Bonhams

Prints

Featuring a selection from the Curwen Archive

Wednesday 4 June 2014
Knightsbridge, London

Prints featuring a selection from the Curwen Archive
Wednesday 4 June 2014 at 1pm
Knightsbridge, London

Bonhams
Montpelier Street
Knightsbridge
London SW7 1HH
www.bonhams.com

Viewing
Sunday 1 June
11am to 3pm
Monday 2 June
9am to 4:30pm
Tuesday 3 June
9am to 4:30pm
Wednesday 4 June
9am to 11am

Bids
+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
To bid via the internet
please visit www.bonhams.com

New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bids not being processed.

Please note that bids should be submitted no later than 4pm on the day prior to the auction.

Enquiries
Michael Jette
+ 44 (0) 20 7393 3941
michael.jette@bonhams.com

Customer Services
Monday to Friday 8.30am to 6pm
+44 (0) 20 7447 7447

Sale Number: 21599

Catalogue: £15 (£17 by post)

Live online bidding is available for this sale
Please email bids@bonhams.com with "Live bidding" in the subject line 48 hours before the auction to register for this service.

Please see page 2 for bidder information including after-sale collection and shipment.

Please see back of catalogue for important notice to bidders

Illustrations
Front cover: Lot 25
Inside front cover: Lot 134
Inside back cover: Lot 364
Back cover: Lot 319

NB
To request condition reports on any of the lots in the sale, please contact the department directly.

IMPORTANT INFORMATION
The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the lot number in this catalogue.

FSC
www.fsc.org
MIX
Paper from responsible sources
FSC® C002405

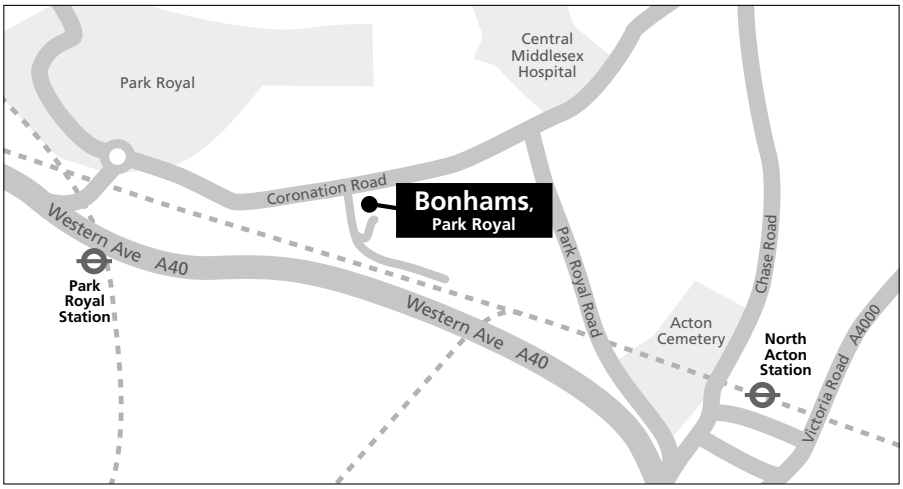
Bonhams 1793 Limited
Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams 1793 Ltd Directors
Robert Brooks Chairman,
Colin Sheaf Deputy Chairman,
Malcolm Barber Group Managing Director,
Matthew Girling CEO UK and Europe,
Geoffrey Davies, Jonathan Horwich,
James Knight, Patrick Meade,
Caroline Oliphant, Hugh Watchorn.

Bonhams UK Ltd Directors
Colin Sheaf Chairman, Jonathan Baddeley,
Antony Bennett, Matthew Bradbury,
Harvey Cammell, Simon Cottle, Andrew Currie,
David Dallas, Paul Davidson, Jean Ghika,
Charles Graham-Campbell, Miranda Grant,
Robin Hereford, Asaph Hyman, Charles Lanning,
Sophie Law, Camilla Lombardi, Fergus Lyons,
Paul Maudsley, Gordon McFarlan,
Andrew McKenzie, Simon Mitchell, Jeff Muse,
Mike Neill, Charlie O'Brien, Giles Peppiatt,
Peter Rees, Julian Roup, Iain Rushbrook,
John Sandon, Tim Schofield, Veronique Scorer,
James Stratton, Roger Tappin, Ralph Taylor
Shahin Virani, David Williams,
Michael Wynell-Mayow, Suzannah Yip.

Sale Information



Bids
+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
To bid via the internet please visit www.bonhams.com

Payments

Buyers
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers
Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Valuations, taxation & heritage
+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

Catalogue subscriptions
To obtain any Bonhams catalogue or to take out an annual subscription:
Subscriptions Department
+44 (0) 1666 502200
+44 (0) 1666 505107 fax
subscriptions@bonhams.com

Shipping
For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on:
+44 (0) 20 8963 2849
+44 (0) 20 8963 2850
+44 (0) 20 7629 9673 fax
shipping@bonhams.com

Collection & shipment
All sold lots will be held free of charge at Bonhams Knightsbridge until 12pm Wednesday 25 June 2014.

Storage charges will apply from Thursday 26 June 2014. For further Information please contact the Prints Department.

Handling & storage payment
All charges due Bonhams must be paid by the time of collection from Bonhams' warehouse.

Payment in advance
Tel: +44 (0) 20 7447 7447 to ascertain amount due by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

Payment at time of collection
By credit card / debit card

Important Notice
A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

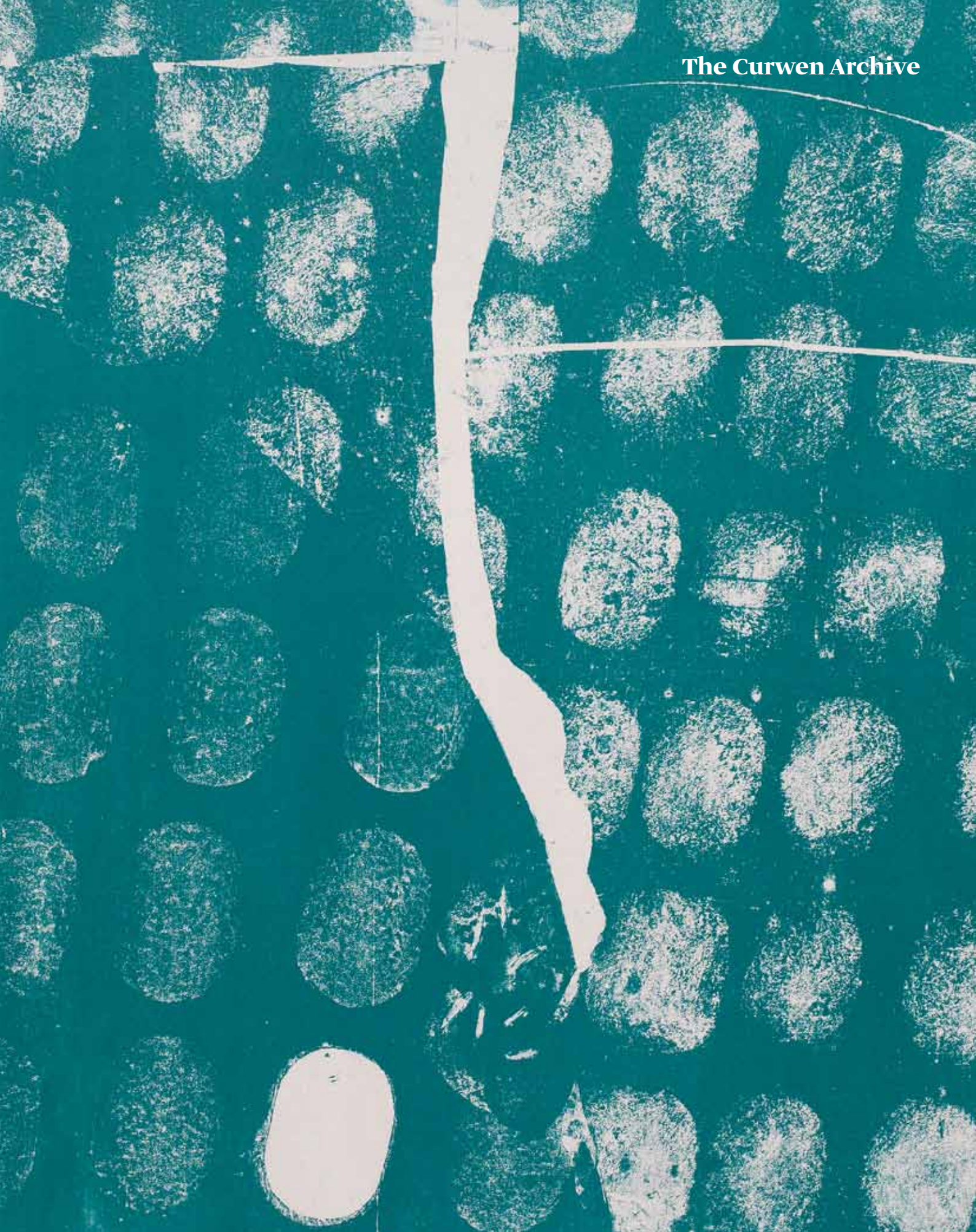
† VAT 20% on hammer price and buyer's premium

* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

W These lots will be removed to Bonhams Park Royal after the sale. Please read the sale information page for more details.

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

AR An Additional Premium will be payable to us by the Buyer to cover our expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. Please read the information in the back of the catalogue.



Prints from the Curwen Archive to Benefit the Curwen Print Study Centre

Lorraine Chitson and Stanley Jones at the Curwen Print Study Centre

The Joy of Printing

This final Bonhams sale from the Curwen Archive is devoted to the important work of the Curwen Print Study Centre, an educational Fine Art printmaking charity, based at Chilford Hall, Cambridge. The sale will support the establishment of an additional space to house the retained Archive donated by Curwen Chilford Prints Ltd. This archive includes text, imagery and historic material concerning the history of the Curwen Studio 1958 - 2013, during the period when Stanley Jones was the Studio Director. Stanley Jones' association with the Curwen Studio ceased in January 2014 to allow him to focus on the development of the Curwen Print Study Centre of which he is the President. The addition of the retained Archive will form a unique and invaluable teaching and research asset for artists and the general public which will be accessible to all.

Curwen Print Study Centre

www.curwenprintstudy.co.uk

The Curwen Print Study Centre was established by Stanley Jones MBE and Sam Alper OBE, Managing Director of Curwen Chilford Prints as an educational Fine Art printmaking charity. The process of establishing the Curwen Print Study Centre commenced in 1993, and it became fully operational on the Chilford Hall site in 2000.

The aim of the Study Centre is to preserve and develop the experience and skills that form a background to the concept of the artist's original print. Since its formation the Curwen Print Study Centre has established a reputation for excellence in its field.

The Curwen Print Study Centre supports artists of all ages at every level from complete beginners to those undertaking Adult Certificated Courses assessed by Stanley Jones MBE and Chloe Cheese MA RCA, operating both in the studio and on an outreach basis. The education programme is much in demand with schools visiting from across the breadth of East Anglia. Students benefit from both the experience of working in a professional studio with artist printmakers whilst gaining the skills to achieve increased grades at GCSE, IB and A-Level. The studio is well equipped including a collection of historic relief and lithographic presses dating back to 1837 which are regularly in use.

Asked about the activities of the Curwen Print Study Centre and the donation of the retained Curwen Archive, Lorraine Chitson - Curwen Print Study Centre Director said:

"During 2013 we achieved record breaking success teaching over 1600 artists but reaching almost full studio capacity. The opportunity to grow and develop our activity with additional space is hugely exciting. The addition of The Curwen Studio Archive will provide a unique invaluable teaching and research opportunity to artists from across the country. Obtaining funds to house the archive for all to access is now a priority".

Sam Alper OBE

Samuel Alper OBE (25 April 1924 – 2 October 2002) was an English caravan designer and manufacturer responsible for the famous Sprite caravan. He was the founder of the Little Chef chain of roadside restaurants, a viticulturist who established a winery at Chilford Hall, a sculptor, the co-founder of the Curwen Print Study Centre and a philanthropist who set up the Alper Charitable Trust in support of artists and young musicians.

His artistic interests also saw Sam Alper bring the Curwen Studio to Chilford Hall, Cambridge in 1989 when he became aware that the studio's lease of Tottenham Court Road, London, was about to expire, rescuing the company and merging it with Chilford Hall Press. The Curwen Press had originally been established in 1863 by the Reverend John Curwen in Plaistow. His grandson Harold transformed the business from being principally a music printers into a fine art printers and lithographers and they established a reputation for excellence that earned them exhibitions with both Tate Gallery and the Royal Academy as well as commissions from noted artists such as Henry Moore, Barbara Hepworth, Graham Sutherland and Paula Rego.

Stanley Jones MBE

Stanley Jones' early training was at Wigan School of Art and from there he went to Slade School of Fine Art in London. Following his Studies in London, he moved to Paris to work at the Ecole de Beaux Arts for a time before moving to the Atelier Patris, Montparnasse where he gained much experience in stone and zinc plate lithography and was also fortunate enough to work with artists like Giacometti, Le Moal, Sugali, Severini and Soulages.

In 1958 Robert Erskine persuaded Stanley to return to London to help set up the Curwen Studio and create an environment in which artists had the freedom to work in printmaking. At the same time he took up a post at the Slade School to lecture in lithography. It was a perfect combination enabling him to work with artists, students and to produce his own work.

Stanley's whole life has been devoted to printmaking, in particular the art of lithography. He felt that there was and still is a real need for an educational establishment to continue the varied methods of Fine Art printmaking skills. Stanley Jones is President of The Curwen Print Study Centre and is devoting his time as a priority to the development and future of this charitable organization.

1

2

3

4

5

6

1[AR]
Edward Bawden R.A. (British, 1903-1989)
Aid to Russia: The rail-head at Khanagin, Iraq
Two lithographs printed in colours, 2008, each on wove, each numbered from the edition 145, each with margins, 545 x 645mm (21 1/2 x 25 1/2in)(SH)(unframed)(2)
£200 - 300
€240 - 370

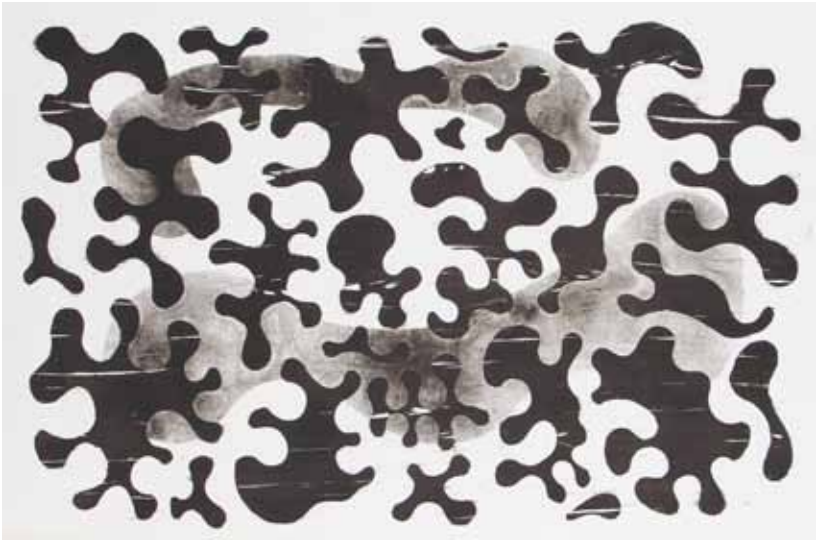
2[AR]
Edward Bawden R.A. (British, 1903-1989)
Billingsgate
Six lithographs, 2009, on wove, each numbered variously from the edition of 225 in pencil, printed at the Curwen Studio, Chilford, after the original linocut, each with full margins, 565 x 705mm (22 1/4 x 28in)(SH)(unframed)(6)
£500 - 700
€610 - 850

3[AR]
Stephen Conroy (born 1964)
A collection
Six lithographs, each on Somerset wove, each signed and inscribed '2/2' in pencil, proofs from the Curwen Archive, printed at the Curwen Studio, Chilford, each with full margins, 560 x 380mm (22 x 15in)(SH)(unframed)(6)
£500 - 700
€610 - 850

4
Avigdor Arikha (Israeli, 1929-2010)
A Collection
Seven lithographs, each on wove, two signed proofs, together with five unsigned proofs and two stage proofs, printed by Curwen Press, each with full margins, 745 x 550mm (29 1/4 x 21 3/4in)(SH)(and smaller)(unframed)(9)
£200 - 300
€240 - 370

5[AR]
Celia Paul (British, born 1959)
Two lithographs
Two lithographs, both on wove, both signed and inscribed in pencil, proofs from the Curwen Archive aside from the numbered edition, printed at the Curwen Studio, both with margins, 755 x 575mm (29 3/4 x 22 3/4in)(SH)(and smaller)(unframed)(2)
£200 - 300
€240 - 370

6
R. B. Kitaj (American, 1932-2007)
A collection
Eight lithographs, each on wove, four signed and inscribed 'Curwen archive 1/2' in pencil, one stamped 'Curwen Studio Proof' in black ink and three unsigned proofs, printed at the Curwen Studio, Chilford, each with full margins, 585 x 810mm (23 x 31 7/8in)(SH)(and smaller)(unframed)(8)
£500 - 700
€610 - 850



7

8

7[AR]
Richard Deacon (Welsh, born 1949)
From Tomorrow
Lithoraph, 1995, on wove, initialled, dated and inscribed 'P/P' in pencil, a printer's proof aside from the numbered edition, printed at the Curwen Studio, Chilford, with full margins, 480 x 730mm (19 x 28 7/8in)(I)
£300 - 500
€370 - 610

8
Kim Lin (Chinese, born 1946)
A small collection
Four lithographs printed in colours, 1993, on wove, each signed, dated and inscribed variously in pencil, printed at the Curwen Studio, Chilford, with margins, 600 x 560mm (23 7/8 x 22in)(SH)(and smaller)(unframed)(4)
£300 - 500
€370 - 610

9

9[AR]
Prunella Clough (British, 1919-1999)
Grammar of Ornament
Two lithographs printed in colours, 1993, on wove, each signed and inscribed 'Archive' in pencil, proofs aside the numbered edition of 30, together with 'Rooted', lithograph printed in colours, 1990, on wove, signed and inscribed 'CC Archive' in pencil, a proof aside from the numbered edition of 30, and two untitled lithographs, each on wove, each signed and inscribed 'Archive' in pencil, with margins, 705 x 550mm (27 3/4 x 21 3/4in)(SH)(and smaller)(unframed)(5)
£400 - 600
€490 - 730

10

10[AR]
Prunella Clough (British, 1919-1999)
Bubble Wrap
Two lithographs printed in colours, 1993, on wove, signed and inscribed 'Archive' in pencil, proofs aside from the numbered edition of 30, with margins, together with three untitled lithographs printed in colours, each on wove, each signed in pencil, the full sheets, 827 x 620mm (32 1/2 x 24 1/2in)(SH)(and smaller)(unframed)(5)
£400 - 600
€490 - 730

11

12

13

14

15

11[AR]
Patrick Heron (British, 1920-1999)
Anniversary Print
Lithograph printed in colours, 1985, on wove, a proof from the Curwen Archive, printed at the Curwen Studio, Chilford, with full margins, 718 x 866mm (28 1/8 x 34 1/8in)(SH)(unframed)
£300 - 500
€370 - 610

12[AR]
Stanley Jones (British, 1933)
Two lithographs
Two lithographs printed in colours, each on wove, each signed, dated and inscribed in pencil, proofs from the Curwen Archive, printed at the Curwen Studio, Chilford, each with margins, 730 x 532mm (28 3/4 x 21in)(SH)(and smaller)(unframed)(2)
£200 - 300
€240 - 370

13[AR]
Charlotte Cornish (British, born 1967)
Venturing I, II and III
Three lithographs and screenprint in colours, 2007, on wove, each signed, titled and inscribed 'Curwen Archive' in pencil, printed at the Curwen Studio, Chilford, the full sheets printed to the edges, 857 x 715mm (33 3/4 x 28 1/8in)(SH)(unframed)(3)
£200 - 300
€240 - 370

14[AR]
Basil Beattie (British, born 1935)
Demonic Stamp
Two lithographs printed in colours, on wove, each signed and numbered from the edition of 30 in pencil, printed at the Curwen Studio, Chilford, each with full margins, 650 x 890mm (25 5/8 x 35in)(SH)(2)
£200 - 300
€240 - 370

15[AR]
Anthony Frost (British, born 1951)
Blue Beat
Screenprint in colours, 1994, on wove, signed, dated and numbered 9/45 in pencil, printed at the Curwen Studio, Chilford, with margins, 640 x 620mm (25 1/8 x 24 1/4in)(SH)
£200 - 300
€240 - 370

16

17

18

19

20

21

16[AR]
Josef Herman R.A. (British, 1911-2000)
A collection
Six lithographs printed in colours, each on wove, each signed and numbered in pencil from the editions of 150, each printed by Curwen Press, each with full margins, 515 x 620 mm (SH)(and smaller)(unframed)(6)
£300 - 500
€370 - 610

17[AR]
Mary Fedden R.A. (British, 1915-2012)
Picnic
Lithograph printed in colours, 1999, on wove, signed, dated, titled and numbered 9/75 in pencil, together with nine lithographs by the same hand, each on wove, seven signed and inscribed 'Curwen Archive' in pencil, two proofs before the editions, each printed at the Curwen Studio, Chilford, each with full margins, various sizes (9 unframed)(10)
£500 - 700
€610 - 850

18[AR]
Mary Fedden R.A. (British, 1915-2012)
Oppede le vieux
Five offset lithographs printed in colours, 2006, on wove, each signed and numbered in pencil from the same edition of 150, printed by Curwen Press, each with full margins, 362 x 270mm (14 1/4 x 10 5/8in)(I)(unframed)(5)
£300 - 500
€370 - 610

19[AR]
Ceri Richards (British, 1903-1971)
Elegiac Sonnet II
Three lithographs printed in colours, 1970, on wove, each signed and dated in pencil, each with the 'Curwen Studio Proof' stamp verso, printed at the Curwen Studio, Chilford, each with full margins, 565 x 281mm (22 1/4 x 11in)(SH)(unframed)(3)
£300 - 500
€370 - 610

20[AR]
Michael Carlo (British, born Boxted, Suffolk 1945)
Earth Works
23 lithographs printed in colours, 2006, on Somerset wove, each signed and inscribed 'Curwen Archive' in pencil, printer's proofs aside from the edition of 45, printed at Curwen Chilford, Cambridge, with margins, 355 x 320mm (14 x 12 1/2in)(SH)(unframed)(23)
£300 - 500
€370 - 610

21[AR]
Michael Rothenstein (British, 1908-1993)
A collection
Four lithographs printed in colours, each on wove, three signed and inscribed 'Experimental Proof' in pencil, one signed and inscribed 'Archive' in pencil, printed at Curwen Studio, Chilford, each with full margins, 770 x 1120 mm (SH)(4)(3 unframed)
£400 - 600
€490 - 730

22

23

24

25

22[AR]
Paula Rego (British, born 1935)
Scarecrow (Rosenthal 242)
Lithograph printed in colours, 2006, on Somerset wove, signed and inscribed 'Curwen Archive 1/2' in pencil, a proof from the Curwen Archive aside from the edition of 35, printed at the Curwen Studio, Chilford, 690 x 1001mm (27 1/8 x 39 1/2in)((SH)(unframed)
£500 - 700
€610 - 850

23[AR]
Paula Rego (British, born 1935)
The Unicorn Artist (Rosenthal 283)
Lithograph printed in colours, 2008, on Somerset wove, signed and inscribed 'Curwen Archive 1/2' in pencil, a printer's proof aside from the numbered edition of 50, printed at Curwen Studio, Chilford, with full margins, 845 x 610mm (33 1/4 x 24in)(SH)(unframed)
£500 - 700
€610 - 850

24[AR]
Paula Rego (British, born 1935)
Girl with basin (Rosenthal 239)
Lithograph printed in colours, 2006, on Somerset wove, signed and inscribed 'Curwen Archive 1/2', a proof from Curwen Archive aside from the numbered edition of 25, printed at Curwen Studio, Chilford, the full sheet, 1025 x 680mm (40 1/2 x 26 3/4in)(SH)(unframed)
£500 - 700
€610 - 850

25[AR]
Paula Rego (British, born 1935)
Camouflaged Hands (Rosenthal 241)
Lithograph printed in colours, 2006, on wove, signed and inscribed 'Curwen Archive 1/2' in pencil, a proof from the Curwen Archive aside from the numbered edition of 35, printed at the Curwen Studio, Chilford, 748 x 538mm (29 1/2 x 21 1/4in)(SH)(unframed)
£500 - 700
€610 - 850

26

26[AR]
Paula Rego (British, born 1935)
Prince Pig (Rosenthal 231-236)
The complete set of six lithographs printed in colours, 2006, on Somerset velvet, each signed in pencil, four inscribed 'Curwen Archive 1/2' in pencil and two inscribed 'Curwen Archive 2/2' in pencil, printer's proofs aside from the numbered edition of 35, printed at the Curwen Studio, Chilford, the full sheets, 1010 x 615mm (39 3/4 x 24 1/8in)(SH) (and smaller)(unframed)(6)
£1,500 - 2,000
€1,800 - 2,400

27

27[AR]
Paula Rego (British, born 1935)
Come to Me (Rosenthal 209)
Lithograph printed in colours, 2002, on wove, signed and inscribed 'Curwen Archive 1' in pencil, a proof from the Curwen Archive aside from the numbered edition of 35, printed at the Curwen Studio, Chilford, with full margins, 995 x 670mm (39 1/4 x 26 3/8in)(SH)
£1,000 - 1,500
€1,200 - 1,800

28

29

30

31

32

28^{AR}
Sir Kyffin Williams R.A. (British, 1918-2006)
Snowdon from Llanllyfini
Lithograph printed in colours, 2004, on Somerset wove, signed and inscribed 'Curwen Archive 2' in pencil, together with 'Ogwem', lithograph printed in colours, 2002, signed and numbered 73/150 in pencil and 'Sunset, Moel Y Don' lithograph printed in colours, signed and numbered 111/250 in pencil, each printed at the Curwen Studio, Chilford, each with full margins, various sizes (3)
£600 - 800
€730 - 970

29^{AR}
Sir Kyffin Williams R.A. (British, 1918-2006)
Old School House, Cwm Pennant
Lithograph, 2005, on Somerset wove, initialled and numbered 39/250 in pencil, together with 'Farmer below Snowdon', lithograph printed in colours, 2003, initialled and numbered 213/250 in pencil, and 'Horse at Lie Cul', lithograph printed in colours, 2004, initialled and numbered 34/150 in pencil, each printed at the Curwen Studio, Chilford, each with full margins, various sizes (3)
£600 - 800
€730 - 970

30^{AR}
Sir Kyffin Williams R.A. (British, 1918-2006)
A collection
Four lithographs printed in colours, 'Farmer below Snowdon', signed and inscribed 'Curwen Archive 1' in pencil, 'Horse at Lle Cul', initialled and inscribed 'Archive 2' in pencil, 'Sunset' initialled and numbered 110/250 in pencil, and 'Nanmor', and unsigned proof, each on Somerset wove, each printed at the Curwen Studio, Chilford, each with full margins, together with two lithographic portraits of Kyffin Williams, each signed and numbered in pencil by the artists, various sizes (unframed)(6)
£600 - 800
€730 - 970

31^{AR}
Mark Hearld (British, born 1974)
A collection
Nine lithographs printed in colours, each on wove, each signed and variously inscribed in pencil, proofs from the Curwen Archive, printed at the Curwen Studio, Chilford, each with full margins, various sizes (unframed)(9)
£400 - 600
€490 - 730

32^{AR}
Mark Hearld (British, born 1974)
A collection
Nine lithographs printed in colours, each on wove, each signed and variously inscribed in pencil, proofs from the Curwen Archive, printed at the Curwen Studio, Chilford, each with full margins, various sizes (unframed)(9)
£400 - 600
€490 - 730

33

34

35

36

37

38

33
Ana Maria Pacheco (Brazilian, 1943)
Untitled
Two lithographs, 1992, printed on each side of one sheet of wove, inscribed with the artist's name and date, printed at Curwen Studio, Chilford, with full margins, 580 x 770mm (22 7/8 X 30 1/4in)(SH)(unframed)
£200 - 300
€240 - 370

34[AR]
Paul Hogarth (British, 1917-2001)
A collection
Sixteen lithographs printed in colours, each on wove, each signed and inscribed in pencil, proofs from the Curwen Archive, printed at the Curwen Studio, Chilford, each with full margins, various sizes (unframed)(16)
£400 - 600
€490 - 730

35
Various Artists
Curwen 50th Portfolio
Thirty-one lithographs printed in colours, 2008, each on wove, each signed by the artist and inscribed 'Archive 2/2' in pencil, published by the Curwen Studio, Chilford, 254 x 304mm (10 x 12in)(SH)(unframed)(31)
£400 - 600
€490 - 730

36[AR]
Angie Lewin (British, born 1963)
A collection
Three lithographs printed in colours, each on wove, each signed and inscribed 'Curwen Archive' in pencil, printed at the Curwen Studio, Chilford, each with full margins, 687 x 375mm (27 x 14 3/4in)(SH)(and smaller)(unframed)(3)
£200 - 300
€240 - 370

37[AR]
David Gentleman (British, 1930)
A collection
Sixteen lithographs printed in colours, each on wove, twelve signed and inscribed variously in pencil, together with four unsigned proofs, printed at the Curwen Studio, Chilford, each with margins, 670 x 545mm (26 x 21 5/8in)(SH)(and smaller)(unframed)(16)
£500 - 700
€610 - 850

38[AR]
Chloe Cheese (British, 1953)
A collection
Three lithographs printed in colours, on wove, each signed, titled and numbered from the edition of 20 or inscribed 'H.C.' in pencil, together with eight lithographs by Bernard Cheese, each on Somerset wove, each signed and numbered variously from the edition of 50, printed at the Curwen Studio, Chilford, with full margins, various sizes (8)(unframed)
£300 - 500
€370 - 610

39

40

41

42

39[AR]
Antony Micallef (British, born 1975)
Kiss at Tower Bridge
Lithograph, 2008, on wove, signed and numbered 9/50 in pencil, printed at the Curwen Studio, Chilford, 730 x 990 mm (28 1/2 x 39 in)(SH)
£500 - 700
€610 - 850

40[AR]
Antony Micallef (British, born 1975)
We come in peace
Lithograph printed in colours, 2007, on wove, signed, titled and inscribed 'Curwen Archve 2/2' in pencil, a proof aside from the numbered edition of 50, together with an unsigned proof, each printed at Curwen press, Chilford, with full margins, 812 x 715 mm (SH) (unframed)(2)
£500 - 700
€610 - 850

41[AR]
Antony Micallef (British, born 1975)
Uzi Lover I & II
Two lithographs in colours, 2007, on wove, each signed, titled and inscribed 'Curwen archive 2/2' in pencil, aside from the edition of 400, with full margins, 678 x 647 mm (26 5/8 x 25 1/2 in)(SH)(2)
£500 - 700
€610 - 850

42[AR]
Antony Micallef (British, born 1975)
Mythic Weapon - Improvised Minotaur
Lithograph printed in colours, 2007, on wove, signed, titled, and inscribed 'Curwen Archive 1 of 2' in pencil, a proof aside from the numbered edition of 400, with full margins, 935 x 645mm (36 3/4 x 25 3/8in)(SH)
£500 - 700
€610 - 850

43

44

43[AR]
Antony Micallef (British, born 1975)
Bomber Girl
Lithograph printed in colours, 2006, on wove, signed, titled and inscribed 'Curwen Archive 1/2' in pencil, a printer's proof aside from the numbered edtion of 50, printed at the Curwen Studio, Chilford, with full margins, 680 x 820 mm 32 1/4 x 26 3/4 in) (SH) (unframed)
£600 - 800
€730 - 970

44[AR]
Antony Micallef (British, born 1975)
Girl in red dress with Nike trainers
Lithograph printed in colours, on wove, signed, titled and inscribed 'Curwen Archive 2/2' in pencil, a printer's proof aside from the numbered edition of 25, printed at the Curwen Studio, Chilford, 695 x 822 mm (32 3/8 x 27 3/8in)(SH)(unframed)
£1,000 - 1,500
€1,200 - 1,800

45

45[AR]
Antony Micallef (British, born 1975)
Minotaur Weapon
Lithograph printed in colours, 2006, on wove, signed titled and inscribed 'Curwen Archive 2/2' in pencil, a printer's proof aside from the edition of 50, printed at the Curwen Studio, Chilford, with full margins, 910 x 740mm (35 7/8 x 29 1/8in)(SH)(unframed)
£500 - 700
€610 - 850

46

46[AR]
Antony Micallef (British, born 1975)
Peace Keeper
Lithograph printed in colours, 2007, on wove, signed, titled and inscribed 'Curwen Archive 2/2' in pencil, aside from the edition of 400, together with an unsigned proof, each printed at Curwen Studio, Chilford, each with full margins, 670 x 960 mm (SH)(unframed)(2)
£500 - 700
€610 - 850

47

48

49

50

51

47[AR]
Antony Micallef (British, born 1975)
Giant Freak
Lithograph, 2005, signed and inscribed 'curwen archive 2' in pencil, aside from the edition of 95, published by the Curwen Press, Chilford, with full margins, 590 x 540mm (23 1/4 x 21 1/4in)(SH)
£500 - 700
€610 - 850

48[AR]
Antony Micallef (British, born 1975)
Shibuya Crossing
Lithograph, 2005, on wove, signed and inscribed 'Curwen Archive 2' in pencil, a proof aside from the numbered edition of 95, with margins, 495 x 440mm (19 1/2 x 17 3/8in)(I)
£500 - 700
€610 - 850

49[AR]
Antony Micallef (British, born 1975)
Girl in Tokyo
Lithograph, 2005, on wove, signed and inscribed 'Curwen Archive 1' in pencil, aside from the edition of 95, with full margins, 730 x 1000mm (39 3/8 x 28 3/4in)(SH)(unframed)
£500 - 700
€610 - 850

50[AR]
Antony Micallef (British, born 1975)
Happy fucked up nuclear girl
Lithograph printed in colours, 2005, on wove, signed and inscribed 'Curwen Archive I' in pencil, a proof aside from the numbered edition of 95, printed at the Curwen Studio, the full sheet, 730 x 540mm (28 3/4 x 21 1/4in)(SH)
£400 - 600
€490 - 730

51[AR]
Antony Micallef (British, born 1975)
No one understands me : Head : Self-Portrait
Three lithographs, each on wove, each signed and inscribed 'Curwen Archive' in pencil, proofs aside from the numbered editions, printed at the Curwen Studio, the full sheets, 545 x 410mm (21 1/2 x 16in)(SH) (and smaller)(2 unframed)(3)
£400 - 600
€490 - 730

52

53

54

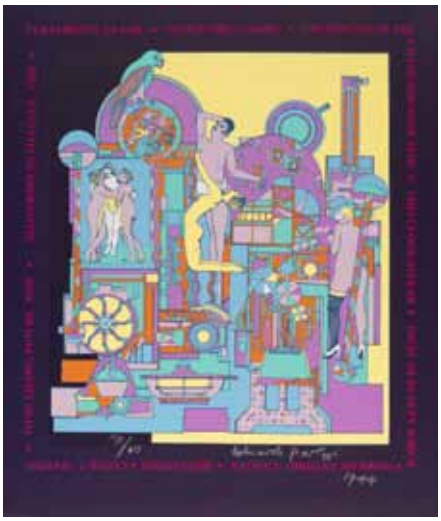
52[AR]
John Bellany CBE RA HRSA LLD(Lon) (British, 1942-2013)
A collection
Six lithographs, titles include 'Protect Me', 'Mother and Child', 'The Blessed one', 'The Fish Have Gone Away' and 'The Eyemouth', each on wove, each signed and inscribed 'archive' in pencil, printer's proofs aside from the numbered editions, each wih full margins, 740 x 545mm (29 1/8 x 21 1/2in)(SH)(and smaller)(unframed)(6)
£600 - 800
€730 - 970

53[AR]
John Bellany CBE RA HRSA LLD(Lon) (British, 1942-2013)
A collection
Six lithographs, titled 'Fishing Boat', 'The Burden', 'Mother and Child', 'The Death Nell Rings Out', 'The Blessed one' and 'Lament of the Crucified Fish', each on wove, each signed and inscribed 'archive' in pencil, printer's proofs aside from the numbered editions, each with full margins, 740 x 545mm (29 1/8 x 21 1/2in)(SH)(and smaller)(unframed)(6)
£1,000 - 1,500
€1,200 - 1,800

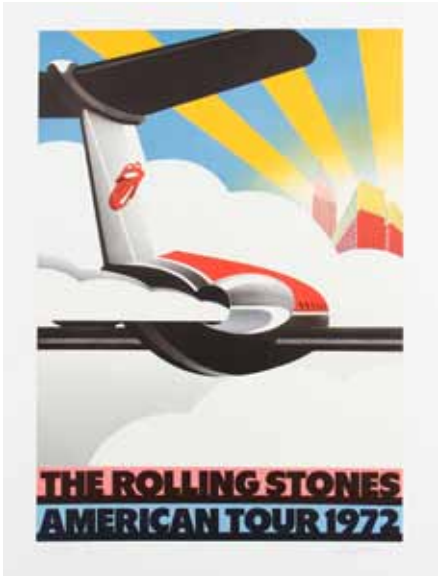
54[AR]
Sir Peter Blake (British, born 1932)
Studio tack-board 2
Lithograph printed in colours, 2000, on wove, signed and inscribed 'Archive 2' in pencil, printed at the Curwen Studio, Chilford, with margins, 745 x 535 mm (SH)(unframed)
£200 - 300
€240 - 370

55[AR]
Sir Eduardo Paolozzi (British, 1924-2005)
Magic Flute II
Four screenprints in colours, 1994, on wove, each signed, dated and numbered from the same edition of 40 in white crayon, the full sheets printed to the edges, 550 x 465mm (21 5/8 x 18 1/4in)(SH)(unframed)(4)
£300 - 500
€370 - 610

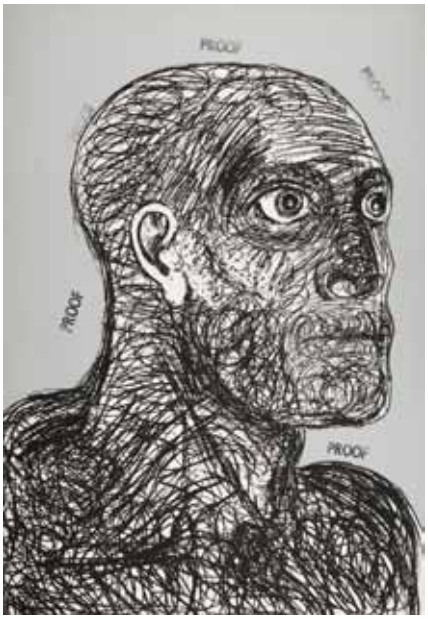
56[AR]
John Pasche (British, born 1945)
The Rolling Stones American Tour 1972 : The Rolling Stones European Tour 1970
Two lithographs printed in colours, 2009, on wove, each signed and inscribed 'Archive 2/2' in pencil, proofs aside from the edition of 150, with full margins, 840 x 595mm (33 x 23 1/2 in)(SH)(unframed)(2)
£200 - 300
€240 - 370



55



56



57

58

59

60

57[AR]
Dame Elisabeth Frink R.A. (British, 1930-1993)
Head I & II (Wiseman 143 and 144)
Two screenprints in colours, 1988, on wove, each stamped 'proof' in black ink, proofs before the numbered edition of 70, printed at the Curwen Studio, Chilford, published by Chilford Hall Press and the artist, the full sheets printed to the edges, 1055 x 730mm (41 1/2 x 28 3/4in)(SH)(unframed)(2)
£200 - 300
€240 - 370

58[AR]
Matthew Hilton (British, born 1948)
Jugs
The complete portfolio, 1994, comprising eleven screenprints in colours, each on Somerset Satin, each initialled and numbered 10/30 in pencil, printed by Kip Gresham and Ian Wilkinson, Cambridge, published jointly by the artist and Curwen Chilford, with the title page and black portfolio box as issued, 300 x 285mm (11 7/8 x 11 1/4in)(folio)
£200 - 300
€240 - 370

59[AR]
William Scott R.A. (British, 1913-1989)
Still Life (three proofs)
Three lithographs printed in colours, 1988, each on wove, three proofs aside from the edition of 100, printed at the Curwen Studio, Chilford, two with full margins, one printed to the right sheet edge, 895 x 615mm (35 1/4 24in)(SH)(and smaller)(unframed)(3)
£600 - 800
€730 - 970

60[AR]
Sir Terry Frost R.A. (British, 1915-2003)
Untitled (Celebration) (Kemp 118)
Four screenprints in colours, 1989, each on wove, from the unsigned edition of 100 printed to celebrate Curwen's move to Chilford Hall, printed by Kip Gresham at the Curwen Studio, Chilford, published by Curwen Chilford Prints, Chilford, with margins, 380 x 283mm (15 x 11 1/4in)(SH)(unframed)(4)
£200 - 300
€240 - 370

61

62

63

64

61[AR]
Peter Coker R.A. (British, 1926-2004)
A collection
Seven lithographs, on wove, each signed in pencil, four inscribed 'Curwen Archive' in pencil, two numbered from the editions of 95, and one printer's proof, printed by Curwen Press, each with full margins, 685 x 935cm (SH)(and smaller)(5 unframed)(7)
£300 - 500
€370 - 610

62[AR]
Patrick Procktor, R.A., R.W.S. (British, 1936-2003)
A collection
Four screenprints in colours, on wove, each signed and numbered variously from the editions of 50 in pencil, printed at the Curwen Studio, Chilford, the full sheet printed to the edges, 490 x 345mm (19 1/2 x 13 1/2in)(SH)(unframed)(4)
£300 - 500
€370 - 610

63[AR]
Albert Irvin RA (British, born 1922)
Sanford
Two screenprints in colours, 1993, on wove, each signed, dated, titled and numbered from the edition of 150, printed at the Curwen Studio, Chilford, each with full margins, 795 x 615mm (31 1/4 x 24 1/8in)(SH)(2)
£300 - 500
€370 - 610

64[AR]
John Hoyland RA (British, 1934-2011)
50th Anniversary Edition
Two lithographs printed in colours, on wove, proofs aside from the numbered edition, printed at the Curwen Studio, Chilford, 680 x 540mm (26 3/4 x 21 1/4in) (SH)(2)(1 unframed)
£300 - 500
€370 - 610

65

66

67

68

65
Marcantonio Raimondi (Italian, born circa 1470-died circa 1534)
Apollo and the Muses on Mount Parnassus (B 247)
Engraving, c1514, after Raphael, on laid, with narrow margins, 355 x 468mm (10 x 18 3/8in)(PL)
£800 - 1,200
€970 - 1,500

66
Marcantonio Raimondi (Italian, 1470-1534)
Massacre of the Innocents (B 20)
Engraving, 1513, a late impression, on laid, trimmed inside the platemark and laid down, 424 x 270mm (16 5/8 x 10 5/8in)(PL)
£600 - 800
€730 - 970

67
Various Artists
Group of Old Master Engravings
Three by Hans Sebald Beham (B26), 'Man of Sorrows at the foot of the cross', 1520, trimmed to plate on three sides, 132 x 87mm (PL), 'Hercules fighting the Trojans' (B101) 1545, from the Labours of Hercules, 50 x 78mm, 'St Simon', 46 x 32mm, Georg Pencz engraving 'Ornament with Vase and Satyrs' (B123), c.1535, trimmed to the plate, 70 x 49mm (2 3/4 x 1 7/8in)(PL), two by Wenceslas Hollar 'Penitent Magdalene', 'Judah and Tamar', after Holbein, 1658 and 1640, 52 x 64mm (2 1/8 x 2 1/2in)(PL); 54mm (dia), Lambert Hopfer 'Christ with crown of thorns', 1533, 120 x 68mm, all on laid paper (unframed) (7)
£1,200 - 1,800
€1,500 - 2,200

Collector's mark of an eagle verso of the Prince Fürst zu Fürstenberg (L995)

68
Various Artists
A Small Group of Old Master Prints
Barthel Beham 'Sleeping Child with four skulls' (B28), a later impression, on laid, trimmed along the platemark, together with ten engravings by Etienne Delaune: three scenes from Genesis, c.1555, two from Grotesques à Fond Noir, Dieux et Déesses: 'Mars' and 'Les deux femmes aux palmes', two from the months of the year, 'May' and 'September', 1568, 'Jupiter', and two hunting scenes (11)
£500 - 700
€610 - 850

69

70

71

72

69
Georg Pencz (German, 1500-1550)
A Small group of Engravings (Bartsch 34,40,41,42,45,48,49,50,52,57,85) 'Christ on the Cross', 1547, eleven from 'The Life of Christ', including 2 impressions each of B40 and B42, plus three others, 'Porsenna hearing about Cloelia's escape' (B81), 'Tobias introducing Raphael to his father' (B16), 'Conversion of St Paul' (B69), the last 2 possibly copies, several with collector's mark verso, together with 'Dido killing herself' and one other etching of people at a campfire, on laid (17) (unframed)
£700 - 900
€850 - 1,100

70
Albrecht Dürer (German, 1471-1528)
The Virgin and Child surrounded by many angels, from the Life of the Virgin (Bartsch 101)
Woodcut, 1518, a meder IIc impression, after the crack in the block extending from the centre of the lower border to the edge of the Virgin's cloak, with the lower left corner lacking, on laid, with narrow margins, 301 x 212mm (11 7/8 x 8 3/8in)(B)
£700 - 900
€850 - 1,100

71*
Albrecht Dürer (German, 1471-1528)
The Resurrection, from the Engraved Passion (Bartsch 17)
Engraving, 1512, a meder d impression, on laid, trimmed along or just inside platemark, 118 x 75mm (4 5/8 x 2 7/8in)(PL)(unframed)
£600 - 800
€730 - 970

72
Albrecht Dürer (German, 1471-1528)
Mocking of Christ, from the Small Passion (B 30)
Woodcut, 1509, from the Latin edition of 1511, on laid, with wide margins, 127 x 98mm (4 7/8 x 3 7/8in)(PL)
£500 - 700
€610 - 850

73

74

75

76

73
Albrecht Dürer (German, 1471-1528)
The Standard Bearer (B 87)
Engraving, 1502, a meder b impression, with 2 tiny gaps in the mountain contour, on laid, thread margins, flower watermark ?, 115 x 70mm (4 1/2 x 2 3/4in)(PL) (unframed)
£800 - 1,200
€970 - 1,500

74
Albrecht Dürer (German, 1471-1528)
Crucifixion, from the Large Passion (Bartsch 11)
Woodcut, c.1498, on laid, a meder e impression, from the Augsburg edition of 1675, on laid, with narrow margins, 387 x 277mm (15 1/4 x 10 7/8in)(B)
£1,200 - 1,800
€1,500 - 2,200

75
Albrecht Dürer (German, 1471-1528)
St Christopher facing to the right (B 52)
Engraving, 1521, a meder b impression, on laid, trimmed on or just inside the platemark, 117 x 73m (4 5/8 x 2 7/8in)(PL) (unframed)
£700 - 900
€850 - 1,100

76
Albrecht Dürer (German, 1471-1528)
Saints Veronica, Peter and Paul, from the Large Passion (Bartsch 38)
Woodcut, 1510, a meder b impression, after the Latin edition of 1511, on laid, trimmed to the borderline, with a small high crown watermark, 127 x 97mm (5 x 3 7/8in)(SH)
£500 - 700
€610 - 850

77

78

77
Jan van de Velde II (Dutch, circa 1593-1641)
Daybreak, Noon, Evening, Night
The set of four etchings with engraving, c.1620, fine impressions on laid, two with a crest and crown watermark, published by Cornelius Visscher, each with margins, 92 x 167mm (3 5/8 x 6 1/2in)(PL)(4) (unframed)
£1,000 - 1,500
€1,200 - 1,800

78*
Aegidius II Sadeler (Flemish, 1570-1629)
Landscape with Gypsy Camp
Engraving, after Jan Breugel the Elder, on laid, 193 x 290mm (7 5/8 x 11 3/8in)(SH), together with a Jacob van Ruisdael etching 'The Little Bridge' (B1), a late impression, on laid, 187 x 271mm (3 5/8 x 10 5/8in) (PL), and a Giovanni Battista Tiepolo etching 'Capricci - Three Soldiers and a youth' (DV4), on laid, with margins, 141 x 178mm (5 1/2 x 7in)(PL) (unframed)(3)
£800 - 1,200
€970 - 1,500

79

79
Various Artists
Group of Old Master Etchings
Two by Nicholas Berchem: 'Cows' (B13), 'Group of horses' (B14), three by Adriaen von Ostade: 'Schoolmaster' (G17), third state, 'Smoker and Drinker' (G13), fifth state, 'Peasant Settling his debt' (G42), tenth state, five by Cornelis Bega: 'Peasant holding a tankard' (B16), 'Peasant holding a cap in his hand' (B17), 'Peasant smoking a pipe' (B13), 'Peasant girl smoking a pipe' (B11), 'Tavern Scene' (B35), a late impression published by Covens & Mortier, Johannes Sadeler 'Adoration', Lucas van Leyden 'The Musicians' B155, a late impression, plus two further engravings (unframed)(14)
£500 - 700
€610 - 850

80

80
A Group of Old Master Prints
Seven etchings by Claude Lorrain: Le Naufrage, La Fuite en Egypte, La Tempete, Le Dessinateur, Le Port de Mer a la grosse tour, Mercure et Argus, Le Temps, Apollon et les Saisons, (RD 1,5,7,9,13,17,20), 1630-1662, five engravings of views of Rome by Jan Frans von Bloemen (B1-5), Paulus Potter etching of 'An old horse and a dead horse', 1652, plus another etching of a lake, with initials 'WD', all on laid (14) (unframed)
£1,000 - 1,500
€1,200 - 1,800

81

82

83

81*
Rembrandt Harmensz van Rijn (Dutch, 1606-1669)
The Artist's Mother (NH87, B249
Etching, 1631, New Hollstein's fifth state, with fine vertical shading above the eyes and nose and extra shading on the cloak, on laid, 94 x 66mm (3 3/4 x 2 5/8in)(PL) (unframed)
£600 - 800
€730 - 970

Collector's mark verso - Collezione Alianello

82
Rembrandt Harmensz van Rijn (Dutch, 1606-1669)
St Jerome in a dark chamber (NH 212, B 105)
Etching, 1642, New Hollstein's third state, with the bars on the right window pane partly missing and the oval incomplete, on laid, trimmed to the platemark, 151 x 173mm (6 x 6 3/4in)(PL) (unframed)
£800 - 1,200
€970 - 1,500

83
Rembrandt Harmensz van Rijn (Dutch, 1606-1669)
Joseph Telling his Dreams B.37 NH.167)
Etching, 1638, New Hollstein's third state, with the area between the girl's face and Joseph's left arm burnished white and shading added in several areas, such as the man's face behind Joseph and the reclining woman's face, on laid, with thread margins, 110 x 83mm (3 7/8 x 3 1/4in)(PL)(unframed)
£1,200 - 1,800
€1,500 - 2,200

84

85

84*
Rembrandt Harmensz van Rijn (Dutch, 1606-1669)
Negress Lying Down (NH308, B205)
Etching, 1658, a good impression of New Hollstein's fifth state, with cross-hatching filling the prevously white area at the upper platemark and new lines on the back and buttocks, on wove, with small margins, 84 x 161mm (3 1/4 x 6 3/8in)(PL)(unframed)
£1,000 - 1,500
€1,200 - 1,800

85
Rembrandt Harmensz van Rijn (Dutch, 1606-1669)
The Raising of Lazurus (NH113, B73)
Etching, c.1632, eighth state of nine, on laid, with margins, with damage in several areas, 366 x 258mm (14 3/8 x 10 1/8in)(PL)
£500 - 700
€610 - 850

Collector's mark verso - blue circle 'librairie'

86
After Rembrandt Harmensz van Rijn
The Prodigal Son (NH 159, B91)
Etching, a late impression of the first state, printed with tone, on laid, with narrow margins, 156 x 136mm (6 1/8 x 5 1/4in)(PL)
£1,000 - 1,500
€1,200 - 1,800

86

87

88

89

90

87
Rembrandt Harmensz van Rijn (Dutch, 1606-1669)
The Stoning of St Stephen B.97, NH.140)
Etching, 1635, a good impression of the second state, with the shadows reworked in fine parallel lines, on laid, with narrow margins, 95 x 85mm(3 3/4 x 3 3/8in)(PL)(unframed)
£1,200 - 1,800
€1,500 - 2,200

88
Rembrandt Harmensz van Rijn (Dutch, 1606-1669)
Small Lion Hunt (with two lions) (NH 28, B 115)
Etching, 1629, second state, with horizontal scratches on the lion's paw and the plate cut down, on laid, trimmed inside the platemark, 152 x 117mm (6 x 4 5/8in)(PL) (unframed)
£800 - 1,200
€970 - 1,500

89
Rembrandt Harmensz van Rijn (Dutch, 1606-1669)
Peasant Family on the Tramp (NH 266, B 131)
Etching, c.1652, second state, with the false-biting on the backpack corrected by cross-hatching, on laid, trimmed inside platemark, 111 x 89mm (4 3/8 x 3 3/8in)(PL) (unframed)
£800 - 1,200
€970 - 1,500

90
After Rembrandt Harmensz van Rijn
Three Heads of Women, One Asleep (NH161, B368
Etching, 1637, a later impression, on watermarked laid, with narrow margins, 143 x 97mm (5 5/8 x 3 7/8in)(PL)
£600 - 800
€730 - 970

91

92

91
After John Constable (1776-1837) by David Lucas (1802-1881)
A Group of Mezzotints
'A Dell, Helmingham Park', 'Mill stream', 'Summer, Afternoon - After a shower', hunting a stag, together with a JMW Turner mezzotint of a lock, plus two etchings: 'Summer Storm' by R.Goff and St David's Cathedral' by AJ.Finberg (unframed)(7)
£600 - 800
€730 - 970

92
William Hogarth (British, 1697-1764)
Collection of Engravings
Works by and after Hogarth, including ten engravings from Industry and Idleness (P168-171,174-179), third states, four from The Harlot's Progress (P122,124-126), second states with the cross added, two from the Rake's Progress (P137,138), Stage-coach (P167), O the Roast Beef of England (P180), two sets of The Times (P211, 212), third and fourth states, one set on a single sheet, Credulity (210a), Analysis of Beauty Plate I (P195), Scholars at a lecture and Undertakers (P143, 144), Martin Folkes (P154), fourth state; the following by Thomas Cook: eight from Hudibras (P82,83,85,88,89,91-93),
Reward of Cruelty (P190), Sancho at the Feast (P100), The Committee (P91), Bambridge on trial for murder; the following by Thomas Haynes: Debates on Palmistry, Stay Maker, plus six smaller etchings on one sheet by J.Simpson, on wove and J.Whatman papers, with wide margins, 500 x 645mm (19 3/4 x 25 3/8in)(SH)(unframed)(32)
£600 - 800
€730 - 970

93
William Hogarth (British, 1697-1764)
The Four Times of Day (P 146-149)
The set of four engravings: Morning, Noon, Night, Evening, 1738, the first three are first states, 'Evening' is a second state, with red ink used for the woman's face and blue ink for the man's hands, on laid, 455 x 378mm (17 7/8 x 14 7/8in)(PL) (4)
£500 - 700
€610 - 850

93

94

95

96

97

94
James Gillray (British, 1757-1815)
Very Slippy Weather
Etching, 1808, with vibrant hand colouring, on J Whatman watermarked wove, with margins, with a collectors stamp on the reverse, published February 10th by H Humphrey, London, 258mm x 201mm (10 1/8in x 7 7/8in)(PL)
£600 - 800
€730 - 970

95
James Gillray (British, 1757-1815)
Assemblée Nationale
Etching, 1804, with vibrant hand colouring, on wove, published June 18th, by H Humphrey, London, 335mm x 465mm (13 1/8in x 18 1/4in) (PL)
£600 - 800
€730 - 970

96
James Gillray (British, 1757-1815)
Two Penny Whist
Etching, 1796, with bright hand colouring, on wove, published Jan 11th by H Humphrey, London, 250mm x 350mm (9 7/8in x 13 3/4in)(PL), together with the set of four etchings 'Cockney Sportsmen', 1800, with hand colouring, on wove, published nov 12th by H Humphrey, London, 200mm x 295mm (7 7/8in x 11 2/3in)(PL)(5)
£800 - 1,200
€970 - 1,500

97
Thomas Rowlandson (London 1756-1827)
Procession of the Cod Company
Etching, 1810, with hand colouring, on wove, published Sept 18th by Thomas Tegg, London, 250mm x 355mm (9 3/4in x 14in)(PL), together with another by the same hand 'Bath Races', 1810, with hand colouring, on wove, published by Thomas Tegg, London, 248mm x 350mm (9 3/4 in x 13 3/4in)(PL), plus James Gillray 'Pillars of the Constitution', 1809, with hand colouring, on wove, published Feb.1st by H Humphrey, London, trimmed to the image, 333mm x 230mm (13in x 9 1/8in)(SH) (3)
£800 - 1,200
€970 - 1,500

98

99

98
James Abbott McNeill Whistler (American, 1834-1903)
Liverdun, from Twelve Etchings from Nature (K 16)
Etching, 1858, the second final state, with 'J.Whistler' lower left and 'Imp. Delatre. Rue St Jacques 171' lower right, on laid, with narrow margins, 110 x 155mm (4 3/8 x 6 1/8in)(PL)
£500 - 700
€610 - 850

99
James Abbott McNeill Whistler (American, 1834-1903)
The Little Putney No.1 (K 179)
Etching, 1879, second final state, with the butterfly lower right, on watermarked japan laid, 134 x 208mm (5 1/4 x 8 1/8in)(PL)
£600 - 800
€730 - 970

100

102

103

101

100
Charles Meryon (French, 1821-1868)
La Pompe Notre-Dame, Paris (Delteil 31)
Etching, 1852, the seventh state of nine, with the printer and publisher details below the image, on chine colle, 172 x 252mm (6 3/4 x 10in)(PL), together with an etching of a stage-coach by Edward Borein (1872-1945), on wove, signed in pencil, 248 x 298mm (9 3/4 x 11 3/4in)(2)
£1,200 - 1,800
€1,500 - 2,200

101
Anders Zorn (Swedish, 1860-1920)
Oxensteirna
Etching and drypoint, 1909, on laid, signed in pencil, with margins, 246 x 178mm (9 3/4 x 7in)(PL)
£600 - 800
€730 - 970

102
James Tissot (French, 1836-1902)
Entre les Deux mon Coeur Balance (Wentworth 30)
Etching and drypoint, 1877, on laid, from the edition of approximately 100, with margins, 248 x 356mm (9 3/4 x 14in)(PL)
£700 - 900
€850 - 1,100

103
James Tissot (French, 1836-1902)
Soirée d'été (Wentworth 56)
Etching and drypoint, 1882, on laid paper, second (final) state, from the edition of about 100, with full margins, 225 x 392mm (9 x 15 1/2in)(PL)
£700 - 900
€850 - 1,100

104

105

104
James Tissot (French, 1836-1902)
Promenade dans la neige (Wentworth 48)
Etching and drypoint, 1880, on laid, from the edition of 100, with the artist's red stamp, with margins, 560 x 265mm (22 x 10 1/2in)(PL)
£2,000 - 3,000
€2,400 - 3,600

105
James Tissot (French, 1836-1902)
Printemps (Wentworth 34)
Etching and drypoint, 1878, on laid, from an edition of approximately 100, with margins, 380 x 136mm (15 x 5 1/4in)(PL)
£500 - 700
€610 - 850

106

107

108

106[AR]
Augustus Edwin John O.M. (British, 1878-1961)
Jacob Epstein, Sculptor No. 1 (Campbell Dodgson 12)
Etching, 1905-6, on laid, signed in pencil, from the published edition of 25, with wide margins, 125 x 100mm (5 x 4in)(PL)(unframed)
£800 - 1,200
€970 - 1,500

107[AR]
Augustus Edwin John O.M. (British, 1878-1961)
Benjamin Evans (Campbell Dodgson 14)
Etching, the fourth and final state, on laid, signed in pencil, from the edition of 25, with wide margins, 130 x 100mm (5 x 4in)(PL); 'The Mulatto' (C.D. 29), etching, 1902, the second state, on laid, signed and dated in pencil, from the edition of 25, with wide margins, 125 x 98mm (5 x 3 7/8in)(PL) and 'Old Man of Liverpool' (C.D. 31), etching, 1902, on laid, signed in pencil, from the edition of 25, trimmed to the platemark, 139 x 101mm (5 1/2 x 4in)(PL)(3)
£700 - 900
€850 - 1,100

108[AR]
Augustus Edwin John O.M. (British, 1878-1961)
Old Arthy (Campbell Dodgson 30)
Etching, 1902, on laid, signed in pencil, from the edition of 25, with margins, 201 x 133mm (7 7/8 x 5 1/4in)(PL); 'Old Man in Fur Cloak' (C.D. 32), etching, 1902, the third and final state, signed in pencil, from the edition of 25, with margins, 113 x 88mm (4 1/2 x 3 1/2in)(PL) and 'Bust of Stephen Granger' (C.D. 16), etching, 1906, on laid, signed in pencil, from the edition of 25, with margins, 140 x 127mm (5 1/2 x 5in)(PL)(3)
£700 - 900
€850 - 1,100

109[AR]
Augustus Edwin John O.M. (British, 1878-1961)
William Butler Yeats: Fourth Plate (Campbell Dodgson 27)
Etching, 1907, on laid, signed in pencil, one of 50 impressions published in 1919, with wide margins, 176 x 127mm (7 x 5in)(PL)(unframed)
£1,000 - 1,500
€1,200 - 1,800

110[AR]
Augustus Edwin John O.M. (British, 1878-1961)
Portrait of the artist (Campbell Dodgson 1)
Etching, 1901, the second state, on laid, signed in pencil, one of 25 published impressions, with wide margins, 81 x 76mm (3 1/4 x 3in)(PL) (unframed)
£600 - 800
€730 - 970

109

110

111

112

113

111[AR]
Augustus Edwin John O.M. (British, 1878-1961)
Portrait of a man in hat (Not in Campbell Dodgson)
Etching, on laid, signed in pencil, with margins, 150 x 100mm (6 x 4in) (PL) and 'Girl's Head' (C.D. 135), etching, 1919, on laid, signed in pencil, from the edition of 50, 151 x 100mm (6 x 4in)(PL)(unframed)(2)
£800 - 1,200
€970 - 1,500

112[AR]
Augustus Edwin John O.M. (British, 1878-1961)
Esther (Campbell Dodgson 42)
Etching and drypoint, 1903, the third and final state, on laid, signed in pencil, from the edition of 25, with margins, 177 x 140mm (7 x 5 1/5in) (PL); 'Profile of Bella' (C.D. 48), etching, 1906, on laid, signed in pencil, from the edition of 25, with margins, 113 x 60mm (4 1/2 x 2 1/2in) (PL) and 'A Girl's Head - B' (C.D. 57), etching, the second state, on laid, signed in pencil, from the edition of 25, with margins, 75 x 63mm (3 x 2 1/2in)(PL)(unframed)(3)
£800 - 1,200
€970 - 1,500

113[AR]
Augustus Edwin John O.M. (British, 1878-1961)
Girl with a Curl (Campbell Dodgson 64)
Etching and drypoint, 1906, the third and final state, on laid, signed in pencil, from the edition of 25, with margins, 125 x 100mm (5 x 4in)(PL); 'Ursula' (C.D. 52), etching and drypoint, 1903, the second state, on laid, signed in pencil, from the edition of 25, trimmed to the platemark, 163 x 97mm (6 1/2 x 3 7/8in)(PL) and 'A Girl's Head - A' (C.D. 56), etching, 1906, on laid, signed in pencil, from the edition of 25, with margins, 75 x 65mm (3 x 2 1/2in)(PL)(unframed)(3)
£800 - 1,200
€970 - 1,500

114

115

116

114[AR]
Augustus Edwin John O.M. (British, 1878-1961)
Nude girl seated, with one knee raised (Campbell Dodgson 104)
Etching, 1919, on laid, signed in pencil, from the edition of 50, with margins, 205 x 128mm (8 1/8 x 5in)(PL); 'A Rabbi Studying, from a drawing by Rembrandt' (C.D.73), etching, 1906, on laid, from the edition of 25, with margins, 140 x 100mm (5 1/2 x 4in)(PL) and 'Various Studies' (C.D. 124), etching, 1906, on laid, signed in pencil, from the edition of 25, with margins, 177 x 125mm (7 x 5in)(PL)(unframed)(3)
£700 - 900
€850 - 1,100

115[AR]
Augustus Edwin John O.M. (British, 1878-1961)
The Amorous Tramp (Campbell Dodgson 98)
Etching, on laid, signed in pencil, from the edition of 50, with margins, 116 x 127mm (4 5/8 x 5in)(PL); 'A man seated by a camp fire' (C.D. 132), etching, on laid, signed in pencil, with margins, 102 x 153mm (4 x 6in) (PL) and 'Fruit Sellers - E' (C.D. 90), etching, 1906-7, on laid, from the edition of 50, with margins, 203 x 127mm (8 x 5in)(PL)(unframed)(3)
£700 - 900
€850 - 1,100

116[AR]
Augustus Edwin John O.M. (British, 1878-1961)
Romani Chai (Campbell Dodgson 77)
Etching and drypoint, 1906, the second state, on laid, signed in pencil, with margins, 100 x 80mm (4 x 3 1/2in)(PL): 'The Brook' (C.D. 113), etching, the second state, on laid, signed in pencil, from the edition of 25, with margins, 75 x 100mm (3 x 3 7/8in)(PL) and 'The Quarry Folk No. 2' (C.D. 84), etching, 1906, on laid, signed in pencil, form the edition of 25, with margins, 100 x 130mm (4 x 5in)(PL)(unframed)(3)
£700 - 900
€850 - 1,100

117

118

119

117
Frank Short (British, 1857-1945)
Victory coming up the Channel (Hardie 45)
Folio containing a first state of the mezzotint before letters, a final proof before letters, a second state with title and letters 'Drawn by JMW Turner RA' and 'Etched and engraved by Sir Frank Short' and signed in pencil, a trial proof 'b' etching with extensive pencil work by the artist, with an 'S' on the shield and letters 'Drawn by JMW Turner RA' and 'Engraved by Sir Frank Short 1981', together with an engraving of the Battle of Trafalgar by an unknown artist and eight reproductions of the original painting and related paintings, in the original blue boards as issued, 207 x 289mm (8 1/8 x 11 3/8in)(PL), 327 x 460mm (Folio)
£500 - 700
€610 - 850

118
Walter Richard Sickert A.R.A. (British, 1860-1942)
Mushrooms (Bromberg 203)
Etching, circa 1922, on wove, signed in pencil, with wide margins, 188 x 175mm (7 1/2 x 7in)(PL)(unframed)
£500 - 700
€610 - 850

119[AR]
Sir Muirhead Bone HRSA HRWS HARIBA HRE LLB D Litt (British, 1867-1953)
Rhenish Evangeliarium (Campbell Dodgson 118)
Drypoint, 1901, on wove, the first of two states, with margins, 210 x 160mm (8 1/4 x 6 1/4in)(PL)
£500 - 700
€610 - 850

120

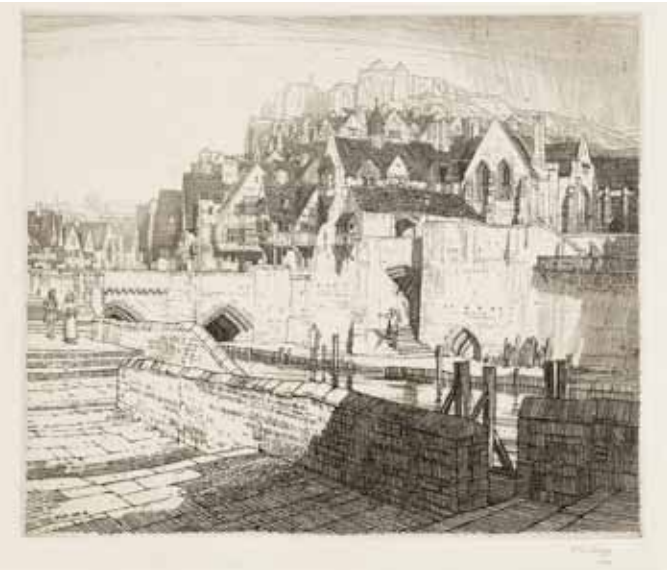
120[AR]
Edward Burra (British, 1905-1976)
Woodcuts 1928-29
The complete portfolio of nine woodcuts, printed in 1971, on japan laid, each numbered 21/45, the illustrated image signed, the other images initialled 'EB' in pencil, published by Nicholas Treadwell Gallery, each with margins, 300 x 245mm (11 7/8 x 9 5/8in)(B)(and smaller)(9)
£1,200 - 1,800
€1,500 - 2,200

121

121
Eric Gill (British, 1882-1940)
Girl in the Bath (P 194)
Wood engraving, 1922, on wove, signed in pencil, with margins, 102 x 102mm (4 x 4in)(B)
£500 - 700
€610 - 850

122
Eric Gill (British, 1882-1940)
Eve (P 380)
Wood engraving, 1926, on laid, signed and numbered 42/50 in pencil, with margins, 238 x 118mm (9 1/2 x 4 3/4in)(B)
£700 - 900
€850 - 1,100

122



123

124

125

126

123
Frederick Landseer Maur Griggs (British, 1876-1938)
A Small Group of Etchings (Comstock 7,8,9,10,13,15,21)
Ashwell, third state, Barnack, second state, The Ford, first state, The Pool, second state, Meppershall Chapel, third state, The Quay, third state, The Minster, fourth state, 1914-1918, each signed in pencil, the majority on laid, 178 x 253mm (PL)(and smaller); together with two etchings by Stanley Roy Badmin, 'Fallen Mill Sails' and 'Abbey Barns', the first signed, titled and numbered 15/35 in pencil, 105 x 125mm (PL), the second signed and numbered 22/30 in pencil, 110 x 135mm (PL), on watermarked wove (9) (unframed)
£1,000 - 1,500
€1,200 - 1,800

124
Frederick Landseer Maur Griggs (British, 1876-1938)
Sellenger (C 18, 42, 44)
Etching, 1917, on laid, the second state, signed in pencil, one of forty impressions, together two more by the same hand 'Marypole Inn', etching, 1929, on laid, the second state of four, signed in pencil, and 'Tattershall Cathedral', etching, 1930, on laid, the second state of four, each with margins, 174 x 261mm (6 7/8 x 10 1/4in)(PL)(and smaller)(3)
£400 - 600
€490 - 730

125[AR]
Graham Sutherland O.M. (British, 1903-1980)
Pastoral (Tassi 30)
Etching, 1930, on laid, signed and inscribed '2/X' in pencil, printed by the artist, with wide margins, 130 x 189mm (5 x 7 1/2in)(PL)
£800 - 1,200
€970 - 1,500

126[AR]
Graham Sutherland O.M. (British, 1903-1980)
Poling Potteries (Tassi 13)
Etching, 1924, on laid, signed in pencil, one of only 19 impressions, published by Twenty-one Gallery, London, printed by the artist, with margins, 110 x 135mm (4 1/4 x 5 3/8in)(PL)
£800 - 1,200
€970 - 1,500

127

128

127[AR]
Graham Sutherland O.M. (British, 1903-1980)
Hatching II, from The Bees (Tassi 181)
Etching and aquatint printed in colours, 1977, on wove, signed and numbered 49/66 in pencil, published by Marlborough Fine Art Ltd, London and 2RC Editrice, Rome, printed at Stamperia 2RC, Rome, with margins, 395 x 310mm (15 1/2 x 12in)(PL)
£300 - 500
€370 - 610

128[AR]
Graham Sutherland O.M. (British, 1903-1980)
Submerged Form (Tassi 106)
Lithograph printed in colours, 1968, on wove, signed and numbered 69/70 in pencil, printed by Fernand Mourlot, Paris, with thin margins, 500 x 660mm (19 3/4 x 26in)(SH)
£500 - 700
€610 - 850

129[AR]
Graham Sutherland O.M. (British, 1903-1980)
Three figures in a garden (Tassi 55)
Lithograph printed in colours, 1953, on wove, signed and numbered 72/125 in pencil, published by W. Heinemann, London, printed by Fernand Mourlot, Paris, together with 'Hatching II' (Tassi 193), etching and aquatint printed in colours, 1977, on laid, signed and numbered 13/40 in pencil, with margins, 400 x 305mm (15 3/4 x 12in)(PL)(and smaller)(2)
£600 - 800
€730 - 970

130[AR]
Graham Sutherland O.M. (British, 1903-1980)
Emerging Insect (Tassi 103)
Lithograph printed in colours, 1968, on wove, signed and numbered 69/70 in pencil, printed by Fernand Mourlot, Paris, published by Marlborough Fine Art, London, together with 'Fight between workers and drones' (Tassi 192), etching and aquatint printed in colours, 1977, on wove, signed and numbered 51/66 in pencil, printed by Valter and Eleonora Rossi, Rome, published by Marlborough Fine Art, London, 645 x 490mm (24 1/2 x 19 1/4in)(SH)(and smaller)(2)
£600 - 800
€730 - 970

129

130

131

132

133

131[AR]
Edward Bawden R.A. (British, 1903-1989)
Lane in Moonlight
Etching, 1928, on Fabriano wove, signed, titled and numbered 1/40 in pencil, from the first edition printed by the Artist's son Richard c. 1970, with margins, together with another by Roger Fry, L'Angle sur L'Anglin', woodcut, 1921, printed by Leonard and Virginia Woolf at the Hogarth Press, with margins, 113 x 135mm (PL)(and smaller)(2)
£500 - 700
€610 - 850

132[AR]
Edward Bawden R.A. (British, 1903-1989)
Westminster Abbey (MG 67)
Linocut printed in colours, on wove, signed, titled, and inscribed 'Artist's Proof 21/75' in ink, with margins, 510 x 670mm (20 x 26 3/8in) (l)
£400 - 600
€490 - 730

133[AR]
Edward Bawden R.A. (British, 1903-1989)
Aesop's Fables: An Old Crab & a Young
Linocut printed in colours, 1956, on wove, signed, dated and titled in pencil, from the early edition printed between 1955-6 before the lithographic edition of 1970, with margins, 370 x 240mm (14 1/2 x 9 1/2in)(B)
£1,000 - 1,500
€1,200 - 1,800

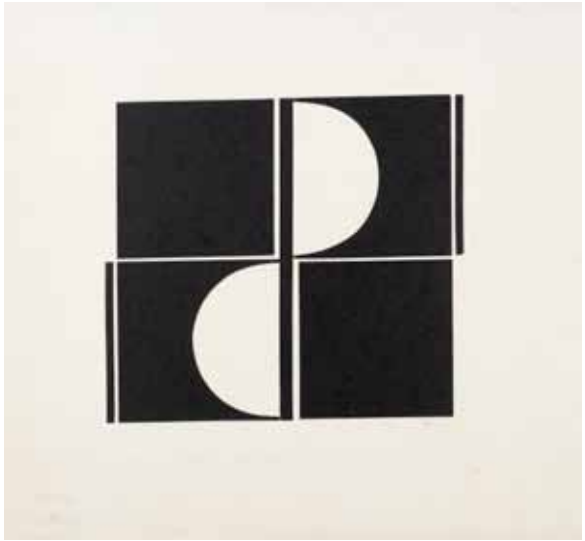
134

134[AR]
Edward Bawden R.A. (British, 1903-1989)
Covent Garden Flower Market
Lithograph printed in colours, 1967, on wove, signed and titled in pencil, a proof aside from the numbered edition 75, with margins, 585 x 770mm (22 7/8 x 30 1/4in)(SH)(unframed)
£1,000 - 1,500
€1,200 - 1,800

135

135[AR]
Edward Bawden R.A. (British, 1903-1989)
Leadenhall
Lithograph printed in colours, 1967, on wove, signed and titled in pencil, a proof aside from the numbered edition 75, with margins, 585 x 770mm (22 7/8 x 30 1/4in)(SH)(unframed)
£800 - 1,200
€970 - 1,500

136



137

138

139

136[AR]
Alan Reynolds (British, born 1926)
A collection
Eight linocuts, 1975, on various papers, each initialled, dated and inscribed in pencil, each with margins, 560 x 485mm (22 x 19 1/8in)(SH)(and smaller)(unframed)(8)
£500 - 700
€610 - 850

137[AR]
Alan Reynolds (British, born 1926)
A collection
Seven woodcuts, on various papers, each initialled, dated and inscribed in pencil, each with margins, 660 x 660mm (26 x 26in)(SH)(and smaller)(unframed)(7)
£500 - 700
€610 - 850

138[AR]
Alan Reynolds (British, born 1926)
A collection
Eight linocuts printed in colours, on various papers, each signed and inscribed 'Artist's Proof' in pencil, each with margins, 548 x 450mm (21 1/2 x 17 3/4in)(SH)(and smaller)(unframed)(8)
£500 - 700
€610 - 850

139[AR]
Alan Reynolds (British, born 1926)
Yellow Moth
Etching with aquatint printed in yellow, 1969, on wove, signed, dated, titled and inscribed 'State proof in pencil, together with four etchings and aquatint by the same hand, each signed, dated and inscribed in pencil, each with margins, 297 x 246mm (11 3/4 x 9 7/8in)(PL)(and smaller)(unframed)(5)
£500 - 700
€610 - 850

140

141

140
Prunella Clough (British, 1919-1999)
Tideline
Lithograph printed in grey, 1961-2, on wove, signed in pencil, a proof aside from the numbered edition of 50, together with a lithograph by Lynn Chadwick, 'Figure II', 1966, on wove, signed and inscribed in ballpoint pen, a proof aside the numbered edition of 50, together with eleven prints by various artists, in various media, each on wove, each printed at the Curwen Studio, 810 x 570mm (32 x 22 1/2in)(SH)(unframed)(13)
£600 - 800
€730 - 970

141[AR]
Ceri Richards (British, 1903-1971)
The Flowering Skull
Lithograph, 1965, on wove, signed, dated and numbered 28/50 in pencil, the full sheet, 585 x 810mm (23 x 32in)(SH)(unframed)
£500 - 700
€610 - 850

142[AR]
Ceri Richards (British, 1903-1971)
Two plates, from Twelve Lithographs for Six Poems by Dylan Thomas
Two lithographs, 1965, on wove, signed and dated in pencil, proofs aside from the numbered edition of 70, printed at the Curwen Studio, Chilford, with margins, 815 x 595mm (32 x 23 1/2in)(SH)(unframed)(2)
£600 - 800
€730 - 970

143[AR]
Ceri Richards (British, 1903-1971)
Design for Dropcloth (Homage to Dylan Thomas)
Screenprint with extensive collage and heightening in white ink, 1953, on wove, signed and dated in black ink, the full sheet, 500 x 740mm (19 1/2 x 29in)(overall)
£500 - 700
€610 - 850

PROVENANCE:
Sale, Sotheby's London, 20 November 1995, lot 61

142

143

144

145

146

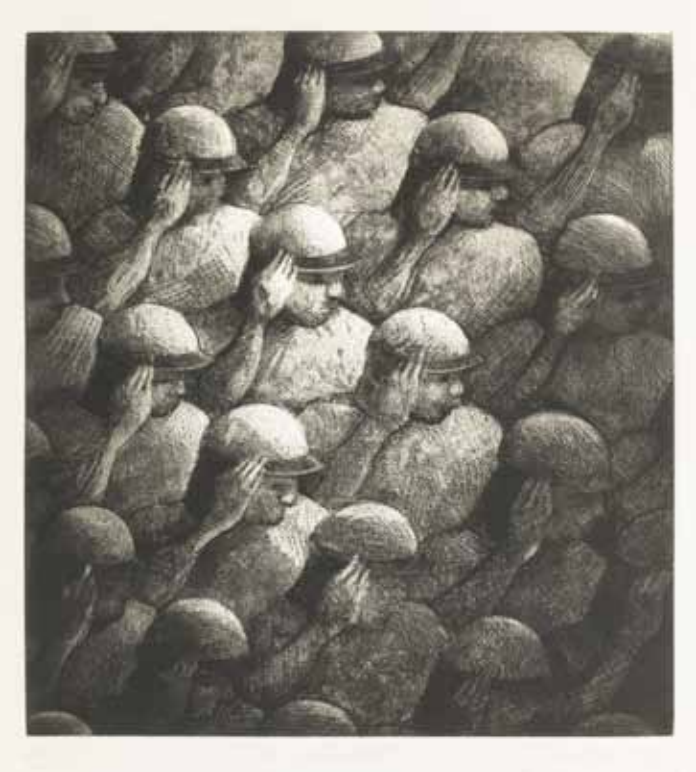
147

144[AR]
Robert Bevan (British, 1865-1925)
A Polish Homestead
Lithograph, 1922, on wove, signed and numbered 15/45 in pencil, with the studio stamp, with margins, 205 x 255mm (8 x 10in)(I)
£500 - 700
€610 - 850

145[AR]
Dame Elizabeth Blackadder OBE RA RSA RSW RGI DLitt (British, born 1931)
Fifeshire Farm
Lithograph printed in colours, 1960, on wove, signed and numbered 65/85 in pencil, with margins, 470 x 650mm (18 1/2 x 25 1/2in)(SH) (unframed)
£500 - 700
€610 - 850

146[AR]
Norman Ackroyd RA (British,born 1938)
High Islands
The complete portfolio, 2003, comprising ten etchings, on Somerset Rag, each signed, titled and numbered 5/90 in pencil, printed by Neil Woodall, Yorkshire and Jason Hicklin, London, published by the artist, with the title page, map, table of contents and colophon as issued, 287 x 396mm (11 1/4 x 15 5/8in)(folio)
£800 - 1,200
€970 - 1,500

147[AR]
HRH Prince of Wales (British, born 1948)
Wensleydale from Moorcock
Lithograph printed in colours, 1990, on Somerset wove, signed, dated and inscribed 'HC' in pencil, a proof aside from the numbered edition of 295, printed by Curwen Chilford Prints, together with a justification page signed by the publishers Anna Hunter and Guy Thompson, within original blue linen-covered portfolio, 455 x 600mm 17 7/8 x 23 5/8in) (SH)
£1,000 - 1,500
€1,200 - 1,800



148

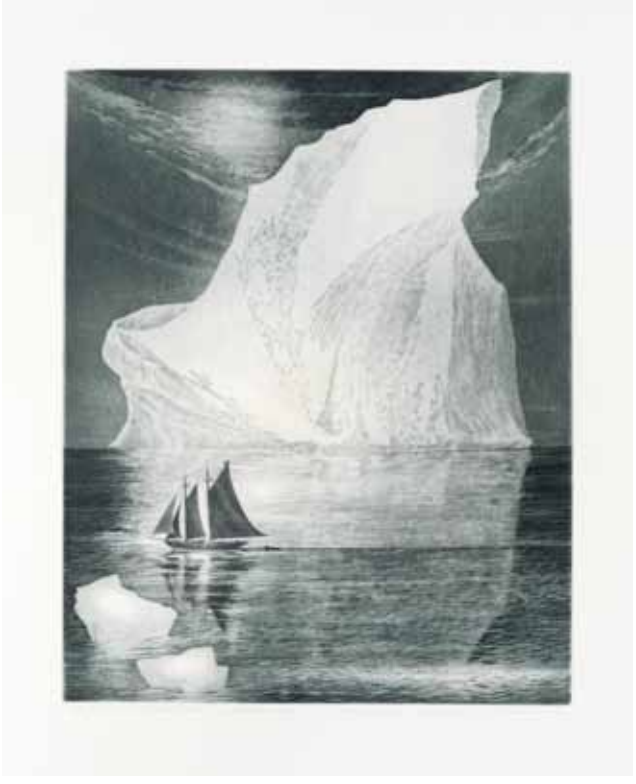
148[AR]
Bill Jacklin RA (British, born 1943)
The Salute
Etching and aquatint, 1999, on wove, signed, titled, dated and numbered 4/20 in pencil, with margins, 445 x 365mm (17 1/2 x 14 1/4in)(PL)
£400 - 600
€490 - 730

The property of the late Professors Sir Kenneth and Lady Noreen Murray, sold to benefit The Darwin Trust of Edinburgh

149[AR]
Merlyn Evans (British, 1910-1973)
Tetraptych
Etching and aquatint, 1960, on wove, signed, dated, titled and numbered 5/50 in pencil, with margins, 740 x 595mm (29 x 19 1/2in)(PL)
£500 - 700
€610 - 850

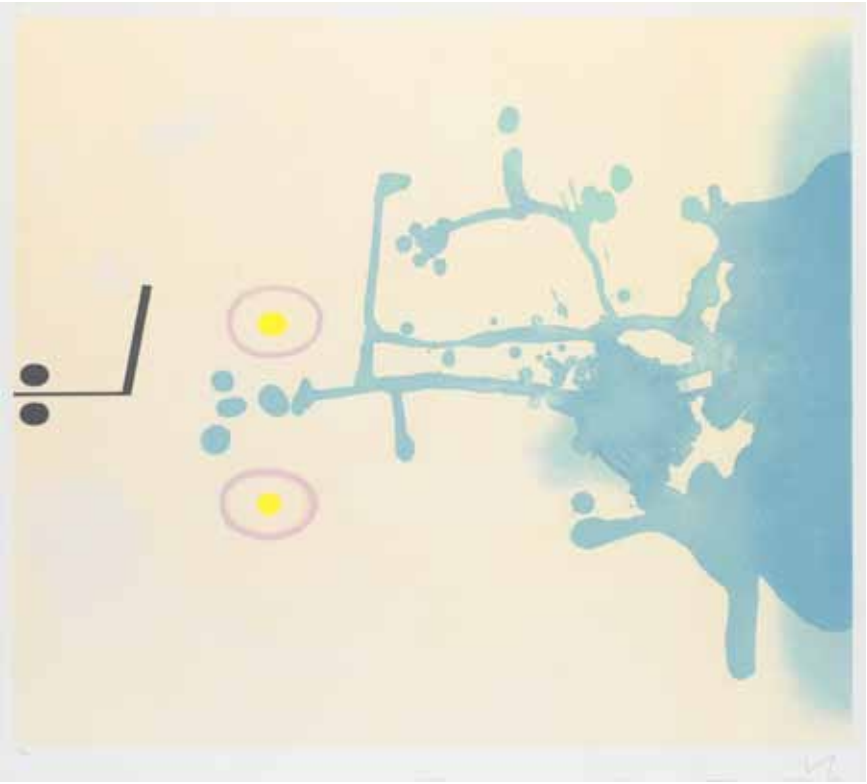
150
David Lloyd Blackwood, OSA (Canadian, born 1941)
The Flora S. Nickerson Down on the Labrador
Etching and aquatint, 1978, on wove, signed, titled, dated and inscribed 'artist's proof' in pencil, an artist's proof aside from the numbered edition of 50, with margins, 508 x 400mm (20 x 15 3/4in)(PL)
£500 - 700
€610 - 850

149



150

151



152

151[AR]
Victor Pasmore R.A. (British, 1908-1998)
Punto di contatto I (Lynton G18)
Etching with aquatint in colours, 1982, on wove, signed, dated and numbered 6/90 in pencil, printed by Vigna Antoniniana Stamperia d'arte, Rome, published by Malborough Fine Art, London, with margins, 385 x 590 mm (15 1/4 z 23 1/4in)(PL)
£500 - 700
€610 - 850

152[AR]
Victor Pasmore R.A. (British, 1908-1998)
Blue Fantasy II (Thames & Hudson G34)
Screenprint in colours, 1986, on wove, signed, dated and numbered 26/70 in pencil, printed by Kelpra Studio, published by Marlborough Fine Art Ltd, London, 645 x 745mm (25 1/2 x 29 1/3in)(I)
£1,000 - 1,500
€1,200 - 1,800

153

154

155

156

153[AR]
Victor Pasmore R.A. (British, 1908-1998)
Points of Contact -Variations (Thames & Hudson 26f)
Screenprint in colours, 1972, on wove, signed, dated and numbered 39/60 in pencil, printed by Kelpra Studio, London, published by Marlborough Graphics, London, with margins, 635 x 445mm (25 x 17 1/2in)(I)
£500 - 700
€610 - 850

154[AR]
Victor Pasmore R.A. (British, 1908-1998)
By what means can we know? (Thames & Hudson 39b)
Etching with aquatint and screenprinting, 1974, on wove, signed and inscribed 'A/P' in pencil, printed by White Ink Ltd, London, published by Marlborough Graphics, London, with margins, 705 x 600mm (27 7/8 x 23 5/8in)(SH)(unframed)
£500 - 700
€610 - 850

155[AR]
Victor Pasmore R.A. (British, 1908-1998)
Il Risveglio della Psische (Thames & Hudson G23)
Etching and aquatint printed in colours, 1982, on Fabriano, signed, dated and numbered 16/90 in pencil, printed by Vigna Antoniniana Stamperia d'arte, Rome, published by Marlborough Fine Art, London & 2RC Edizioni d'arte, Rome, 500 x 395mm (19 3/4 x 15 1/2in)(PL)
£500 - 700
€610 - 850

156[AR]
Victor Pasmore R.A. (British, 1908-1998)
Points of Contact no. 28 (Lynton G2)
Screenprint in colours, 1979, on wove, signed and numbered 13/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Graphics, London, with margins, 400 x 400mm (15 7/8 x 15 7/8in)(I)
£500 - 700
€610 - 850

157

159

158

157[AR]
John Piper C.H. (British, 1903-1992)
Waddesdon (Levinson 423)
Screenprint in colours, 1989, on wove, signed and numbered 61/70 in pencil, printed at Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 420 x 565mm (16 1/2 x 22 1/4in)(l)
£800 - 1,200
€970 - 1,500

158[AR]
John Piper C.H. (British, 1903-1992)
Snape Maltings Concert Hall (Levinson 316)
Screenprint in colours, 1979, on wove, signed and numbered 9/50 in pencil, there was also an edition of 100 unsigned and unnumbered prints, printed at Kelpra Studio, London, published by Benson and Hedges, with margins, 660 x 510mm (26 x 20in)(l)
£600 - 800
€730 - 970

159[AR]
John Piper C.H. (British, 1903-1992)
Fawley Bottom (Levinson 405)
Screenprint in colours, 1988, on wove, signed and numbered 14/70 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 410 x 557mm (21 1/2 x 30 1/4in)(l) (unframed)
£800 - 1,200
€970 - 1,500

160

160[AR]
John Piper C.H. (British, 1903-1992)
Shadwell Park (Levinson 277)
Screenprint in colours, 1977, on wove, signed and numbered 73/75 in pencil, printed by Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 510 x 695mm (20 x 27 3/8in)(l)
£600 - 800
€730 - 970

161

161[AR]
John Piper C.H. (British, 1903-1992)
Flintham Hall (Levinson 279)
Screenprint in colours, 1977, on wove, signed and numbered 68/75 in pencil, printed at Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 520 x 700mm (20 1/2 x 27 1/2in)(l)
£600 - 800
€730 - 970

162

162[AR]
John Piper C.H. (British, 1903-1992)
Terrace with Morning Glories (Levinson 393)
Screenprint in colours, 1987, on wove, signed and numbered 35/70 in pencil, printed at Kelpra Studio, published by Marlborough Fine Art, with margins, 490 x 680mm (16 x 21 3/4in)(l)
£500 - 700
€610 - 850

163

164

165

166

163[AR]
John Piper C.H. (British, 1903-1992)
Stones and Bones V (Levinson 294)
Screenprint, 1978, on wove, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 50, 485 x 540mm (19 1/8 x 21 1/4in)(l)
£400 - 600
€490 - 730

164[AR]
John Piper C.H. (British, 1903-1992)
Cheltenham (Levinson 27)
Autolithograph printed in colours, 1940, on machine-made lithographic cartridge paper, from the edition of 750, printed at the Curwen Press, bound in 'Signature' No. 13 as published, the full sheet, 246 x 710mm (9 3/4 x 28in)(l)(unframed)
£500 - 700
€610 - 850

165[AR]
John Piper C.H. (British, 1903-1992)
Wymondham, Norfolk (Levinson 324)
Screenprint in colours, 1981, on wove, signed and inscribed 'A/P' in pencil, one of ten artist's proofs aside from the numbered edition of 70, printed at Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 585 x 705mm (21 3/4 x 30 1/4in)(l)
£800 - 1,200
€970 - 1,500

166[AR]
John Piper C.H. (British, 1903-1992)
Swansea West (Levinson 415)
Screenprint in colours, 1989, on wove, signed and numbered 10/70 in pencil, printed at Kelpra Studio, London, published by Marlborough Fine Art, London, with margins, 610 x 460mm (24 x 18in)(l)
£600 - 800
€730 - 970

167

167[AR]
William Scott R.A. (British, 1913-1989)
Skail (Yellow)
Jacquard woven wool, 1959, by the Edinburgh Weavers, 3100mm x 575mm (122 x 22 3/4in)(unframed)
£700 - 900
€850 - 1,100

168

168[AR]
William Scott R.A. (British, 1913-1989)
Skail (Black)
Jacquard woven wool, 1959, by the Edinburgh Weavers, 3260 x 1170mm (128 1/2 x 46in)(unframed)
£700 - 900
€850 - 1,100

169

169[AR]
William Scott R.A. (British, 1913-1989)
Odeon Suite I (Cooke 25)
Lithograph printed in colours, 1966, on wove, signed dated and numbered 4/75 in pencil, printed by Mathieu, Zurich, published by Editions Alecto, London, with margins, 500 x 620mm (19 3/4 x 24 1/2in) (I)
£1,200 - 1,800
€1,500 - 2,200

170

171

170[AR]
Dame Elisabeth Frink R.A. (British, 1930-1993)
A collection (Wiseman 15, 16, 17, 18 & 21)
Five lithographs printed in colours, 1967, on J Green wove, 'Wood Pigeon', signed and inscribed 'Artist's Proof' in pencil, an artist's proof aside from the numbered edition of 50, 'Hare', 'The Wild Goat', 'Lioness', and 'The Wild Boar', printer's proofs aside from the numbered editions of 25, each printed at the Curwen Studio, the full sheets, 770 x 590mm (30 3/8 x 23 1/4in)(SH)(unframed)(5)
£800 - 1,200
€970 - 1,500

171[AR]
Dame Elisabeth Frink R.A. (British, 1930-1993)
A collection (Wiseman 11, 12, 14, 15 and 20)
Five lithographs printed in colours, 1967, printed on four sheets of J Green wove, 'Guillemot', signed and numbered 21/50 in pencil, 'Dog', a trial proof, initialled, dated and inscribed by the printer Stanley Jones with 'Bull' printed verso, together with 'Horse' and 'Hare', unsigned printer's proofs aside from the numbered edition of 25, printed at the Curwen Studiom, the full sheets, 770 x 590mm (30 3/8 x 23 1/4in)(SH)(unframed)(4)
£800 - 1,200
€970 - 1,500

172

172[AR]
Dame Elisabeth Frink R.A. (British, 1930-1993)
Guillemot (Wiseman 20)
Lithograph in colours, 1967, on J.Green mould-made paper, signed and numbered 17/50 in pencil, printed by Curwen Studio, published by Leslie Waddington Prints Ltd, 530 x 737mm (20 7/87 x 29in)(l)
£500 - 700
€610 - 850

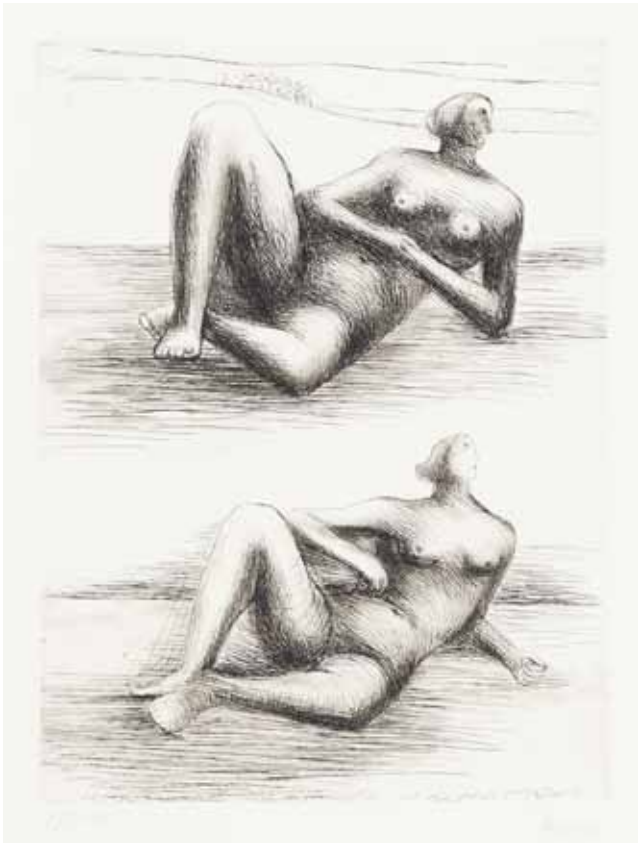
173

173[•]
Various Artists
Freedom
The complete volume, 1988, comprising twelve etchings with aquatint, each signed, dated, titled and inscribed 'A/P 10/20' in pencil, one of 20 artist's proofs aside from the numbered edition of 100, printed by Quadrant Design Associates, London, published by Amnesty International, the prints bound as issued between orange linen covered boards, 382 x 270mm (15 x 10 5/8in)(vol)
£700 - 900
€850 - 1,100

Artists included are Anthony Benjamin, Eileen Cooper, Gre Daville, Dirk van Dooren, Elisabeth Frink, Maggi Hambling, Matilda Harrison, Patrick Hughes, Dovrat Ben Nahum, Hughie O'Donoghue, Therese Oulton and Gary Powell

174

175



176

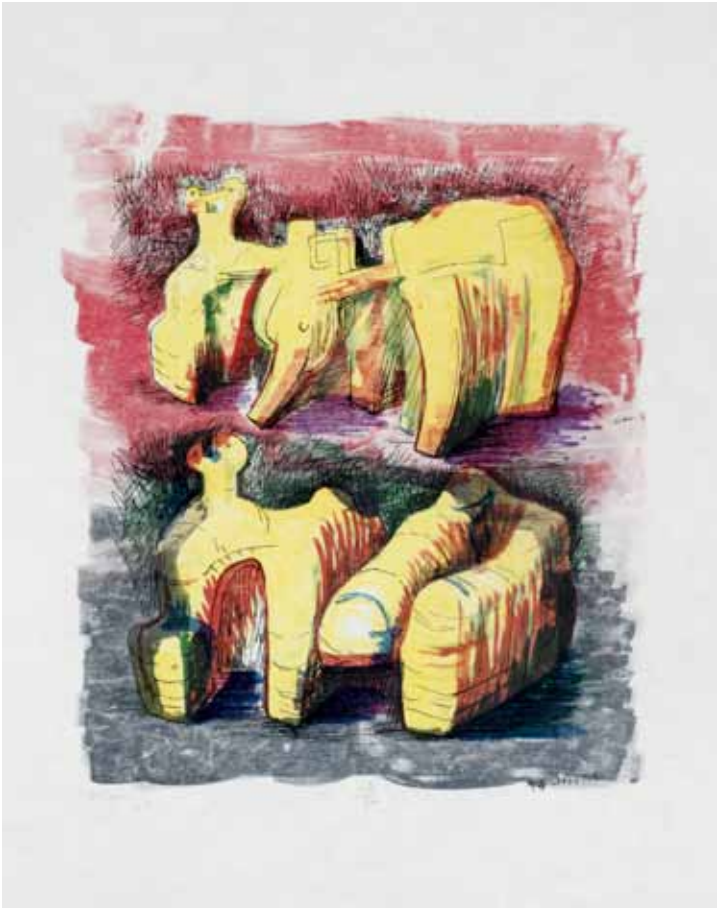
174[AR]
Henry Moore O.M., C.H. (British, 1898-1986)
Seathed Mother and Child (Cramer 367)
Lithograph printed in colours, 1975-6, on paper, signed and numbered 38/100 in pencil, printed at the Royal College of Art, London, published by Gerald Cramer, Geneva, with margins, 305 x 222 mm (12 1/8 x 9 1/4in)(SH)
£800 - 1,200
€970 - 1,500

The property of the late Professors Sir Kenneth and Lady Noreen Murray, sold to benefit The Darwin Trust of Edinburgh

175[AR]
Henry Moore O.M., C.H. (1898-1986)
Girl seated at desk IV (Cramer 340)
Lithograph, 1974, on wove, signed and dedicated 'For Mary' in pencil, a proof aside from the numbered edition of 50, printed by Curwen Prints Ltd, Chilford, published by the artist, with margins, 250 x 170 (9 3/4 x 6 2/3in)(I)
£600 - 800
€730 - 970

The property of the late Professors Sir Kenneth and Lady Noreen Murray, sold to benefit The Darwin Trust of Edinburgh

176[AR]
Henry Moore O.M., C.H. (British, 1898-1986)
Two reclining figures (Cramer 466)
Etching and aquatint, 1977-78, on Arches, signed and numbered 87/100 in pencil, printed by Lacouriere et Frelaut, published by Editions Georges Visat, Paris, with wide margins, 300 x 222mm (11 7/8 x 8 7/8in)(PL)(unframed)
£700 - 900
€850 - 1,100

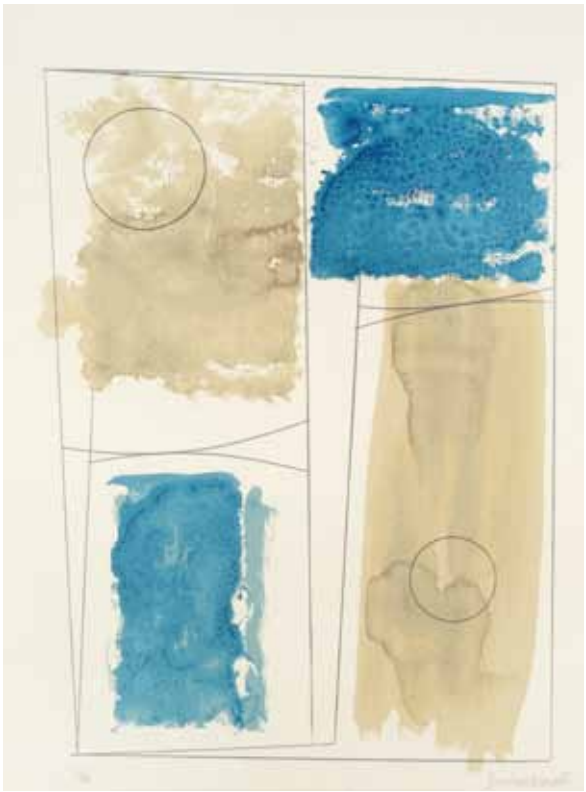


177

178

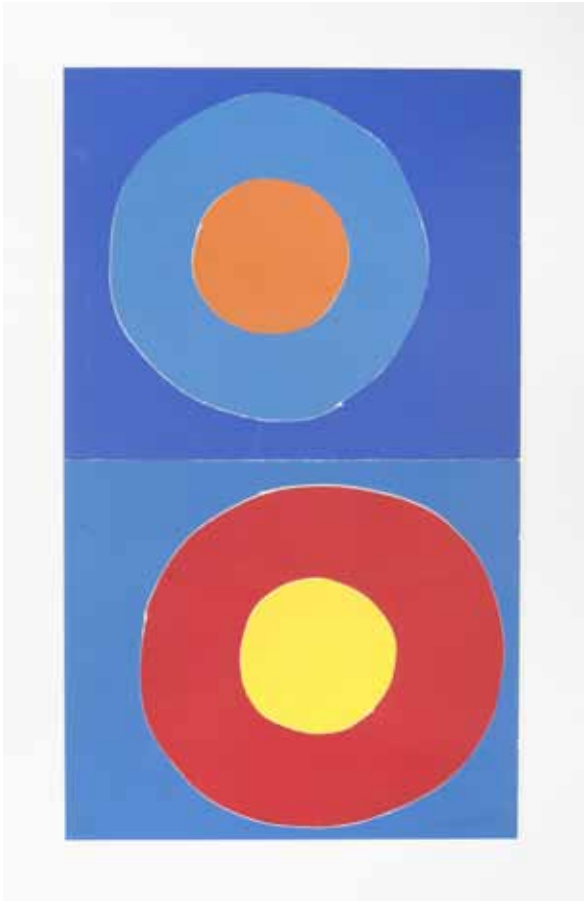
177[AR]
Henry Moore O.M., C.H. (British, 1898-1986)
Two reclining figures in yellow and red (Cramer 73)
Lithograph printed in colours, 1967, on japan, signed, dated and numbered 43/50 in pencil, published by Marlborough Fine Art, London, with wide margins, 330 x 280mm (13 x 11in)(I)
£1,000 - 1,500
€1,200 - 1,800

178[AR]
Henry Moore O.M., C.H. (British, 1898-1986)
Thirteen Standing Figures (Cramer 41)
Lithograph printed in colours, 1958, on English handmade paper watermarked 'Henry Moore', signed and dated in pencil, a proof asdie from the edition of 150, printed by Curwen Prints Ltd London, published by George Rainbird Ltd London and The New York Graphic Society Connecticut, 467 x 314mm (18 1/4 x 12 3/8in)(SH)
£600 - 800
€730 - 970



179

180



181

179[AR]
Dame Barbara Hepworth (British, 1903-1975)
Two Ancestral Figures
Screenprint in colours, on wove, signed and numbered 52/60 in pencil, printed at the Kelpra Studio, London, with margins, 782 x 580mm (30 7/8 x 22 7/8in)(SH)
£1,000 - 1,500
€1,200 - 1,800

180[AR]
Wilhelmina Barns-Graham (British, 1912-2004)
Green, from Millenium Series
Screenprint in colours, 2000, on wove, signed, dated and numbered 15/75 in pencil, printed by Graal Press, with their blindstamp, the full sheet printed to the edges, 240 x 305mm (9 1/2 x 12in)(SH)
£500 - 700
€610 - 850

181[AR]
Sir Terry Frost R.A. (British, 1915-2003)
Two Loves for Tredarvoe (Kemp 200)
Woodcut printed in colours, 1999, on wove, signed, dated and numbered 92/225 in pencil, published by the artist, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, the full sheet printed to the edges, 770 x 454mm (30 1/4 x 18in)(SH)
£600 - 800
€730 - 970

182

182[AR]
Sir Terry Frost R.A. (British, 1915-2003)
Untitled
Monotype printed in colours, 1996, on thin wove, signed and dated in pencil, 265 x 297mm (10 3/8 x 11 5/8in)(SH)
£600 - 800
€730 - 970

183

183[AR]
Sir Terry Frost R.A. (British, 1915-2003)
Orange and Blue (Kemp 144)
Screenprint in colours, 1995, on wove, signed and numbered 42/50 in pencil, published and printed by the Royal College of Art, London, the full sheet printed to the edges, 279 x 279mm (11 x 11in)(SH)
£500 - 700
€610 - 850

184

184[AR]
Sir Terry Frost R.A. (British, 1915-2003)
Madron Blue I (Kemp 161)
Etching and aquatint printed in colours, 1997, on wove, signed, dated and inscribed 'P/P I' in pencil, a printer's proof aside from the numbered edition of 20, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by Flowers Graphics, London, with margins, 300 x 300mm (11 3/4 x 11 3/4in)(PL)
£600 - 800
€730 - 970

185

186

187

188

185[AR]
Laurence Stephen Lowry R.A. (British, 1887-1976)
The Pavillion
Lithograph, 1969-72, on wove, signed and numbered 9/75 in pencil, published by Ganymed Editions, London, with margins, 480 x 615mm (19 x 24 1/4in)(I)
£3,000 - 5,000
€3,600 - 6,100

PROVENANCE:
Purchased Charles Nicholls & Son., Nov 29th 1972.

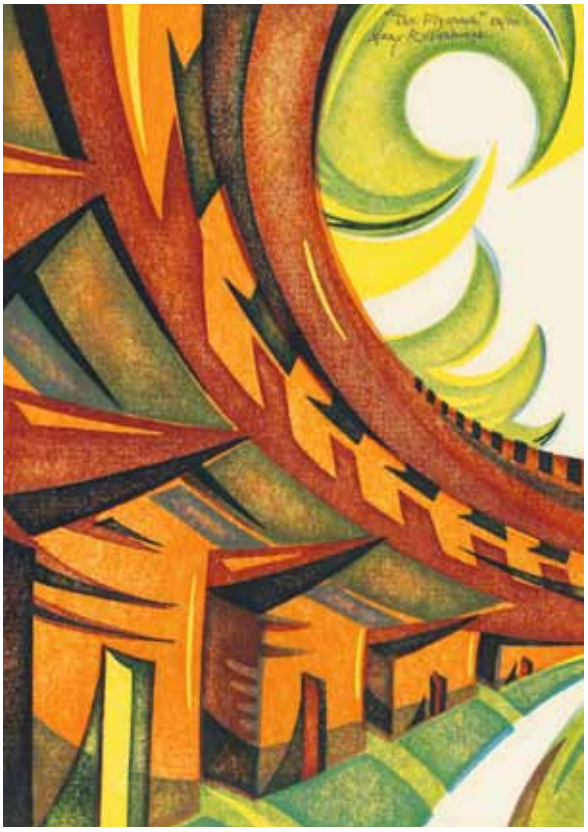
186[AR]
Laurence Stephen Lowry R.A. (British, 1887-1976)
Seaside Promenade
Lithograph, 1967, on wove, signed in pencil, aside from the edition of 75, published by Ganymed Press, with margins, 470 x 605mm (18 1/2 x 24in)(I)
£2,000 - 3,000
€2,400 - 3,600

187[AR]
Laurence Stephen Lowry R.A. (British, 1887-1976)
Meeting point
Offset lithograph printed in colours, on wove, signed in pencil and stamp numbered '112' in black ink, from the edition of 850, printed by Chorley & Pickersgill Ltd, published by the Adam Collection Ltd, with margins, 615 x 817mm (24 1/8 x 32 1/4in)(SH)(unframed)
£600 - 800
€730 - 970

188[AR]
Laurence Stephen Lowry R.A. (British, 1887-1976)
Punch and Judy
Offset lithograph printed in colours, on thin wove, signed and numbered 43/75 in pencil, printed by Baynard Press, the full sheet printed to the edges, 490 x 760mm (19 1/4 x 30in)(SH)(unframed)
£1,000 - 1,500
€1,200 - 1,800

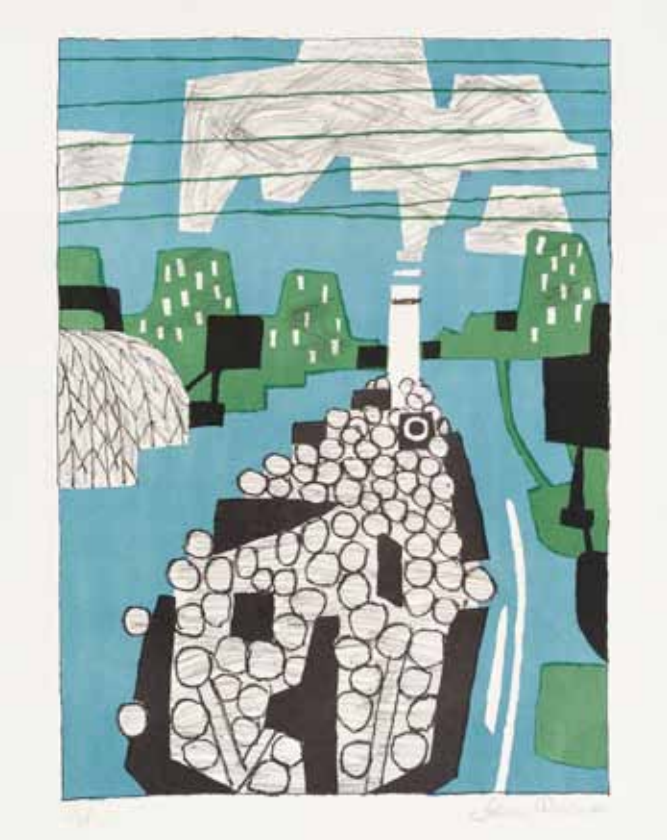
189

189[AR]
Claude Flight (British, 1881-1955)
The Four Seasons
A four panelled screen, with applique designs for Summer and Autumn on two panels, lacking Spring and Winter, designed by Flight and made by Edith Lawrence, 1978mm x 453mm)(77 5/6in x 17 5/6in)(width one panel)
£1,000 - 1,500
€1,200 - 1,800

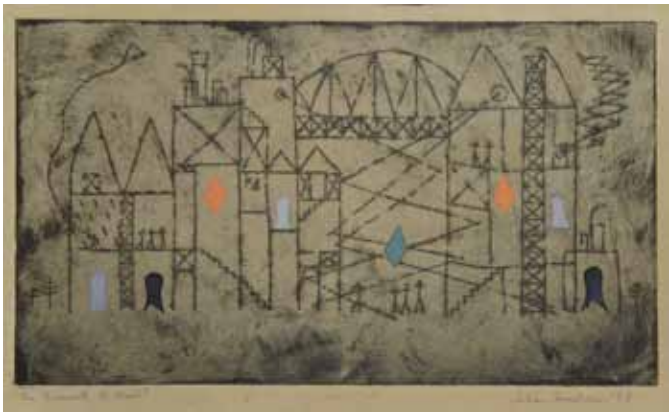


190

190
Gary Ratushniak (Canadian, born 1957)
The Flyover
Linocut printed in colours, 1995, on japanese mulberry, signed, titled and numbered 13/60 in pencil, additionally signed, titled, dated, numbered and inscribed 'Hand Print' in pencil in lower margin, with margins, 177 x 125mm (7 x 4 7/8in)(B)(unframed)
£700 - 900
€850 - 1,100



191



192

191[AR]
Julian Trevelyan R.A. (British, 1910-1988)
Pleasure Steamer (Turner 210)
Lithograph printed in colours, 1968, on wove, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 350, printed at the Curwen Studio, published by London Graphics, with margins, 765 x 582mm (30 1/8 x 23in)(SH)(unframed)
£400 - 600
€490 - 730

192[AR]
Julian Trevelyan R.A. (British, 1910-1988)
Dream Scaffold I (Turner 42)
Etching with handcolouring, 1937, on wove, signed, dated and inscribed 'The Tenements of Mind' in pencil, from early edition of an unknown size printed in 1937, with margins, 200 x 350mm (7 7/8 x 13 3/4in)(PL)
£300 - 500
€370 - 610

193

193[AR]
Julian Trevelyan R.A. (British, 1910-1988)
Richmond (Turner 226)
Etching and aquatint printed in green, 1969, on wove, signed, titled and numbered 33/75 in pencil, printed by Geoffrey Beardsall and Dorothea Wight, published by London Graphics, with margins, 790 x 582mm (31 x 23in)(SH)(unframed)
£400 - 600
€490 - 730

194

194[AR]
Julian Trevelyan R.A. (British, 1910-1988)
Boules Players (Turner 131)
Etching and aquatint printed in colours, 1961, on wove, signed and, titled and numbered 13/50 in pencil, printed by Angela Sorel and John Brunsdon, with margins, 361 x 495 (14 1/4 x 19 1/2in)(PL)
£600 - 800
€730 - 970

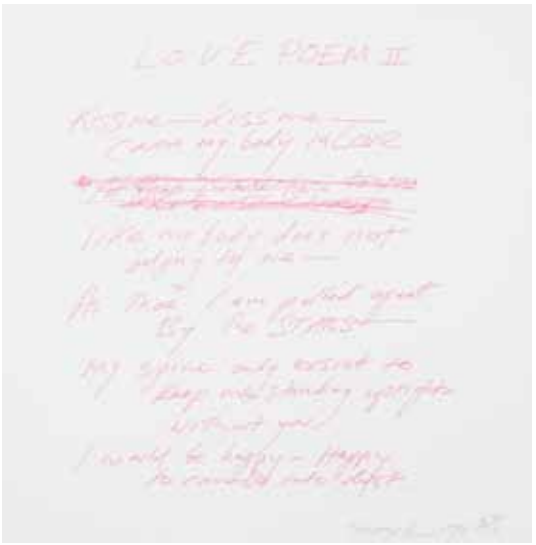
195

195[AR]
Julian Trevelyan R.A. (British, 1910-1988)
Thames Ditton (Turner 227)
Etching and aquatint printed in colours, 1969, on wove, signed, titled and numbered 28/75 in pencil, printed by Geoffrey Beardsall and Dorothea Wight, published by London Graphics, with margins, 578 x 780mm (22 3/4 x 30 3/4in)(SH)(unframed)
£400 - 600
€490 - 730

196

196[AR]
Julian Trevelyan R.A. (British, 1910-1988)
Gravesend (Turner 221)
Etching and aquatint printed in colours, 1969, on wove, signed, titled and numbered 41/75 in pencil, printed by Geoffrey Beardsall and Dorothea Wight, published by London Graphics, with margins, 585 x 777mm (23 x 30 1/2in)(SH)(unframed)
£400 - 600
€490 - 730

197



198

199

200

197
Various Artists
Royal College of Art 1994 Printmaking Portfolio
The complete portfolio, 1994, comprising twenty eight prints in various media, each on wove, each signed, dated and numbered 28/50 in pencil, printed and published by the Royal College of Art, London, the full sheets, 295 x 295 x 58mm (11 1/2 x 11 1/2 x 2 1/2in)(overall)
£1,000 - 1,500
€1,200 - 1,800

A full list of artists is available from the department

198
Various Artists
Royal College of Art 1996 Printmaking Portfolio : Centenary Year
The complete portfolio, 1996, comprising thirty three prints in various media, each on wove, each signed, dated and numbered 29/55 in pencil, printed and published by the Royal College of Art, London, the full sheets, 295 x 295 x 58mm (11 1/2 x 11 1/2 x 2 1/2in)(overall)
£1,500 - 2,000
€1,800 - 2,400

A full list of artists is available from the department

199
Various Artists
Royal College of Art 1997 Printmaking Portfolio
The complete portfolio, 1997, comprising thirty three prints in various media, each on wove, each signed, dated and numbered 14/50 in pencil, printed and published by the Royal College of Art, London, the full sheets, 295 x 295 x 58mm (11 1/2 x 11 1/2 x 2 1/2in)(overall)
£600 - 800
€730 - 970

A full list of artists is available from the department

200
Various Artists
Royal College of Art 1998 Printmaking Portfolio
The complete portfolio, 1998, comprising thirty three prints in various media, each on wove, each signed, dated and numbered 12/50 in pencil, printed and published by the Royal College of Art, London, the full sheets, 295 x 295 x 58mm (11 1/2 x 11 1/2 x 2 1/2in)(overall)
£600 - 800
€730 - 970

A full list of artists is available from the department

201

202

201[AR]
Gillian Ayres O.B.E., R.A. (British, born 1930)
Sikar II
Etching with aquatint and carborundum printed in colours with extensive hand colouring in acrylic paint, 1993, signed, dated and numbered 9/100 in pencil, with margins, 1085 x 1070mm (42 3/4 x 42 1/8in)(SH)
£1,500 - 2,000
€1,800 - 2,400

202[AR]
Albert Irvin RA (British, born 1922)
Druid I
Screenprint in colours, 1984, on wove, signed, dated and numbered 22/35 in pencil, printed and published by Advanced Graphics, London, the full sheet, 1560 x 1280mm (61 1/2 x 50 1/4in)(SH)
£500 - 700
€610 - 850

203[AR]
John Hoyland RA (British, 1934-2011)
Bouquet
Etching and aquatint printed in colours, 1983, on wove, signed, dated and numbered 20/60 in pencil, 980 x 790mm (38 1/2 x 31 1/5in)(PL)
£300 - 500
€370 - 610

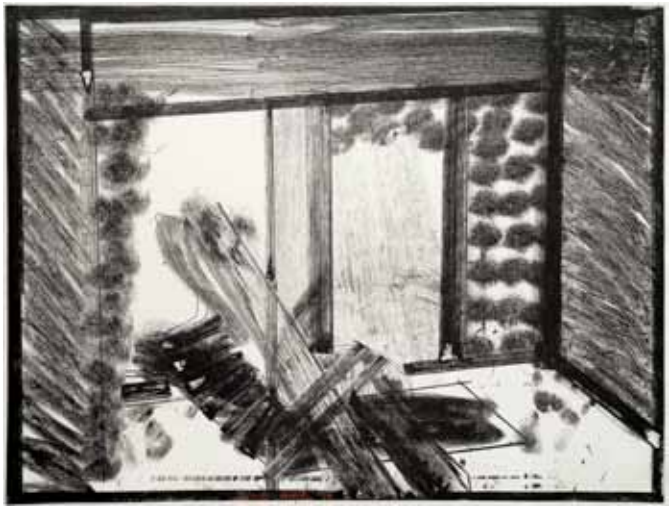
204
Various Artists
Paintings in Hospitals print portfolio
Five prints in various media, 2005, from the complete set of eight, each on wove, each signed, titled and numbered variously from the edition of 200 in pencil, published for the 45th Anniversary of Paintings in Hospitals, together with one by Maurice Cockrill, 'Meadow', screenprint in red and black, 2007, on wove, signed, titled, dated and numbered 6/15 in pencil, with full margins, housed in a black solander box, 575 x 780mm (overall)
£800 - 1,200
€970 - 1,500

Artists include: Norman Ackroyd, Peter Blake, John Hoyland, Tom Phillips and Chris Orr

203

204

205



206

207

205[AR]
Sir Howard Hodgkin (British, born 1932)
Still Life (Heenk p. 222)
Screenprint in colours, 1980, on Arches, signed, dated in pencil, a proof aside from the numbered edition of 100, printed by Douglas Corker at Kelpra Studio, published by Bernard Jacobson, Ltd, the full sheet printed to the edges, 785 x 710mm (31 x 28in)(I)
£800 - 1,200
€970 - 1,500

206[AR]
Sir Howard Hodgkin (British, born 1932)
Thinking Aloud in the Museum of Modern Art (Heenk 52)
Soft-ground etching, on wove, signed, dated and numbered 31/100 in red crayon, published and printed by Petersburg Press, New York, with thin margins, 762 x 991 mm (30 x 39 in)(S)
£800 - 1,200
€970 - 1,500

207[AR]
Sir Howard Hodgkin (British, born 1932)
Swimming
Screenprint in colours, 2011, on Somerset wove, signed, dated and inscribed 'AP 14/35' in pencil, an artist's proof aside from the numbered edition of 350, printed by King & McGaw, Newhaven, published by Counter Editions, London, the full sheet, 755 x 595mm (29 3/4 x 23 3/8in)(SH)(unframed)
£500 - 700
€610 - 850

208

209

208[AR]
Craigie Aitchison CBE RA (British, 1926-2009)
Sheep in the Moonlight
Screenprint in colours, 1999, on wove, signed, dated and inscribed 4/75 in white ink, published by Advanced Graphics, London, the full sheet, 690 x 560mm (27 1/8 x 22in)(SH)
£800 - 1,200
€970 - 1,500

209[AR]
Craigie Aitchison CBE RA (British, 1926-2009)
Holy Island
Etching and aquatint with carborundum in colours, 2001, on wove, signed, dated, dedicated and inscribed Proof. March 2001' in pencil, a proof aside from the numbered edition of 60, printed and hand-coloured by Jack Shirreff at the 107 Workshop, with margins, 500 x 445mm (19 5/8 x 17 1/2in)(PL)
£600 - 800
€730 - 970

210

210[† AR]
John Bellany CBE RA HRSA LLD(Lon) (British, 1942-2013)
The Bellany Sextet
The complete set of six etchings with aquatint printed in colours, 1993, titled 'Samson & Delilah', 'Moonlight', 'The Presence', 'Perdu', 'The Lovers' and 'The Fright', each on wove, each signed in pencil, a harlequin set, five numbered 28 in pencil, and 'The Presence' numbered 9, from the edition of 50, with full margins, each 745 x 555mm (29 3/8 x 21 7/8in)(PL)(unframed)(6)
£1,000 - 1,500
€1,200 - 1,800

211

211[† AR]
John Bellany CBE RA HRSA LLD(Lon) (British, 1942-2013)
A Collection
Ten etchings, including 'Death Knell for John Knox', 'Olympia', 'Raised Beach', 'The Capercaille Sings his Lament', 'The Fallen Fulmer', 'Wild Cat', 'Hospital I & II', 'Sir Roy Calne' and 'Transplant I', 1970-1989, each on wove, each signed in pencil, six variously numbered and four artist's proofs, each with full margins, 755 x 565mm (29 3/4 x 22 1/4in)(SH) (and smaller) (10) (unframed)
£500 - 700
€610 - 850

212

213

214

212
Paul Cézanne (French, 1839-1906)
Guillaumin au Pendu (Cherpin 2)
Etching, 1873, on laid, with margins, 255 x 120mm (6 x 4 3/4in)(PL)
£400 - 600
€490 - 730

The property of the late Professors Sir Kenneth and Lady Noreen Murray, sold to benefit The Darwin Trust of Edinburgh

213
Paul Cézanne (French, 1839-1906)
Autoportrait (Venturi 1158)
Lithograph printed in grey, 1896-8, on laid paper, watermarked MBM France, with wide margins, 635 x 475mm (25 x 18 3/4in)(SH)(unframed)
£800 - 1,200
€970 - 1,500

214
Paul Cézanne (French, 1839-1906)
Tete du Jeune Fille (Cherpin 4)
Etching printed in sepia, 1873, on wove, with wide margins, 130 x 106mm (5 1/8 x 4 1/4in)(PL)
£500 - 700
€610 - 850

215

216

215
Jean-François Millet (French, 1814-1875)
La Baratteuse (Delteil 10)
Etching, 1855, the third and final state, on laid, with margins, 178 x 118mm (7 x 4 3/4in)(PL)(unframed)
£700 - 900
€850 - 1,100

216
Camille Pissarro (French, 1830-1903)
Vue de Rouen (Cours la Reine) (Delteil 50)
Etching and drypoint, 1884, the third and final state, as published, on laid, stamp initialled and numbered 15/50 in pencil, with margins, 150 x 195mm (6 x 7 3/4in)(PL)
£600 - 800
€730 - 970

217[AR]
Oskar Kokoschka (Austrian, 1886-1980)
Penthesilea
The complete portfolio, 1970, comprising ten drypoints, each on watermarked laid, each signed and numbered 25/100 in pencil, published by Edition de Beauclair, Frankfurt, each with margins, in the original portfolio box, 645 x 490mm (25 1/2 x 19 1/4in)(overall)
£1,500 - 2,000
€1,800 - 2,400

218[AR]
Oskar Kokoschka (Austrian, 1886-1980)
Four plates, from Apulia
Four lithographs, 1963, from the complete set of twenty, on japan, each signed and numbered 23/50 in pencil, each with margins, 395 x 475mm (15 1/2 x 18 7/8in)(I)(4)
£600 - 800
€730 - 970

217

218

219

220

221

219[AR]
Marie Laurencin (French, 1883-1956)
Fillette à la Rose (Marchesseau 283)
Lithograph printed in colours, 1955, on wove, signed and inscribed 'Epreuve d'Artiste' in pencil, an artist's proof aside from the numbered edition of 150, published by Jacquart, Paris, with wide margins, 320 x 230mm (12 1/2 x 9in)(l)
£600 - 800
€730 - 970

220[AR]
Marie Laurencin (French, 1883-1956)
A collection
Three lithographs printed in colours, each on wove, each signed numbered variously in pencil, each with margins, 290 x 370mm (11 1/2 x 14 1/2in)(l)(and smaller)(3)
£800 - 1,200
€970 - 1,500

221[AR]
Marie Laurencin (French, 1883-1956)
Jeune fille au balcon (Marchesseau 84)
Etching printed in colours, 1925, on wove, an unsigned proof aside from the edition of 100, with margins, 203 x 145mm (8 x 5 3/4in)(PL)
£700 - 900
€850 - 1,100

222

223

222
Paul César Helleu (French, 1859-1927)
Alice pensive
Drypoint, c. 1895, on laid, signed in pencil, with margins, 338 x 304mm (13 1/4 x 12in)(PL)
£1,000 - 1,500
€1,200 - 1,800

223
Léonard Tsuguharu Foujita (Japanese/French, 1886-1968)
Mere et Enfant
Lithograph printed in colours, 1964, on wove, signed and numbered 3/40 in pencil, with margins, 430 x 300mm (17 x 11 7/8in)(I)
£1,000 - 1,500
€1,200 - 1,800

224
Pierre-Auguste Renoir (French, 1841-1919)
Femme Nue Assise (Delteil 12)
Soft-ground etching, c. 1906, on laid, from the edition published in 'Kunst and Kunstler', Jarhgang VII, 1909, with margins, 185 x 140mm (7 1/4 x 5 1/2in)(PL)
£500 - 700
€610 - 850

224

225

226

227

228

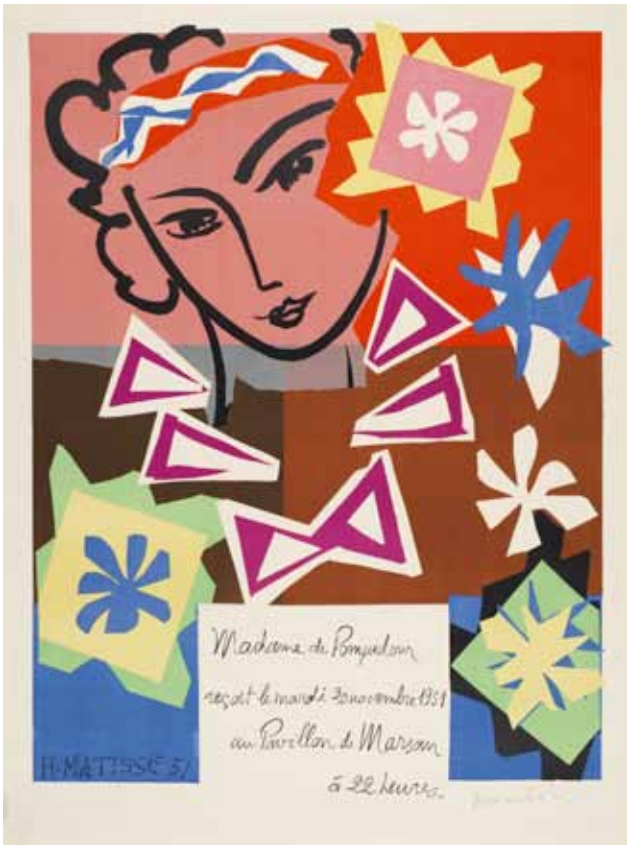
225*
Pierre-Auguste Renoir (French, 1841-1919)
Le chapeau épinglé 2e Planche; Baigneuse debout à mi-jambes (Delteil 7, 23)
Etching, c.1894, the second state, with a stamped signature, on wove, with wide margins, 131 x 88mm (5 1/8 x 3 3/8in)(PL); the second c.1910, on thick laid, with wide margins, 168 x 112mm (6 5/8 x 4 3/8un)(PL), together with an Edgar Degas etching, 'Danseuse mettant son chausson (D36), c.1892, from the cancelled plate, on wove, with wide margins, 177 x 116mm (6 7/8 x 4 1/2in)(PL)(unframed)(3)
£800 - 1,200
€970 - 1,500

226
Pierre-Auguste Renoir (French, 1841-1919)
Femme nue couchée (Delteil 15)
Etching, 1906, on laid, with margins, 185 x 270mm (7 1/4 x 10 3/4in)(SH)(unframed)
£800 - 1,200
€970 - 1,500

227
Pierre-Auguste Renoir (French, 1841-1919)
Claude Renoir, de trois-quarts a droite (Delteil 18)
Soft-ground etching, 1908, the second state (of two), on laid, numbered 35/100 in pencil, 164 x 131mm (6 1/2 x 5 1/4in)(PL)(unframed)
£600 - 800
€730 - 970

228
Pierre-Auguste Renoir (French, 1841-1919)
Buste d'enfant, Tourne a droite (Delteil 22)
Etching, c. 1908, on laid, with margins, 136 x 96mm (5 1/2 x 3 7/8in)(PL)(unframed)
£500 - 700
€610 - 850

229



230

229[AR]
Henri Matisse (French, 1869-1954)
Frontispiece, from Cinquante Dessins (Duthuit books 2)
Etching with chine appliqué, 1920, on Hollande Van Gelder, signed in black ink, from the edition of 1000, printed and published by Victor Jacquemin,145 x 100mm 5 3/4 x 4in)(PL)
£1,000 - 1,500
€1,200 - 1,800

230
After Henri Matisse (French, 1869-1954)
Bal de l'École des Arts Décoratifs (Madame de Pompadour) (Affiches Originales Matisse 43)
Lithograph printed in colours, 1951, on wove, from the edition of 1500, with the printed signatures of Matisse and Mourlot, printed by Mourlot Frères, Paris, 800 x 600mm (31 1/2 x 23 5/8in)(SH)(unframed)
£600 - 800
€730 - 970

231[AR]
Gino Severini (Italian, 1883-1966)
Untitled (Galerie Berggruen & Cie)
Lithograph printed in colours, 1956, on wove, signed and numbered 93/200 in pencil, with margins, 605 x 290mm (23 3/4 x 11 3/8in)(l)
£500 - 700
€610 - 850

231

233

234

235

232
No lot

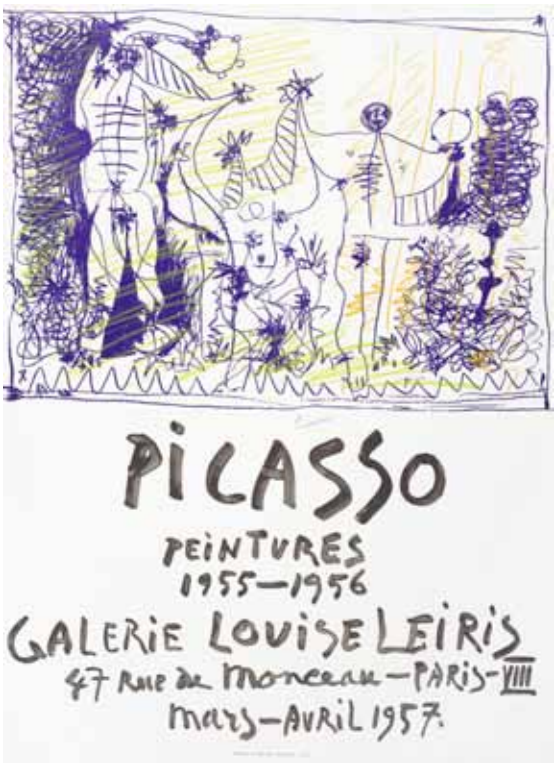
233[AR]
Georges Braque (French, 1882-1963)
Les étoiles (Maeght 1029)
Lithograph printed in colours, 1959, on wove, signed and numbered 282/300 in pencil, published by Maeght, Paris, with margins, 480 x 650mm (18 7/8 x 25 5/8in)(SH)
£1,000 - 1,500
€1,200 - 1,800

234[AR]
Georges Braque (French, 1882-1963)
Décor pour les facheux, from Regards sur Paris
Lithograph printed in colours, 1960, on Arches, signed, dated and inscribed 'Bon a tirer' in pencil, a proof before the published edition, with full margins, 505 x 655mm (20 x 25 3/4in)(SH)(unframed)
£1,800 - 2,200
€2,200 - 2,700

235[AR]
Georges Braque (French, 1882-1963)
One plate, from Si je mourais lá-bas (Valier 181)
Woodcut printed in pink and black, 1962, on watermarked wove, signed and numbered X/X (from the total edition of 220) in pencil, published by L. Broder, Paris, the full sheet, 420 x 335mm (16 1/2 x 13 1/4in)(B)
£1,000 - 1,500
€1,200 - 1,800

236

237



238

236
After Jacques Villon
Femme Cubiste
Lithograph in colours, 1962, by Henri Deschamps, after the work of 1914, on wove, signed and numbered 29/175 in pencil, with margins, 580 x 275mm (22 3/4 x 10 3/4in)(I)(unframed)
£500 - 700
€610 - 850

237
After Pablo Picasso (Spanish, 1881-1973)
Université de Genève (Rodrigo 170)
Offset lithograph printed in colours, 1968, on Arches, signed in blue crayon, one of 50 proofs on Arches before the text with margins, 645 x 480mm (25 1/2 x 19in)(SH)(unframed)
£1,800 - 2,200
€2,200 - 2,700

238
Pablo Picasso (Spanish, 1881-1973)
Peintures 1955-56 (Bloch 1275, Mourlot 299)
Lithograph printed in colours, 1957, on Arches, signed in blue crayon, printed by Mourlot, Paris, the full sheet, 725 x 525mm (28 1/2 x 20 3/4in)(SH)(unframed)
£1,200 - 1,800
€1,500 - 2,200

239
After Pablo Picasso
Maternite
Offset lithograph printed in colours, 1963, on Arches, a proof aside from the signed edition of 200, published by Editions Combat pour la Paix, with their stamp verso, the full sheet, 630 x 895mm (24 7/8 x 35 1/4in)(SH)(unframed)
£500 - 700
€610 - 850

239

240

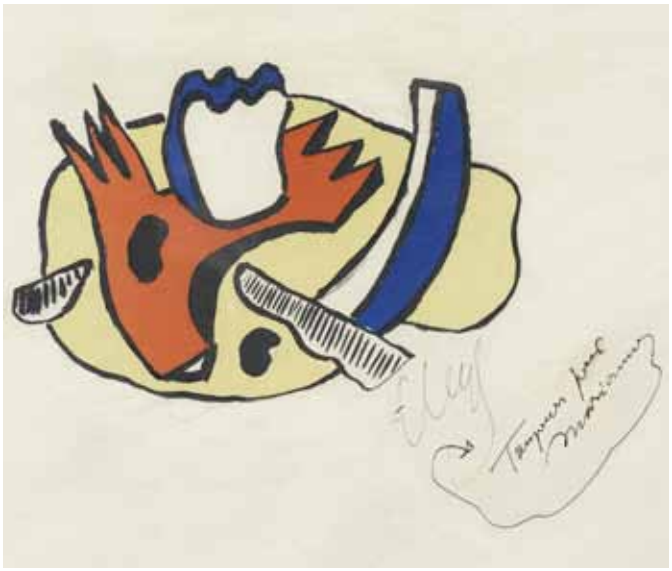
241

242

240[AR]
Pablo Picasso (1881-1973)
Eight plates, from Vingt Poemes - Gongora Suite (Cramer 51)
Eight etchings and aquatint, 1948, from the complete set of 41, on Marais watermarked wove, from the total edition of 275, printed by Lacouriere, Paris, with margins, each 378 x 275mm (14 7/8 x 10 5/8in) (SH)(8)
£2,000 - 3,000
€2,400 - 3,600

241•
Pablo Picasso (Spanish, 1881-1973)
A Los Toros (Cramer 113, Bloch 1014-1017)
The book, containing the set of four lithographs, one printed in colours, 1961, hors-texte, with title page and text in German, on wove paper, from the edition of unknown size, the full sheets, bound as issued, grey cloth-covered boards with a reproduction after a drawing by Picasso on the front and lettering on the spine, red laid paper-covered slipcase with a reproduction after a drawing by Picasso on the front and back and lettering on the spine, 260 x 330mm (10 1/4 x 13in)(Vol)
£1,500 - 2,000
€1,800 - 2,400

242
After Pablo Picasso (Spanish, 1881-1973)
Maison de la Pensée Française, Oeuvres de 1900-1914 des musées de Leningrad (Czwiklitzer 85)
Lithographic poster in colours, 1954, on Arches, numbered 4/200 in pencil, printed by Mourlot, Paris, 728 x 485mm (28 7/8 x 19 1/8in)(SH) (unframed)
£500 - 700
€610 - 850



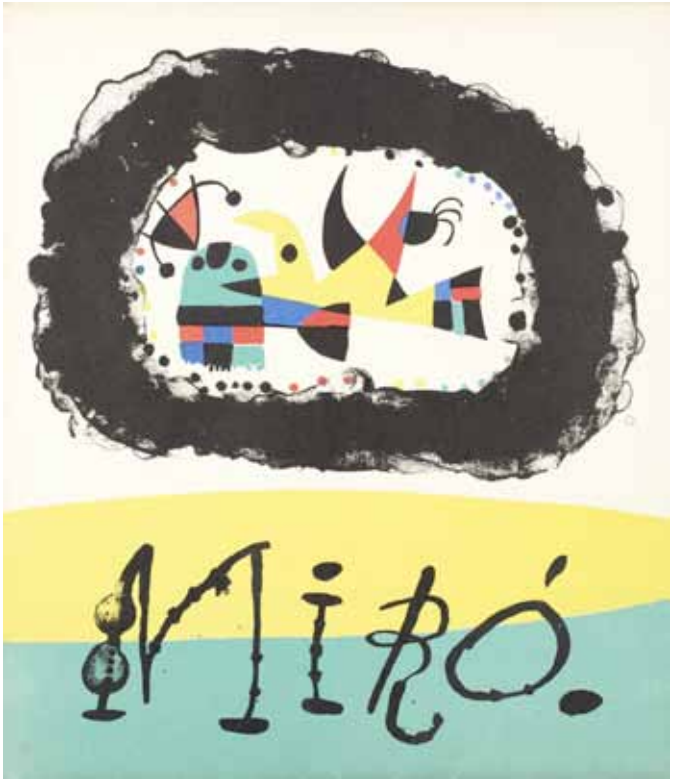
243

244

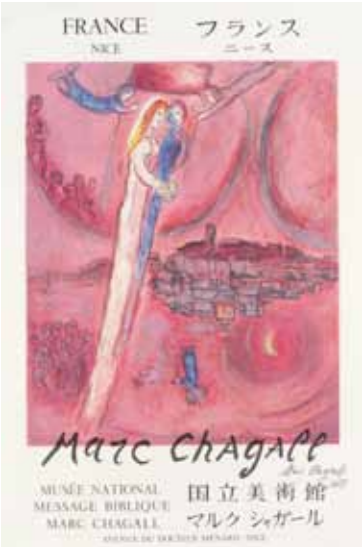
243[AR]
Fernand Léger (French, 1881-1955)
Nature morte (Saphire 109)
Lithograph printed in colours, 1951, on Arches, signed and numbered 42/50 in pencil, indistinctly inscribed in black ink, printed at Mourlot, Paris, published by Editions Falaize, Paris, with wide margins, 122 x 182mm (4 7/8 x 7 1/4in)(I)
£500 - 700
€610 - 850

244•
Joan Miró (Spanish, 1893-1983)
Miro Lithographs: Volumes I-IV (Cramer Books 160, 198, 230, 249)
Four volumes, 1972-81, with text in German, comprising 36 lithographs in colours, printed by Mourlot, published by Maeght, Paris, 328 x 260mm (12 7/8 x 10 1/4in)(Vol)(4)
£800 - 1,200
€970 - 1,500

245•
Joan Miró (Spanish, 1893-1983)
Joan Miro by Jacques Prevert
The book, 1956, comprising eight original colour lithographs, including the cover, reproductions in black and white and colour and text in French, the lithographs printed by Mourlot Frères, the volume printed by R.Blanchard, Paris, published by Maeght Editeur, Paris, 235 x 205mm (9 1/4 x 8 1/8in)(Vol)
£500 - 700
€610 - 850



245



246

247

248

249

246
After Marc Chagall (Russian/French, 1887-1985)
Song of Songs (Sorlier Posters p.143)
Lithographic poster in colours by Charles Sorlier, 1975, on thin wove, signed and dated in black ink, one of a number of signed copies presented to the Society of Friends of the Musée National Message Biblique, printed by Mourlot, published by Editions Societe des Amis du Musee National Message Biblique Marc Chagall, Nice, 765 x 525mm (30 1/8 x 20 5/8in)(SH)
£400 - 600
€490 - 730

247•
Various Artists
Derriere Le Miroir - 10 Ans D'Edition
Special edition of the magazine, 1956, containing original lithographs by Miro, Chagall and Bazaine, printed by Mourlot Frères, two etchings, from the cancelled plates by Miro and Giacometti, printed by Crommelynck and an original woodcut printed on the front cover by Raoul Ubac, from an edition of 2000, published by Maeght, 1956, 375 x 280mm (14 3/4 x 11in)(Vol)
£700 - 900
€850 - 1,100

248
After Marc Chagall (Russian/French, 1887-1985)
L'Ange du Jugement (Sorlier p.139)
Lithographic poster in colours by Charles Sorlier, 1976, on thin wove, signed and dated by Marc Chagall in black ballpoint pen, one of a number of signed copies presented to the Society of Friends of the Musée National Message Biblique, printed by Mourlot, published by Editions Société des Amis du Musée National Message Biblique Marc Chagall, Nice, with their blindstamp, 760 x 510mm (29 7/8 x 20in)(SH) (unframed)
£700 - 900
€850 - 1,100

249•
Marc Chagall (Russian/French, 1887-1985)
Derriere Le Miroir nos. 132 & 182
The loosely bound magazines, 1962 and 1969 respectively, both with the original double page and front cover colour lithographs, printed by Mourlot, published by Maeght, Paris, 380 x 280mm (15 x 11in)(Vol)(2)
£500 - 700
€610 - 850

250 (part)

250 (part)

250 (part)

250•
Marc Chagall (Russian/French, 1887-1985)
Verve Vol X, Nos 37-38 (Dessins pour la Bible) (Cramer Books 42)
The complete volume, 1960, comprising 24 lithographs in colours, text in French, printed by Mourlot Freres, Paris, published by Editions de la Revue Verve, Paris, bound as issued within original lithographed pictorial boards, 413 x 530mm (16 2/8 x 21in)
£2,000 - 3,000
€2,400 - 3,600

251•
Marc Chagall (Russian/French, 1887-1985)
Lithographe I-IV (Cramer Books 43, 56, 77 ,94)
Four volumes, 1960-1974, comprising 28 lithographs printed in colours, with text in German, printed by Mourlot Frères, Paris, bound in boards, in the original lithographed paper wrappers, one in protective slipcase, overall 325 x 250mm (12 3/4 x 9 3/4in)(4)(vol)
£1,800 - 2,200
€2,200 - 2,700

252•
Marc Chagall (Russian/French, 1887-1985)
Lithographe I (Cramer books 43)
Volume, 1960, comprising 11 lithographs printed in colours, with text in English, printed by Mourlot Frères, Paris, bound in boards, in the original lithographed paper wrapper, in protective slipcase, overall 325 x 250mm (12 3/4 x 9 3/4in)(vol)
£1,000 - 1,500
€1,200 - 1,800

251

252

253

254

253* AR
Marc Chagall (Russian/French, 1887-1985)
Christ in the Clock (Mourlot 196)
Lithograph printed in colours, 1957, on wove, signed and numbered 33/90 in pencil, with margins, 240 x 215mm (9 1/2 x 8 1/2in)(l)
£2,000 - 3,000
€2,400 - 3,600

254AR
Marc Chagall (Russian/French, 1887-1985)
Catalogue (Frontispiece (Mourlot 595)
Lithograph printed in colours, 1969, on Velin Arches, signed and numbered 50/100 in pencil on a sheet opposite the image as published, with full margins, 220 x 200mm (8 3/4 x 7 7/8in)(l)
£1,000 - 1,500
€1,200 - 1,800

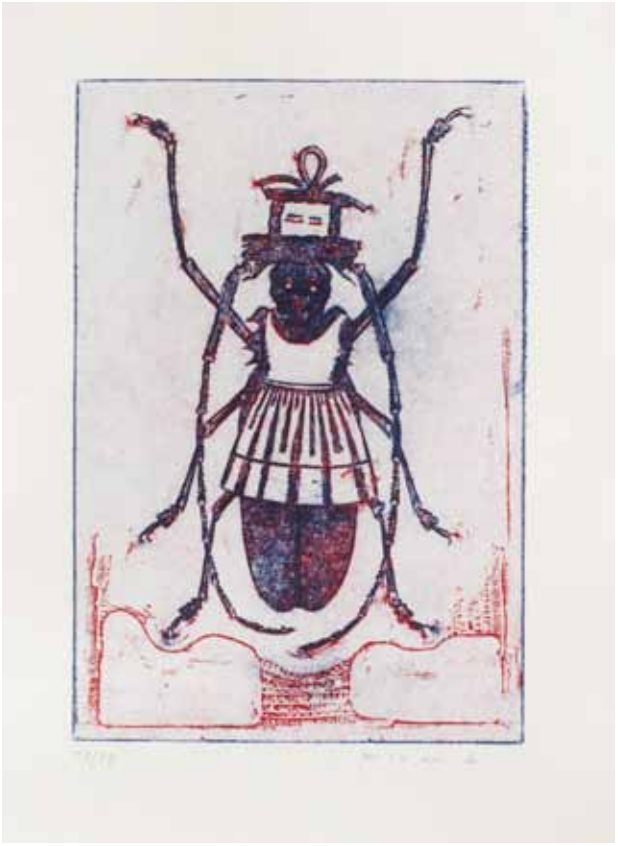
255•
Marc Chagall (Russian/French, 1887-1985)
Verve: Volume VII, Nos 27&28
The book, 1952, comprising eight lithographs by Chagall 'Visions de Paris' (Cramer 23; M80-87) one lithograph in colours by Miro (Cramer 25, M121), and lithographs after, Braque, Matisse, Léger, Giacometti and others, published by Editions de la Revue Verve, Paris, within original illustrated boards, 365 x 275mm (14 3/8 x 10 3/4in)(overall)
£800 - 1,200
€970 - 1,500

255

256

256
Marc Chagall (Russian/French, 1887-1985)
Paris - Derriere le Miroir - No. 66-68
The loosely bound volume, 1954, comprising 11 lithographs, 9 printed in colours, with text, from an edition of 2500, printed by Mourlot Frères, published by Maeght Editeur, Paris, 383 x 278mm (15 1/8 x 10 7/8in)(vol)
£1,500 - 2,000
€1,800 - 2,400

257



258

259

257[AR]
Max Ernst (German, 1891-1976)
Nieces (Spies/Leppein 14a)
Lithograph printed in colours, 1966, on wove, signed and numbered 40/51 in pencil, with margins, 457 x 457mm (18 x 18in)(I)
£600 - 800
€730 - 970

258[AR]
Max Ernst (German, 1891-1976)
Frontispiece, for 'Das Graphische Werk'
Lithograph printed in colours, 1973, on Japan, signed and numbered 40/79 in pencil, with margins, 208 x 141mm (8 1/4 x 5 1/2in)(I)
£600 - 800
€730 - 970

259[AR]
Max Ernst (German, 1891-1976)
Fete de Paix, from Poems (Spies/Leppien 77Ib)
Etching with aquatint, 1961, on wove, signed and inscribed 'essai' in pencil, trial proof before the numbered edition of 90, printed by Georges Visat, Paris, published by Jean Hugues, Paris, with margins, 136 x 115mm (5 1/2 x 4 1/2in)(PL)
£700 - 900
€850 - 1,100

260

261

260[AR]
Salvador Dali (Spanish, 1904-1989)
Narcissus (Michler & Lopsinger 124)
Etching and drypoint, 1963, on Arches, signed and numbered 78/150 in pencil, with margins, 760 x 560mm (30 x 22in)(SH)(unframed)
£1,200 - 1,800
€1,500 - 2,200

261[AR]
Salvador Dali (Spanish, 1904-1989)
Icarus (Michler & Lopsinger 121)
Etching and drypoint, 1963, on Arches, signed and numbered 78/150 in pencil, with margins, 760 x 560mm (30 x 22in)(SH)(unframed)
£1,000 - 1,500
€1,200 - 1,800

262[AR]
Salvador Dali (Spanish, 1904-1989)
Zeus (Michler & Lopsinger 125)
Etching and drypoint, 1963, on Arches, signed and numbered 78/150 in pencil, with margins, 760 x 560mm (30 x 22in)(SH)(unframed)
£800 - 1,200
€970 - 1,500

262

263

264

265

263[AR]
Salvador Dali (Spanish, 1904-1989)
Vermeer: La Lettre (Michler & Lopsinger 1475)
Lithograph printed in colours, 1974, on Arches, signed and numbered 164/350 in pencil, published by Sidney Z. Lucas, with margins, 900 x 630mm (35 1/2 x 24 7/8in)(SH)(unframed)
£700 - 900
€850 - 1,100

264[AR]
Salvador Dali (Spanish, 1904-1989)
Velazquez: La Reddition de Breda (Michler & Lopsinger 1473)
Lithograph printed in colours, 1974, on Arches, signed and numbered 160/350 in pencil, published by Sidney Z. Lucas, with margins, 740 x 780mm (29 x 30 3/4in)(SH)(unframed)
£700 - 900
€850 - 1,100

265[AR]
Salvador Dali (Spanish, 1904-1989)
Raphael: Le Mariage de la Vierge (Michler & Lopsinger 1477)
Lithograph printed in colours, 1974, on Arches, signed and numbered 160/350 in pencil, published by Sidney Z. Lucas, with margins, 900 x 560mm (35 1/2 x 22in)(SH)(unframed)
£700 - 900
€850 - 1,100

266

267

268

269

266[AR]
Salvador Dali (Spanish, 1904-1989)
Velazquez: Les Menines (Michler & Lopsinger 1476)
Lithograph printed in colours, 1974, on Arches, signed and numbered 164/350 in pencil, published by Sidney Z. Lucas, with margins, 895 x 650mm (35 1/4 x 25 1/2in)(SH)(unframed)
£700 - 900
€850 - 1,100

267[AR]
Salvador Dali (Spanish, 1904-1989)
Fire, Fire, Fire (Michler & Lopsinger 1347)
Lithograph printed in colours with collage, 1971, on Rives, signed and numbered 217/250 in pencil, published by Sidney Z. Lucas, the full sheet printed to the edges, 560 x 750mm (22 x 25 1/2in)(SH)(unframed)
£1,000 - 1,500
€1,200 - 1,800

268[AR]
Salvador Dali (Spanish, 1904-1989)
Three Graces (Michler & Lopsinger 1160)
Lithograph printed in colours, 1966, on wove, signed and dated 243/300 in pencil, published by Sidney Z. Lucas, with margins, 760 x 560mm (30 x 22in)(SH)(unframed)
£500 - 700
€610 - 850

269[AR]
Salvador Dali (Spanish, 1904-1989)
American Trotting Horses No. 2 (Michlerr & Lopsinger 1346)
Lithograph printed in colours with collage, 1971, on Rives, signed and numbered 171/250 in pencil, published by Sidney Z. Lucas, the full sheet printed to the edges, 560 x 750mm (22 x 25 1/2in)(SH)(unframed)
£1,000 - 1,500
€1,200 - 1,800

270

271

272

273

274

275

270[AR]
Salvador Dali (Spanish, 1904-1989)
The Land Come to Life, from Aliyah (Michler & Lopsinger 1212)
Lithograph printed in colours, 1968, on Arches, signed and numbered 191/250 in pencil, published by Shorewood, printed by Wolfensberger/ Mourlot, with margins, 510 x 400mm (20 x 15 1/4in)(I)
£500 - 700
€610 - 850

271[AR]
Salvador Dali (Spanish, 1904-1989)
Two plates, from Surrealistic Flowers
Two drypoint etchings on heliogravure, 1972, on Arches, each signed and inscribed 'E.A.' in pencil, aside from the numbered edition of 350, printed by Ateliers Rigal/ Draeger, published by Editions Graphiques Internationales, with their stamp verso, each with full margins, 750 x 560mm (29 1/2 x 22in)(SH)(unframed)(2)
£800 - 1,200
€970 - 1,500

272[AR]
Salvador Dali (Spanish, 1904-1989)
One plate, from Quevedo's Vision
Drypoint etching with stencil printed in colours, 1975, on Arches, signed, and numbered 226/300 in pencil, with margins, 520 x 365mm (20 1/2 x 14 1/2in)(PL) together with one plate from Japanese Fairy Tales (Field 76), drypoint etching with stencil, on Richard de Bas, signed and inscribed 'H.C.' in pencil, one of 25 hors de commerce impressions aside from the numbered edition, with margins, 481 x 380mm (19 x 15in)(PL)(2)
£800 - 1,200
€970 - 1,500

273[AR]
Salvador Dali (Spanish, 1904-1989)
Henry Wadsworth Longfellow (Michler & Lopsinger 121)
Etching and drypoint printed in red, 1967, on wove, signed and numbered 77/125 in pencil, with margins, 150 x 120mm (6 x 4 3/4in) (PL) together with 'Dali's Presentation' (ML 1355), lithograph printed in colours, 1971, on wove, signed and numbered in pencil, from the edition of 300, the full sheet, 800 x 625mm (31 1/2 x 24 1/2)(SH)(1 unframed)(2)
£400 - 500
€490 - 610

274[AR]
Salvador Dali (Spanish, 1904-1989)
Japanese Fairy Tales - Plate 6 (Michler & Lopsinger 747)
Drypoint etching with stencil printed in colours, 1974, on Arches, signed and numbered 111/175 in pencil, printed by Ateliers Rigal, published by Gerschman, with margins, 480 x 385mm (18 7/8 x 15 1/8in)(PL)
£400 - 600
€490 - 730

275[AR]
Salvador Dali (Spanish, 1904-1989)
Triumph of the Sea (Michler & Lopsinger 1143)
Lithograph printed in colours, 1965, on wove, signed and numbered 26/150 in pencil, published by Sidney Z. Lucas, with margins, 660 x 803mm (26 x 32in)(SH)(unframed)
£600 - 800
€730 - 970

276

277

276[AR]
Corneille (Belgian, 1922-2010)
Lieu Rupestre
Etching and aquatint printed in colours, 1968, on wove, signed, dated and inscribed 'E/A' in pencil, a proof aside from the numbered edition of 40, with margins, 295 x 390mm (11 1/2 x 15 1/4in)(PL)
£400 - 600
€490 - 730

277
Wassily Kandinsky (Russian/French, 1866-1944)
Über das Geistige in der Kunst (Concerning the Spiritual in Art)
The volume, 1912, comprising 10 woodcut illustrations in black , and one on the front cover in green, the third edition, published by R. Piper & Co., Munich, overall 240 x 185mm (9 1/2 x 7 1/4in) (vol)
£800 - 1,200
€970 - 1,500

278

278[AR]
Georges Rouault (French, 1871-1958)
En bouche qui Fut Fraîche, Goût de Fiel (Pl. 15, from Miserere) (Chapon & Rouault 15)
Etching with aquatint, 1922, on laid, from an edition of 450, printed by Jacquemine, Paris, published by Ambroise Vollard, Paris, with margins, 505 x 352 mm (19 7/8 x 13 3/4 in)(PL)
£400 - 600
€490 - 730

279* [AR]
Georges Rouault (French, 1871-1958)
Frontispiece (Christ aux portes de la ville), from Passion (C 257a)
Aquatint, 1935, on wove, from an edition of 245, printed by Aux Deux Ours, published by Amboise Vollard, with margins, 306 x 215mm (12 x 8 1/2in)(PL)
£500 - 700
€610 - 850

279

280

281

282

283

280[AR]
Serge Poliakoff (Russian/French, 1900-1969)
Composition in blue, red and pink
Lithograph printed in colours, 1960, on Arches, signed in pencil and extensively inscribed in blue ink opposite the image, from an edition of about 150 signed, unnumbered copies, printed by Pons, Paris, published by the artist, with wide margins, 275 x 195mm (10 7/8 x 7 1/4in)(I) (unframed)
£700 - 900
€850 - 1,100

281[AR]
Sonia Delaunay (1885-1979)
Untitled
Etching and aquatint printed in colours, signed and numbered 4/75 in pencil, with margins, 490 x 395mm (19 1/4 x 15 1/2in)(PL)
£700 - 900
€850 - 1,100

282[AR]
Sonia Delaunay (French, 1885-1979)
Untitled
Pochoir printed in colours, on wove, signed and numbered 15/40 in pencil, the full sheet, 190 x 140mm (7 1/2 x 5 1/2in)(SH)
£500 - 700
€610 - 850

283[AR]
Sonia Delaunay (French, 1885-1979)
Cibles
Lithograph printed in colours, on wove, signed and numbered 14/75 in pencil, with margins, 655 x 500mm (25 13/16 x 19 11/16in)(SH)
£600 - 800
€730 - 970

284

284[AR]
Sonia Delaunay (French, 1885-1979)
Composition en noir et blanc
Lithograph, 1933-69, on wove, signed, dated and numbered 54/100 in pencil, with margins, 645 x 495mm (25 1/2 x 19 1/2in)(SH)(unframed)
£500 - 700
€610 - 850

285[AR]
Marino Marini (Italian, 1901-1980)
Giocolieri (Guastalla A158)
Etching and drypoint with aquatint, 1973, on wove, signed and numbered 27/75 in pencil, with margins, 485 x 640mm (19 x 25 1/8in)(PL)
£600 - 800
€730 - 970

286[AR]
Marino Marini (Italian, 1901-1980)
Danza Minima II (Guastalla A172)
Etching and aquatint printed in red and black, 1973, on wove, signed and numbered 21/25 in pencil, with margins, 638 x 485mm (25 x 19 1/8in)(PL)
£600 - 800
€730 - 970

285

286

287

288

289

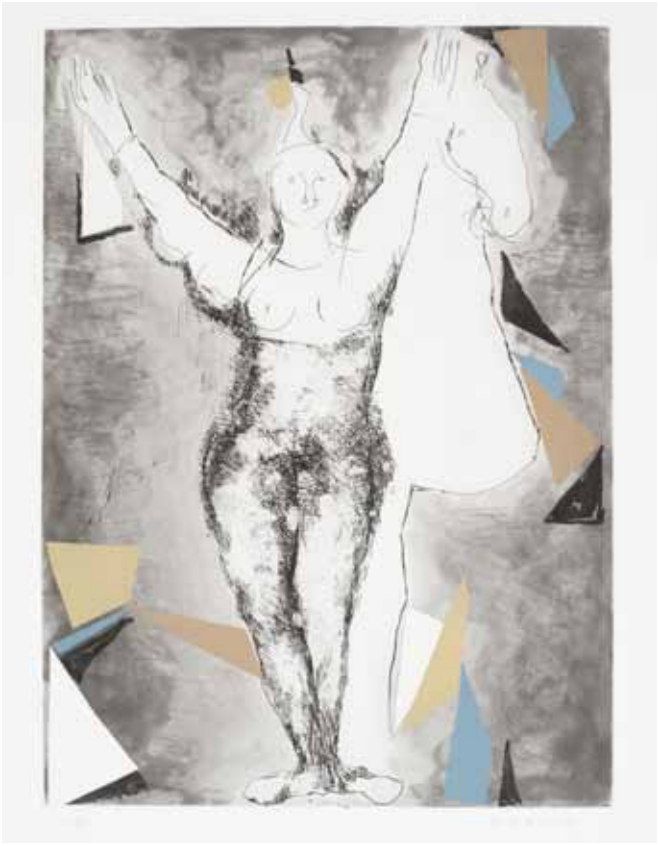
290

287[AR]
Marino Marini (Italian, 1901-1980)
In Composizione (Guastalla A130)
Etching with aquatint printed in colours, 1971, on wove, signed and numbered 61/90 in pencul, with full margins, 475 x 280mm (18 3/4 x 11in)(PL)(unframed)
£600 - 800
€730 - 970

288[AR]
Marino Marini (Italian, 1901-1980)
Geometria (Guastalla A126)
Etching with aquatint printed in colours, 1971, on wove, signed and numbered 61/90 in pencil, printed by Wilhelm Schneider & Co., Berlin, with full margins, 410 x 320mm (16 x 12 3/4in)(PL)(unframed)
£600 - 800
€730 - 970

289[AR]
Marino Marini (Italian, 1901-1980)
Il Grido (Guastalla A105)
Etching with aquatint printed in colours, 1970, on velin de Rives, signed and numbered 61/90 in pencil, published by Graphis Arte, Livorno and Toninelli Arte Moderna, Milan, with full margins, 310 x 440mm (17 3/8 x 12 1/8in)(PL)(unframed)
£1,000 - 1,500
€1,200 - 1,800

290[AR]
Marino Marini (Italian, 1901-1980)
Acrobata (Guastalla A201)
Etching and aquatint printed in colours, 1977, on BFK Rives, stamp signed and numbered 4/90 in pencil, with the authentication stamp and signature of Marina Marini verso, printed by Atelier Fratelli Crommelynck, Paris, with margins, 620 x 568mm (24 1/2 x 20 3/4in) (SH)(unframed)
£600 - 800
€730 - 970



291

292

291[AR]
Marino Marini (Italian, 1901-1980)
Risveglio (Guastalla A197)
Etching and aquatint printed in colours, 1977, on wove, signed and numbered 14/90 in pencil, with margins, 720 x 560mm (28 1/2 x 22in) (SH)(unframed)
£800 - 1,200
€970 - 1,500

292[AR]
Marino Marini (Italian, 1901-1980)
Il Miracolo (Guastalla A82)
Lithograph printed in colours, 1965, on wove, signed and numbered 22/60 in pencil, printed by Emil Matthieu, Zurich, 820 x 552mm (32 1/4 x 21 3/4in)(I)
£500 - 700
€610 - 850

293[AR]
Marino Marini (Italian, 1901-1980)
Personnages du Sacre du Printemps IV (G 117)
Lithograph in colours, 1974, one of ten examples on japan nacré, signed and inscribed VI/X in pencil, there was also an edition of 75 on Arches, printed by Mourlot, Paris, 520 x 395mm (20 1/2 x 15 1/2in)(I) (unframed)
£600 - 800
€730 - 970

293

294

295

294[AR]
Marino Marini (Italian, 1901-1980)
Plate III, from Marino from Goethe (Guastalla A227)
Etching with aquatint printed in colours, 1979, on velin Rives, initialled in blue crayon and counter-signed by Signora Marini in pencil verso, inscribed P.A. in pencil, one of 20 artist's proofs aside from the numbered edition of 125, printed by Labyrinth, Florence, published by ZWR, London, with margins, 900 x 628mm (35 1/2 x 24 1/4in)(SH)
£1,000 - 1,500
€1,200 - 1,800

295[AR]
Marino Marini (Italian, 1901-1980)
Plate V, from Marino from Shakespeare II (Guastalla A215)
Etching with drypoint and aquatint, 1978, on Arches, signed and numbered XXV/L in pencil, published by ZWR, London, printed by Labyrinth, Firenze, with margins, 760 x 564mm (30 x 22 1/4in)(SH) (unframed)
£1,000 - 1,500
€1,200 - 1,800

296

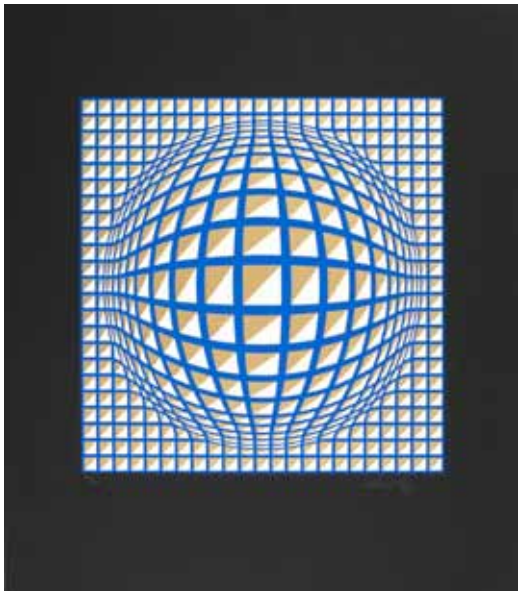
297

296[AR]
Marino Marini (Italian, 1901-1980)
Plate IV, from Marino from Goethe (Guastalla A228)
Etching with aquatint printed in colours, 1979, on velin Arches, signed with initials in blue crayon, inscribed 'XXXV/L', (there was also a numbered edition of 125), printed by Stamperia Labyrinth, Florence, published by ZWR, London, with margins, 630 x 490mm (24 3/4 x 19 1/4in)(PL)(unframed)
£600 - 800
€730 - 970

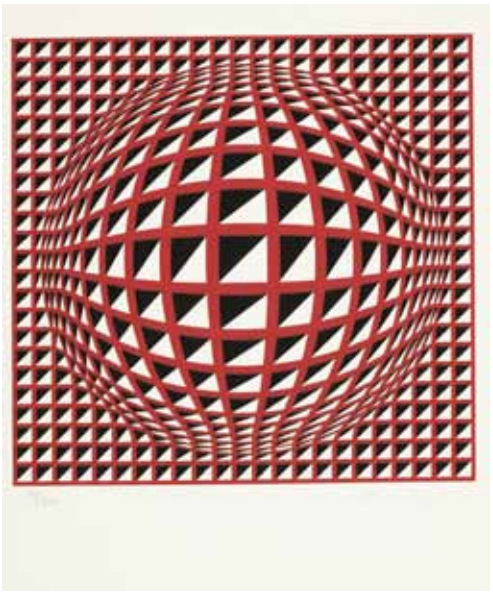
297[AR]
Marino Marini (Italian, 1901-1980)
Plate VII, from Marino from Shakespeare II (Guastalla A217)
Etching with drypoint and aquatint, 1978, on Arches, bears pencil signature and inscribed 'P.A.' in pencil, on of 20 artist's proofs aside from the numbered edition of 75, published by ZWR, London, printed by Labyrinth, Firenze, with margins, 760 x 564mm (30 x 22 1/4in)(SH)(unframed)
£1,000 - 1,500
€1,200 - 1,800

298[AR]
Marino Marini (Italian, 1901-1980)
Cheval rouge sur fond vert (Guastalla L51)
Lithograph printed in colours, 1955, on wove, signed in pencil, one of 25 artist's proofs aside from the edition of 125, published by Galerie d'art Moderne, Basel, 500 x 348mm (19 3/4 x 14 1/8in)(SH)
£500 - 700
€610 - 850

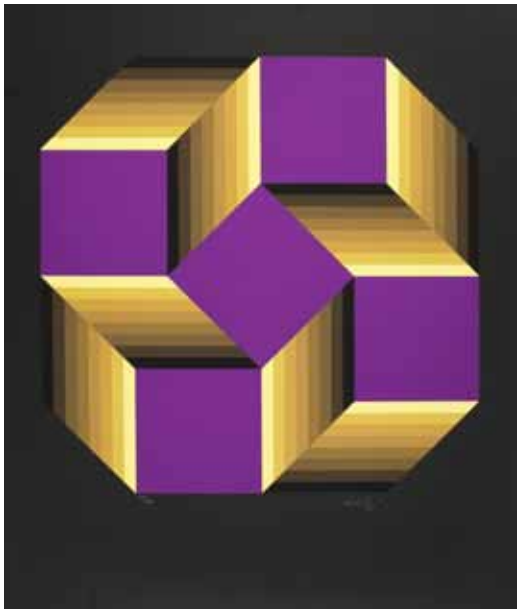
298



299



300



301

302

299[AR]
Victor Vasarely (Hungarian, 1906-1997)
Terz
Screenprint in colours, 1979, on wove, signed and numbered 247/300 in pencil, the full sheet printed to the edges, 630 x 575mm (24 3/4 x 23in)(SH)(unframed)
£400 - 600
€490 - 730

300[AR]
Victor Vasarely (Hungarian, 1906-1997)
Terz
Screenprint in colours, 1979, on wove, signed and numbered 98/200 in pencil, with margins, 295 x 235mm (11 3/4 x 9 1/4in)(SH)(unframed)
£300 - 500
€370 - 610

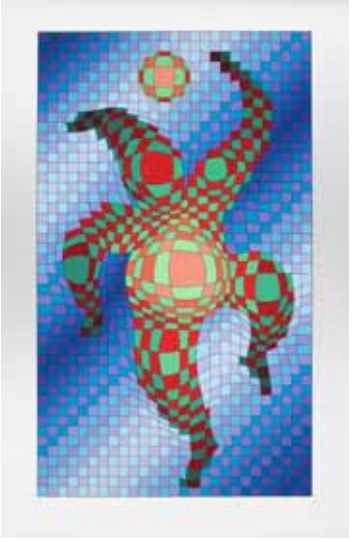
301[AR]
Victor Vasarely (Hungarian, 1906-1997)
Malom
Screenprint in colours, 1978, on wove, signed and numbered 184/300 in pencil, the full sheet printed to the edges, 910 x 770mm (35 7/8 x 30 1/2in)(SH)(unframed)
£400 - 600
€490 - 730

302[AR]
Victor Vasarely (Hungarian, 1906-1997)
Malom
Screenprint in colours, 1978, on wove, signed and numbered 110/200 in pencil, the full sheet printed to the edges, 295 x 235mm (11 3/4 x 9 1/4in)(SH)(unframed)
£400 - 600
€490 - 730

303

304

305



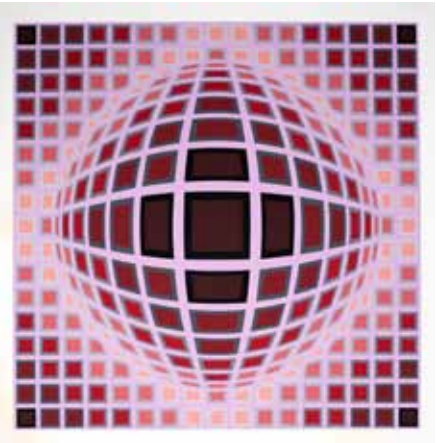
306

303[AR]
Victor Vasarely (Hungarian, 1906-1997)
Zebras, from Figurative
Screenprint in colours, 1987, on wove, signed and numbered 5/100 in pencil, with margins, 910 x 775mm (35 7/8 x 30 1/4in)(SH)(unframed)
£600 - 800
€730 - 970

304[AR]
Victor Vasarely (Hungarian, 1906-1997)
Harlequin, from Figurative
Screenprint in colours, 1987, on wove, signed and numbered 255/275 in pencil, with margins, 849 x 558mm (33 1/2 x 22in)(SH)(unframed)
£400 - 600
€490 - 730

305[AR]
Victor Vasarely (Hungarian, 1906-1997)
Flower Girl, from Figurative
Screenprint in colours, 1987, on wove, signed and numbered 266/275 in pencil, the full sheet printed to the edges, 849 x 558mm (33 1/2 x 22in) (SH)(unframed)
£400 - 600
€490 - 730

306[AR]
Victor Vasarely (Hungarian, 1906-1997)
Clown with ball, from Figurative
Screenprint in colours, 1987, on wove, signed and numbered 8/275 in pencil, the full sheet printed to the edges, 849 x 558mm (33 1/2 x 22in) (SH)(unframed)
£500 - 700
€610 - 850



307

308

309

310

311

312

307^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Louisiana I
Screenprint in colours, 1983, on wove, signed and numbered 121/275 in pencil, with margins, 660 x 660mm (26 x 26in)(I)(unframed)
£500 - 700
€610 - 850

308^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Louisiana III
Screenprint in colours, 1983, on wove, signed and numbered 17/275 in pencil, with margins, 660 x 660mm (26 x 26in)(I)(unframed)
£500 - 700
€610 - 850

309^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Louisiana II
Screenprint in colours, 1983, on wove, signed and numbered 13/275 in pencil, with margins, 660 x 660mm (26 x 26in)(I)(unframed)
£500 - 700
€610 - 850

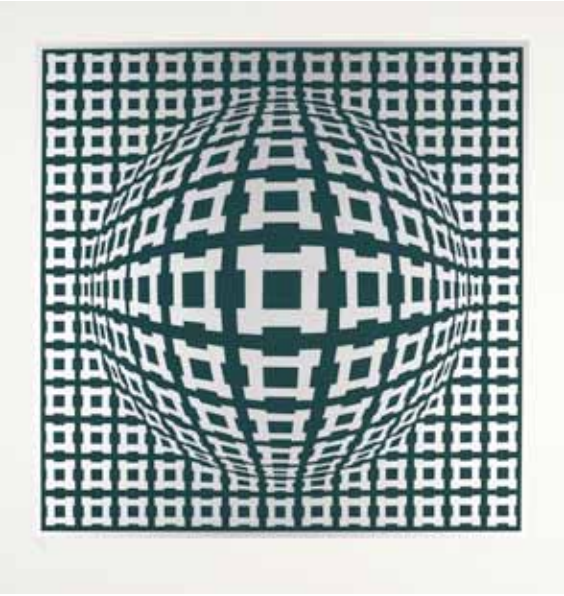
310^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Zebra couple (blue)
Screenprint in colours, on wove, signed and numbered 96/200 in pencil, with margins, 500 x 447mm (19 3/4 x 17 3/4in)(SH)(unframed)
£400 - 600
€490 - 730

311^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Zebra couple (orange)
Screenprint in colours, on wove, signed and numbered 44/200 in pencil, with margins, 500 x 447mm (19 3/4 x 17 3/4in)(SH)(unframed)
£400 - 600
€490 - 730

312^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Zebra couple (silver)
Screenprint in colours, on wove, signed and numbered 137/200 in pencil, with margins, 500 x 447mm (19 3/4 x 17 3/4in)(SH)(unframed)
£400 - 600
€490 - 730

313

314



315

316

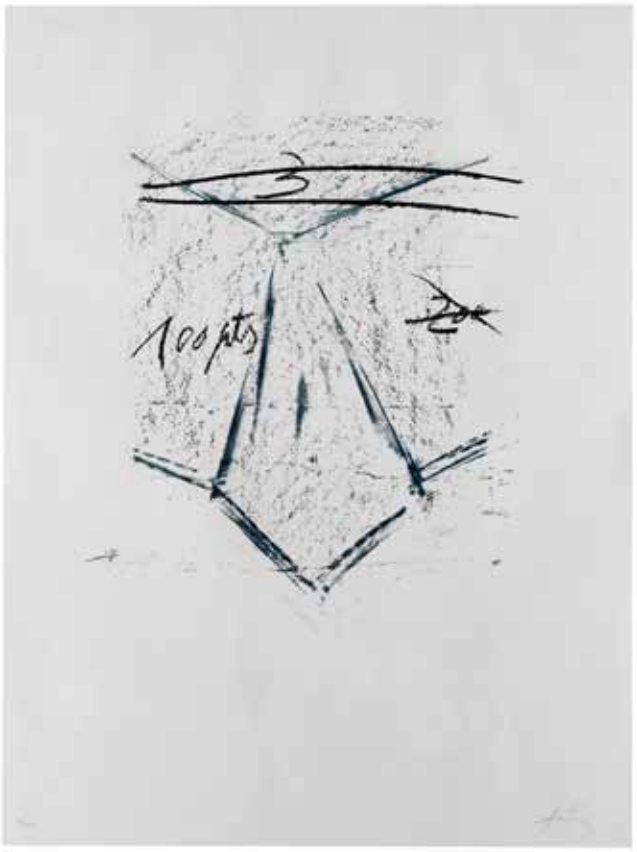
313^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Basel
Screenprint in colours, 1983, printed in colours, on wove, signed and numbered 164/275, published by Edition Galerie Borjeson AB, Sweden, with margins, 660 x 660mm (26 x 26in)(I)(unframed)
£400 - 600
€490 - 730

314^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Nobel I
Screenprint in colours, 1983, on wove, signed and numbered IV/XXV in pencil, one of 35 artist's proofs aside from the numbered edition of 275, with margins, 660 x 660mm (26 x 26in)(I)(unframed)
£500 - 700
€610 - 850

315^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Nobel II
Screenprint in colours, 1983, on wove, signed and numbered 43/150 in pencil, with margins, 660 x 660mm (26 x 26in)(I)(unframed)
£500 - 700
€610 - 850

316^{AR}
Victor Vasarely (Hungarian, 1906-1997)
Untitled
Screenprint in colours, on wove, signed and numbered 34/60 in pencil, with margins, 592 x 492mm (23 1/4 x 19 3/8in)(SH)
£300 - 500
€370 - 610

317



318

319

317[AR]
Antoni Tàpies (Spanish, 1923-2012)
Cherubins (from Variations) (Galfetti 997)
Lithograph printed in colours, 1984, on wove, signed and inscribed 'E/A' in pencil, aside from the numbered edition of 90, printed and published by by Erker-Presse, St. Gallen, with margins, 1030 x 735mm (40 1/2 x 29 1/2in)(SH)
£600 - 800
€730 - 970

318[AR]
Antoni Tàpies (Spanish, 1923-2012)
Untitled (from Llambrec material) (Galfetti 550)
Lithograph, 1975, on wove, signed and numbered V/XV in pencil, published and printed by Editions Polígrafa, Barcelona, with margins, 731mm x 550 (28 7/8 x 21 5/8in)(SH)
£500 - 700
€610 - 850

319[AR]
Antoni Tàpies (Spanish, 1923-2012)
Untitled (Galfetti 634)
Lithograph printed in colours with relief, 1976, on wove, signed and numbered 78/99 in pencil, printed by Ediciones La Poligrafa S.A., Barcelona, published by the Fundacio Miro, Barcelona, with margins, 515 x 495mm (20 1/4 x 19 1/2in)(I)
£700 - 900
€850 - 1,100

320

321

322

323

320[AR]
Antoni Tàpies (Spanish, 1923-2012)
Untitled
Aquatint with carborundum printed in colours, signed and inscribed 'H.C.' in white crayon, the full sheet, 585 x 760mm (23 x 30in)(SH)
£1,500 - 2,000
€1,800 - 2,400

321[AR]
Antoni Tàpies (Spanish, 1923-2012)
Vas
Etching and aquatint with screenprint, 1995, on wove, signed and numbered 12/30 in pencil, the full sheet printed to the edges, 555 x 755mm (21 3/4 x 29 1/2in)(SH)
£800 - 1,200
€970 - 1,500

322[AR]
Antoni Tàpies (Spanish, 1923-2012)
Panier et signes noirs (Galfetti 741)
Lithograph printed in colours, 1980, on wove, signed and numbered 60/75 in pencil, with margins, 510 x 660mm (20 x 26in)(I)
£600 - 800
€730 - 970

323[AR]
Antoni Tàpies (Spanish, 1923-2012)
Untitled (from Llambrec material) (Galfetti 552)
Lithograph printed in colours, 1975, on wove, signed and numbered XXI/XV in pencil, published and printed by Editions Polígrafa, Barcelona, the full sheet, 550 x 742mm (21 5/8 x 29 3/4in)(SH)
£500 - 700
€610 - 850

324

326

325

324[AR]
Patrick Caulfield (British, 1936-2005)
Brown Pot (Cristea 85)
Screenprint in colours, 1994, on wove, signed and numbered 37/80 in pencil, printed by Advanced Graphics, London, published by Advanced Graphics and Waddington Graphics, London, with margins, 939 x 695 (37 x 27 1/2in)(SH)
£700 - 900
€850 - 1,100

325[AR]
Sir Peter Blake (British, born 1932)
Circus
Screenprint in colours, 2009, on wove, signed and numbered 58/100 in pencil, published by CCA Galleries, London, with margins, 515 x 775mm (20 1/4 x 30 1/2in)(I)
£600 - 800
€730 - 970

326[AR]
Patrick Caulfield (British, 1936-2005)
Plant Pot (Cristea 61)
Screenprint in colours, 1979-80, on wove, signed and numbered 98/100 in pencil, printed by Kelpra Studio, London, published by Waddington Graphics, London, the full sheet printed to the edges, 836 x 595mm (33 x 23 1/2in)(SH)
£400 - 600
€490 - 730

327

328

329

327[AR]
Bruce McLean (British, born 1944)
Moving the Goalposts I - III
The complete set of three screeprints in colours, on wove, each signed and numbered 22/50, the full sheets, together with another by the same hand, 'an overshrugged Shoulder', screenprint in colours, on wove, signed, titled and numbered 29/75 in pencil, with margins, 1190 x 900mm (47 x 35 1/2in)(SH)(and smaller)(unframed)(4)
£1,000 - 1,500
€1,200 - 1,800

328[AR]
Joe Tilson R.A. (British, born 1928)
Mask of Okeanos, from Masks
Etching with aquatint printed in colours, 1984, on wove, signed, dated and numbered 13/40 in pencil, published by Waddington Graphics, London, the full sheet, 1145 x 1035mm (45 x 40 3/4in)(SH)
£400 - 600
€490 - 730

329[AR]
Allen Jones RA (British, born 1937)
Black Feat (Lloyd 72)
Lithograph, 1976, on Arches, signed, dated and numbered 55/60 in pencil, printed by Jack Lemon at the Landfall Press, Chicago, published by Waddington Graphics, London, with full margins, 1052 x 750 mm (41 3/8 x 29 1/2 in)(SH)(unframed)
£500 - 700
€610 - 850

330
Various artists
Visual Aid for Band Aid
Screenprint in colours, 1985, on Velum Arches, signed in pencil in the margins by all 104 contributing artists, numbered 77/500, printed by Coriander Studio, London, with their blindstamp, with full margins, 1200 x 915mm (47 1/4 x 36in)(SH) (unframed)
£1,000 - 1,500
€1,200 - 1,800

330

331

332

333

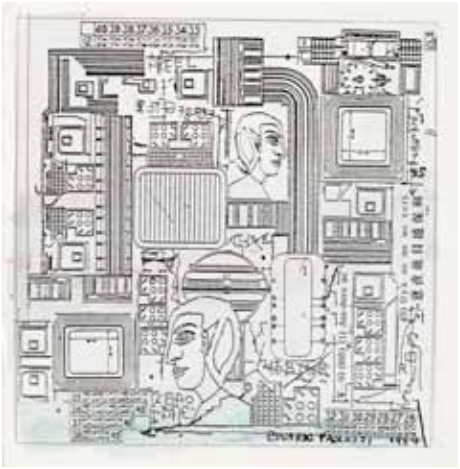
334

331[AR]
Sir Eduardo Paolozzi (British, 1924-2005)
Tottenham Court Road Underground
Screenprint in colours, 1989, on wove, signed, titled, dated and inscribed 'A/P' in pencil, the full sheet, 223 x 297mm (8 3/4 x 10 1/4in)(I)
£400 - 600
€490 - 730

332[AR]
Sir Eduardo Paolozzi (British, 1924-2005)
Designs for the Tottenham Court Road Underground
Two screenprints in colours, 1986-7, on wove, each signed, dated and inscribed 'for Paul' in pencil, with margins, 160 x 295mm (6 1/4 x 11 3/4in)(I)(2)
£600 - 800
€730 - 970

333[AR]
Sir Eduardo Paolozzi (British, 1924-2005)
Philadelphia Print
Screenprint in colours, 1971, on wove, signed, dated, dedicated and numbered 52/100 in pencil, printed by Advanced Graphics, London, published by the Museum of Modern Art, Philadelphia, together with 'Blueprint for a New Museum', screenprint, 1981, an unsigned proof aside from the numbered edition, and another untitled screenprint, each with margins, 700 x 485mm (27 1/2 x 19in)(I)(and smaller)(3)
£700 - 900
€850 - 1,100

334[AR]
Sir Eduardo Paolozzi (British, 1924-2005)
B.A.S.H. (Blue-grey, orange and dark pink)
Three screenprints in colours with collage, 1973, each on wove, each signed, dated and numbered variously from the edition of 3000, published by Dorothea Leonhart, Munich, with their blindstamp, each with full margins, 850 x 595mm (33 1/2 x 23 1/2in)(SH)(unframed)(3)
£500 - 700
€610 - 850



335 (part)

335 (part)

336

335[AR]
Sir Eduardo Paolozzi (British, 1924-2005)
Canticle for Leibowitz
Four unique Xerox prints with additions in watercolour and ink, 1984, each on wove, each signed and dated in ball point pen, each with margins, 162 x 162mm (6 1/2 x 6 1/2in)(I)(4)
£1,000 - 1,500
€1,200 - 1,800

336[AR]
Sir Eduardo Paolozzi (British, 1924-2005)
Five Soho Jazz Festival posters
Five screenprints in colours, 1986-1996, each on thin wove, three signed and dedicated, printed for the Soho Jazz Festival, London, 1000 x 634mm (39 1/2 x 25in)(SH)(and smaller)(unframed)(5)
£500 - 700
€610 - 850

337•[AR]
Sir Eduardo Paolozzi (British, 1924-2005)
Metafisikal Translations
Volume, 1962, signed, dated and dedicated 'For John' in black ball point pen and numbered 14/100 in brown crayon, printed by Kelpra Studio, London, 298 x 210mm (11 3/4 x 8 1/4in)(vol)
£300 - 500
€370 - 610

337 (part)

337 (part)

338

339

340

341

338[AR]
David Hockney RA (British, born 1937)
An etching and a lithograph for Editions Alecto (SAC 129)
Etching in black and red and lithograph in colours, 1973, on wove, signed, dated and inscribed 'AP XIX' in pencil, an artist's proof aside from the numbered edition of 100, printed and published by Editions Alecton, London, with margins, 905 x 635mm (35 5/8 x 25in)(SH)
£1,000 - 1,500
€1,200 - 1,800

339[AR]
David Hockney RA (British, born 1937)
China Diary (MCA Tokyo 254)
Lithograph printed in colours, 1982, on mould-made Somerset satin, signed, dated and numbered 304/1000 in pencil, printed by Petersburg Studios, New York, with the accompanying book 'China Diary', with title, text and justification, signed by the artist and author, Stephen Spender, copy 304 of 1000, within the original slipcase, 255 x 195mm (10 1/8 x 7 2/3in)(vol)
£600 - 800
€730 - 970

340[AR]
David Hockney RA (British, born 1937)
In the Dull Village, from Illustrations for Fourteen Poems by CP.Cavafy (MCA Tokyo 54)
Etching and aquatint, 1966, on Crisbrook handmade paper, signed and numbered 36/75 in pencil, printed by Maurice Payne at Alecto Studios, published by Editions Alecto, 350 x 225mm (13 3/4 x 8 7/8in)(PL)
£1,500 - 2,000
€1,800 - 2,400

341[AR]
David Hockney R.A. (British, born 1937)
A Room Full of Straw (SAC 104)
Etching with aquatint, 1969, on wove, signed in pencil, from the edition of 100, printed by the Print Shop, published by Petersburg Press Ltd, London, with margins, 445 x 305mm (17 1/2 x 12in)(SH)
£600 - 800
€730 - 970

342
David Hockney RA (British, born 1937)
David Hockney
The book, 1976, with text and numerous reproductions, published by Thames and Hudson London, bound in green leather, with the green leather slipcase as issued, 270 x 220mm (10 5/8 x 8 3/4in)(vol)
£100 - 150
€120 - 180

343

344

343[AR]
David Hockney R.A. (British, born 1937)
Study for Rumpelstiltskin (SAC 11)
The series of four etchings with aquatint printed on one sheet, 1961, on wove paper, signed, dated and numbered 12/15 in pencil, published by Petersburg Press, London, with margins, 111 x 360mm (4 1/4 x 14 1/8in) (PL)(overall)
£2,000 - 3,000
€2,400 - 3,600

344[AR]
David Hockney RA (British, born 1937)
In a Chiaroscuro, from The Blue Guitar (SAC 207)
Etching and aquatint printed in colors on wove , signed and numbered 29/200 in pencil, published by Petersburg Press, New York and London, with margins, 342 x 425mm (13 1/2 x 16 3/4in)(PL)
£1,000 - 1,500
€1,200 - 1,800

345

346

347

345[AR]
Damien Hirst (British, born 1965)
The Independent (RED)
Screenprint in colours, 2006, on wove, signed by the artist and Bono and numbered 25/200 in pencil, published by The Independent in aid of the Global Fund, with margins, 1230 x 1520 mm (60 x 48in)(SH)
£2,000 - 3,000
€2,400 - 3,600

346[AR]
Damien Hirst (British, born 1965)
Untitled, from London, Group Portfolio
Screenprint in colours, 1992, on wove, signed and numbered 25/65 in pencil verso, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet printed to the edges, 855 x 620mm (33 3/4 x 24 1/2in)(SH)
£1,500 - 2,000
€1,800 - 2,400

347[AR]
Damien Hirst (British, born 1965)
Home Sweet Home
Ceramic multiple, 1996, signed and numbered 70/1500 on the base, published by Swid Powell for Gagosian Gallery, 210mm (8 1/4in) (diameter)
£500 - 700
€610 - 850

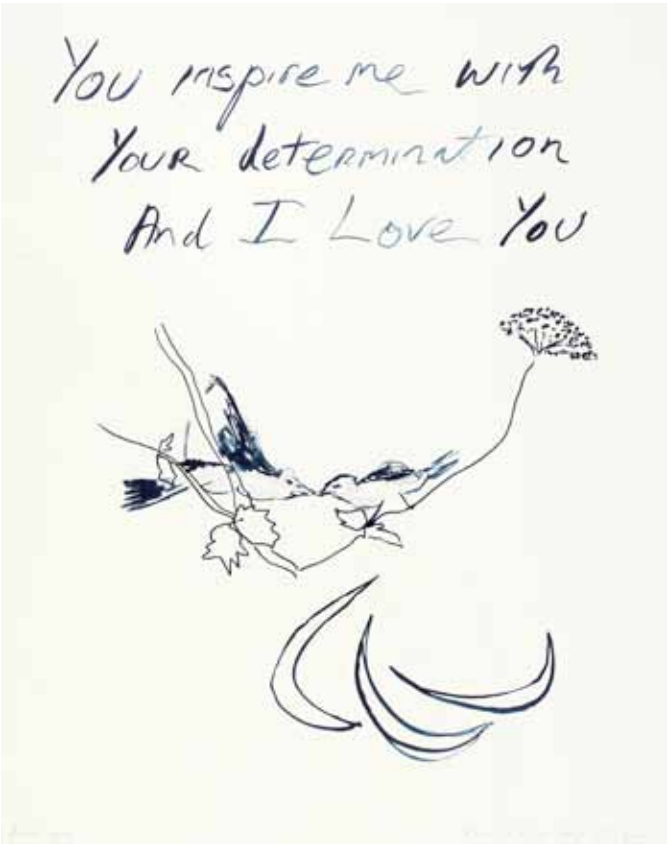
348

349

348[AR]
Tracey Emin (British, born 1963)
Insane Reflection
Screenprint on cotton with fabric flower, 2006, signed, titled, dated and numbered 88/200 in pencil, published by Counter Editions, London, the full sheet, 28 x 38 cm (11 x 15 in)(SH)
£700 - 900
€850 - 1,100

349[AR]
Tracey Emin (British, born 1963)
Sometimes I feel lonely, but it's OK
Soft-ground etching, 2002, on wove, signed, titled, dated and numbered 168/200 in pencil, published by Counter Editions, London, with full margins, 460 x 510mm (18 x 20in)(SH)(unframed)
£600 - 800
€730 - 970

350[AR]
Tracey Emin (British, born 1963)
Birds 2012
Lithograph printed in colours, 2011, on Somerset wove, signed, titled, dated and inscribed 'A/P 14/30' in pencil, an artist's proof aside from the numbered edition of 300, printed by Paupers Press, London, published by Counter Editions, London, the full sheet, 760 x 600mm (29 7/8 x 23 5/8in)(SH)(unframed)
£1,500 - 2,000
€1,800 - 2,400



350

351

352

353

351[AR]
Tracey Emin (British, born 1963)
Laying with the Olive Trees
Lithograph printed in colours, 2011, on Somerset wove, titled, signed, dated and inscribed 'AP III/XX' in pencil, an artist's proof aside from the numbered edition of 150, published by Counter Editions, London, the full sheet, 555mm x 725mm (21 7/8 x 28 1/2in)(SH)(unframed)
£500 - 700
€610 - 850

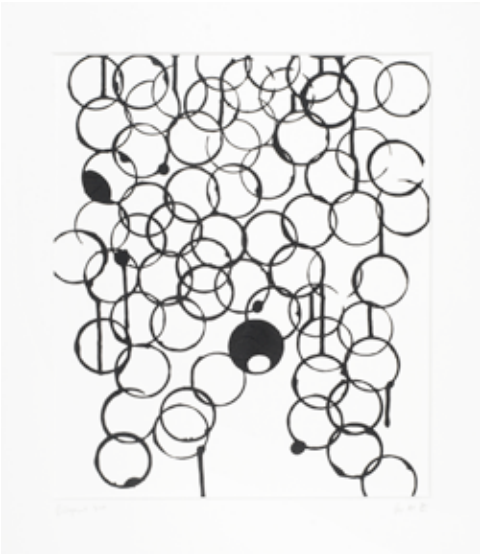
352[AR]
Tracey Emin (British, born 1963)
Sleep Again
Soft ground etching, 2010, on Somerset Tub sized paper, signed, titled, dated and inscribed 'AP3' in pencil, aside from the numbered edition of 100, produced by Paupers Press, London, published by Counter Editions, London, the full sheet, 320 x 360mm (12 5/8 x 14 1/4in)(SH)(unframed)
£400 - 600
€490 - 730

353[AR]
Tracey Emin (British, born 1963)
Hades Hades Hades
Screenprint on cotton, 2009, hand stitched on to floral fabric, signed, dated and numbered 112/200 in ball point pen, published by Counter Editions, the full sheet, 41 x 52 cm (16 x 21 in)(SH)
£500 - 700
€610 - 850

354

355

356



357

354[AR]
Chris Ofili (British, born 1968)
Regal
Lithograph printed in colours, 2004, on wove, signed, titled and numbered 72/300 in pencil, with margins, 400 x 290mm (15 3/4 x 11 1/2in)(SH)
£500 - 700
€610 - 850

355[AR]
Phyllida Barlow (b. 1944)
Untitled (Steps)
Screenprint in colours, 2009, on wove, signed, dated and numbered 105/150 in pencil verso, printed by K2, London, published by Studio Voltaire, London, the full sheet, 555 x 375mm (21 7/8 x 14 3/4in)(SH)(unframed)
£400 - 600
€490 - 730

356[AR]
Rachel Whiteread (British, born 1963)
LOndOn 2012
Screenprint in colours, 2011, on Somerset wove, signed, titled, dated and inscribed 'AP 14/25' in pencil, an artist's proof aside from the numbered edition of 250, printed by Coriander Studios, London, published by Counter Editions, London, the full sheet, 760 x 600mm (29 7/8 x 23 5/8in)(SH)(unframed)
£700 - 900
€850 - 1,100

357[AR]
Rachel Whiteread (British, born 1963)
Ringmark
Multiple, 2010, laser-cut stained-black plywood mounted on Heritage board, initialled, titled, dated and inscribed 'AP 40/40' in pencil, an artist's proof aside from the numbered edition of 400, published by Counter Editions, London, 610 x 530mm (24 x 20 7/8in)(overall)
£500 - 700
€610 - 850

358

359

360

361

358[AR]
Gary Hume RA (British, born 1962)
Vicious
Screenprint in colours, 2010, on Somerset wove, signed, titled, dated and inscribed 'VI/XXV A.P.' in pencil, an artist's proof aside from the numbered edition of 250, printed by Coriander Studios, London, published by Counter Editions, London, with margins, 890 x 750mm (35 x 29 1/2 in)(SH)(unframed)
£400 - 600
€490 - 730

359[AR]
Sarah Morris (American/British, born 1967)
Big Ben
Screenprint in colours, 2011, on Somerset wove, signed, dated and inscribed 'AP 14/20' in pencil verso, an artist's proof aside from the numbered edition of 200, published by Counter Editions, London, the full sheet printed to the edges, 760 x 600mm (29 7/8 x 23 5/8in)(SH)(unframed)
£500 - 700
€610 - 850

360[AR]
Gary Hume RA (British, born 1962)
Untitled (Teddy Bear)
Screenprint in colours, 1995, on wove, signed and dated in pencil, a proof aside from the numbered edition of 75, published by the Institute of Contemporary Arts, London, with full margins, 895 x 696mm (35 1/4 x 27 3/8in)(SH)
£500 - 700
€610 - 850

361[AR]
Gary Hume RA (British, born 1962)
Capital
Screenprint in colours, 2011, on Velin Arches, signed, titled, dated and inscribed 'AP XIV/XXV' in pencil, an artist's proof aside from the numbered edition of 250, printed by Coriander Studios, London, published by Counter Editions, London, the full sheet, 760 x 600mm (29 7/8 x 23 5/8in)(SH)(unframed)
£400 - 600
€490 - 730

362

363

362[AR]
Michael Craig-Martin (Irish, born 1941)
Love/Glove
Screenprint in colours, 2011, on Somerset wove, signed, dated and inscribed 'AP III/XX' in pencil, an artist's proof aside from the numbered edition of 150, printed by Coriander Studios, London, published by Counter Editions, London, with margins, 724 x 662mm (28 1/2 x 36 1/8in)(SH)(unframed)
£400 - 600
€490 - 730

363[AR]
Michael Craig-Martin (Irish, born 1941)
GO
Screenprint in colours, 2011, on Somerset wove, signed, dated and inscribed 'AP XIV/XXV' in pencil verso, an artist's proof aside from the numbered edition of 250, printed by Coriander Studios, London, published by Counter Editions, London, the full sheet printed to the edges, 760 x 600mm (29 7/8 x 23 5/8in)(SH)(unframed)
£500 - 700
€610 - 850

364[AR]
Bridget Riley (British, born 1931)
Rose Rose
Screenprint in colours, 2011, on Fabriano wove, signed, titled, dated and inscribed 'AP 14/20' in pencil, an artist's proof aside from the numbered edition of 250, printed by Artizan Editions, Hove, published by Counter Editions, London, with margins, 870 x 695mm (34 1/4 x 27 3/8in)(SH)(unframed)
£1,500 - 2,000
€1,800 - 2,400

364

365

366

367

368

365[AR]
Bob and Roberta Smith
Love
Screenprint in colours, 2011, on wove, signed, titled, dated and inscribed 'A/P 14/20' in pencil, an artists proof aside from the numbered edition of 150, printed by K2 Screen, London, published by Counter Editions, London, with margins, 760mm x 600mm (29 7/8 x 23 5/8in) (SH)(unframed)
£400 - 600
€490 - 730

366[AR]
Fiona Banner (British, 1966), 2011
Superhuman Nude
Screenprint, 2011, on Somerset satin, initialled, dated and inscribed 'AP 14/20' in pencil verso, an artist's proof aside from the numbered edition of 150, printed by K2 Screen, London, published by Counter Editions, London, the full sheet printed to the edges, 760 x 600mm (29 7/8 x 23 5/8in)(SH)(unframed)
£400 - 600
€490 - 730

367[AR]
Anthea Hamilton (British, born 1978)
Divers
Screenprint in colours, 2011, on Somerset wove, signed, dated, titled and inscribed 'AP 14/20' in pencil verso, an artist's proof aside from the numbered edition of 150, printed by Coriander Studios, london, published by Counter Editions, London, the full sheet printed to the edges, 760 x 600mm (29 7/8 x 23 5/8in)(SH)(unframed)
£500 - 700
€610 - 850

368[AR]
Paula Rego (British, born 1935)
The Crow (Rosenthal 107)
Etching and aquatint, 1994, on Somerset paper, signed and numbered 61/80 in pencil, printed by Paul Coldwell at Culford Press, London, published by the Byam Shaw School of Art, 224 x 187mm (8 7/8 x 7 3/8in)(PL)
£500 - 700
€610 - 850

369

369*
William Joseph Kentridge (South African, born 1955)
Horus
Etching and drypoint, on wove, signed and numbered 25/45 in pencil, printed by Artist Proof Studio, Johannesburg, with margins, 165 x 206mm (6 1/2 x 8 1/2in)(PL)
£800 - 1,200
€970 - 1,500

370

370*
William Joseph Kentridge (South African, born 1955)
Landscape
Drypoint, 1999, on Arches, signed and numbered 6/10 in pencil, with margins, 165 x 195mm (6 1/2 x 7 3/4in)(PL)
£500 - 700
€610 - 850

371

371*
William Joseph Kentridge (South African, born 1955)
Landscape (Overgrown road)
Drypoint, 1999, on Arches, signed and numbered 6/10 in pencil, with margins, 162 x 195mm (6 3/8 x 7 3/4in)(PL)
£500 - 700
€610 - 850

372

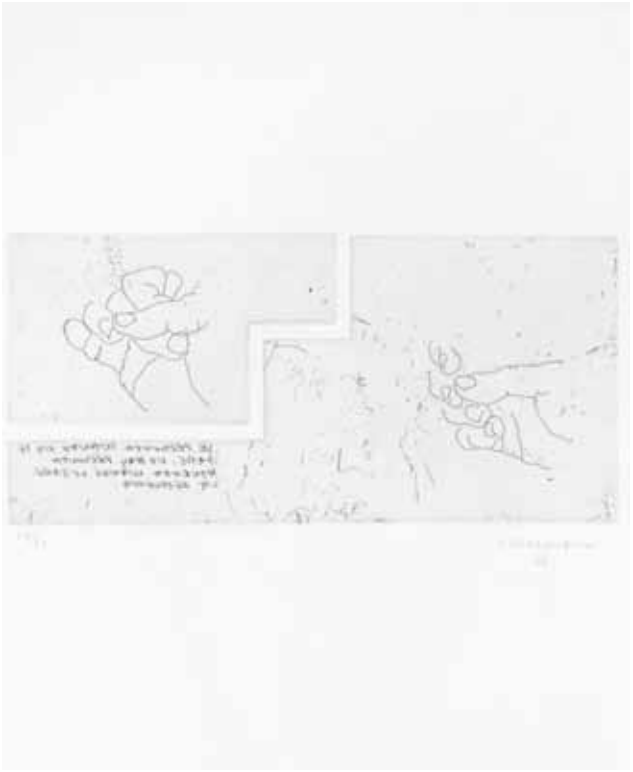
373

374

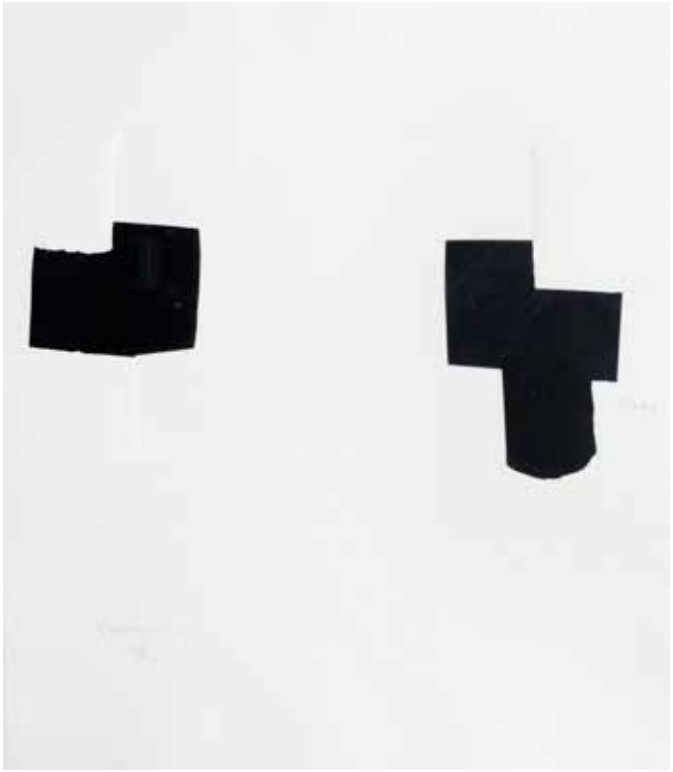
372[AR]
Joseph Beuys (German, 1921-1986)
Food for Thought
Offset lithograph with stamp and grease spot, 1977, on cream wove, signed in pencil, one of less than 100 signed copies (the edition was unlimited), published by the Free International University, Kassel, the full sheet, 880 x 165mm (34 5/8 x 6 1/2in)(SH)
£800 - 1,200
€970 - 1,500

373[AR]
Gerhard Richter (German, born 1932)
Victoria I (Butin p. 283)
Offset lithograph printed in colours, 2003, on wove, with margins, 790 x 590mm (31 x 23 1/4in)(SH)
£800 - 1,200
€970 - 1,500

374[AR]
Wolfgang Tillmans (German, 1968)
Wald (Tierra del Fuego) II
Laser print, 2010, on wove, signed and numbered 30/150 in pencil verso, published by the Serpentine Gallery, London, with thin margins, 420 x 300mm (16 1/2 x 11 7/8in)(SH)(unframed)
£600 - 800
€730 - 970



375



376

375[AR]
Eduardo Chillida (Spanish, 1924-2002)
Esku XI : Bi-Esku (K 73006 and 73008)
Two etchings, 1973, on Arches, each signed and numbered from the edition of 50 in pencil, printed by Atelier Morsang, Paris, published by Maeght Editeur, Paris, together with an etching with aquatint by Pierre Tal-Coat, on wove, signed and numbered 23/50 in pencil, with margins, 370 x 425mm (24 1/2 x 16 3/4in)(PL)(and smaller)(3)
£1,000 - 1,500
€1,200 - 1,800

376[AR]
Eduardo Chillida (Spanish, 1924-2002)
London (K 92009)
Screenprint with embossing, 1992, on Paperki, signed and numbered 11/100 in pencil, printed by Erik Kirksaether, Madrid, published by Annely Juda Fine Art Ltd, London, with margins, 460 x 400mm (18 x 15 3/4in)(SH)
£1,200 - 1,800
€1,500 - 2,200

377[AR]
Pierre Soulages (French, born 1919)
Eau-Forte XIII (Rivière 15)
Etching and aquatint, 1957, on BFK Rives, signed and numbered 32/100 in pencil, with margins, 590 x 430mm (23 1/8 x 17in)(PL)
£1,500 - 2,000
€1,800 - 2,400

377

378

379

380

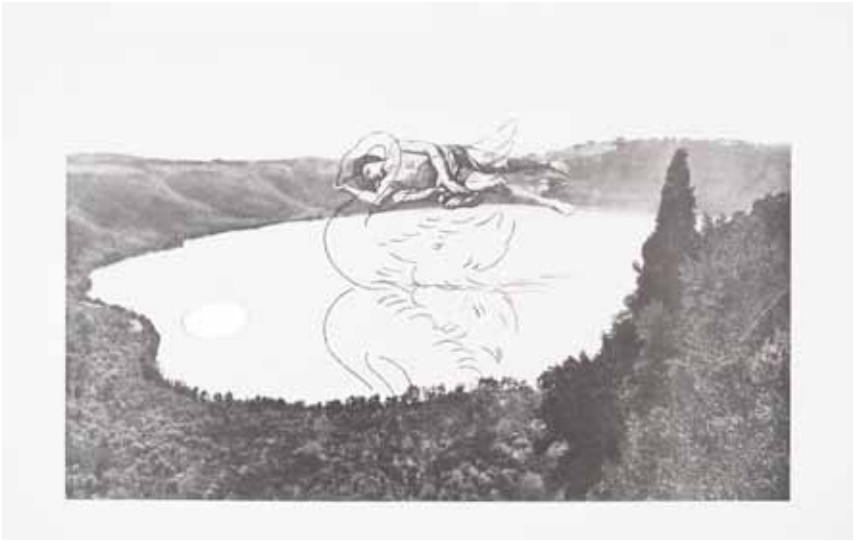
381

378
Richard Ryan (Chilean, born 1974)
London by Ryan
The complete set of four screenprints in colours, 2010, entitled 'Savile Row', 'London Street', 'London Victoria Station', 'Parliament', on thick wove, signed and inscribed 'HC 10/35' in gold ink, one of 35 hors de commerce aside from the numbered edition of 350, in the original portfolio, 480 x 625mm (18 7/8 x 24 5/8in)(SH); 493 x 642mm (19 3/8 x 25 1/4in)(Folio)(4)
£400 - 600
€490 - 730

379* AR
Dolk (Norwegian, born 1979)
Pope : Punk
Two screenprints in colours, 2012, each on wove, each signed, dated and numbered 113/300 in pencil, with margins, 770 x 770mm (30 3/8 x 30 3/8in)(SH)(unframed)(2)
£700 - 900
€850 - 1,100

380
Richard Ryan (Chilean, born 1974)
Manhattan in Fashion
The complete set of four screenprints in colours, 2011, entitled 'Thelma at Broadway', 'Village Cigars', 'St Patrick's Cathedral', 'Red Dress', on thick wove, signed and numbered 6/350 in gold ink, in the original portfolio, 493 x 642mm (19 3/8 x 25 1/4in)(Folio)
£500 - 700
€610 - 850

381
Richard Ryan (Chilean, born 1974)
Mi Sono Perso A Roma
The complete set of four screenprints in colours, 2013, entitled 'Colosseum Car Crash', 'La Madonna di Pantheon', 'La Vergine', 'Bright Star', on thick wove, signed and numbered 320/350 in gold ink, in the original portfolio, 493 x 642mm (19 3/8 x 25 1/4in)(Folio)
£500 - 700
€610 - 850



382

383

382[AR]
Giulio Paolini (Italian, born 1940)
Exil du Cygne
Collotype, 1984, on wove, signed in pencil and stamp numbered 21 on the frontispiece, from the edition of 500, together with text by Germano Celant, printed and published by Fratelli Alinari, Stamperia d'Arte, Florence, within the original card portfolio, 500 x 800mm (19 11/16 x 31 1/2in)(folio)
£400 - 600
€490 - 730

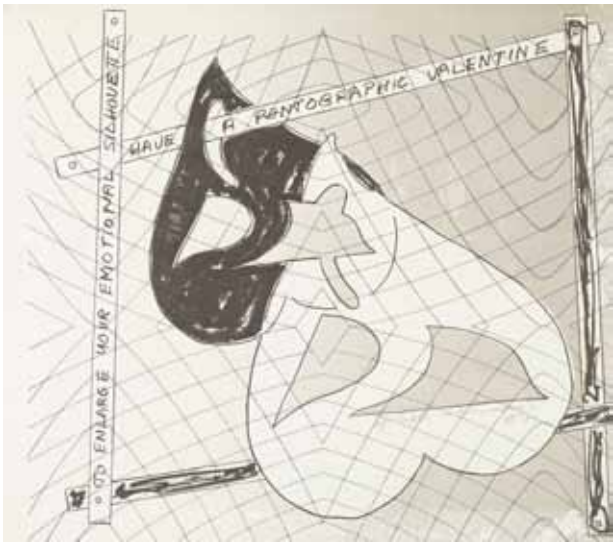
383
Claes Oldenburg (Swedish, born 1929)
Four plates, from Erotic Fantasy Etchings
Four etchings, 1974-75, from the set of 6, each signed and inscribed 'A.P. XII/XII' aside from the numbered edition of 60, published by Petersburg Press, London and New York, each with margins, each 248 x 200 mm (9 3/4 x 8in)(PL)(4)
£600 - 800
€730 - 970

384

384
Richard Tuttle (American, born 1941)
Metal Shoes 5
Aquatint with copper plate embossment, 2009, initialled, dated and inscribed 'MS 11/30' in pencil, from the series of 30 unique works, the full sheet, 508 x 260mm (20 x 10 1/4in)(SH)
£1,000 - 1,500
€1,200 - 1,800

385
Joan Mitchell (American, 1926-1992)
Composition in black and yellow, from Trees
Lithograph printed in colours, 1991, on Arches, signed and numbered 22/125 in pencil, published by Éditions de La Différence, Paris, 760 x 560mm (29 7/9 x 22 1/8in)(SH)
£600 - 800
€730 - 970

385



386

387

388

389

386*
Frank Stella (American, born 1936)
Untitled
Lithograph, 1981, on wove, initialled, dated and dedicated in pencil, the full sheet printed to the edges, 520 x 580mm (20 1/2 x 22 7/8in)(SH) (unframed)
£500 - 700
€610 - 850

387
Bruce Nauman (American, born 1941)
Plate d, from Studies for Holograms
Screenprint, 1970, on Kromekote paper, signed, dated and numbered 24/150 in ink, the full sheet, 660 x 660mm (26 x 26in)(SH)
£1,500 - 2,000
€1,800 - 2,400

388AR
Yves Klein (French, 1928-1962)
Antropométrie (ANT 7)
Lithograph printed in colours, on Arches, a posthumous impression, numbered 92/200 in pencil, inscribed and signed by the artist's wife in pencil verso, with full margins, 920 x 580mm (36 1/4 x 22 3/4in)(SH)
£1,000 - 1,500
€1,200 - 1,800

389
Roberto Sébastian Matta (Chilean, 1911-2002)
Hom'mere IV - Pont d'Appui
The complete portfolio, 1983, each on Japon nacré, comprising ten etchings with aquatint printed in colours, each signed and numbered 34/100 in pencil, printed by l'Atelier Dupont-Visat, published by Sistan, Lugano, with the title page, text and justification, in the original linen covered portfolio box, 725 x 555mm (28 1/2 x 22in)(folio)
£2,000 - 3,000
€2,400 - 3,600

390

391

392

393

390
Roy Lichtenstein (American, 1923-1997)
Paper Plate (Corlett III.45)
Screenprint in colours on white paper plate, 1969, with the artist's copyright credit stamp verso, published by Bert Stern, for On 1st, New York, 260mm (10 1/4in)(diameter)
£300 - 500
€370 - 610

391
Jeff Koons (American, born 1955)
Lips
Screenprint in colours on a ceramic plate, 2012, signed and numbered 0347/2500 in the glaze, produced by Bernardaud, with the original presentation box, 315mm (12in)(diameter)
£1,200 - 1,800
€1,500 - 2,200

392
Sol LeWitt (American, 1928-2007)
Sette Stelle (K. 1984.06)
The complete portfolio, 1984, comprising 7 collotypes printed in colours, on wove, signed in pencil and stamp numbered 73 on the justification page, from the edition of 500, published and printed by Fratelli Alinari Stamperia d'Arte, Florence, with text by Germano Clement, with full margins, loose as issued, contained in original portfolio folder with printed lettering, 520 x 420mm (20 1/2 x 16 1/4in)(folio)(7)
£1,000 - 1,500
€1,200 - 1,800

393
After Andy Warhol (American, 1928-1987)
Marilyn
The complete set of 10 screenprints in colours, on stiff wove, each with the Sunday B. Morning stamp verso, the full sheets printed to the edges, each 915 x 915mm (36 x 36in)(SH)(10)
£4,000 - 6,000
€4,900 - 7,300

394

395

396

394
Takashi Murakami (Japanese, born 1962)
And then, and then, and then, and then
Offset lithograph, 1996, on wove, signed and numbered 138/300 in black felt-tip pen, printed and published by Kaikai Kiki Ltd, Tokyo, the full sheet printed to the edges, 500 x 500mm (19 5/8 x 19 5/8in)(SH)(unframed)
£400 - 600
€490 - 730

395*
Takashi Murakami (Japanese, born 1962)
Dokuro silver : Mamu Cam from the Sky
Two offset lithographs printed in colours, each on wove, each signed and numbered from the edition of 300 in black felt tip pen, published by Kaikai Kiki Ltd., Tokyo, the full sheets printed to the edges, 770 x 900mm (30 1/4 x 35 1/2in)(SH)(and smaller)(unframed)(2)
£500 - 700
€610 - 850

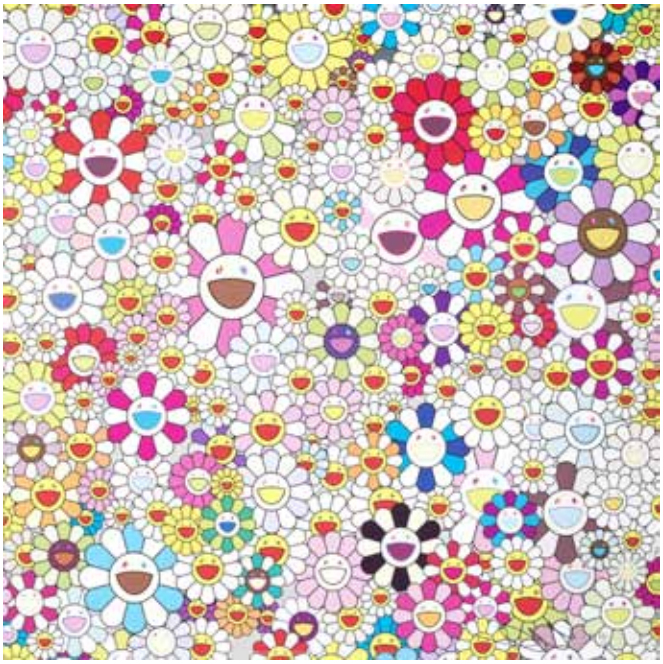
396*
Mark Grotjahn (b. 1968) & Takashi Murakami (b. 1962)
Untitled (Scarlet Lake and Indigo Blue Butterfly 826)
Offset lithograph printed in colours, 2010, on wove, signed by both artists (Mark Grotjahn in black ink and Takashi Murkamai in silver ink) and numbered 141/300 in silver ink, printed and published by Kaikai Kiki Ltd, Tokyo, the full sheet printed to the edges, 700 x 560mm (27 1/2 x 22in)(SH)(unframed)
£500 - 700
€610 - 850

397

397

397*
Takashi Murakami (Japanese, born 1962)
A collection
Three offset lithographs printed in colours, titled 'And then and then and then and then and then (Aqua Blue)', 'And then x6 Blue', 'And then x6 Red', each on glossy wove, each signed and numbered from the edition of 300 in black ink, with Kaikai Kiki Ltd, Tokyo, 680 x 680mm (26 3/4 x 26 3/4in)(SH)(unframed)(3)
£1,500 - 2,000
€1,800 - 2,400

397



398

398*
Takashi Murakami (Japanese, born 1962)
A collection
Four offset lithographs printed in colours, 'An Hommage to Monopink', 'An Hommage to IKB', 'Floating Camping' and 'Flowers Blossoming in This World and the Land of Nirvana', each on glossy wove, each signed and numbered from the editions of 300 in ink, printed and published by Kaikai Kiki Ltd, Tokyo, 710 x 710mm (28 x 28in)(SH)(and smaller) (unframed)(4)
£2,000 - 3,000
€2,400 - 3,600

399

399*
Takashi Murakami (Japanese, born 1962)
A collection
Four offset lithographs printed in colours, titled 'DOB and Me: On the red mound of the dead', 'Kaikai Kiki and Me: On the blue mound of the dead', 'I met a panda family' and 'Jellyfish eyes (black)', each on glossy wove, each signed and numbered from the editions of 300 in ink, printed and published by Kaikai Kiki Ltd, Tokyo, 508 x 508mm (20 x 20in)(SH)(unframed)(4)
£2,000 - 3,000
€2,400 - 3,600

End of Sale

Index

Artist	Lot No
Ackroyd RA, Norman	146
Aegidius II Sadeler	78
After Andy Warhol	393
After Henri Matisse	230
After Jacques Villon	236
After John Constable by David Lucas	91
After Marc Chagall	246
After Pablo Picasso	237, 239, 242
After Rembrandt Harmensz van Rijn	86, 90
Aitchison CBE RA, Craigie	208, 209
Arikha, Avigdor	4
Ayres O.B.E., R.A., Gillian	201
Banner , Fiona	366
Barlow, Phyllida	355
Barns-Graham, Wilhelmina	180
Bawden R.A., Edward	1, 2, 131, 132, 133, 134, 135
Beattie, Basil	14
Bellany CBE RA HRSA LLD(Lon), John	52, 53, 210, 211
Beuys, Joseph	372
Bevan, Robert	144
Blackadder, Dame Elizabeth	145
Blackwood, OSA, David Lloyd	150
Blake, Sir Peter	54, 325
Bone, Sir Muirhead	119
Braque, Georges	233, 234, 235
Burra, Edward	120
Carlo, Michael	20
Caulfield, Patrick	324, 326
César Helleu, Paul	222
Cézanne, Paul	212, 213, 214
Chagall, Marc	248, 249, 250, 251, 252, 253, 254, 255, 256
Cheese, Chloe	38
Chillida, Eduardo	375, 376
Clough, Prunella	9, 10, 140
Coker R.A., Peter	61
Conroy, Stephen	3
Corneille	276
Cornish, Charlotte	13
Craig-Martin, Michael	362, 363
Dürer, Albrecht	70, 71, 72, 73, 74, 75, 76
Dali, Salvador	260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275
Deacon, Richard	7
Delaunay, Sonia	281, 282, 283, 284
Dolk	379
Emin, Tracey	348, 349, 350, 351, 352, 353
Ernst, Max	257, 258, 259
Evans, Merlyn	149
Fedden R.A., Mary	17, 18
Flight, Claude	189
Frink R.A., Dame Elisabeth	57, 170, 171, 172
Frost, Anthony	15
Frost R.A., Sir Terry	60, 181, 182, 183, 184
Gentleman, David	37
Gill, Eric	121, 122
Gillray, James	94, 95, 96
Grotjahn & Takashi Murakami, Mark	396
Hamilton, Anthea	367
Harmensz van Rijn, Rembrandt	81, 82, 83, 84, 85, 87, 88, 89
Hearld, Mark	31, 32
Hepworth, Dame Barbara	179
Herman R.A., Josef	16
Heron, Patrick	11
Hilton, Matthew	58
Hirst, Damien	345, 346, 347
Hockney R.A., David	338, 339, 340, 341, 342, 343, 344
Hodgkin, Sir Howard	205, 206, 207
Hogarth, Paul	34
Hogarth, William	92, 93
Hoyland RA, John	64, 203
HRH Prince of Wales	147
Hume RA, Gary	358, 360, 361
Irvin RA, Albert	63, 202
Jacklin RA, Bill	148
John O.M., Augustus Edwin	106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116
Jones, Stanley	12
Jones RA, Allen	329
Kandinsky, Wassily	277
Kentridge, William Joseph	369, 370, 371
Kitaj, R. B.	6
Klein, Yves	388
Kokoschka, Oskar	217, 218
Koons, Jeff	391

Artist	Lot No
Landseer Maur Griggs, Frederick	123, 124
Laurencin, Marie	219, 220, 221
Léger, Fernand	243
Lewin, Angie	36
LeWitt, Sol	392
Lichtenstein, Roy	390
Lin, Kim	8
Lowry R.A., Laurence Stephen	185, 186, 187, 188
Marini, Marino	285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298
Matisse, Henri	229
McLean, Bruce	327
Meryon, Charles	100
Micallef, Antony	39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51
Millet, Jean-François	215
Miró, Joan	244, 245
Mitchell, Joan	385
Moore O.M., C.H., Henry	174, 175, 176, 177, 178
Morris, Sarah	359
Murakami, Takashi	394, 395, 397, 398, 399
Nauman, Bruce	387
Ofili, Chris	354
Oldenburg, Claes	383
Pachec, Ana Maria	33
Paolini, Giulio	382
Paolozzi, Sir Eduardo	55, 331, 332, 333, 334, 335, 336, 337
Pasche, John	56
Pasmore R.A., Victor	151, 152, 153, 154, 155, 156
Paul, Celia	5
Pencz, Georg	69
Picasso, Pablo	238, 240, 241
Piper C.H., John	157, 158, 159, 160, 161, 162, 163, 164, 165, 166
Pissarro, Camille	216
Poliakoff, Serge	280
Procktor, R.A., R.W.S., Patrick	62
Raimondi, Marcantonio	65, 66
Ratushniak, Gary	190
Rego, Paula	22, 23, 24, 25, 26, 27, 368
Renoir, Pierre-Auguste	224, 225, 226, 227, 228
Reynolds, Alan	136, 137, 138, 139
Richards, Ceri	19, 141, 142, 143
Richter, Gerhard	373
Riley, Bridget	364
Rothenstein, Michael	21
Rouault, Georges	278, 279
Rowlandson, Thomas	97
Ryan, Richard	378, 380, 381
Scott R.A., William	59, 167, 168, 169
Sébastian Matta, Roberto	389
Severini, Gino	231
Short, Frank	117
Sickert A.R.A., Walter Richard	118
Smith, Bob and Roberta	365
Soulages, Pierre	377
Stella, Frank	386
Sutherland O.M., Graham	125, 126, 127, 128, 129, 130
Tàpies, Antoni	317, 318, 319, 320, 321, 322, 323
Tillmans, Wolfgang	374
Tilson R.A., Joe	328
Tissot, James	102, 103, 104, 105
Trevelyan R.A., Julian	191, 192, 193, 194, 195, 196
Tsuguharu Foujita, Léonard	223
Tuttle, Richard	384
van de Velde II, Jan	77
Various Artists	35, 67, 68, 79, 173, 197, 198, 199, 200, 204, 247, 330
Vasarely, Victor	299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316
Whistler, James Abbott McNeill	98, 99
Whiteread, Rachel	356, 357
Williams R.A, Sir Kyffin	28, 29, 30
Zorn, Anders	101

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot. Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue.* This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a *Lot*

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue.* The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller.*

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, Absentee *Bidding Form* or Telephone *Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person
You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)
If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax
Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale.* It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserve*s and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet
Please visit our *Website* at http://www.bonhams.com for details of how to bid via the internet.

Bidding through an agent
Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale.*

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer*'s *Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder.* We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer*'s *Agreement*, a premium (the *Buyer*'s *Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer*'s *Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyer*s of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

Hammer Price	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:
† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer*'s *Premium* (plus *VAT* and any other charges and *Expense*s to us) in full before making a bid for the *Lot*. If you are a successful *Bidder,* payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue.* Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites/ or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms
The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts
Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms
Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ˚ of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers
The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements
Firearms Act 1968 as amended
Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items
As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture
Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

˜ Ruby and Jadeite
Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non–Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones
Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimate*s assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyer*s on any *Lots* subsequent to the *Sale*.

Estimated Weights
If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures
1. A diamond brooch, by Kutchinsky
When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky
Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky
Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms
- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms
The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Description*s contained in the *Contract for Sale:*
- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration
For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates
When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines
It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages
Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Description*s of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels
A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond
Wines lying in Bond are marked Δ and *VAT* is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyer*s requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance *VAT* and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms
The following terms used in the *Catalogue* have the following meanings:
CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed *c/o Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lot*s have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams*' order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".
"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.
"Business" includes any trade, *Business* and profession.
"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".
"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).
"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.
"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.
"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.
"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.
"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.
"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.
"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.
"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lot*s to be offered for *Sale* by *Bonhams*.
"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).
"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.
"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).
"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.
"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.
"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.
"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*
"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.
"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*
"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.
"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.
"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).
"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.
"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.
"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.
"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.
"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.
"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.
"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*
"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).
"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*
"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.
"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.
"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.
"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.
"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).
"Storage Contractor" means the company identified as such in the *Catalogue.*
"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.
"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.
"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.
"Website" *Bonhams Website* at www.bonhams.com
"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams*' instructions to sell a *Lot*.
"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
"bailee": a person to whom goods are entrusted.
"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.
"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.
"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*
"lien": a right for the person who has possession of the *Lot* to retain possession of it.
"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.
"title": the legal and equitable right to the ownership of a *Lot*.
"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings
UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art
Matthew Bradbury
+44 20 7468 8295

Aboriginal Art
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art
UK
Philip Keith
+44 2920 727 980
U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings
Alan Fausel
+1 212 644 9039

Antiquities
Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour
UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations
Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design
UK
Mark Oliver
+44 20 7393 3856
U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art
Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana
+1 415 861 7500

Books, Maps & Manuscripts
UK
Matthew Haley
+44 20 7393 3817
U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass
UK
Simon Cottle
+44 20 7468 8383
U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery
UK
John Sandon
+44 20 7468 8244
U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings
Scot Levitt
+1 323 436 5425

Carpets
UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimipour
+1 415 503 3392

Chinese & Asian Art
UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks
UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals
UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art
UK
Gareth Williams
+44 20 7468 5879
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles
Claire Browne
+44 1564 732969

Entertainment Memorabilia
UK
Stephanie Connell
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art
UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413

Greek Art
Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia
Kevin Mcgimpsey
+44 1244 353123

Irish Art
Penny Day
+44 20 7468 8366

Impressionist & Modern Art
UK
Deborah Allan
+44 20 7468 8276
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art
Alice Bailey
+44 20 7468 8268

Japanese Art
UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery
UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
AUSTRALIA
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art
UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music
Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art
U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design
Gareth Williams
+44 20 7468 5879

Motor Cars
UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia
UK
Toby Wilson
+44 8700 273 619
U.S.A
Kurt Forry
+1 415 391 4000

Motorcycles
Ben Walker
+44 8700 273616
Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments
Philip Scott
+44 20 7393 3855

Native American Art
Jim Haas
+1 415 503 3294

Natural History
U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures
UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art
Charles O'Brien
+44 20 7468 8360

Photography
U.S.A
Judith Eurich
+1 415 503 3259

Portrait Miniatures
Jennifer Tonkin
+44 20 7393 3986

Prints
UK
Rupert Worrall
+44 20 7468 8262
U.S.A
Judith Eurich
+1 415 503 3259

Russian Art
UK
Sophie Law
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments
Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures
Chris Brickley
+44 131 240 2297

Silver & Gold Boxes
UK
Michael Moorcroft
+44 20 7468 8241
U.S.A
Aileen Ward
+1 800 223 5463

South African Art
Giles Peppiatt
+44 20 7468 8355

Sporting Guns
Patrick Hawes
+44 20 7393 3815

Toys & Dolls
Leigh Gotch
+44 20 8963 2839

Travel Pictures
Veronique Scorer
+44 20 7393 3962

Urban Art
Gareth Williams
+44 20 7468 5879

Watches & Wristwatches
UK
Paul Maudsley
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Nick Biebuyck
+852 2918 4321

Whisky
UK
Martin Green
+44 1292 520000
U.S.A
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine
UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight
+44 1273 220 000

Representative:
Kent
George Dawes
+44 1483 504 030

West Sussex
Jeff Burfield
+44 1243 787 548

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford •
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
New House
150 Christleton Road
Chester, Cheshire
CH3 5TD
+44 1244 313 936
+44 1244 340 028 fax

Carlisle
48 Cecil Street
Carlisle, Cumbria
CA1 1NT
+44 1228 542 422
+44 1228 590 106 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
39 Don Street
St.Helier
JE2 4TR
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria - Vienna
Tuchlauben 8
1010 Vienna
Austria
+43 (0)1 403 00 01
vienna@bonhams.com

Belgium - Brussels
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0)2 736 5076
+32 (0)2 732 5501 fax
belgium@bonhams.com

France - Paris
4 rue de la Paix
75002 Paris
+33 (0)1 42 61 1010
+33 (0)1 42 61 1015 fax
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0)221 2779 9650
+49 (0)221 2779 9652 fax
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
+49 (0) 89 2420 7523 fax
munich@bonhams.com

Greece - Athens
7 Neofytou Vamva Street
10674 Athens
+30 (0) 210 3636 404
athens@bonhams.com

Ireland - Dublin
31 Molesworth Street
Dublin 2
+353 (0)1 602 0990
+353 (0)1 4004 140 fax
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 (0)2 4953 9020
+39 (0)2 4953 9021 fax
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Rome
+39 (0)6 48 5900
+39 (0)6 482 0479 fax
rome@bonhams.com

Netherlands - Amsterdam
De Lairessestraat 154
1075 HL Amsterdam
+31 20 67 09 701
+31 20 67 09 702 fax
amsterdam@bonhams.com

Spain - Madrid
Nuñez de Balboa no.4 - 1A
Madrid
28001
+34 91 578 17 27
madrid@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
Switzerland
+41 76 379 9230
geneva@bonhams.com

Representatives:
Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

Spain - Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Portugal
Filipa Rebelo de Andrade
+351 91 921 4778
portugal@bonhams.com

Russia - Moscow
Anastasia Vinokurova
+7 964 562 3845
russia@bonhams.com

Russia - St Petersburg
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California
Central Valley
David Daniel
+1 (916) 364 1645

District of Columbia/
Mid-Atlantic
Martin Gammon
+1 (202) 333 1696

Southern California
Christine Eisenberg
+1 (949) 646 6560

Florida
+1 (305) 228 6600

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

Massachusetts
Boston/New England
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
Thomaz Oscar Saavedra
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong
Suite 1122
Two Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
beijing@bonhams.com

Japan
Akiko Tsuchida
Level 14 Hibiya Central Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
akiko@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@bonhams.com

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Cnr Williams Road
& Lechlade Avenue
South Yarra VIC 3141

AFRICA

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Credit and Debit Card Payments
There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.
Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: Prints	**Sale date:** 4 June 2014
Sale no. 21599	**Sale venue:** Knightsbridge

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s
£200 - 500 .....by 20 / 50 / 80s
£500 - 1,000 .....by 50s
£1,000 - 2,000 .....by 100s
£2,000 - 5,000 .....by 200 / 500 / 800s
£5,000 - 10,000 .....by 500s
£10,000 - 20,000 .....by 1,000s
£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£50,000 - 100,000 .....by 5,000s
£100,000 - 200,000 .....by 10,000s
above £200,000 .....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	

By providing your email address above, you authorise Bonhams to send you marketing material and news concerning Bonhams and partner organisations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐	I am registering to bid as a trade client ☐
If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐	Please tick if you have registered with us before ☐

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ | I will collect from Park Royal or bonded warehouse ☐ | Please include delivery charges (minimum charge of £20 + VAT) ☐

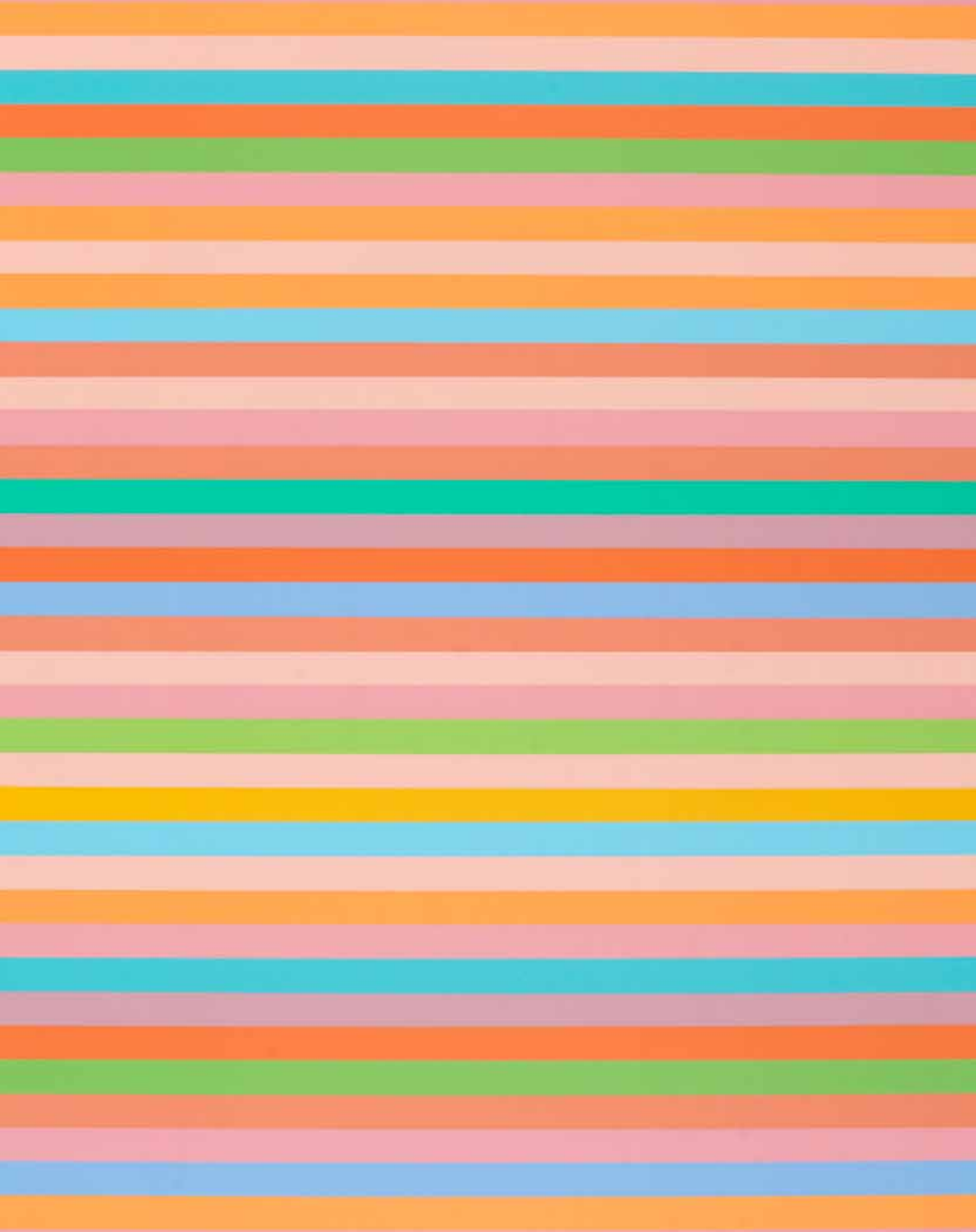
BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

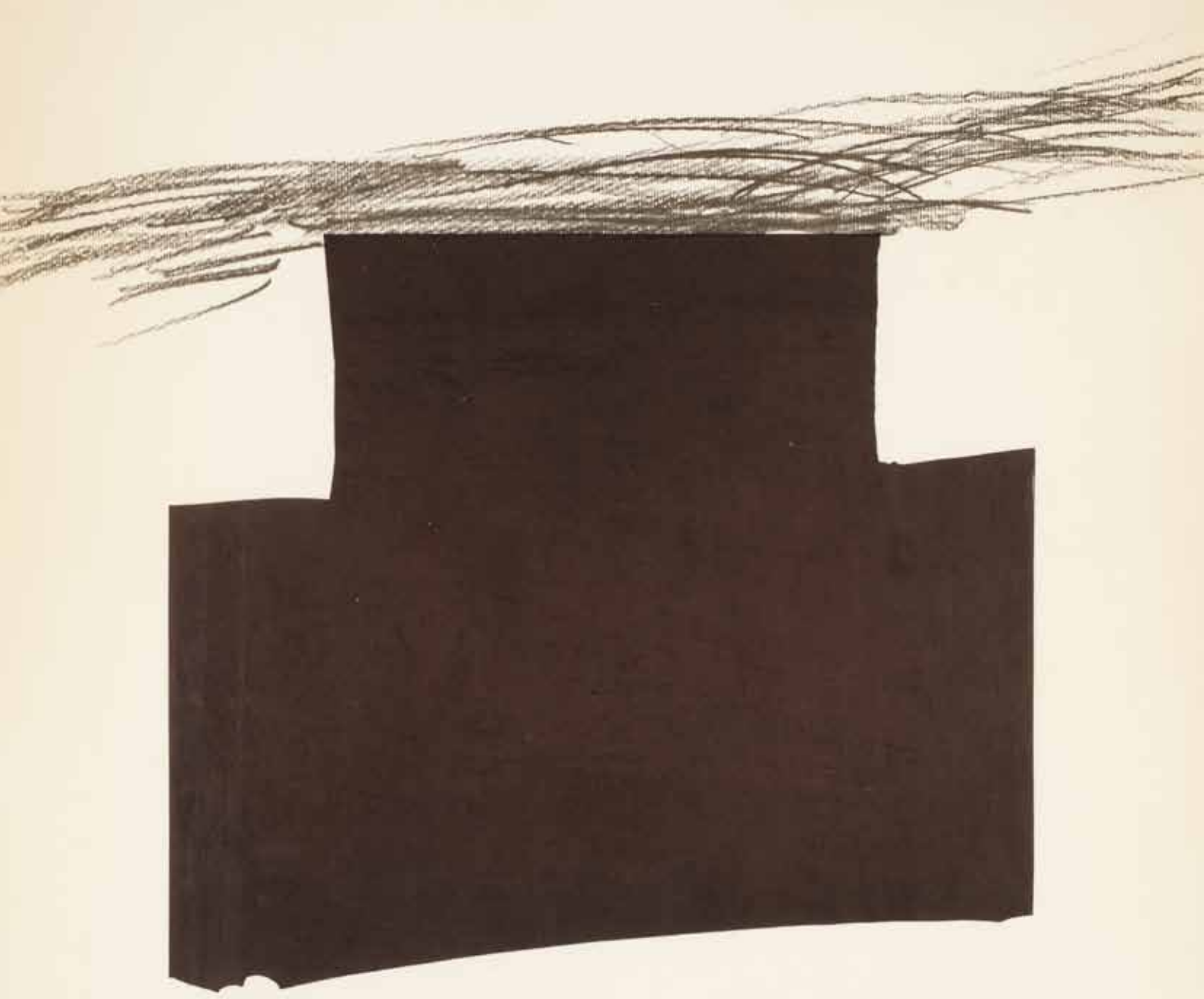
Your signature: | Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.
Please email or fax the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.





Bonhams
Montpelier Street
Knightsbridge
London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

International Auctioneers and Valuers - **bonhams.com**