9 x 44 cm
Collection: Tate; British Council

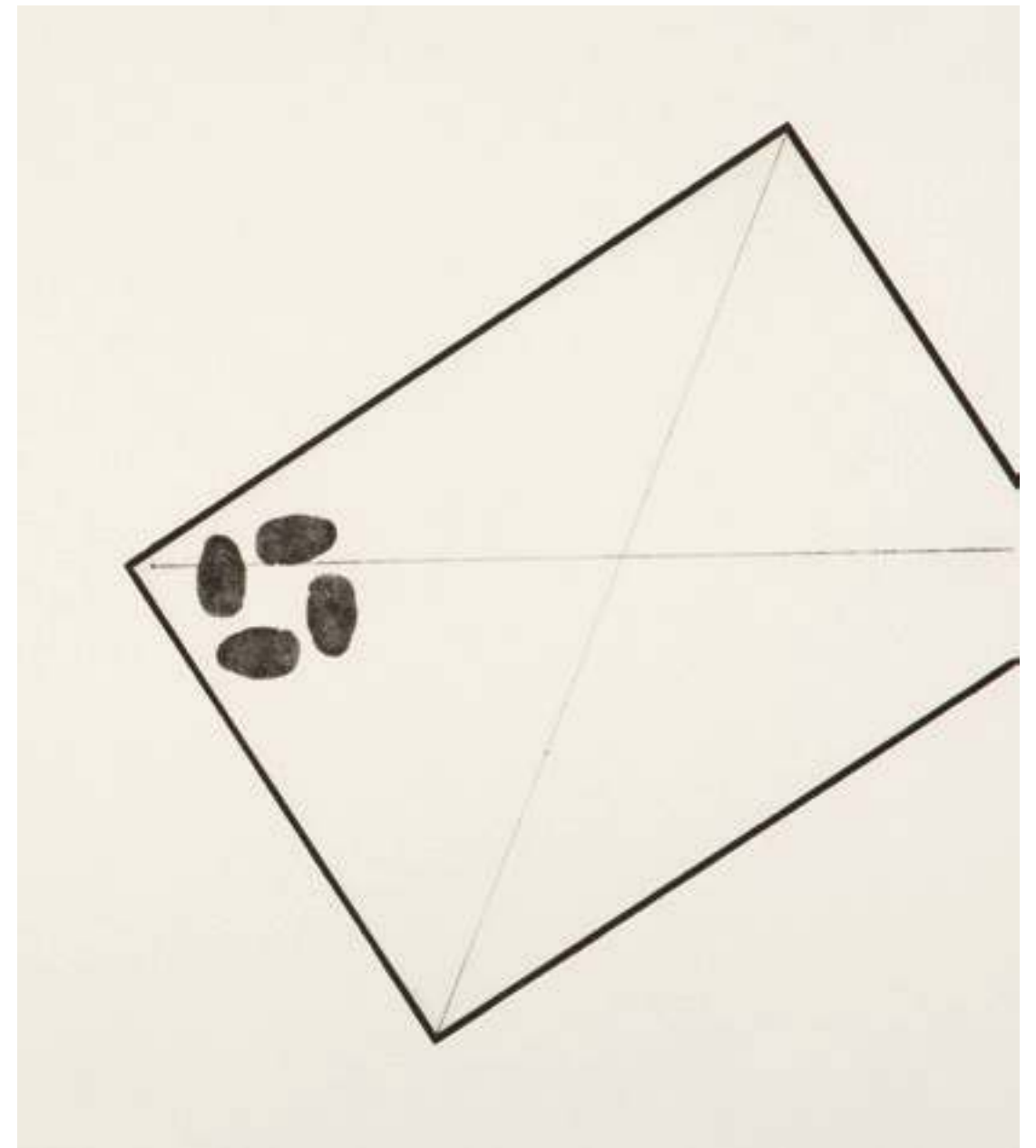
93. UNTITLED B, ETCHING, 1974

Unsigned proof, aside from the signed edition of 25. Printed on wove paper. From the 'Paper Clip Suite II' series. An assemblage of folded paper attached with Smith's signature paper clips.

(see quote cat. 88)

Paper: 44 x 43.8 cm
Collection: Tate; British Council

BERNARD COHEN (B.1933)



94. A COLLECTION OF FIVE ETCHINGS, 1973

A collection of four unsigned prints of the cancelled plates for the 'White Ink Suite', 1973, and one further cancelled proof for 'Open', Cohen's contribution to the 1973 portfolio 'Eighteen Small Prints'.

Collection: Tate



95. LONE EATER, SCREENPRINT, 1979

Signed, titled and dated by the artist in pencil. Printer's proof, aside from the edition of 50, printed on wove paper.

Nigerian-born artist Uzo Egonu settled in Britain in the 1940s. He studied at Camberwell School of Arts and Crafts from 1949-1952. Working primarily in painting and printmaking, Egonu combined influences from his Igbo heritage with European cultural traditions to form a unique modernist language, characterised by strong colour, pattern and simplicity of form.

Image: 50.8 x 71.2 cm
Paper: 64.8 x 83 cm



96. FLUTE PLAYER RESTING, SCREENPRINT, 1979

Signed, titled and dated by the artist in pencil. Printer's proof, aside from the edition of 50, printed on wove paper.

(see quote cat. 95 opposite)

Image: 51,3 x 70.6 cm
Paper: 65 x 82.7 cm

UZO EGONU (1931-1996)



97. CUP OF COFFEE IN SOLITUDE, SCREENPRINT, 1980

Signed, titled and dated by the artist in pencil. Printer's proof, aside from the edition of 50, printed on wove paper.

Catalogue numbers 95, 97 and 98, belong to a series of screenprints, drawings and gouaches depicting the female figure in a domestic setting. Olu Oguike writes, *"These works, in their stunning simplicity, precision and power of evocation, belong with Egonu's most important work."*

Image: 50.6 x 70.8 cm
Paper: 63.8 x 87 cm

UZO EGONU (1931-1996)



98. MENDING, SCREENPRINT, 1980

Signed, titled and dated by the artist in pencil. Printer's proof, aside from the edition of 50, printed on wove paper.

(see quote cat. 97 opposite page)

Image: 50.8 x 71.5 cm
Paper: 64.5 x 85.2 cm

UZO EGONU (1931-1996)



99. MUSIC MACHINE, SCREENPRINT, 1980

Signed, titled and dated by the artist in pencil. Printer's proof, aside from the edition of 50, printed on wove paper.

Image: 50.4 x 71.1 cm
Paper: 65 x 88.5 cm

UZO EGONU (1931-1996)



100. LANDSCAPE WITH SETTING SUN, SCREENPRINT, 1980

Signed, titled and dated by the artist in pencil. Printer's proof, aside from the edition of 50, printed on wove paper.

Image: 50.2 x 71.1 cm
Paper: 63.5 x 87.2 cm



101. FOUR SEASONS - SPRING, SCREENPRINT, 1982

Signed, titled and dated by the artist in pencil. Printer's proof on wove paper.

The 'Four Seasons' screenprints are translations of earlier gouache paintings by Egonu. The artist said of this series, "I am trying to capture the chaos, yet beauty and discipline, of the changing face of nature." In his book 'Uzo Egonu An African Artist in the West', Olu Oguibe writes, "Egonu's prints represent a confident command of language which has enabled the artist to step beyond formal experimentation and engage in a clear project of signification. They not only arrest, they communicate with directness...In them Egonu restores poetry to the print. It is this which George Whittet recognises when, in his assessment of 'The Four Seasons', he places Egonu alongside Paul Klee as one of the century's few masters of the graphic medium."

Image: 75.6 x 54.2 cm / Paper: 93.7 x 63 cm



102. FOUR SEASONS - SUMMER, SCREENPRINT, 1982

Signed, titled and dated by the artist in pencil. Printer's proof on wove paper.

An unsigned proof is also available.

(see quote cat. 101 opposite page)

Image: 76 x 56.2 cm
Paper: 93.5 x 71.7 cm

UZO EGONU (1931-1996)



103. FOUR SEASONS - AUTUMN, SCREENPRINT, 1982

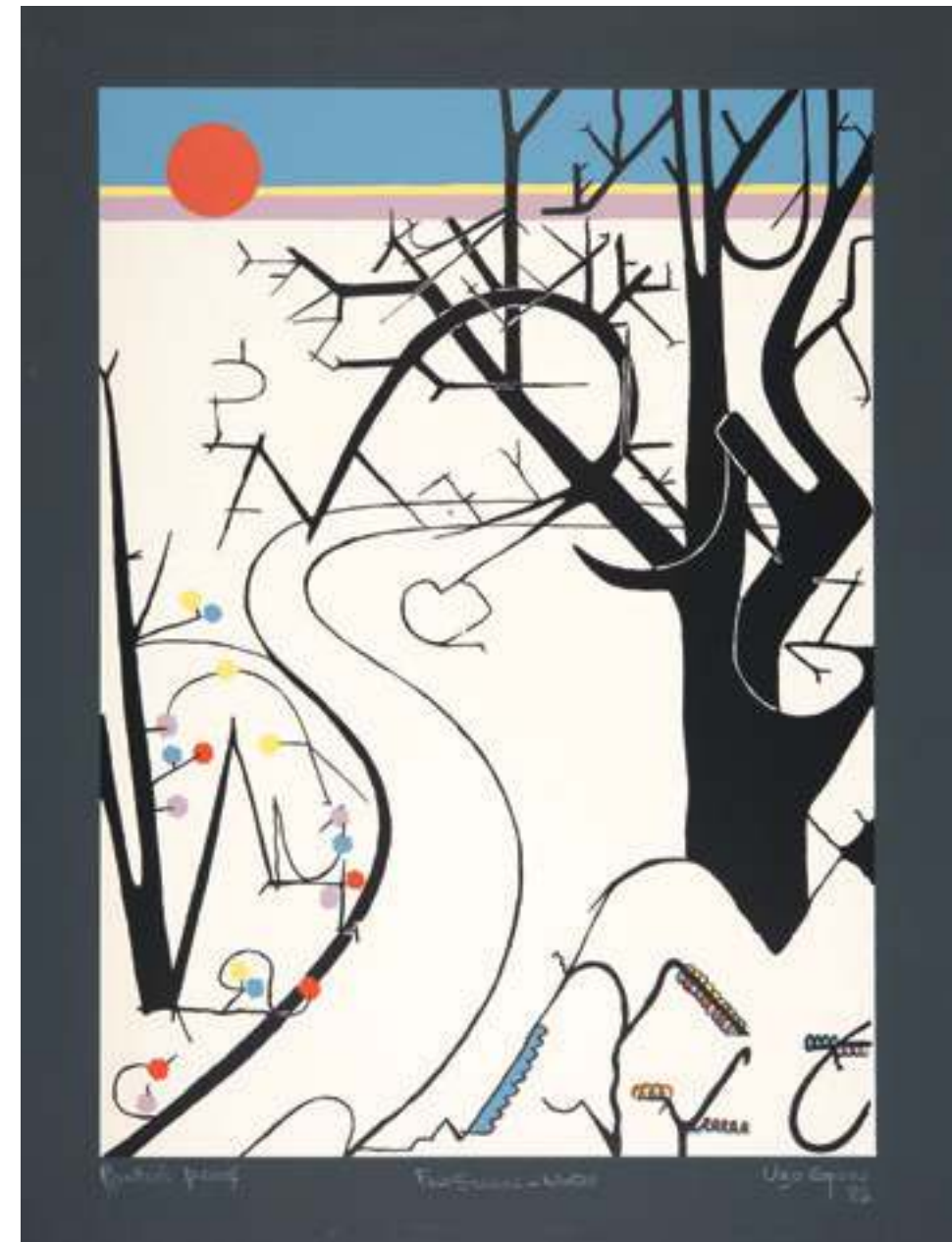
Signed, titled and dated by the artist in pencil. Printer's proof on wove paper.

An unsigned proof is also available.

(see quote cat. 101)

Image: 74.4 x 54.4 cm
Paper: 92.2 x 69.7 cm

UZO EGONU (1931-1996)



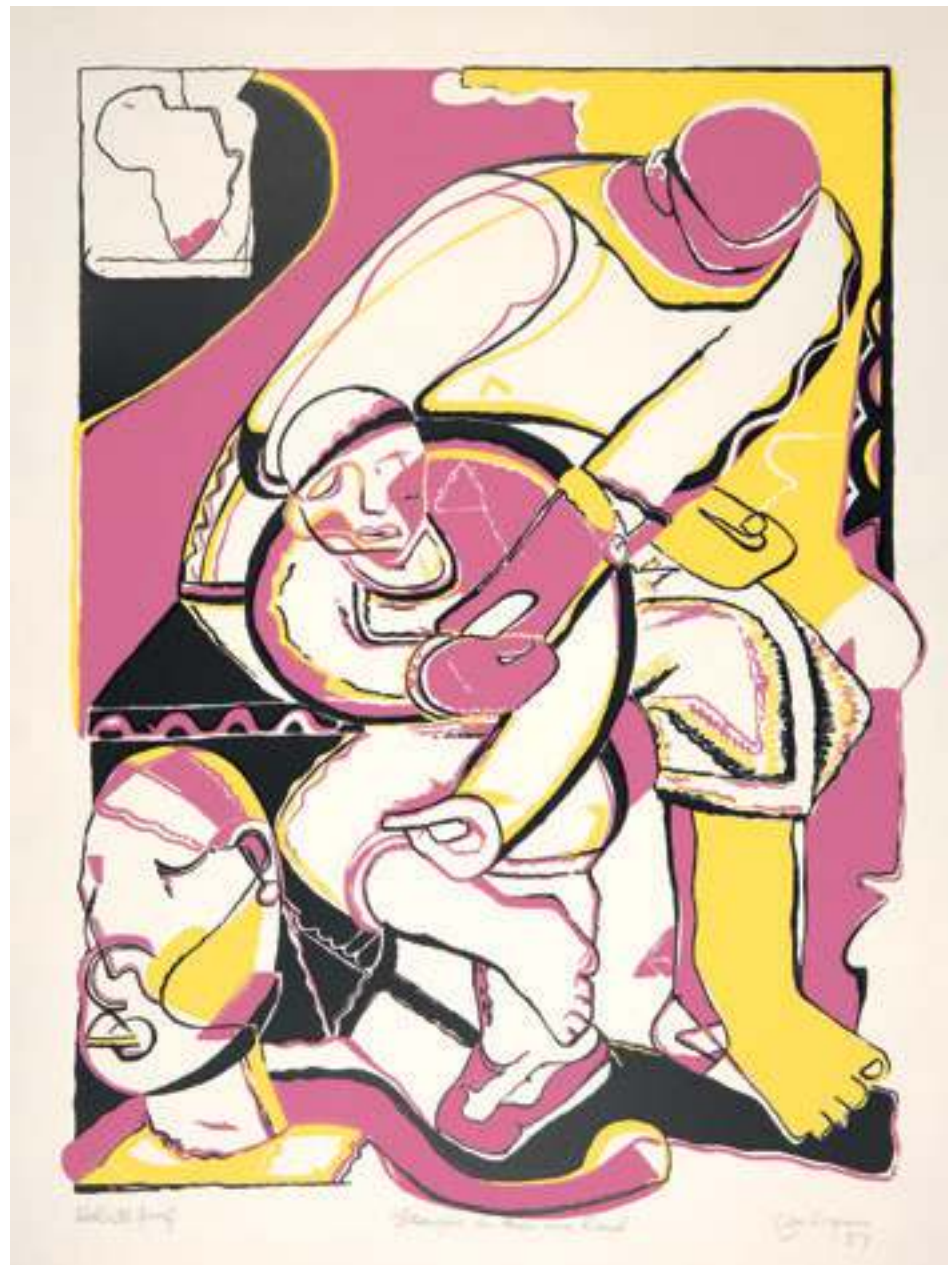
104. FOUR SEASONS - WINTER, SCREENPRINT, 1982

Signed, titled and dated by the artist in crayon. Printer's proof on wove paper.

(see quote cat. 101)

Image: 74.7 x 54 cm
Paper: 94.5 x 70.2 cm

UZO EGONU (1931-1996)



105. STRANGERS IN THEIR OWN LAND, SCREENPRINT, 1987

Signed, titled and dated by the artist in pencil. Artist's proof, aside from the edition of 50, printed on wove paper.

Image: 79.5 x 59 cm
Paper: 96 x 69.5 cm

UZO EGONU (1931-1996)



106. TEARS OF SORROW, SCREENPRINT, 1987

Signed, titled and dated by the artist in pencil. Artist's proof on wove paper.

Image: 87.6 x 56 cm
Paper: 98.8 x 66.1 cm



107. KELLY, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

"These were done on rather thick copper plates and were etched quite deeply...so that when the ink is rolled on - or in - it comes out very embossed. You can run your fingers over it and feel a distinct bump." - Nolan

Image: 25 x 29.8 cm / Paper: 65.1 x 47.4 cm
Collection: National Gallery of Victoria



108. KELLY, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

"These were done on rather thick copper plates and were etched quite deeply...so that when the ink is rolled on - or in - it comes out very embossed. You can run your fingers over it and feel a distinct bump." - Nolan

Image: 25 x 29.6 cm / Paper: 65 x 47.3 cm
Collection: National Gallery of Victoria; British Museum, London



109. NED KELLY, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

"These were done on rather thick copper plates and were etched quite deeply...so that when the ink is rolled on - or in - it comes out very embossed. You can run your fingers over it and feel a distinct bump." - Nolan

Image: 25 x 29.4 cm / Paper: 64.9 x 47.8 cm
Collection: National Gallery of Victoria



110. KELLY, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

"These were done on rather thick copper plates and were etched quite deeply...so that when the ink is rolled on - or in - it comes out very embossed. You can run your fingers over it and feel a distinct bump." - Nolan

Image: 24.4 x 29.3 cm / Paper: 64.9 x 48 cm
Collection: National Gallery of Victoria

SIDNEY NOLAN (1917-1992)



111. KELLY, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

"These were done on rather thick copper plates and were etched quite deeply...so that when the ink is rolled on - or in - it comes out very embossed. You can run your fingers over it and feel a distinct bump." - Nolan

Image: 30 x 24.6 cm / Paper: 65 x 46.3 cm
Collection: National Gallery of Victoria

SIDNEY NOLAN (1917-1992)



112. HORSE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 29.9 x 24.8 cm
Paper: 65 x 45.2 cm
Collection: National Gallery of Victoria



113. CARCASE IN A TREE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 30 x 24.8 cm
Paper: 65 x 44.2 cm
Collection: National Gallery of Victoria



114. ABANDONED TRUCK, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 30 x 24.9 cm
Paper: 65 x 45.1 cm
Collection: National Gallery of Victoria

SIDNEY NOLAN (1917-1992)



115. CARCASE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 29.7 cm
Paper: 65 x 46.6 cm
Collection: National Gallery of Victoria



116. CARCASE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 29.4 cm
Paper: 65 x 47.4 cm
Collection: National Gallery of Victoria



117. CARCASE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 29.8 cm
Paper: 65.2 x 47.6 cm
Collection: National Gallery of Victoria

118. CARCASE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 29.6 cm
Paper: 65.3 x 47.1 cm
Collection: National Gallery of Victoria



119. CARCASE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 29.3 cm
Paper: 65 x 48.1 cm
Collection: National Gallery of Victoria



120. CARCASE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 24.5 x 29.2 cm
Paper: 65 x 46.1 cm
Collection: National Gallery of Victoria





121. TOWNSHIP, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 24.6 x 29.5 cm / Paper: 65.2 x 47.6 cm
Collection: National Gallery of Victoria



122. CAMEL CART, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 29.6 cm / Paper: 65 x 47.2 cm
Collection: National Gallery of Victoria



123. MISSION STATEMENT, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 24.8 x 29.6 cm / Paper: 65 x 47 cm
Collection: National Gallery of Victoria



124. HORSE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 21.8 x 28 cm / Paper: 65 x 45 cm
Collection: National Gallery of Victoria

SIDNEY NOLAN (1917-1992)



125. MULKA, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 29.2 cm
Paper: 65.2 x 47.2 cm
Collection: National Gallery of Victoria



126. JINKER, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 30 cm
Paper: 65 x 48.2 cm
Collection: National Gallery of Victoria



127. DESERTED HOMESTEAD, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 30 cm
Paper: 64.8 x 47.7 cm
Collection: National Gallery of Victoria



128. CARCASE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 29.5 cm
Paper: 65 x 46.8 cm
Collection: National Gallery of Victoria



129. CARCASE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 25 x 29.4 cm
Paper: 65.1 x 46.3 cm
Collection: National Gallery of Victoria

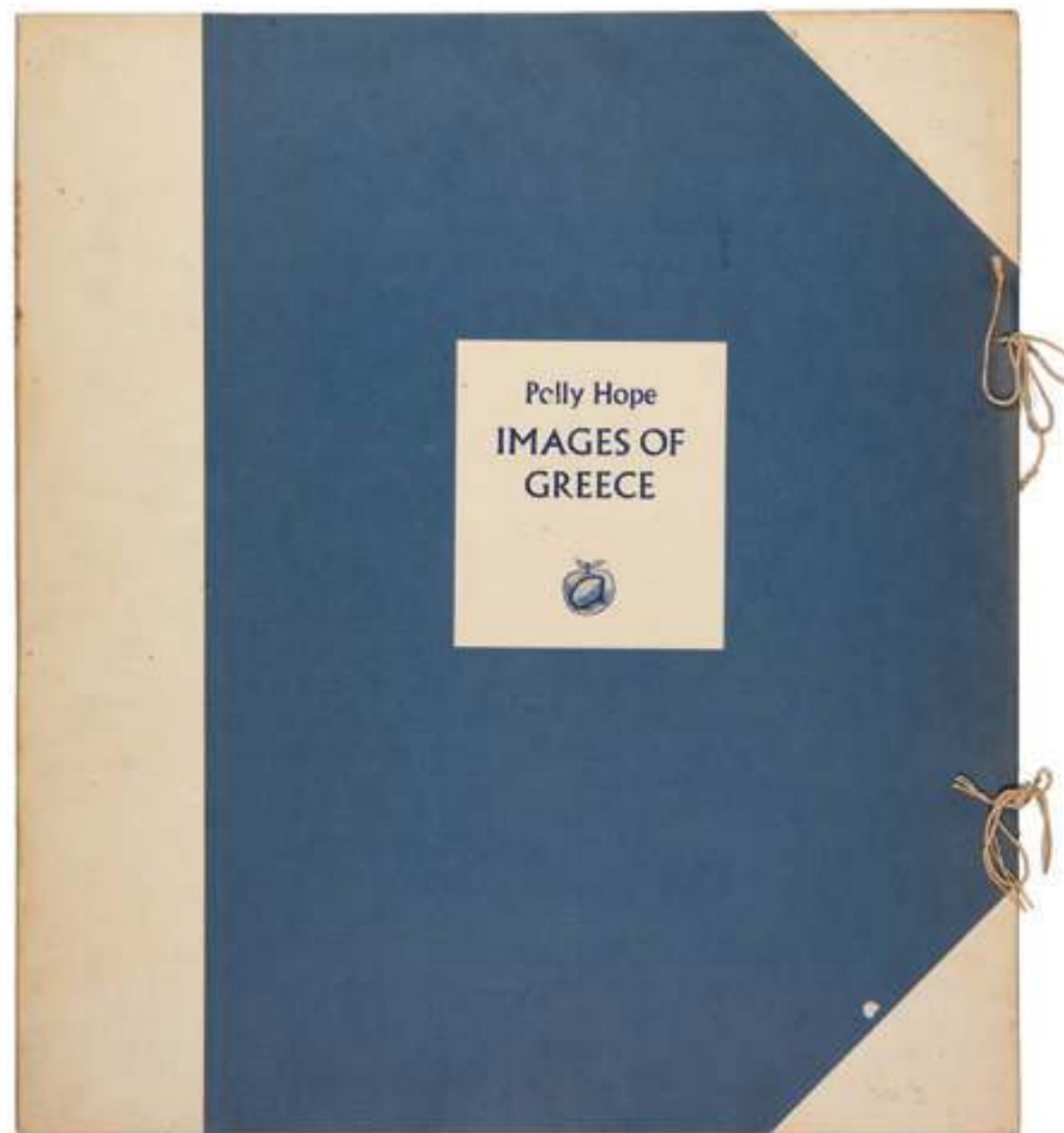


130. CARCASE, ETCHING, 1971

Unsigned proof, aside from the signed edition of 60. Printed at the White Ink Studio, London, and bearing their blind stamp. One of 25 etchings Nolan created for his 'Dust' suite, based on a series of earlier prints and drawings of Ned Kelly and scenes from the Australian outback that Nolan produced in the late 40s and early 50s. This was the first ever series of etchings printed by Cliff White at White Ink.

Image: 24.6 x 29.4 cm
Paper: 65 x 47 cm
Collection: National Gallery of Victoria

POLLY HOPE (1933-2013)



131. IMAGES OF GREECE, PORTFOLIO OF 3 SIGNED ETCHINGS, 1978

Blue cloth portfolio entitled 'Images of Greece'. Includes three signed photo etchings: 'Lindos', 'Mycenae' and 'Athens', illustrated on the opposite page, lacking the fourth 'Yapa'.

Polly Hope was a true polymath: painter, sculptor, writer, set designer, salon hostess and composer. She split her time between studios in Spitalfields and the Island of Rhodes in Greece. Bryan Robertson wrote *"These photo-montages or collages...are autobiographical in the sense that the images come directly from the numbers of photographs taken by the artist wherever she finds herself, using the camera as an economical equivalent to a drawing pad or notebook...The motifs are not conventional 'views' or vignettes but scenes and situations sliced up, edited, re-composed and structured to achieve the edgiest results."*

Portfolio: 68.3 x 61 cm

POLLY HOPE (1933-2013)



132. ATHENS, PHOTO MEZZOTINT, 1978

Unsigned proof. Printed on Barcham Green paper at the White Ink Studio, London, bearing their blind stamp.

From the 'Images of Greece' series.

Image: 44.6 x 38.2 cm
Paper: 64.3 x 56.2 cm



133. LINDOS, PHOTO MEZZOTINT, 1978

Unsigned proof. Printed on Barcham Green paper at the White Ink Studio, London, bearing their blind stamp.

From the 'Images of Greece' series.

Image: 46 x 39.5 cm
Plate: 48.5 x 42 cm
Paper: 63.6 x 56 cm



134. MYCENAE, PHOTO MEZZOTINT, 1978

Unsigned proof. Printed on Barcham Green paper at the White Ink Studio, London, bearing their blind stamp.

From the 'Images of Greece' series.

Image: 39.5 x 45.5 cm
Plate: 41.7 x 47.8 cm
Paper: 56.5 x 63.3 cm

FLEUR COWLES (1908-2009)



135. FLOWER GARDEN, SCREENPRINT, 1976

Signed and dated by the artist in pencil. Dedicated 'To Bernard Cook'. Artist's proof 4, aside from the edition of 150. Printed by Bernard Cook. The image was taken from Cowles's 1972 acrylic on board of the same title.

Fleur Cowles was an American writer, editor and artist, best known as the creative force behind the short-lived Flair magazine.

Paper: 63.8 x 70 cm

ALAN FLETCHER (1931-2006)



136. UNTITLED, SCREENPRINT AND BLIND EMBOSSED, 1977

Signed, dated and numbered from the edition of 150 by the artist in pencil. Bearing the PENTAGRAM blind stamp lower left.

"The possibilities of combining relief, intaglio and screen in one workshop make it enormously attractive to artists. A recent print by Alan Fletcher for Pentagram combines the photo-reproduction of a Victorian cut-out with freely drawn line, both screenprinted, with blind embossing on the cut-out."

- Quote from Arts Review, October 1977

Image: 46.5 x 36.5 cm

Paper: 74.3 x 51 cm



137. WENTWORTH STREET, LONDON, E1 - EVENING, SCREENPRINT, 1974

Signed by the artist in pencil. Dedicated bottom left in pencil 'For Cliff White fellow artist many thanks for your kind help and kindness regards John'. Published by the Portal Gallery in 1974 in an edition of 650.

"John Allin began painting while serving a six month prison sentence for minor theft, and achieved considerable success in the sixties and seventies with his vivid intricate pictures recalling the East End of his childhood. There is a dreamlike quality to these visions in sharp focus of an emotionalised cityscape, created at a time when the Jewish people were leaving to seek better housing in the suburbs and their culture was fading from those streets which had once been its home." - Quote from the Gentle Author (Spitalfields Life)

Image: 32.3 x 57.6 cm
Paper: 48.9 x 72.4 cm



138. SAY GOODBYE, SCREENPRINT, 1975

Signed and dated by the artist in pencil. Dedicated bottom left in pencil 'For Bernard in friendship John'. Published by the Portal Gallery in 1975 in an edition of 500.

"John Allin began painting while serving a six month prison sentence for minor theft, and achieved considerable success in the sixties and seventies with his vivid intricate pictures recalling the East End of his childhood. There is a dreamlike quality to these visions in sharp focus of an emotionalised cityscape, created at a time when the Jewish people were leaving to seek better housing in the suburbs and their culture was fading from those streets which had once been its home." - Quote from the Gentle Author (Spitalfields Life)

Paper: 53 x 73 cm

JOHN ALLIN (1934-1991)



139. HENEAGE STREET, SCREENPRINT, 1975

Signed and numbered from the edition of 250, published by Heritage Prints in January 1976 in the 'Stepney Streets' portfolio. Printed at White Ink Studios, London, by Bernard Cook.

Heritage prints was formed by White Ink director Jon Gorman, Arnold Wesker and John Allin to publish the 'Stepney Streets' suite, with screenprints by Allin and words by Wesker.

Image: 46.5 x 60 cm
Paper: 56 x 76 cm

JOHN ALLIN (1934-1991)



140. CURLY'S CAFE, SCREENPRINT, 1975

Signed and numbered from the edition of 250, published by Heritage Prints in January 1976 in the 'Stepney Streets' portfolio. Printed at White Ink Studios, London, by Bernard Cook.

Heritage prints was formed by White Ink director Jon Gorman, Arnold Wesker and John Allin to publish the 'Stepney Streets' suite, with screenprints by Allin and words by Wesker.

An unsigned proof is also available.

Image: 46.1 x 58 cm
Paper: 56 x 76 cm

JOHN ALLIN (1934-1991)



141. GARDINER'S CORNER - 1936, SCREENPRINT, 1975

Signed proof aside from the edition of 250, published by Heritage Prints in January 1976 in the 'Stepney Streets' portfolio. Printed at White Ink Studios, London, by Bernard Cook.

This print depicts the Battle of Cable Street, which took place in Cable Street and Whitechapel on Sunday 4 October 1936. *"It was a clash between the Metropolitan Police, sent to protect a march by members of the British Union of Fascists led by Oswald Mosley, and various anti-fascist demonstrators, including local anarchist, communist, Jewish and socialist groups."*

An unsigned proof is also available.

Image: 46.5 x 64.5 cm / Paper: 56 x 76 cm

JOHN ALLIN (1934-1991)



142. PETTICOAT LANE, SCREENPRINT, 1975

Unsigned proof, aside from the edition of 250, published by Heritage Prints in January 1976 in the 'Stepney Streets' portfolio. Printed at White Ink Studios, London, by Bernard Cook.

Heritage prints was formed by White Ink director Jon Gorman, Arnold Wesker and John Allin to publish the 'Stepney Streets' suite with screenprints by Allin, and words by Wesker.

Image: 31.3 x 69.8 cm

Paper: 56 x 76 cm

TIMOTHY GREENWOOD (1946-2010)



143. LEOPARD, SCREENPRINT, c.1970s

Unsigned proof on cream wove paper. "Bernard Cook was especially proud of this highly sophisticated print, he put down three colour washes to achieve the correct colour weights, and then overprinted the whiskers in white, with a specially created screen, so they stood out from the page. About 20 or so wet proofs were needed to achieve the desired effect." - Quote by Adrian Cook (the printer's son)

The wildlife artist Timothy Greenwood was trained at the Ravensbourne College of art in Bromley and later at the Camberwell School of Art in London. He became a full time artist in 1968 and was a member of the Society of Wildlife Artists (SWLA). He travelled all across the world in pursuit of his subject matter, and had several exhibitions at London's Tryon Gallery.

Image: 34.7 x 27.8 cm / Paper: 53.4 x 39.5 cm

TIMOTHY GREENWOOD (1946-2010)



ABOVE

144. SCIMITAR HORNED ORYX, SCREENPRINT, c.1970s

Signed by the artist in pencil. Proof on wove paper.

Image: 35.9 x 64.1 cm
Paper: 56 x 75.7 cm



145. DEER, ETCHING, c.1970s

Signed by the artist in pencil. Printer's proof on wove paper.

Image: 29.7 x 20.7 cm
Plate: 30.9 x 22.1 cm
Paper: 47.2 x 35.7 cm



146. FREUD AND MARTHA, SCREENPRINT, 1979

Unsigned proof, aside from the signed edition of 98 issued in the portfolio of 7 screenprints 'Sigmund Freud'. Printed on Somerset Waterleaf handmade paper at the White Ink Studio, London. Published by Ralph Steadman.

Image: 35.2 x 50.7 cm / Paper: 56 x 76 cm
Reference: Steadman, Ralph, 'Sigmund Freud', Firefly Books, 1997 (© 1979), pp. 28-30

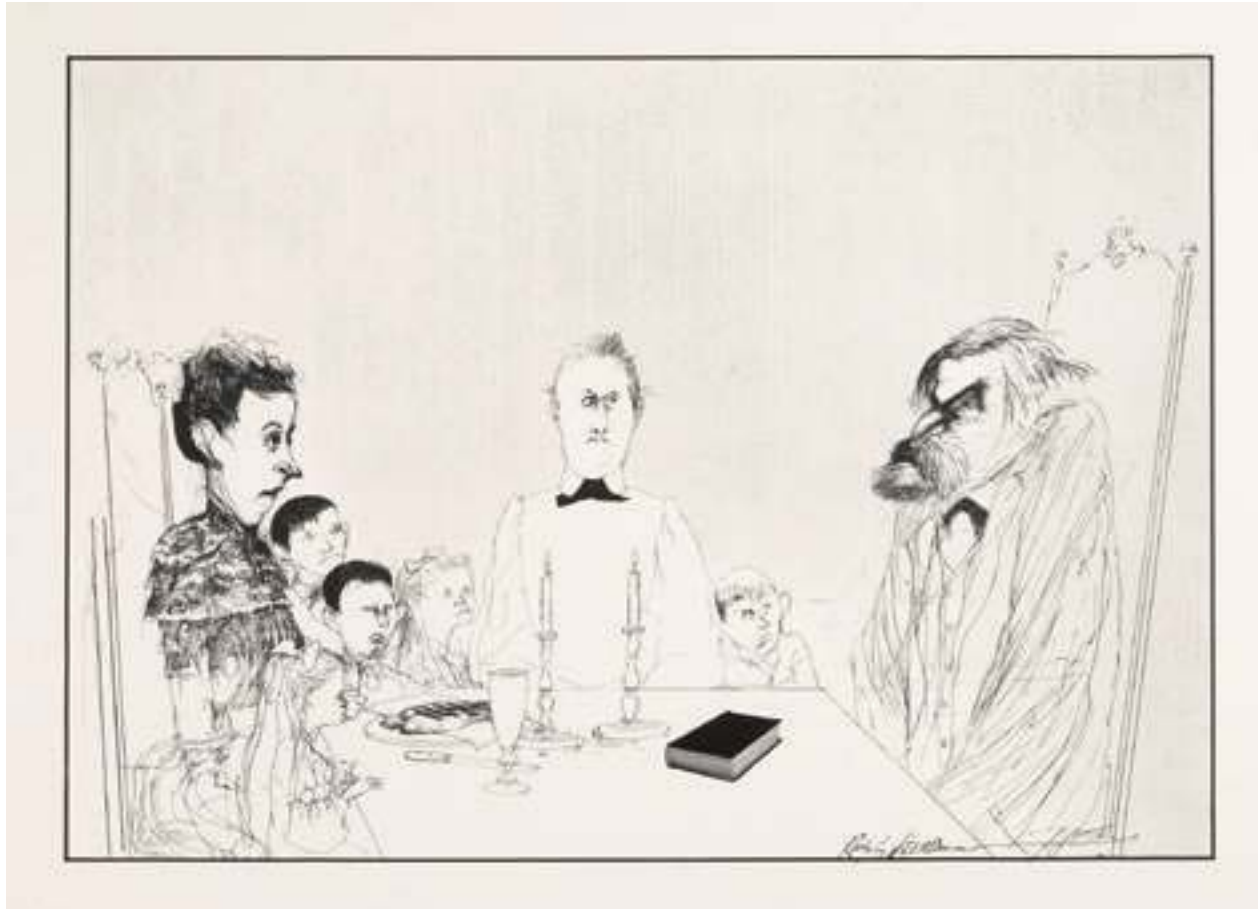


147. THE CAFE LANDTMANN, JULY 1904, SCREENPRINT, 1979

Unsigned proof, aside from the signed edition of 98 issued in the portfolio of 7 screenprints 'Sigmund Freud'. Printed on Somerset Waterleaf handmade paper at the White Ink Studio, London. Published by Ralph Steadman.

Image: 40.7 x 44.4 cm / Paper: 56 x 76 cm
Reference: Steadman, Ralph, 'Sigmund Freud', Firefly Books, 1997 (© 1979), pp. 60-61

RALPH STEADMAN (B.1936)

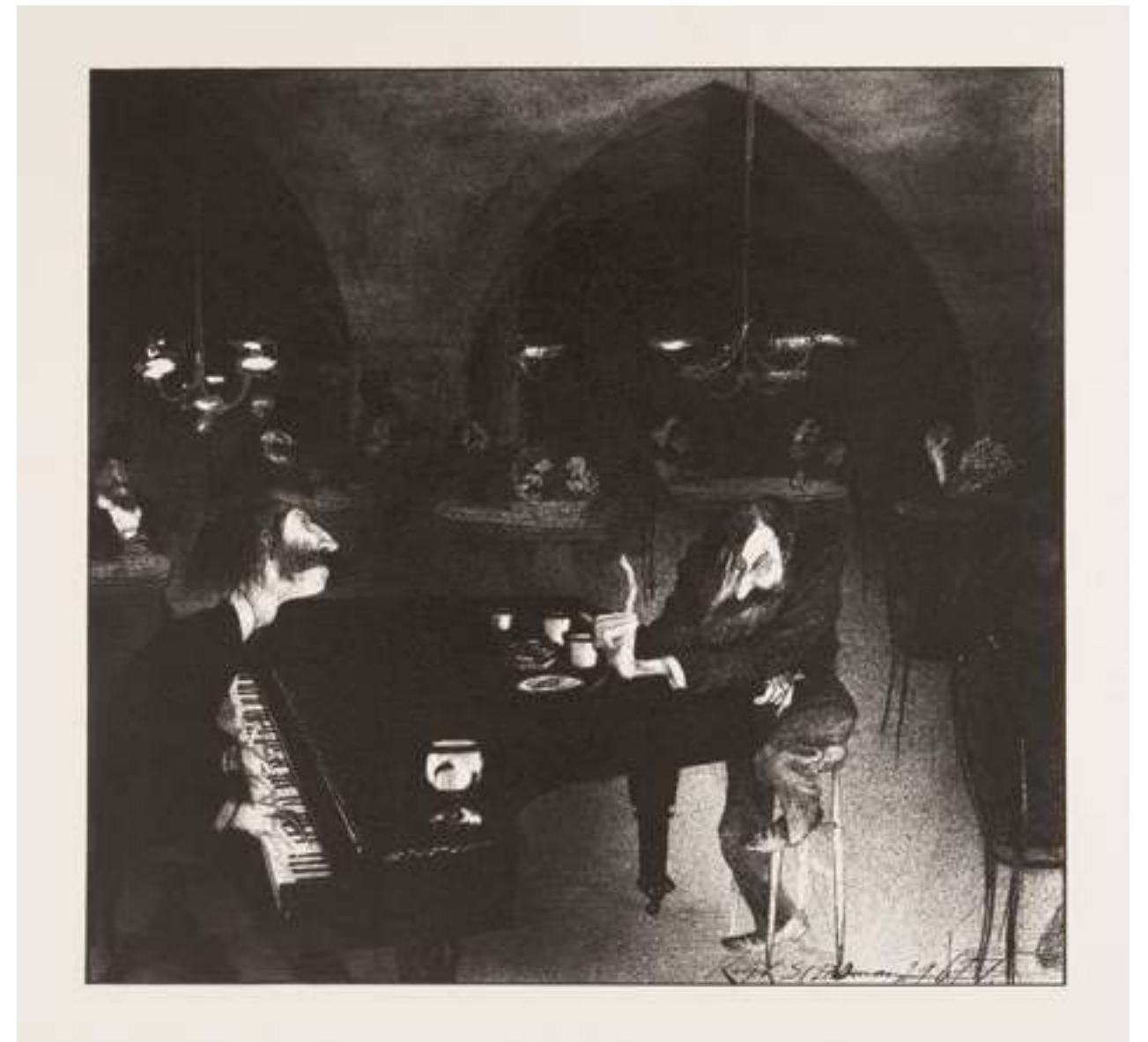


148. SABBATH DINNER, SCREENPRINT, 1979

Unsigned proof, no edition. Rare, this image was produced at the same time as, but was not included in, the portfolio of 7 screenprints 'Sigmund Freud'. Printed on Somerset Waterleaf handmade paper at the White Ink Studio, London.

Image: 35.3 x 50.5 cm / Paper: 56 x 76 cm
Reference: Steadman, Ralph, 'Sigmund Freud', Firefly Books, 1997 (© 1979), pp. 64-65

RALPH STEADMAN (B.1936)



149. AT THE CAFE GREINSTEIDL, SCREENPRINT, 1979

Unsigned proof, aside from the signed edition of 98 issued in the portfolio of 7 screenprints 'Sigmund Freud'. Printed on Somerset Waterleaf handmade paper at the White Ink Studio, London. Published by Ralph Steadman.

Image: 40.5 x 43.4 cm / Paper: 56 x 76 cm
Reference: Steadman, Ralph, 'Sigmund Freud', Firefly Books, 1997 (© 1979), pp. 68-69

RALPH STEADMAN (B.1936)



150. AT THE BARBER, SCREENPRINT, 1979

Unsigned proof, aside from the signed edition of 98 issued in the portfolio of 7 screenprints 'Sigmund Freud'. Printed on Somerset Waterleaf handmade paper at the White Ink Studio, London. Published by Ralph Steadman.

Image: 39.8 x 42.8 cm / Paper: 56 x 76 cm
Reference: Steadman, Ralph, 'Sigmund Freud', Firefly Books, 1997 (© 1979), pp. 72-73

RALPH STEADMAN (B.1936)



151. FREUD, JUNG AND FERENCZI ARRIVING IN NEW YORK ON AUGUST 27, 1910, SCREENPRINT, 1979

Unsigned proof, aside from the signed edition of 98 issued in the portfolio of 7 screenprints 'Sigmund Freud'. Printed on Somerset Waterleaf handmade paper at the White Ink Studio, London. Published by Ralph Steadman.

Image: 39.8 x 50.7 cm / Paper: 56 x 76 cm
Reference: Steadman, Ralph, 'Sigmund Freud', Firefly Books, 1997 (© 1979), pp. 82-83

RALPH STEADMAN (B.1936)



152. LOOKING DOWN ON VIENNA FROM THE LEOPOLDSBERG IN THE WEINERWALD, ACETATE, 1979

Original printing separation used to create Steadman's 'Sigmund Freud' series of screenprints (see cats. 146-151).

We have over 40 different acetates available, comprising separations for each of the seven published prints and the unpublished 'Sabbath Dinner'. Several examples are illustrated on the opposite page - please request further images.

Image: 35.5 x 50.6 cm
Sheet: 41.2 x 52.3 cm

RALPH STEADMAN (B.1936)





153. KING LEAR, ETCHING AND AQUATINT, 1979

The complete presentation portfolio with the text screenprinted from original writing by the artist, and the etching, signed and titled by the artist in pencil. Numbered 250 from the edition of 250. Printed in sepia, on J Barcham Green paper at White Ink, London. Published by the Royal Shakespeare Company.

Portfolio: 64 x 43.2 cm
Text: 61.5 x 41.1 cm
Print: Image: 45 x 29.8 cm / Paper: 61 x 41.3 cm

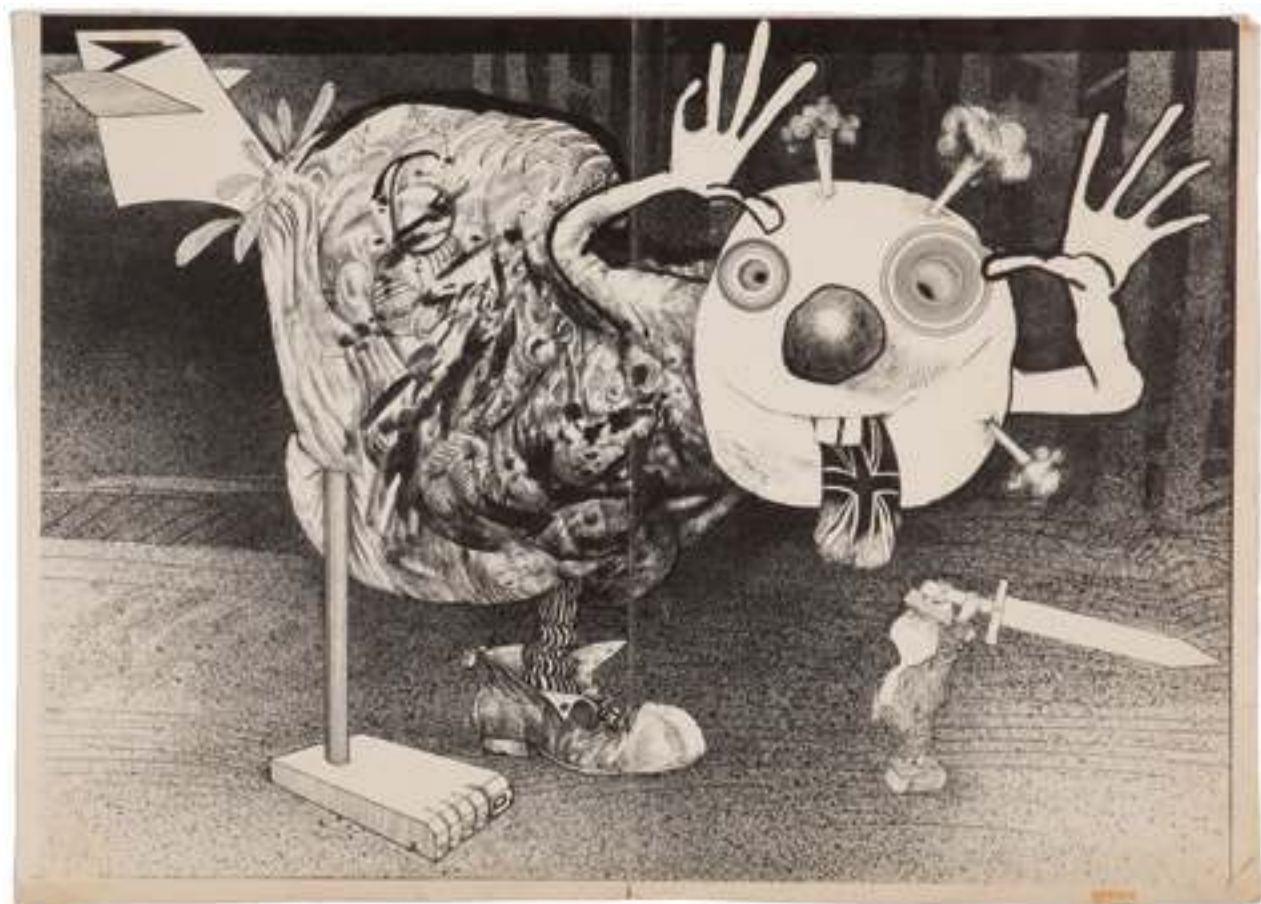


154. KING LEAR, ETCHING AND AQUATINT, 1979

Signed and titled by the artist in pencil. Artist's proof, aside from the edition of 250. Printed in sepia, on J Barcham Green paper at White Ink, London. Published by the Royal Shakespeare Company.

Image: 45 x 29.8 cm
Paper: 61 x 41.3 cm

RALPH STEADMAN (B.1936)



155. JABBERWOCKY, OFFSET LITHOGRAPH, c.1970s

Inscribed on the reverse "Jill, from Ralph Steadman, Tony worked for them". With centre fold and edge wear.

Illustration from Steadman's 'Alice Through the Looking Glass and What Alice Found There'.

Image: 29.9 x 41.2 cm
Paper: 30.9 x 43 cm



RALPH STEADMAN (B.1936)



156. JABBERWOCKY, PHOTO, c.1970s

Photo from the White Ink Studio of a detail of Steadman's 'Jabberwocky' from 'Alice Through the Looking Glass and What Alice Found There'.

Image: 17.8 x 24.2 cm
Paper: 20.3 x 25.5 cm



157. ALICE THROUGH THE LOOKING GLASS, PHOTO, c.1970s

Photo from the White Ink Studio of a detail of Steadman's 'Alice through the Looking Glass'. This image was included in the 1972 portfolio of 4 etchings entitled 'Lewis Carroll's Through the Looking Glass & what Alice found there' printed at White Ink and published by Idea Books and Steam Press.

Image: 17.8 x 24.2 cm
Paper: 20.3 x 25.5 cm

ANDREW HOLMES (B.1947)



158. VOLVO TRUCK, SCREENPRINT, 1980

Unsigned proof on wove paper. Printed by Bernard Cook. Created for 'Truck Magazine'.

Image: 45.6 x 62 cm
Paper: 60.3 x 80 cm

ANDREW HOLMES (B.1947)

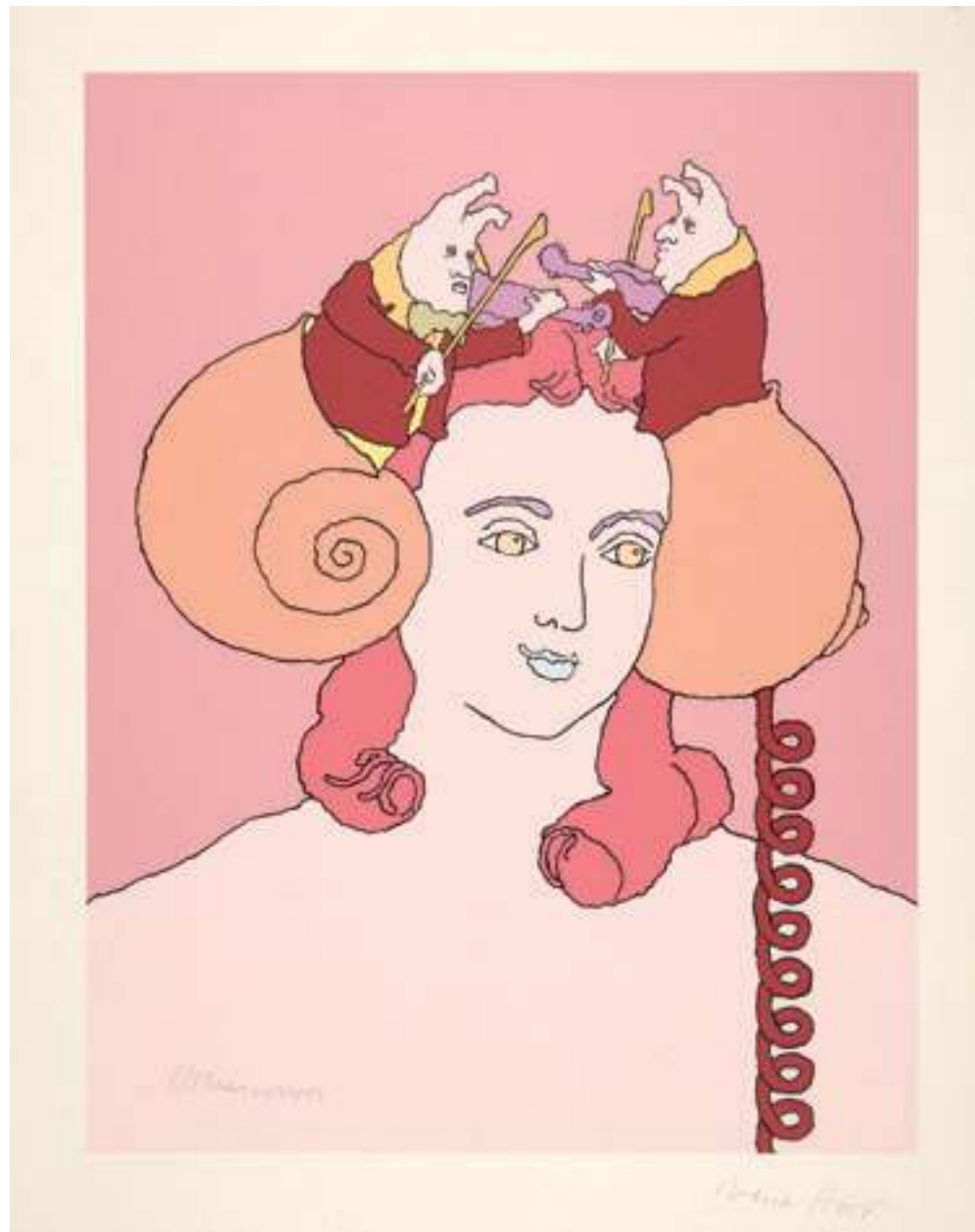


159. BLUE NIGHTS, SCREENPRINT, 1980

Unsigned proof on wove paper. Printed by Bernard Cook.

Image: 34 x 53.4 cm
Paper: 53 x 75.4 cm

BRIAN GRIMWOOD (B.1948)



160. THE STEREO LADY, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

This was Brian Grimwood's first ever print. The image was designed for a brief for Nova Magazine for an article on stereo equipment.

Image: 66.1 x 50.7 cm
Paper: 90.6 x 68.3 cm

BRIAN GRIMWOOD (B.1948)

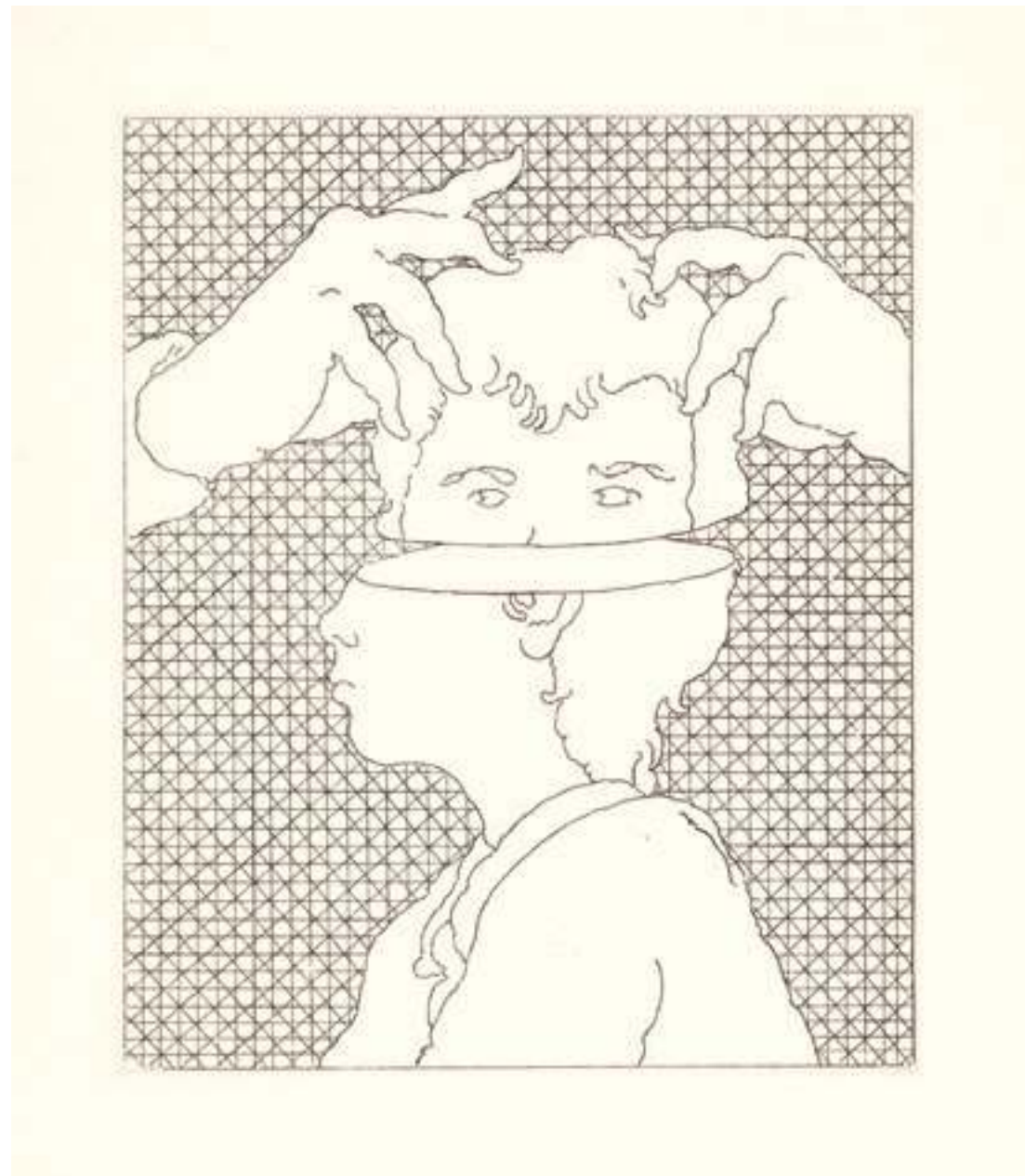


161. SPACE TRAVELLER, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Image: 58 x 64.5 cm
Paper: 68.7 x 91 cm

BRIAN GRIMWOOD (B.1948)



162. UNTITLED, ETCHING, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Image: 31.7 x 26.2 cm
Paper: 66 x 66.2 cm

BRIAN GRIMWOOD (B.1948)



163. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

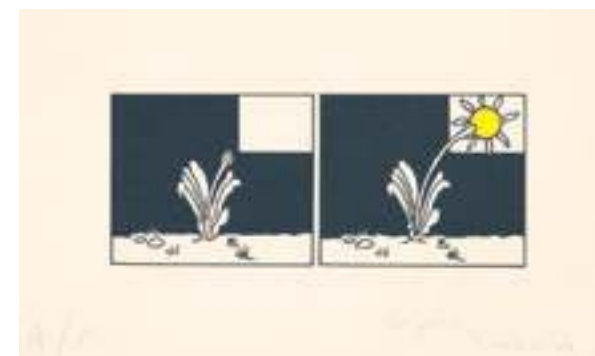
Image: 8.1 x 8 cm
Paper: 26.5 x 26 cm



164. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Image: 8.1 x 8 cm
Paper: 25 x 26 cm



165. SUNFLOWER, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Image: 8 x 19.3 cm
Paper: 26 x 34.6 cm

BRIAN GRIMWOOD (B.1948)



166. SYMPHONY OF THE BODY, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Image: 17.5 x 15.6 cm
Paper: 32.5 x 36 cm



167. JAIL BIRD, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Image: 10.1 x 10.1 cm
Paper: 26.5 x 26 cm



168. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Image: 14.5 x 17 cm
Paper: 27.2 x 27 cm

BRIAN GRIMWOOD (B.1948)



169. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Image: 7.9 x 8 cm
Paper: 29.2 x 27.5 cm



170. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Image: 13.5 x 16.3 cm
Paper: 26.8 x 26.2 cm



171. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Image: 14 x 14.5 cm
Paper: 28.4 x 26.4 cm

BRIAN GRIMWOOD (B.1948)

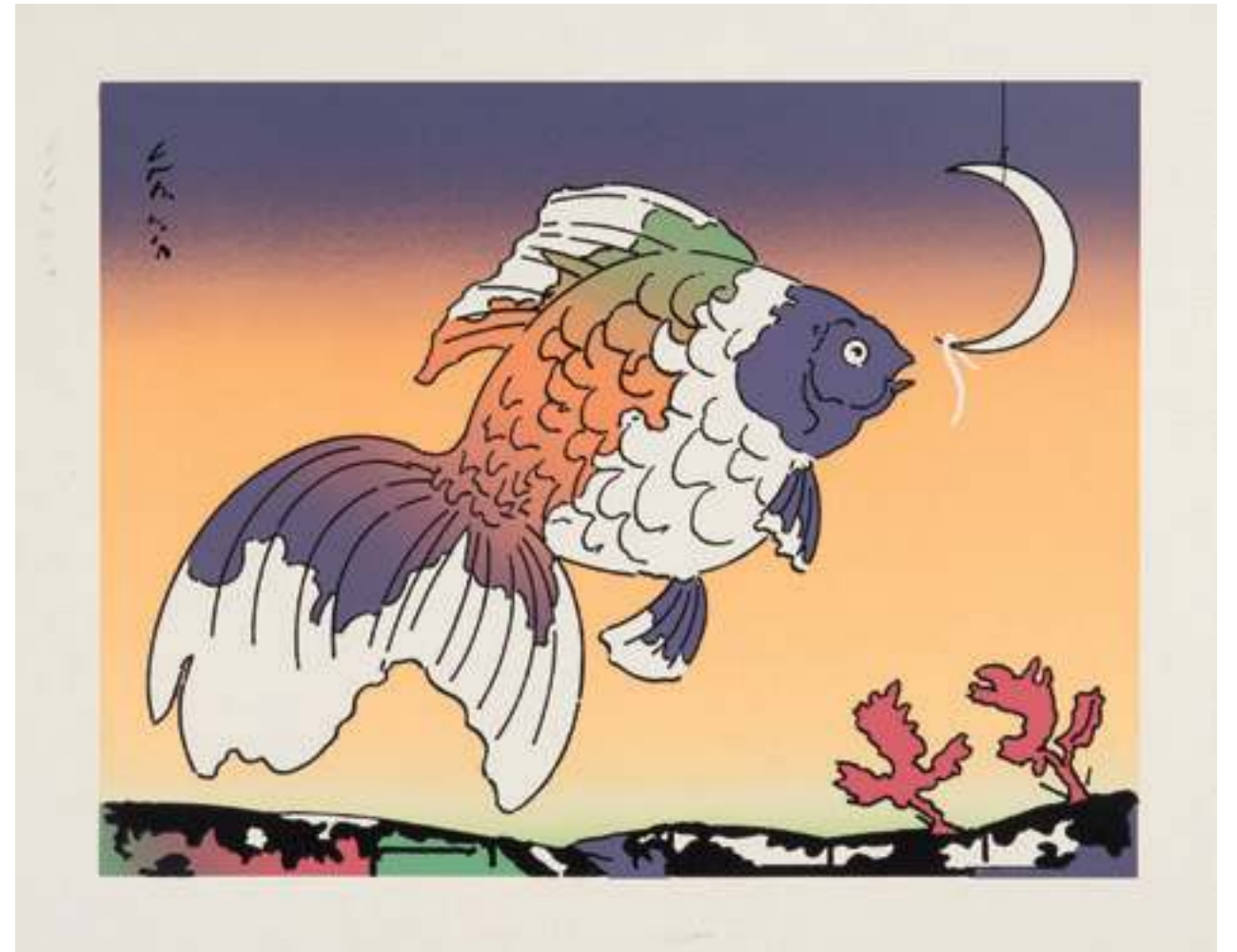


172. FISH BAIT, PAINTING, c.1970s

Original painting on board. Preparatory work for Grimwood's screenprint 'Fish Bait'.

Paper: 40.5 x 24.7 cm

BRIAN GRIMWOOD (B.1948)



173. FISH BAIT, SCREENPRINT, c.1970s

Signed by the artist in pencil top left. Artist's proof, printed on wove paper.

Image: 30.4 x 39.8 cm

Paper: 39.3 x 59.7 cm

BRIAN GRIMWOOD (B.1948)



174. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Image: 49.5 x 36.6 cm
Paper: 74.5 x 53 cm

175. FUNNY GAME, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.7 x 36.5 cm
Paper: 70.5 x 55 cm



BRIAN GRIMWOOD (B.1948)

176. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Image: 49.6 x 36.6 cm
Paper: 74.5 x 52.8 cm

177. THE MOLE WHO GOT THE HOLE IN ONE, SCREENPRINT, c.1970s

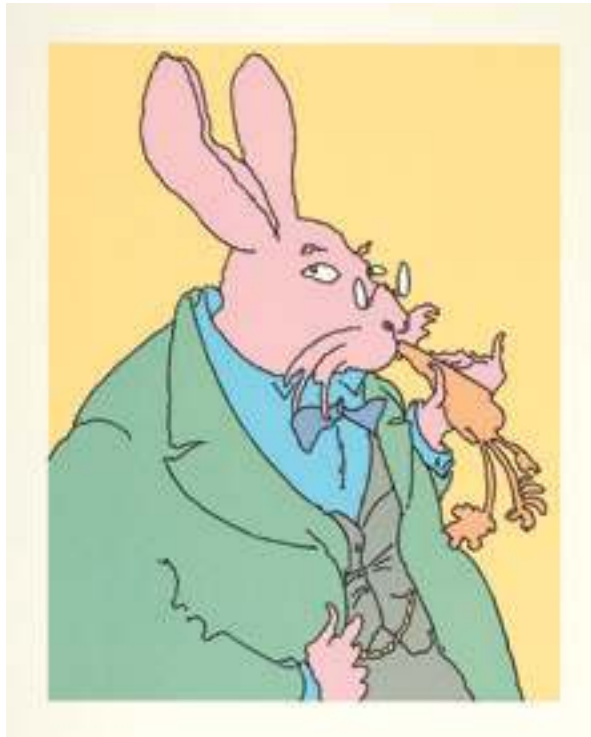
Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.5 x 36.5 cm
Paper: 70 x 54.2 cm



BRIAN GRIMWOOD (B.1948)



178. THE PICKWICK CLUB, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.1 x 38 cm
Paper: 70 x 53.8 cm



179. ALBERT EDWARD GATOR, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49 x 38 cm / Paper: 69.8 x 54.2 cm

BRIAN GRIMWOOD (B.1948)



180. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Designed for Grimwood's 'Animal Banquet' project for Gatwick Airport, these prints were exhibited in a 1978 show at the Thumb Gallery.

Image: 49.3 x 41.1 cm
Paper: 72.2 x 55 cm



181. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Designed for Grimwood's 'Animal Banquet' project for Gatwick Airport, these prints were exhibited in a 1978 show at the Thumb Gallery.

Image: 49.2 x 38.1 cm
Paper: 70.7 x 53.7 cm

BRIAN GRIMWOOD (B.1948)

182. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Designed for Grimwood's 'Animal Banquet' project for Gatwick Airport, these prints were exhibited in a 1978 show at the Thumb Gallery.

Image: 51.4 x 42.7 cm
Paper: 70 x 53.2 cm



BRIAN GRIMWOOD (B.1948)

184. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Designed for Grimwood's 'Animal Banquet' project for Gatwick Airport, these prints were exhibited in a 1978 show at the Thumb Gallery.

Image: 49.3 x 38 cm
Paper: 72.5 x 55.5 cm



183. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Designed for Grimwood's 'Animal Banquet' project for Gatwick Airport, these prints were exhibited in a 1978 show at the Thumb Gallery.

Image: 49.2 x 38.2 cm
Paper: 70 x 52.8 cm

185. PENNY, PORPY AND THE WAITING GAME, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.3 x 38.2 cm
Paper: 72.2 x 55.6 cm



BRIAN GRIMWOOD (B.1948)



186. SAILOR TOM, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.5 x 36.9 cm
Paper: 80 x 61 cm

BRIAN GRIMWOOD (B.1948)



187. ROGER THE RODENT, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.7 x 36.8 cm
Paper: 70.8 x 54.5 cm



188. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Exhibited in Grimwood's 1982 exhibition of cat prints, 'Drawn from Scratch', held at the Thumb Gallery.

Image: 32 x 23.9 cm
Paper: 49.7 x 38.7 cm

BRIAN GRIMWOOD (B.1948)



189. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Exhibited in Grimwood's 1982 exhibition of cat prints, 'Drawn from Scratch', held at the Thumb Gallery.

Image: 49.1 x 38.1 cm
Paper: 69.7 x 53.8 cm

BRIAN GRIMWOOD (B.1948)



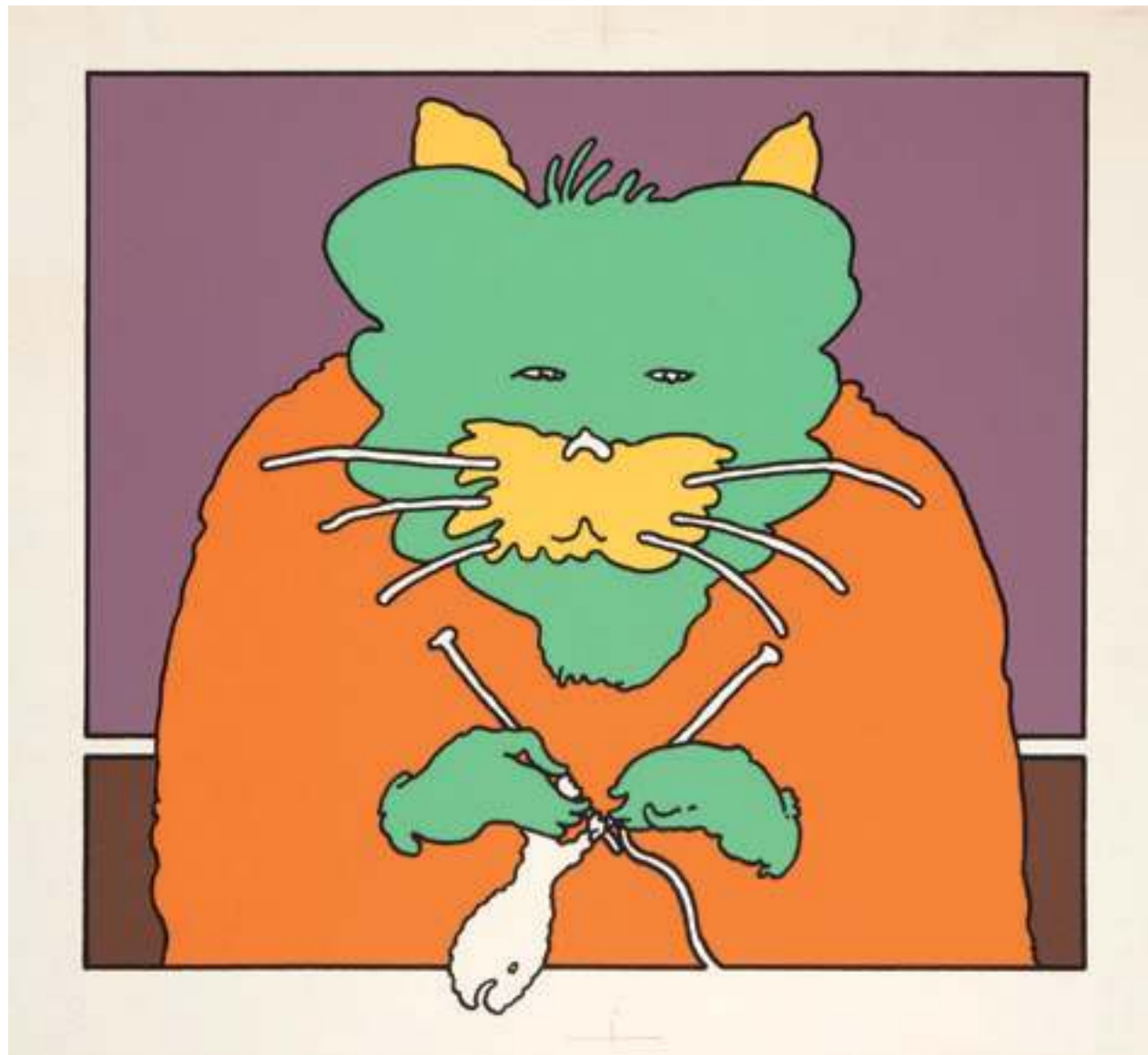
190. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Exhibited in Grimwood's 1982 exhibition of cat prints, 'Drawn from Scratch', held at the Thumb Gallery.

Image: 49.5 x 36.8 cm
Paper: 79.9 x 60.4 cm

BRIAN GRIMWOOD (B.1948)



191. CAT KNIT, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof with proof marks, printed on wove paper.

Exhibited in Grimwood's 1982 exhibition of cat prints, 'Drawn from Scratch', held at the Thumb Gallery.

Image: 43 x 45.6 cm
Paper: 60.8 x 61.3 cm

BRIAN GRIMWOOD (B.1948)



192. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Exhibited in Grimwood's 1982 exhibition of cat prints, 'Drawn from Scratch', held at the Thumb Gallery.

Image: 32 x 24 cm
Paper: 50 x 38 cm



193. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Exhibited in Grimwood's 1982 exhibition of cat prints, 'Drawn from Scratch', held at the Thumb Gallery.

Image: 36.5 x 49.8 cm
Paper: 53.1 x 74.7 cm



194. MARMADUKE THE CAT, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

This image was drawn for a proposed children's book written by Neil French. Exhibited in Grimwood's 1982 exhibition of cat prints, 'Drawn from Scratch', held at the Thumb Gallery.

Image: 37 x 49.5 cm
Paper: 60.5 x 80.2 cm



195. MAYBE, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Grimwood's humorous response to David Hockney's shower images.

Image: 49.8 x 36.5 cm
Paper: 70.4 x 54.7 cm



196. THE FOXGLOVE, SCREENPRINT, c.1970s

Numbered in pencil 9/30 in c.1980 and signed by the artist in pencil in 2020. Printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.5 x 36.3 cm
Paper: 70.8 x 54 cm



197. MOROCCAN ROLL, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.5 x 36.2 cm
Paper: 70.8 x 53.8 cm



198. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Image: 31.9 x 22.8 cm
Paper: 47.2 x 32.2 cm



199. COCKTAIL, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Designed for Grimwood's 'Animal Banquet' project for Gatwick Airport, these prints were exhibited in a 1978 show at the Thumb Gallery.

Image: 49.2 x 38 cm
Paper: 70.5 x 54.2 cm



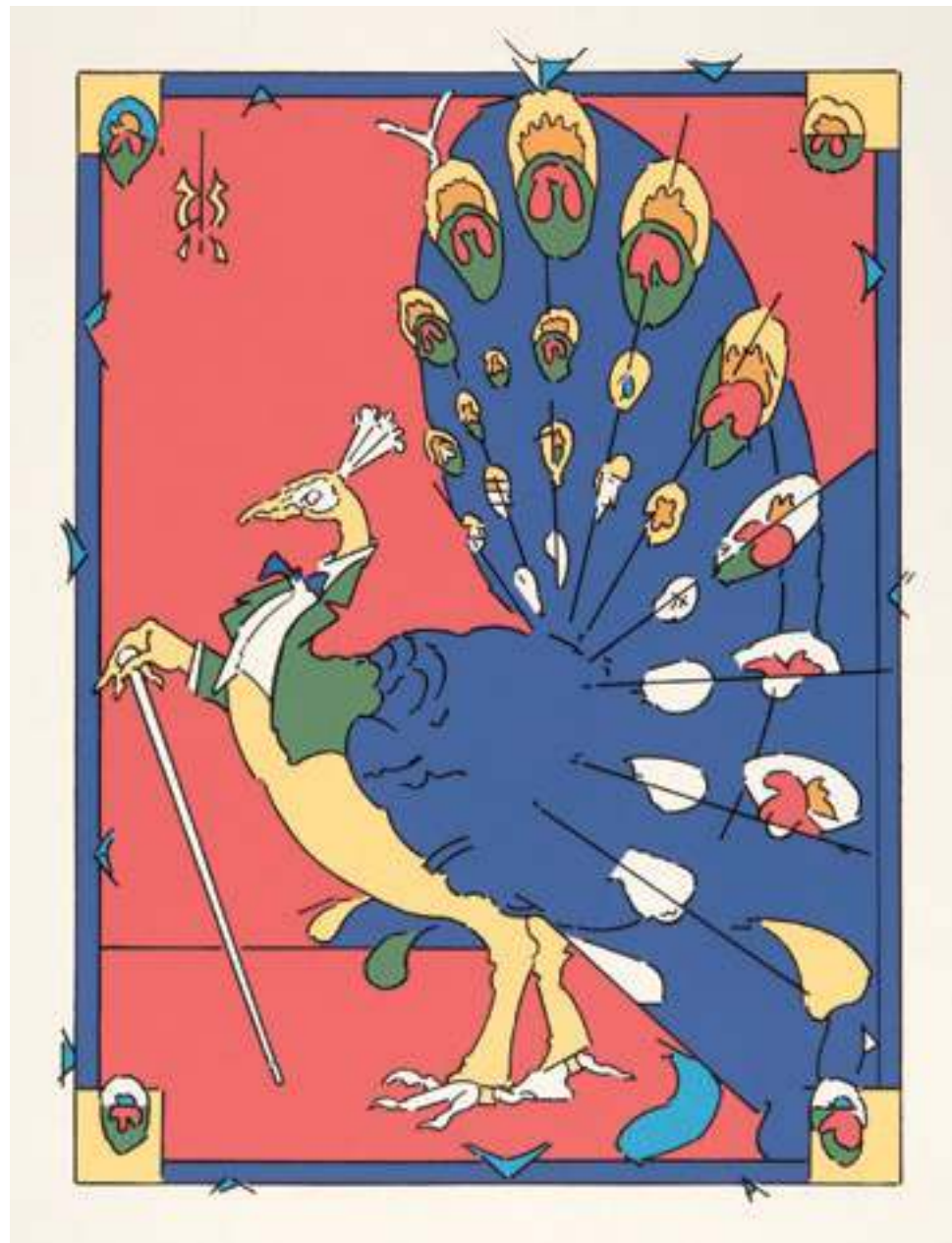
200. NOUVELLE CUISINE, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould. This image was also used for a recipe book for a club on Curzon Street, illustrating turtle and pea soup.

Image: 49.4 x 38.9 cm
Paper: 71 x 54.2 cm

BRIAN GRIMWOOD (B.1948)



201. PRIDE, SCREENPRINT, c.1970s

Signed by the artist in pencil in 2020. Proof, printed on wove paper.

Originally produced for a series based on the seven deadly sins, this was Grimwood's homage to Aubrey Beardsley. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.5 x 36.5 cm
Paper: 62.5 x 47.5 cm

BRIAN GRIMWOOD (B.1948)



202. THE LION AND THE LAMB - PARTNERS IN CRIME, SCREENPRINT, c.1970s

Signed by the artist in pencil and numbered from the edition of 30. Printed on wove paper.

Produced for Grimwood's 1980 exhibition 'Behind The Screens'. This piece was one of 14 used as illustrations for the 1993 book 'Grimwood's Tails' alongside verses by Nick Gould.

Image: 49.5 x 36.4 cm
Paper: 70.5 x 55 cm



203. UNTITLED, SCREENPRINT, c.1970s

Signed by the artist in pencil. Artist's proof, printed on wove paper.

Image: 49.6 x 36.5 cm
Paper: 70.8 x 53.6 cm

BRIAN GRIMWOOD (B.1948)



204. LORD BYRON, SCREENPRINT, c.1980

Signed by the artist in pencil. Artist's proof, printed on wove paper.

One of a series of portraits of literary figures commissioned by Macmillan.

Image: 53.4 x 35.5 cm
Paper: 71.5 x 51 cm

BRIAN GRIMWOOD (B.1948)

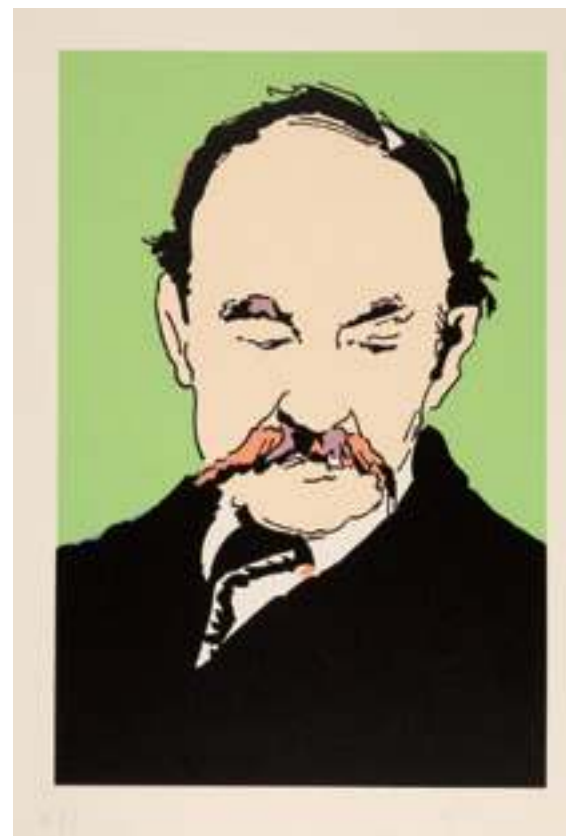


205. ELIZABETH GASKELL, SCREENPRINT, c.1980

Signed by the artist in pencil. Artist's proof, printed on wove paper.

One of a series of portraits of literary figures commissioned by Macmillan.

Image: 53.4 x 35.5 cm
Paper: 71.6 x 51.1 cm



206. THOMAS HARDY, SCREENPRINT, c.1980

Signed by the artist in pencil. Artist's proof, printed on wove paper.

One of a series of portraits of literary figures commissioned by Macmillan.

Image: 53.5 x 35.7 cm
Paper: 71.7 x 51.5 cm

BRIAN GRIMWOOD (B.1948)



207. UNTITLED, SCREENPRINT, 1993

Signed and dated by the artist in pencil. Artist's proof dedicated 'for Colin'. Printed on wove paper.

Designed as a logo for the Edinburgh Festival.

Image: 15.5 x 30 cm
Paper: 31.2 x 38.7 cm

BRIAN GRIMWOOD (B.1948)



208. UNTITLED, SCREENPRINT, 1993

Signed and dated by the artist in pencil. Artist's proof dedicated 'for Colin'. Printed on wove paper.

Designed as logos for the Edinburgh Festival.

Image: 25 x 29 cm
Paper: 31.5 x 38 cm

Established in 1971, Gerrish Fine Art specialises in works of art from the 19th Century to the present day. Based in the heart of London's St James's, we exhibit at fairs internationally and count many of the world's leading art institutions and private collectors as our clientele.

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