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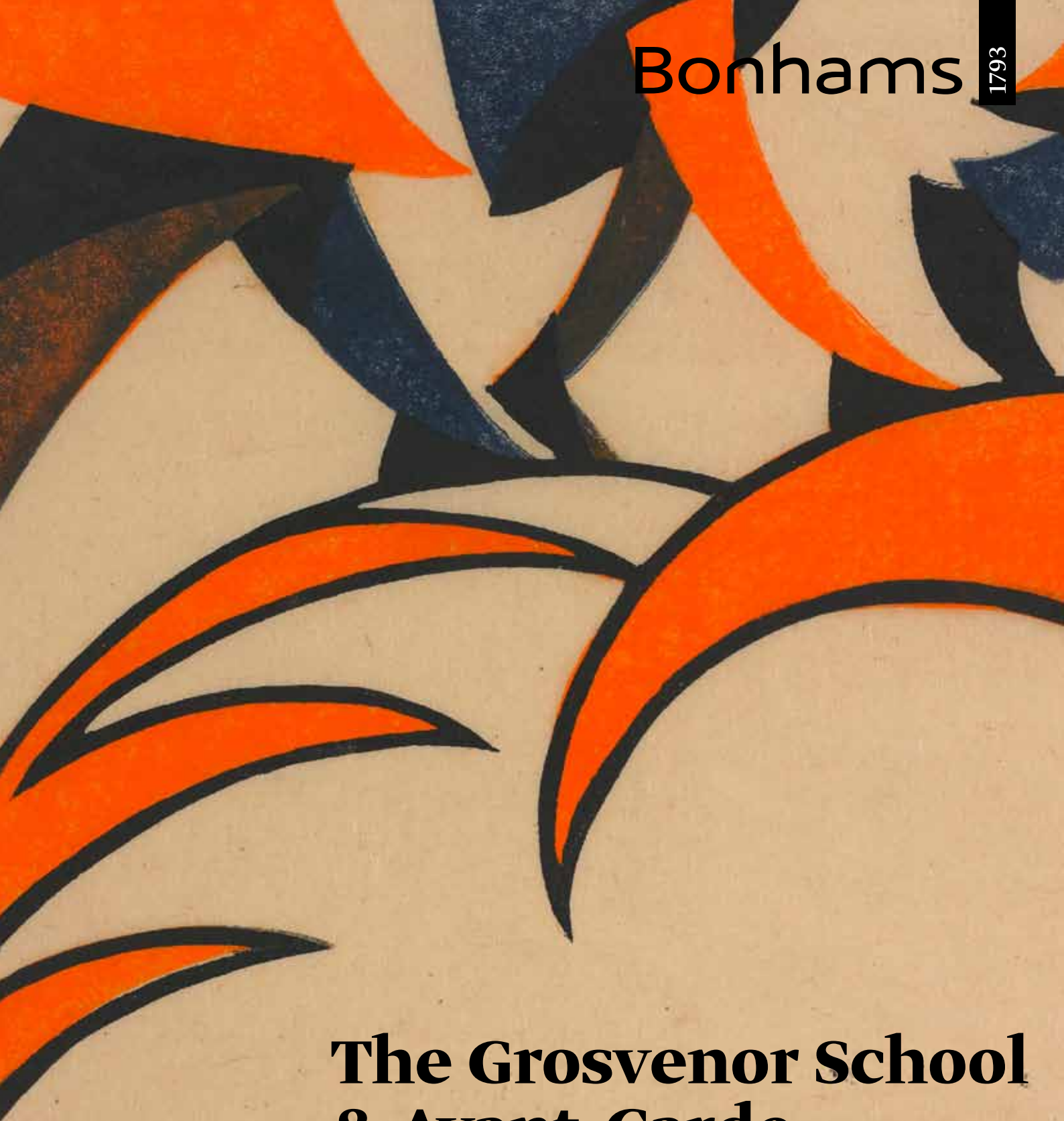

The Grosvenor School & Avant-Garde British Printmaking

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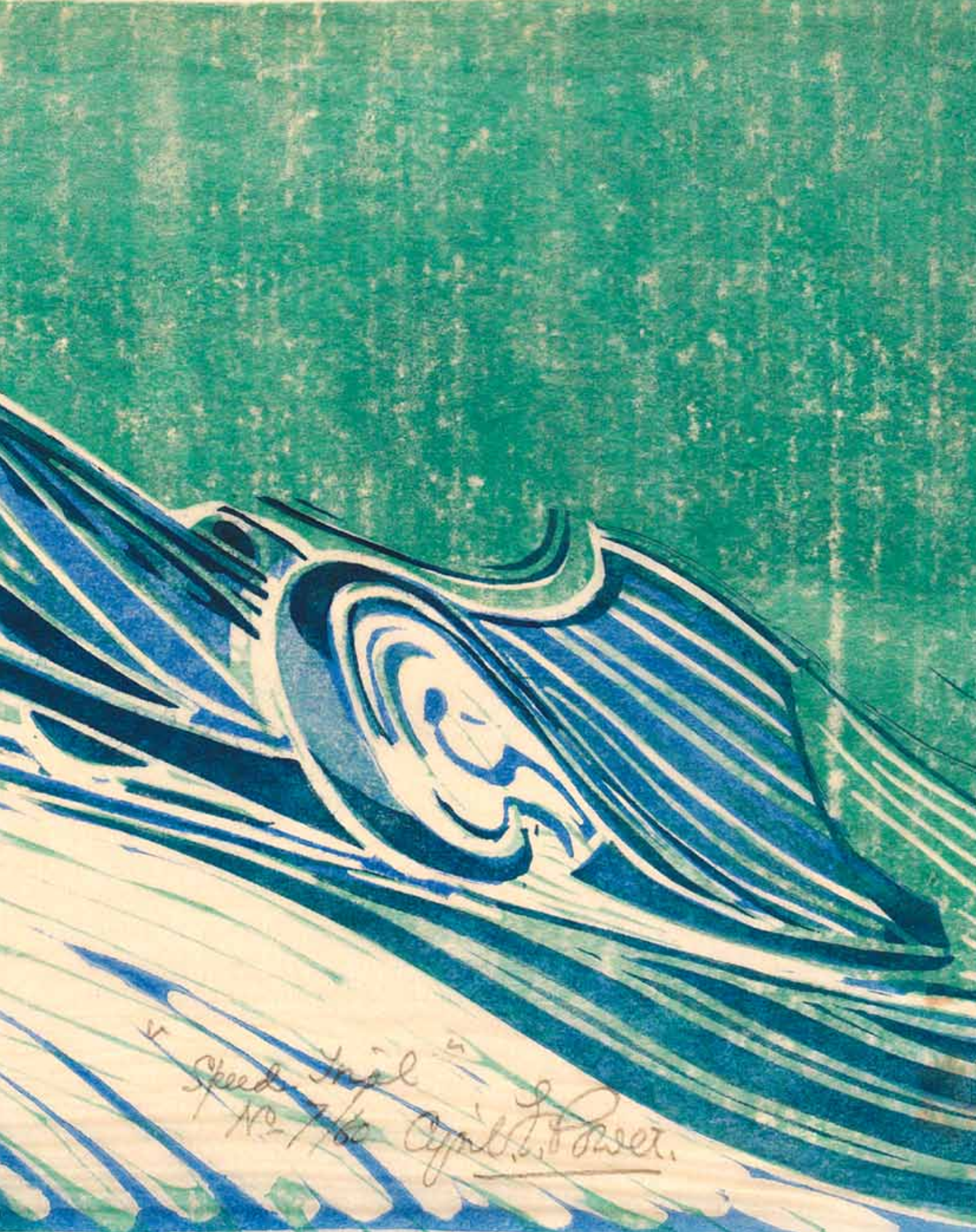
New Bond Street, London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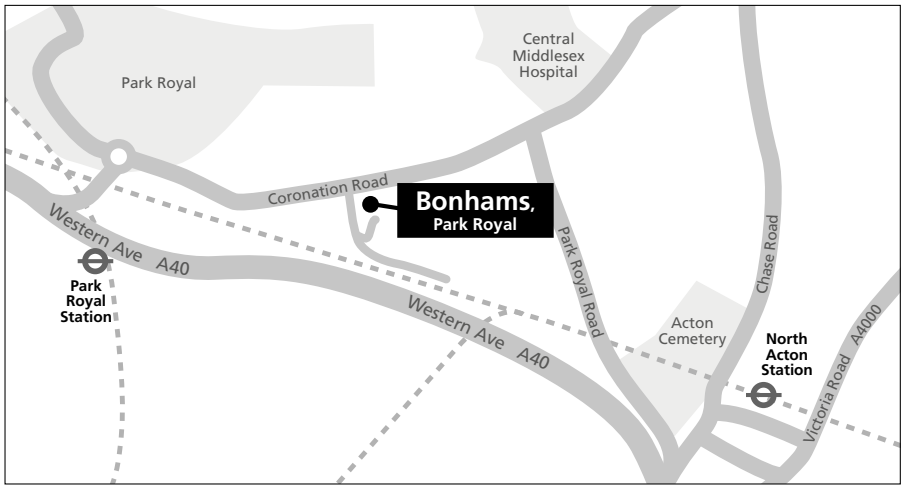

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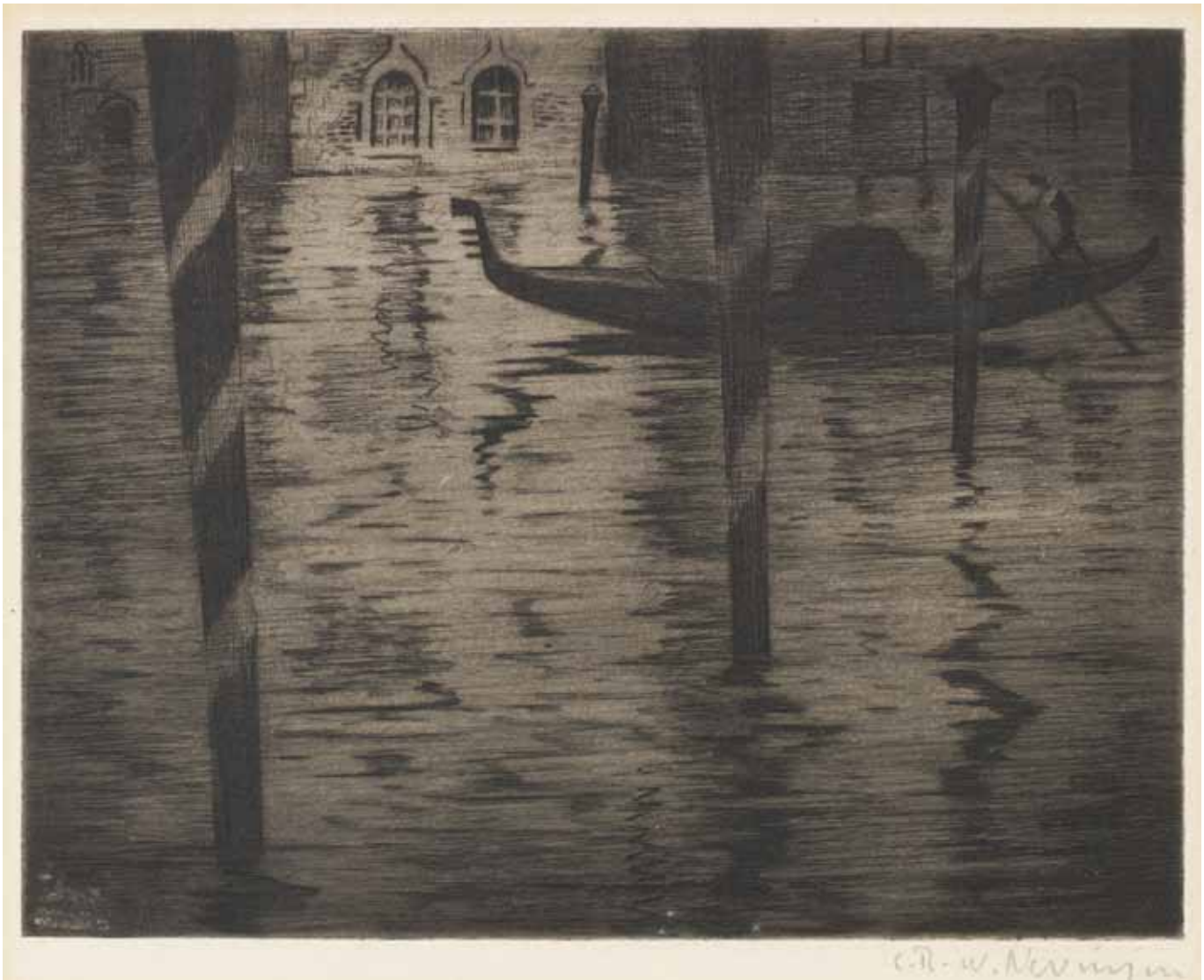


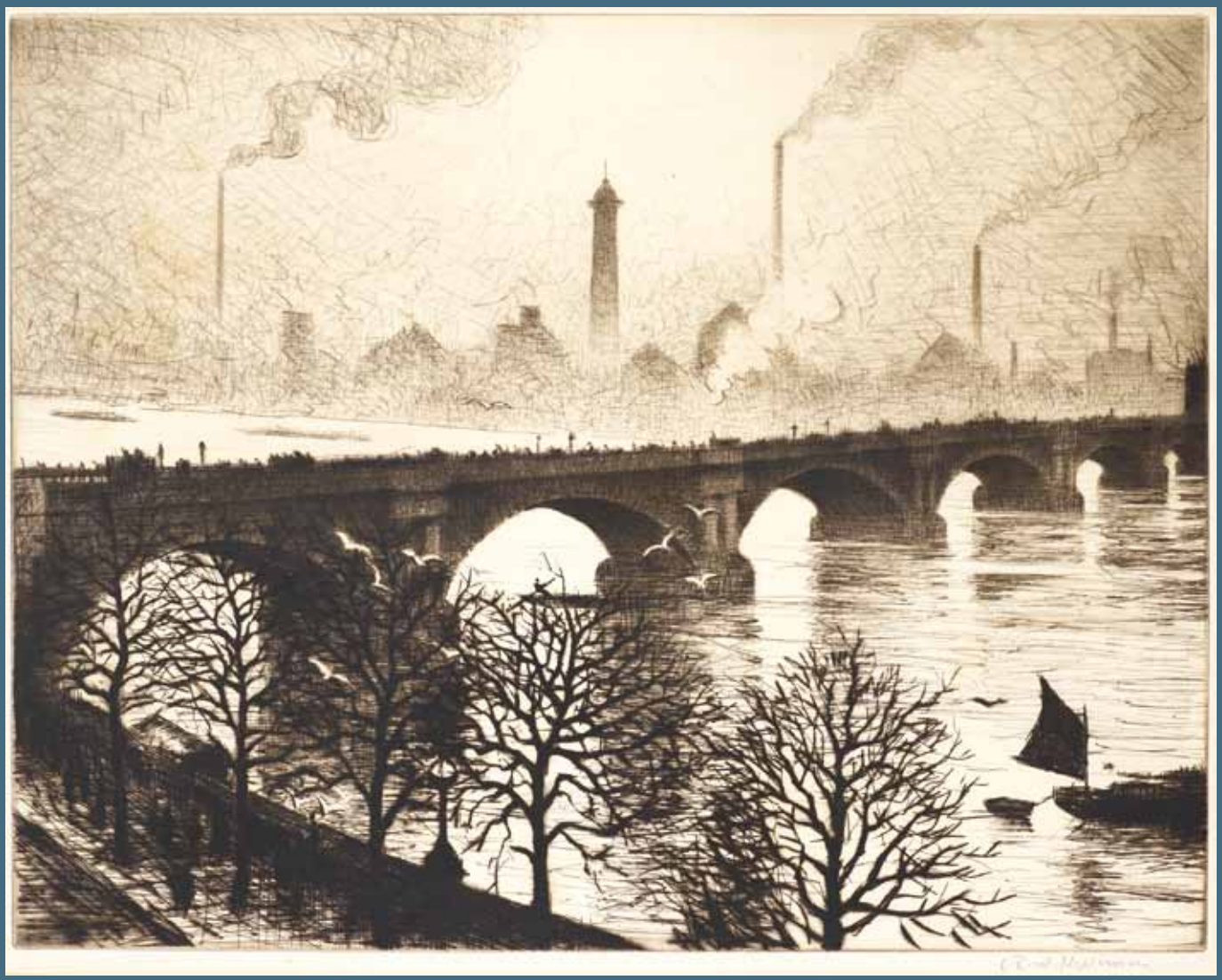
1

1 AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
Venice Night (Guichard 94)
Etching printed with tone, c.1922, on laid, signed in pencil, with full margins, 139 x 175mm (5 1/2 x 7in) (PL)
£2,000 - 3,000
€2,300 - 3,400
US$3,000 - 4,500

2

2 AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
Quartier Latin (Guichard 91)
The rare drypoint, c.1927, a velvety impression with delicate tones and strong contrasts, on handmade laid, signed in pencil, from the edition of 40, with full margins, 351 x 249mm (13 7/8 x 9 7/8in)(PL)
£4,000 - 6,000
€4,600 - 6,900
US$6,000 - 9,000

This impression was exhibited in *'C.R.W. Nevinson: The Twentieth Century'*, 28th of October 1999 - 30th of January 2000, at the Imperial War Museum, London.

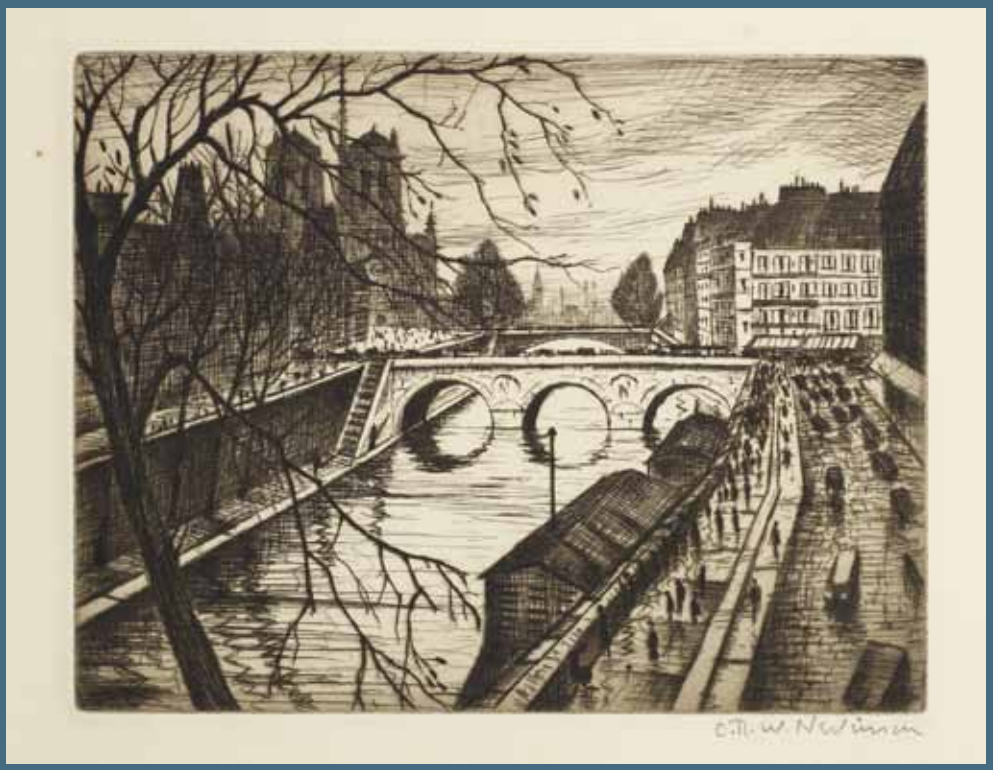


3

3 AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
Waterloo Bridge from a Savoy Window (Guichard 49)
Etching with drypoint printed with tone, 1925, on laid, signed in pencil, from the edition of 75, with margins, 275 x 350mm (10 3/4 x 13 3/4in) (PL) (unframed)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

'Waterloo Bridge from a Savoy Window' proved very popular with the public. "Old Waterloo Bridge, demolished in 1938-1939, appears several times in Nevinson's prints of the 1920s. In 1924 he was appalled by a proposal to have the bridge widened, describing it as 'the most beautiful bridge in the world...Widen it and you destroy its proportion. Destroy its proportion and you destroy its beauty', a surprising attitude for an ex-Futurist who had once advocated that all that was traditional and hallowed in British society ought to be swept away."

Michael J. K. Walsh, ed., A dilemma of English Modernism: Visual and Verbal Politics in the life and work of C.R.W. Nevinson (1889-1946), (New Jersey: Associated University Presses, 2007), 128.

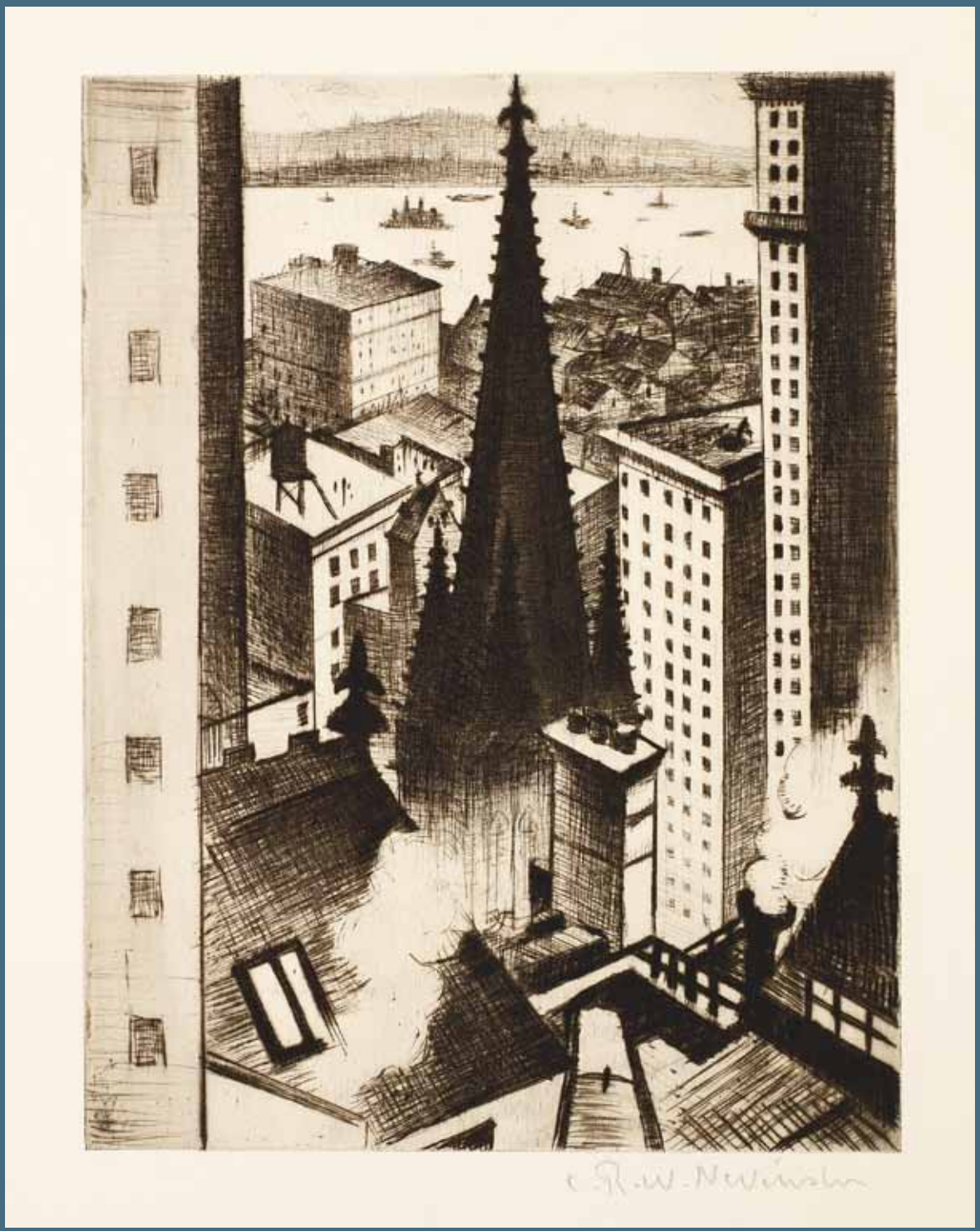


4

5

4 AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
Notre Dame, les Quais de Paris (Guichard 68)
Etching printed with tone, 1931, on laid, signed in pencil, from the edition of 75, with full margins, 145 x 187mm (5 3/4 x 7 1/2in)(PL)
£8,000 - 12,000
€9,200 - 14,000
US$8,000-12,000

5 * AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
Greenwich Reach
Etching, 1928, on watermarked laid, signed and dated in pencil, with margins, 150 x 225mm (5 7/8 x 8 7/8in)(PL)
£5,000 - 7,000
€5,700 - 8,000
US$7,500 - 11,000

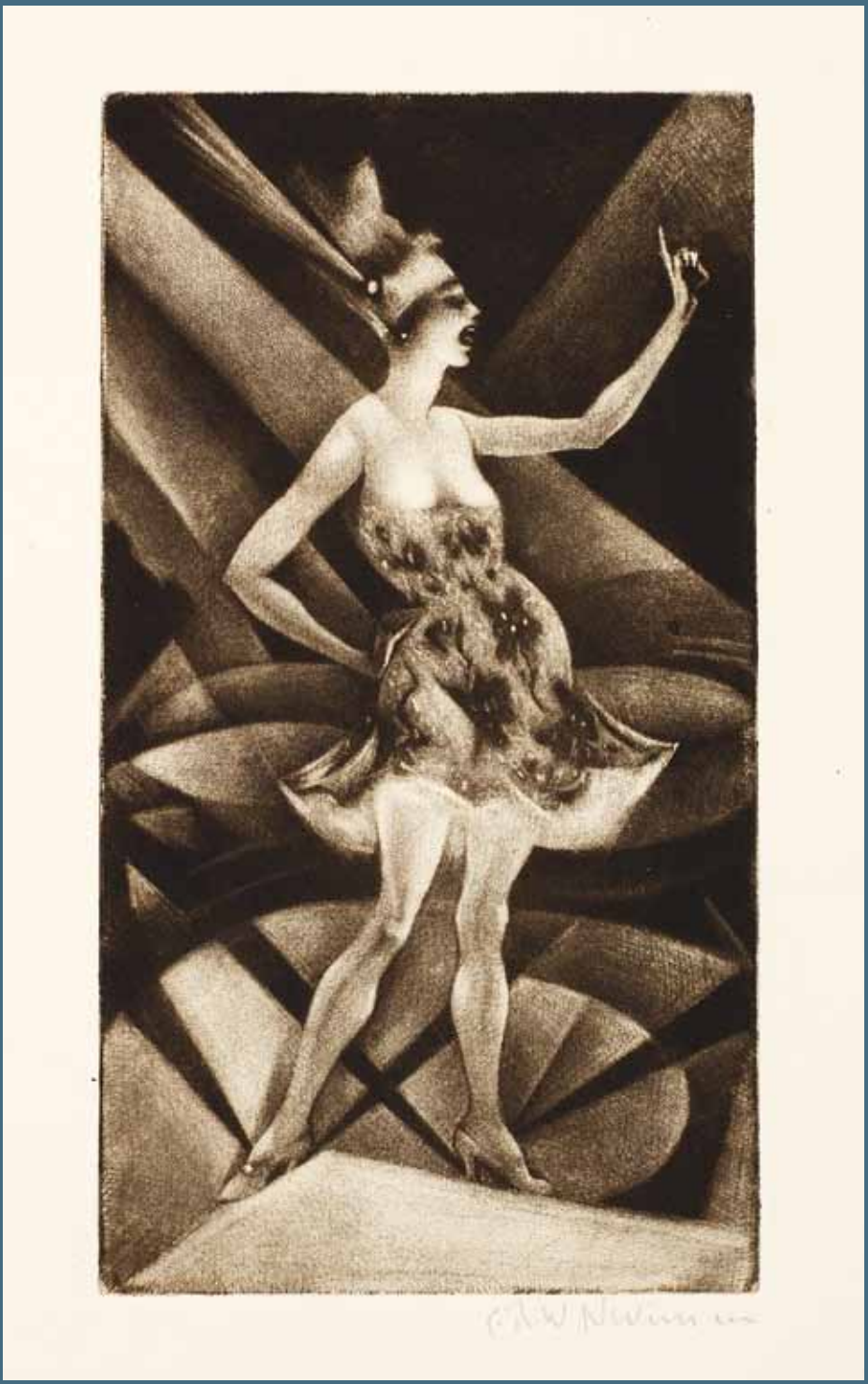


6

6 * AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
The Temples of New York (Guichard 26; Leicester Galleries 44)
Drypoint, 1919, a rich impression with burr and delicate plate tone, on cream F. J. Head & Co watermarked laid, signed in pencil, from an edition not exceeding 75, with margins, 201 x 150mm (8 x 6in)(PL) (unframed)
£5,000 - 7,000
€5,700 - 8,000
US$7,500 - 11,000

"Daily News, February 5th 1923
[Nevinson's] studies of New York are inspired by a naïve wonder and delight in the towering buildings, in the rush of the crowds, or in such an incident as the crazy pattern of shadows cast by the girders of an elevated railway."

C.R.W. Nevinson: Some Press Opinions on the Occasion of the Exhibition of His Etchings and Dry-points (London: Leicester Galleries, 1923)



7

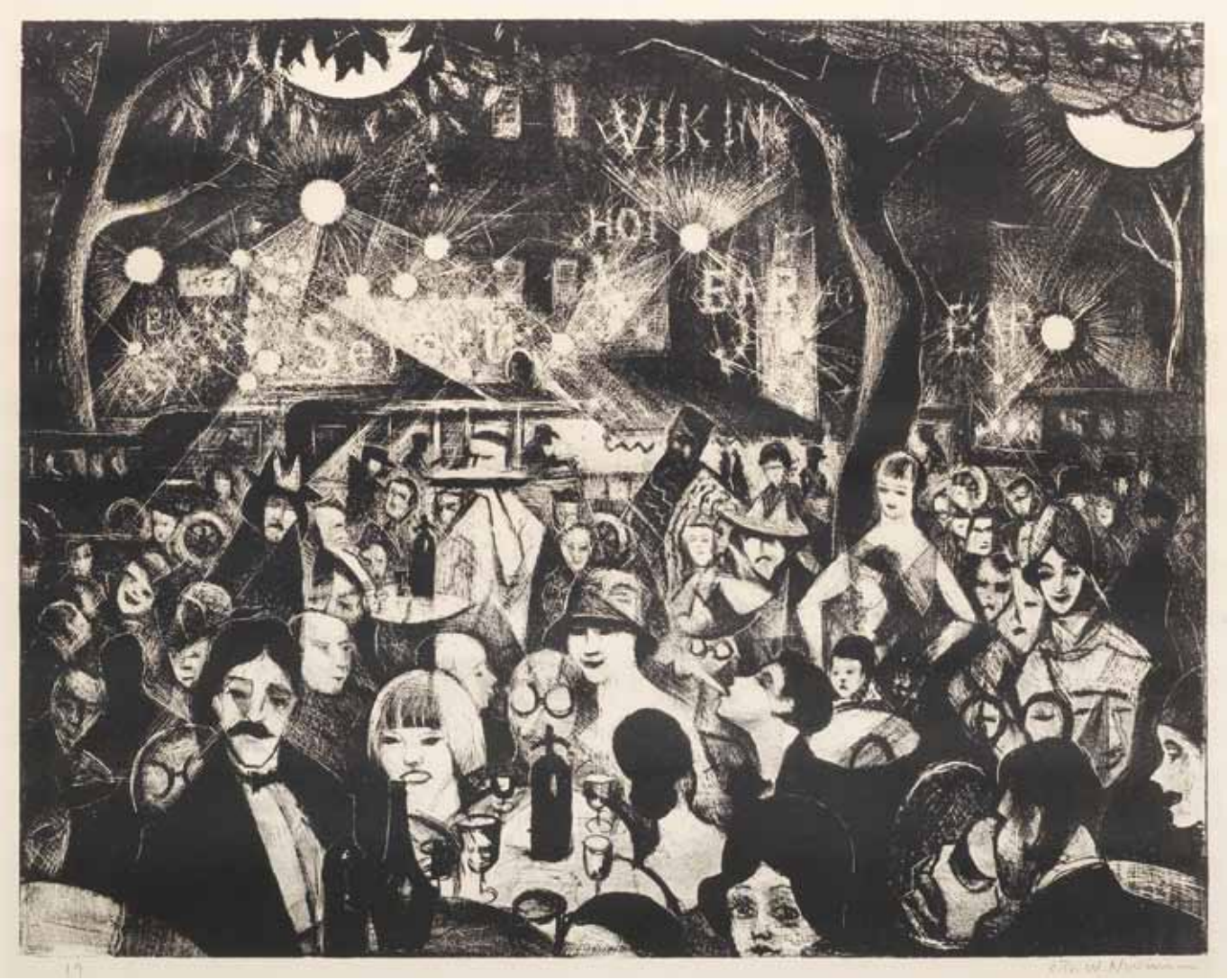
7 * AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
The Roof Gardens (Leicester Galleries 53)
Mezzotint, 1919, a richly inked impression, on cream F. J. Head & Co watermarked laid, signed in pencil, from the edition of 50, with full margins, 212 x 116mm (8 1/4 x 4 1/2in)(PL) (unframed)
£5,000 - 7,000
€5,700 - 8,000
US$7,500 - 11,000

8

8 AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
The Great White Way (Leicester Galleries 54)
The rare lithograph, 1920, on laid, signed in pencil, also titled in pencil in lower margin, from the edition of 25, with margins, 503 x 305mm (19 3/4 x 12in)(I)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

'The Great White', one of Nevinson's largest lithographs, celebrates the spectacle of the city. This nocturnal scene of New York is rendered dynamically in stark contrasts of black and white. "[Nevinson] worked from dark to light, laying down broad planes of black ink to establish the basic structure of the composition and then scratching away areas with a scraper to create highlights that define the forms of the buildings and activate the electric signs."

Samantha Rippner, "Urban Life/ Urban Dynamism", in British Prints from the Machine Age: Rhythms of Modern Life 1914-1939, ed. Clifford S. Ackley (London: Thames & Hudson, 2008), 92.

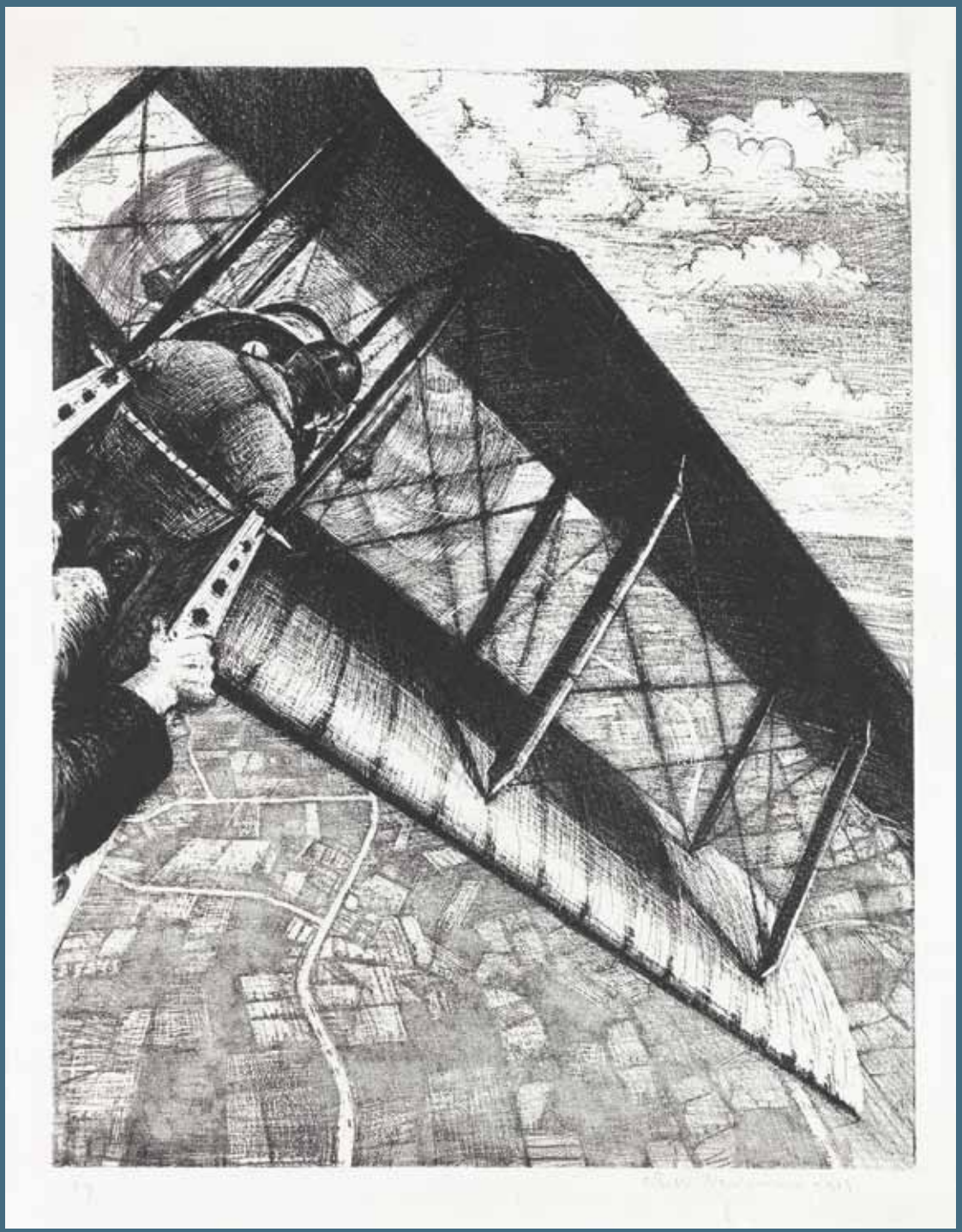


9

9 AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
Sur La Terrasse, Parnasse (Leicester Galleries 61)
Lithograph, c.1925, a good impression with strong contrasts, on smooth wove, signed and numbered 19 in pencil, from an edition not exceeding 75, with margins, 390 x 495mm (5 3/8 x 19 1/2in) (l)
£30,000 - 50,000
€34,000 - 57,000
US$45,000 - 75,000

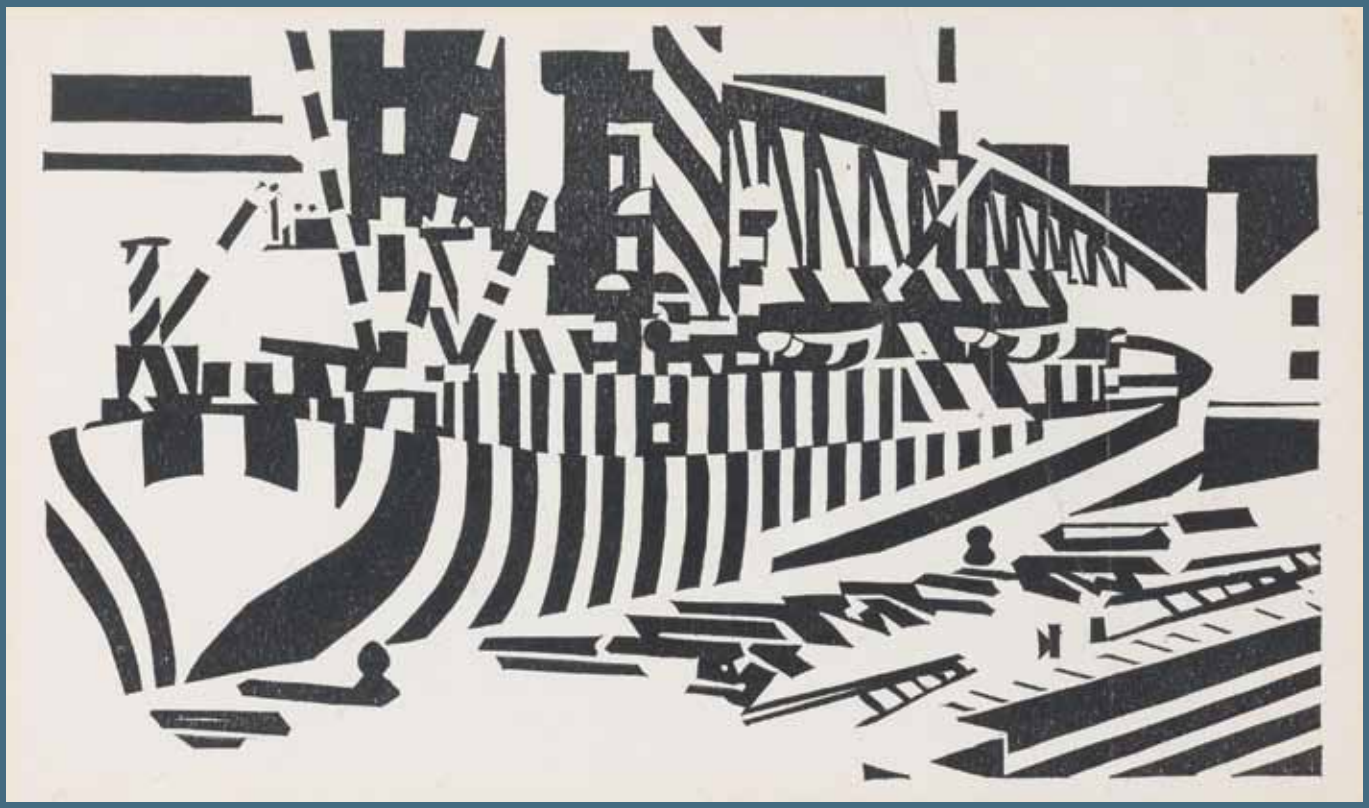
10

10 * AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
Swooping down on a Taube (Leicester Galleries 28)
Lithograph, 1917, on Holbein wove, signed, dated and numbered 58 in pencil, from the edition of 200, as included in 'Building the Aircraft', printed by Ernest Jackson, published by the Stationary Office as part of the series 'The Great War: Britain's Efforts and Ideals', with margins, 400 x 298mm (15 7/8 x 11 3/4in)(l) (unframed)
£2,000 - 3,000
€2,300 - 3,400
US$3,000 - 4,500



11

11 * AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
Banking at 4000 feet (Leicester Galleries 23)
Lithograph, 1917, a crisp impression with strong contrasts, on watermarked Holbein wove, signed, dated and numbered 17 in pencil, from the edition of 200, as included in 'Building the Aircraft', printed by Ernest Jackson, published by the Stationary Office as part of the series 'The Great War: Britain's Efforts and Ideals', with margins, 402 x 315mm (16 x 12 1/2in)(l)
£50,000 - 70,000
€57,000 - 80,000
US$75,000 - 110,000



12

12 AR
Edward Wadsworth (British, 1889-1949)
Dazzled Ship in Drydock (Greenwood W/D 34)
The rare woodcut, 1918, on wove, with margins, 128 x 218mm (5 x 8 1/2in)(B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

Wadsworth's period as a supervisor of the wartime program for the camouflaging of ships, know as Dazzle Ships, in the Liverpool dry docks inspired a series of eight woodcuts in 1917 and 1918 which Clifford Ackley regards as "among the greatest achievements of early twentieth-century English graphic art". In 'Dazzled Ship in Drydock', "there are no intermediary gray tones: absolute black and white produce a vibrant optical dynamism that mimics the camouflage program itself". The "realistic in conception" underlying image is constantly undercut by the bold and optically disorienting abstract patternings; Wadsworth's Dazzle Ship flattens to two dimensions, loses its distinct edges and dissolves into its surroundings.

Although there are known impressions on japan paper, the current impression is printed on textured wove. Wadsworth experimented with the visual effects of a variety of papers even for impressions from the same block.

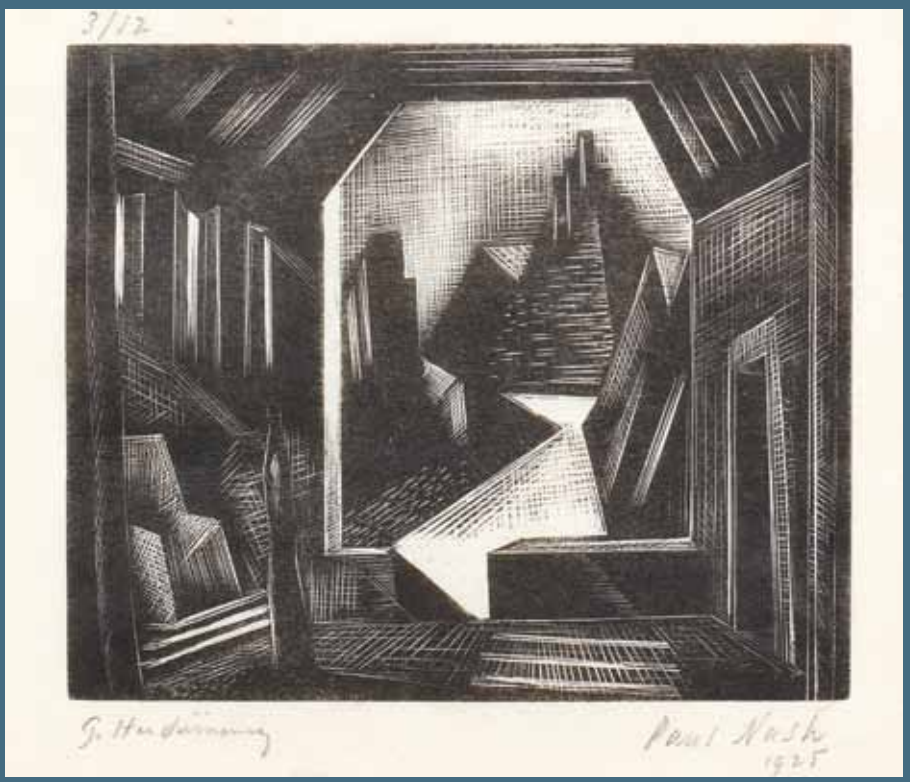
We have found no impressions having come to the market since 1990. Although Greenwood records eight impressions in public art collections such as the Whitworth Art Gallery, Manchester, The British Museum and the Victoria & Albert Museum, London, he also comments that the present woodcut is "not at all well known".

Clifford S. Ackley, "Rhythms of Modern Life", in British Prints from the Machine Age: Rhythms of Modern Life 1914-1939, ed. Clifford S. Ackley (London: Thames & Hudson, 2008), 22.

13 •
Edward Wadsworth (British, 1889-1949)
Modern Woodcutters 4
The rare book, 1921, comprising 14 woodcuts most likely from the original blocks, after the 1918-21 first editions, printed by the Morland Press Ltd., London, published by the Little Art Rooms, London, 258 x 192mm (10 x 7 3/4in) (overall) (vol)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

13

14 AR
Paul Nash (British, 1889-1946)
Das Rheingold Scene 1 (Postan W58)
The rare woodcut, 1925, on laid japan, signed, dated, inscribed 'Gotterdämmerung' and numbered 3/12 in pencil, with full margins, 78 x 92mm (3 x 3 5/8in)(PL)
£2,500 - 3,500
€2,900 - 4,000
US$3,800 - 5,300



14

15

15 AR
Christopher Richard Wynne Nevinson
A.R.A. (British, 1889-1946)
Column on the March
Offset lithograph printed in colours, on thin wove, 1917, signed in pencil, published in 'Modern War: Paintings by C.R.W. Nevinson' by P.G. Konody, 148 x 182mm (5 7/8 x 7 1/4in)(l)
£700 - 1,000
€800 - 1,100
US$1,100 - 1,500

16

16 AR
Christopher Richard Wynne Nevinson
A.R.A. (British, 1889-1946)
Banking at 4000 feet
Offset lithograph printed in colours, 1918, on thin wove, signed in pencil, published in 'The Great War: Fourth Year' by J.E. Crawford Flitch, with full margins, 152 x 183mm (6 x 7 1/4in) (l) (unframed)
£700 - 1,000
€800 - 1,100
US$1,100 - 1,500

17

17 AR
Edward Wadsworth (British, 1889-1949)
Signals (Greenwood W/C 43; Garton 531)
Lithograph printed in colours, 1942, on thin wove, printed at the Baynard Press, published by the Council for the Encouragement of Music and the Arts, with full margins, 1013mm x 760mm (39 7/8 x 29 7/8in)(SH)
£2,000 - 3,000
€2,300 - 3,400
US$3,000 - 4,500

18

18 AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
Boulogne (Guichard 100; Leicester Galleries 70)
Etching printed with tone, c.1922, on thin wove, an unsigned proof before the proposed edition, 252 x 352mm (9 7/8 x 13 3/4in) (PL) (unframed)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

19

19 AR
Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)
(Blanchisserie)
Etching printed with tone, c.1922, a good impression, on F.J. Head & Co watermarked laid, signed in pencil, with margins, 232 x 190mm (9 1/4 x 7 1/2in)(PL) (unframed)
£2,000 - 3,000
€2,300 - 3,400
US$3,000 - 4,500

20

21

20 AR
Cyril Edward Power (British, 1872-1951)
The Goods Siding
Etching with drypoint, c. 1920, on thick wove, with rich burr and delicate plate tone, signed and inscribed 'del. et imp.' in pencil, numbered 4, further inscribed 'specimen special print' and 'No.1 Print 2 of state' in pencil, with wide margins, 150 x 225mm (5 7/8 x 8 7/8in)(PL)(unframed)
£800 - 1,200
€920 - 1,400
US$1,200 - 1,800

21 AR
Cyril Edward Power (British, 1872-1951)
Marché au Beurre, Caen
Drypoint printed with plate tone, on wove, signed, titled and numbered 13 in pencil, with margins, 251 x 225mm (10 x 8 7/8in)(PL)
£500 - 700
€570 - 800
US$750 - 1,100

22 * AR
Cyril Edward Power (British, London 1872-1951)
At Lavenham (Coppel CEP 2)
Linocut printed in black, c.1926, on buff oriental laid tissue, signed, inscribed 'sculpt et imp', titled and numbered 10/100 in pencil, with margins, 255 x 174mm (10 1/8 x 6 7/8in)(B)(unframed)
£500 - 700
€570 - 800
US$750 - 1,100

22

23

Leonard Beaumont 1891 - 1986

Leonard Beaumont, the Sheffield-born painter, printmaker and designer was, along with Claude Flight, Sybil Andrews and Cyril Power, one of the earliest exponents of the linocut.

In 1925 after reading E.S Lumsden's 'The Art of Etching' Beaumont taught himself how to produce etchings and built his own printing press employed for his early topographical etchings and later his linocuts and privately published books. Inspired by Flight's 1927 manual 'Linocuts' his work radically changed and by 1930 Beaumont embraced the linoleum block. In 1932 he published 'Art from Linoleum: An Introduction to Lino Prints and how to Cut Them, with Six Impressions from Original Blocks' and the following year 'Rhymes & Rhythms for Young People', two charming and wonderfully illustrated books. Beaumont all but abandoned printmaking in 1936 to pursue a successful career as a commercial graphic designer. As head design consultant for Sainsbury's in 1950, he revolutionised their approach to design and corporate branding.

Although Beaumont's career and work are less well known than several of his contemporaries, his work in linocut is highly regarded. Throughout the early 1930s his linocuts were shown at both the Ward and Redfern galleries alongside other printmakers linked to the Grosvenor School. His linocuts were particularly well received in North America and included in several touring exhibitions culminating in the 1939 New York World's Fair. Subsequently his prints were acquired by several notable public art collections including the British Museum, San Francisco Museum of Fine Art, The National Gallery of Canada and Auckland Art Gallery, New Zealand.

We are grateful to Timothy Dickson for his assistance in cataloguing the Leonard Beaumont lots 23-34 and compiling the above biography and catalogue entries. A biography and catalogue raisonné of Beaumont's printwork by Timothy Dickson is due to be published in May 2013.

24

23 AR
Leonard Beaumont (British, 1891-1986)
The Boat Express (I) (Dickson 68)
Linocut printed in colours, 1934, on buff oriental laid, signed in pencil, with margins, 230 x 280mm (9 x 11in)(B)
£2,000 - 3,000
€2,300 - 3,400
US$3,000 - 4,500

24 AR
Leonard Beaumont (British, 1891-1986)
To Hell With Tin Hats! (Dickson 71)
Linocut printed in colours, 1934, a richly inked impression, on buff oriental laid, signed and titled in pencil, with margins, 203 x 253mm (8 x 10in)(B)
£2,500 - 3,500
€2,900 - 4,000
US$3,800 - 5,300

This semi-abstract composition features two soldiers holding tin hats in the foreground with heavy artillery firing in the background and eludes to the senseless slaughter of soldiers during The Great War. This work particularly impressed Campbell Dodgson, Principal Keeper of Prints at The British Museum who acquired a copy for his own private collection.

25

26

25 AR
Leonard Beaumont (British, 1891-1986)
Leave (Dickson 60)
Linocut printed in colours, 1932, a clean, bright impression, one of only a few impressions, on thin oriental laid, signed in pencil, with full margins, 177 x 128mm (7 x 7in)(B) (unframed)
£3,000 - 5,000
€3,400 - 5,700
US$4,500 - 7,500

During the First World War Beaumont served in the Royal Naval Volunteer Reserves and was posted to the East Indies. Some of his earliest linocuts dating between 1930-33 have strong nautical themes and are based on his recollections whilst serving in the British Royal Navy. 'Leave' was an attempt to capture the grace and movement of two sailors walking and was particularly inspired by the work Cyril Power had exhibited at the Redfern Gallery the previous year.

26 AR
Leonard Beaumont (British, 1891-1986)
Marchers (Dickson 53)
The rare linocut, 1932, one of only a few impressions, on thin oriental laid, signed in pencil, with margins, 126 x 90mm (5 x 3 1/2in)(B) (unframed)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

The single colour lino block for this work was originally conceived as one of five full-page illustrations for Beaumont's publication 'Art From Linoleum' (Library Press, Sheffield. 1932) inspired by Claude Flight's 1927 manual 'Lino-cuts: A Hand-book of Linoleum-cut Colour Printing' (John Lane, the Bodley Head, London. 1927). After the book was published, Beaumont produced a few copies which were exhibited in their own right.

This work was originally titled '1926' in reference to the nine day General Strike in May 1926. The strike was called by the general council of the Trades Union Congress (TUC) in an unsuccessful attempt to force the British Government to act to prevent wage reduction and worsening conditions for 800,000 locked-out coal miners. Some 1.7 million workers went out on strike and marches and rallies occurred across the country.

27

27 AR
Leonard Beaumont (British, 1891-1986)
Sun Bathers (Dickson 57)
The rare linocut printed in red and pink, 1932, a bright and fresh impression, on white oriental laid, signed and numbered 11/14 in pencil, with full margins, 100 x 100mm (3 7/8 x 3 7/8in)(B) (unframed)
£5,000 - 7,000
€5,700 - 8,000
US$7,500 - 11,000

"Leonard Beaumont's tiny candy-stripe linocut of two women (sunbathing) features the snug-fitting, cinch-belted swimsuits that came into style in the late 1920s. Beaumont weaves together undulating waves of [..] fabric and flesh, heightening the sense of motion."

Thomas E. Rassieur, "Sport", in British Prints from the Machine Age: Rhythms of Modern Life, 1914-1939, ed.Clifford S. Ackley (London: Thames & Hudson, 2008), 116-117.

The full edition of fourteen copies was printed in 1932 and no further copies are recorded. The two lino blocks are non-existant.

28

29

28 AR
Leonard Beaumont (British, 1891-1986)
Guides (Dickson 72)
Linocut printed in colours, 1935, one of only a few impressions, on thin oriental laid, signed in pencil, with full margins, 100 x 100mm (4 x 4in) (B) (unframed)
£1,500 - 2,000
€1,700 - 2,300
US$2,300 - 3,000

Beaumont was a keen mountaineer and during the early 1930s spent his annual holidays in the Swiss Alps. This work of two mountain guides derives from one of those hiking and climbing trips. He produced a small group of intimate linocuts which were intended to form his third publication, however this venture was never realised.

29 AR
Leonard Beaumont (British, 1891-1986)
The Sower (Dickson 66)
Linocut printed in colours, 1933, a good impression, one of only a few impressions, on thin oriental laid, signed in pencil, with full margins, 153 x 102mm (6 x 4in)(B) (unframed)
£1,500 - 2,000
€1,700 - 2,300
US$2,300 - 3,000

This work depicts a semi-abstract figure scattering grain from a basket and is heavily indebted to the work of Sybil Andrews and Cyril Power with whom Beaumont exhibited at the Redfern and Ward galleries between 1932 and 1934.

30 AR
Leonard Beaumont (British, 1891-1986)
The Communist
Pen, ink and watercolour on paper, c.1921-23, titled in ink, 159 x 123mm (6 1/4 x 4 7/8in)(SH) (unframed)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

Beaumont was a life-long communist sympathiser and produced this work as a proposed cover design for 'The Communist'. The editor, Sir Francis Meynell (1891-1975) was a friend and supporter of Beaumont's work. Meynell edited 'The Communist' pamphlets and journals between early 1921 through to February 1923, when he left to found The Nonesuch Press, whose publications of poetry and literature were characterised by superb typography and high quality abstract detailing.

31 AR
Leonard Beaumont (British, 1891-1986)
Swiss Mountain Village (Dickson 77)
Linocut, 1935, one of only a few impressions, on wove, signed in pencil, with full margins, 85 x 101mm (3 3/8 x 4in)(B) (unframed)
£700 - 1,000
€800 - 1,100
US$1,100 - 1,500

Between 1934-36, Beaumont undertook numerous commissions, predominantly monochromatic book illustrations and cover designs. He had an experimental approach, where he would work in a medium he thought best suited the finished image, whether woodcut, lino cut or scraperboard drawing. 'Swiss Mountain Village' is typical of the slightly angular work he was producing around this time.

32

31

32 AR
Leonard Beaumont (British, 1891-1986)
A Collection
'Mountain Stream' (Dickson 56), linocut in colours, 1932, on watermarked laid, with the stamped monogram verso, 103 x 101mm (4 x 4in)(B); 'Art Deco Horses Heads'(D.88), an end paper design, linocut on green coloured paper, 1935, 149 x 115mm (6 x 4 1/2in)(SH); 'Janus'(First Version)(D.46), linocut, 1930, on tissue thin wove, 126 x 87mm (5 x 3 3/8in)(B); 'New World'(D.78), linocut, 1935, on thin card, 140 x 134mm (5 1/2 x 5 1/4in)(SH); 'Christmas Card Design', (D.92), linocut, 1937, on thin card, 189 x 367mm (7 1/2 x 14 1/2in)(SH); together with an artist's book with linocut designs on outer boards, signed and inscribed in ink on the first page 'for Joyce R Hinsworth, from the Master of the City of Sheffield Art Crafts Guild with thanks for splendid services, Leonard Beaumont', July 25th 1936' (5) (unframed, 1 vol)
£2,000-3,000
£2,000 - 3,000
€2,300 - 3,400
US$3,000 - 4,500

Joyce Rosemary Himsworth (1905-1990) was the secretary of the Sheffield Artcrafts Guild for ten years. Himsworth was an accomplished designer of highly prized and often unique pieces of plate, jewellery and enameled work. Beaumont was elected a member of the Guild in 1933 and gave a lecture on lino-cutting techniques the following year before briefly becoming Master of the Guild in 1936. This folio of prints was a presentation gift to her from Beaumont for her services to the Guild.

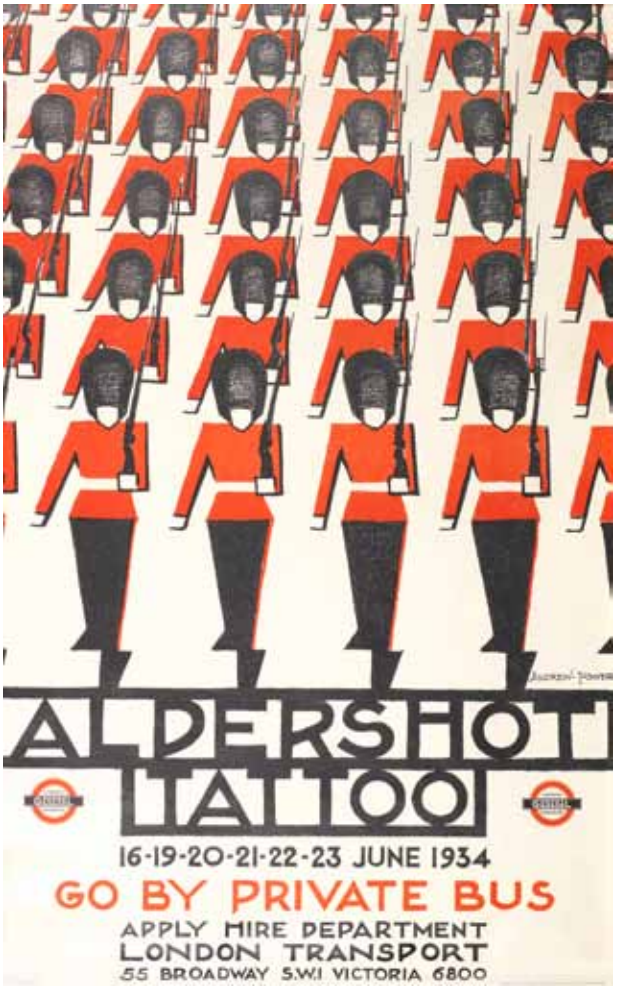
30

33

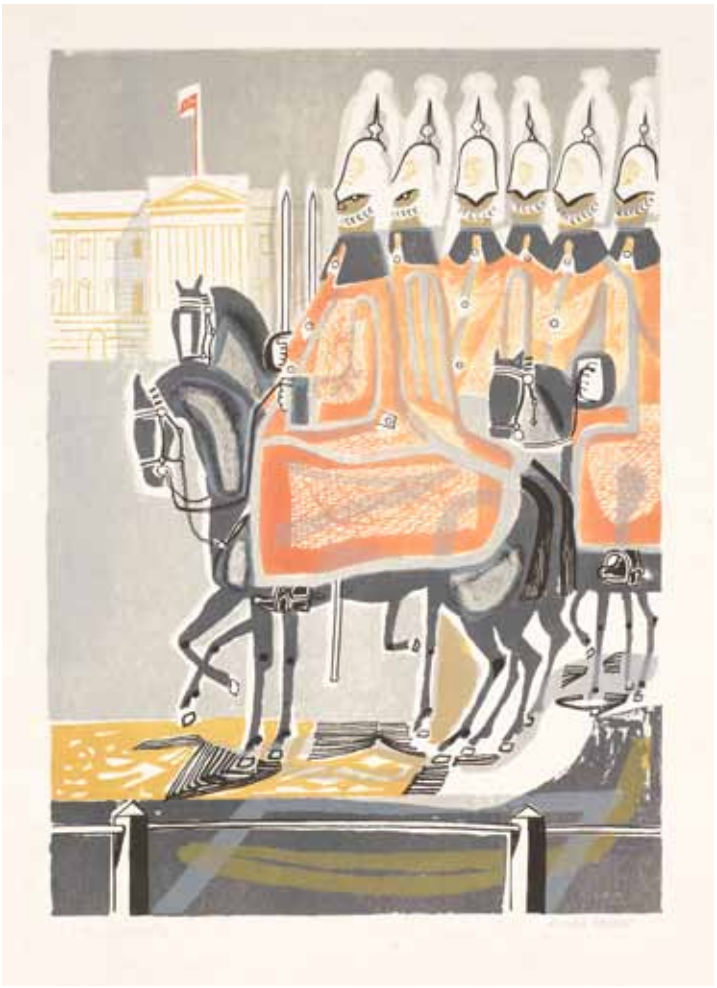
34

33 AR
Leonard Beaumont (British, 1891-1986)
The Grogginess of Grog (Dickson 58)
Linocut printed in colours, 1932, a richly inked impression, on thin oriental laid, signed in pencil, from the edition of 20, with margins, 201 x 273mm (8 x 10 3/4in) (B) (unframed)
£3,000 - 5,000
€3,400 - 5,700
US$4,500 - 7,500

34 AR
Leonard Beaumont (British, 1891-1986)
Sleeping Sailor (Dickson 48)
The rare linocut printed in colours, 1931, a strong, vibrant impression, on white thin oriental laid, signed in pencil, with full margins, 90 x 126mm (3 1/2 x 5in)(B) (unframed)
£2,000 - 3,000
€2,300 - 3,400
US$3,000 - 4,500



35



36

35 *
Andrew-Power (Sybil Andrews & Cyril Power) (British, 1898-1993 & 1872-1951)
Aldershot Tattoo
Lithographic poster printed in red and black, 1934, on thin wove, printed by Waterlow & Sons Ltd, London, commissioned by London Transport, 1000 x 610mm (39 3/8 x 24in)(SH)
£4,000 - 6,000
€4,600 - 6,900
US$6,000 - 9,000

36 AR
Edward Bawden R.A. (British, 1903-1989)
Life Guards (MG 36)
Autolithograph printed in colours, 1952/53, on wove, signed and titled in pencil, from the proposed edition of 50, printed by George Devenish at the RCA for the 'Coronation Year' exhibition at the Victoria & Albert Museum in 1953, 436 x 307mm (17 1/8 x 12 1/8in)(I) (unframed)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

37

39

38

37 AR
Iain MacNab (British, 1890-1967)
Back Gardens, Lisbon (Garrett 20)
Wood engraving, 1959, on thin oriental laid, signed, titled and numbered 22/50 in pencil, with margins, 155 x 219mm (6 x 8 5/8in) (B)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

Provenance: Blond Fine Art

38 AR
Iain MacNab (British, 1890-1967)
The Wine Cask
Lithograph printed in colours, c.1940, possibly a unique impression, on tissue thin japan, signed and titled in pencil, published by Warren Johns LTD, Teddington, with full margins, 255 x 409mm (10 x 16in)(l)
£1,500 - 2,000
€1,700 - 2,300
US$2,300 - 3,000

39 AR
Robert Gibbings (Irish, 1889-1958)
The Bather
Wood-engaving printed in black, on oriental laid tissue, signed, titled and numbered '31.50' in pencil, with margins, 346 x 270mm (13 5/8 x 10 5/8in)(SH) (unframed)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

40

41

40 AR
Edith Lawrence (British, 1890-1973)
Winter in Charmouth; Near Swanage
Two watercolours on paper, the first from 1931, each signed in pencil, 345 x 495mm (13 5/8 x 19 1/2in)(l) (2)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

41 AR
Claude Flight (British, 1881-1955)
Hunting
Watercolour and pencil on paper, c.1930, on wove, extensively inscribed in pencil, 270 x 190mm (10 5/8 x 7 1/2in) (l)
£800 - 1,200
€920 - 1,400
US$1,200 - 1,800

42 AR
Claude Flight (British, 1881-1955)
House in the Mountains
Watercolour on paper, signed and dated in pencil lower left, 280 x 215mm (11 x 8 1/2in)(l)
£600 - 800
€690 - 920
US$900 - 1,200

42

43

43 AR
Claude Flight (British, 1881-1955)
Autumn (Coppel CF 18)
Linocut printed in yellow ochre, vermilion, cobalt blue and emerald green, c.1926, on thin cream oriental laid, signed and numbered 9/50 in pencil, with margins, 245 x 296mm (9 7/8 x 11 6/8in)(B)
£7,000 - 10,000
€8,000 - 11,000
US$11,000 - 15,000

"Flight 1934, pp.31-32: 'The prints of this series...were bought by the Victoria and Albert Museum, which proves there was nothing wrong with the blocks, and yet these eighteen blocks were cut entirely from some rolls of very much-used linoleum discarded by the tenants leaving a vacant flat."

Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 76.

44

44 AR
Claude Flight (British, 1881-1955)
Spring (Coppel CF 16)
Linocut printed in yellow ochre, vermilion, mauve, emerald green and cobalt blue, 1926, a strong and bright impression, on thin cream oriental laid, signed and numbered 9/50 in pencil, with margins, 247 x 296mm (9 7/8 x 11 6/8in)(B)
£18,000 - 22,000
€21,000 - 25,000
US$27,000 - 33,000

45

45 * AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
The Gale (Coppel SA 11; White 11)
Linocut printed in permanent blue, spectrum red and black, 1930, on buff oriental laid tissue, signed, titled and numbered 20/50 in pencil, with margins, 210 x 246mm (8 1/4 x 9 7/8in) (B)
£5,000 - 7,000
€5,700 - 8,000
US$7,500 - 11,000

46

46 * AR
Sybil Andrews CPE (British/Canadian, 1898-1992)
Rush Hour (Coppel SA 9)
Linocut printed in Chinese orange, Chinese blue and black, 1930, on thin cream oriental laid, signed, titled and numbered 30/50 in pencil, with margins, 209 x 251mm (8 1/4 x 9 7/8in)(B)
£20,000 - 30,000
€23,000 - 34,000
US$30,000 - 45,000

"Inspired by the Futurists' challenge to depict the modern machine age, Andrews, like Power, presents the London Underground as the obvious symbol of modernity. The marching feet of commuters on the escalators are treated as a series of abstracted arcs and curves, suggestive of hurried movement.
Andrews appears to have originally called this print 'Escalator', but changed it to its present title presumably to avoid confusion with Power's [1929 linocut of the same title]."

Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 108.

47

47 * AR
Claude Flight (British, 1881-1955)
Street Singers (Coppel CF 14)
The rare linocut printed in yellow ochre, cobalt blue, vermilion and black, 1925, a richly inked impression, on thin cream oriental laid, signed and numbered 10/50 in pencil, additionally inscribed and annotated '£3.30' in pencil on a label pasted to sheet in lower margin, with margins, 312 x 262mm (12 3/8 x 10 3/8in)(B)
£20,000 - 30,000
€23,000 - 34,000
US$30,000 - 45,000

In his 1927 'Lino-Cuts' manual, Flight idealistically conceived that linocuts intentionally scaled to modest living quarters "could be sold, if only the interest in and the demand for them could be stimulated, at a price which is equivalent to that paid by the average man for his daily beer or his cinema ticket". However, this remained a utopian conception and the prints at the time of their release were affordable only by the middle and upper classes.

Claude Flight, Lino-Cuts: A Hand-Book of Linoleum-Cut Colour Printing (London: John Lane The Bodley Head Ltd., 1927), 4.

48

48 AR
Claude Flight (British, 1881-1955)
Speed (Coppel CF7)
Linocut printed in cobalt blue, yellow ochre, vermilion and Prussian blue, 1922, on off-white oriental laid tissue, signed and numbered 28/50 in pencil, inscribed 'Peggy Owen from Claude Flight May 21.27' in pencil on the reverse of the frame, 226 X 288mm (8 7/8 x 11 3/8in)(B)
£25,000 - 35,000
€29,000 - 40,000
US$38,000 - 53,000

"The lengthening and foreshortening of the lines of red London buses in motion (and similarly of the buildings' melancholy curves) creates a mysterious sensation of time accelerating and then slowing down again. This may give the viewer a distilled sense of the irregular movement as well as all the stops and starts of a travelling bus, but it also suggests the fluidity of life itself, beyond all conventional concepts of time and space."

Philip Vann, Cyril Power Linocuts: A Complete Catalogue (Farnham: Lund Humphries, 2008),16.

Provenance:
Peggy Owen was the daughter of Will Owen who was a prolific illustrator in the 1920s. He also designed posters for the Underground Group in 1926.

49

49 AR
Cyril Edward Power (British, London 1872-1951)
Whence & Whither? (Coppel CEP 14)
Linocut printed in Chinese orange, viridian, permanent blue and dark blue, c.1930, on buff oriental laid tissue, signed, titled and numbered 16/50 in pencil, with margins, 310 x 240mm (12 1/8 x 9 3/8in)(B)
£30,000 - 50,000
€34,000 - 57,000
US$45,000 - 75,000

'Whence & Whither?' exemplifies the Grosvenor School's preoccupation with the "urban experience in all its mechanized tumult and electrifying diversity". Derived from preparatory drawings of the escalators in Tottenham Court Road made in 1928, 'Whence & Whither?' depicts a sublimely choreographed descent into the underworld of the London Underground by a host of faceless commuters rendered anonymous by the monotony of the daily commute.

Power's print notes appear in Andrews's Print Book I, 1929-1933, where the original title of this linocut is recorded as 'The Cascade'. As meticulously detailed in his notes, the colours of this impression are worked with varying pressure; densely in the main body of the linocut with lighter tones for the force fields beyond. Chinese orange should be "heavy in centre rail rather medium on figure[s]. light pressure & faint on roof. faint in left hand corner for steps". Viridian should be "Heavy to centre balustrade. light on figures except at top edge. Pale in roof". The permanent blue should be "Pale in roof & steps. Graduated in roof. Heavy in front & medium..at back & top. Palish in arms".

Philip Vann, Cyril Power Linocuts: A Complete Catalogue (Farnham: Lund Humphries, 2008),14-6.
Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 93.

50

50 AR
Cyril Edward Power (British, London 1872-1951)
Tube Station (Coppel CEP 32)
Linocut printed in yellow ochre, spectrum red, permanent blue, viridian and Chinese blue, c.1932, a good impression, on buff oriental laid tissue, signed, titled and numbered 60/60 in pencil, with margins, 258 x 295mm (10 x 11 5/8in)(B)
£50,000 - 70,000
€57,000 - 80,000
US$75,000 - 110,000

Power's work notes identify this as the Bank Tube station. His notes specify the red block should be printed heavily on the train doors and platform indicators.

Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 98.

51

51 * AR
Cyril Edward Power (British, 1872-1951)
The Runners (Coppel CEP 19)
Linocut printed in Venetian red and viridian, c.1930, an early richly inked impression, on buff oriental laid tissue, signed, titled and numbered 7/50 in pencil, with margins, 174 x 350mm (6 7/8 x 13 6/8in)(B)
£20,000 - 30,000
€23,000 - 34,000
US$30,000 - 45,000

52

52 * AR
Cyril Edward Power (British, 1872-1951)
Skaters (Coppel CEP 29)
Linocut printed in spectrum red, light cobalt blue, and viridian, c.1932, a vivid impression, on white oriental laid tissue, signed, titled and numbered 59/60 in pencil, with margins, 198 x 316mm (7 3/4 x 12 2/8in) (B)
£15,000 - 20,000
€17,000 - 23,000
US$23,000 - 30,000

53

53 * AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Skaters (Coppel SA 52)
Linocut printed in spectrum red, viridian, permanent blue and ivory black, 1953, on buff oriental laid, signed, titled and numbered 52/60 in pencil, with margins, 204 x 380mm (8 x 15in)(B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

"The Skater at left originally appeared in a poster designed by Power and Andrews for the Londnon Passenger Transport Board in the 1930s; the poster advertized ice-hockey matches at the Empire Pool and Sports Arena, Wembley Park. The linocut retains the spirit of the 1930s, although it was made after Andrews had moved to Canada."

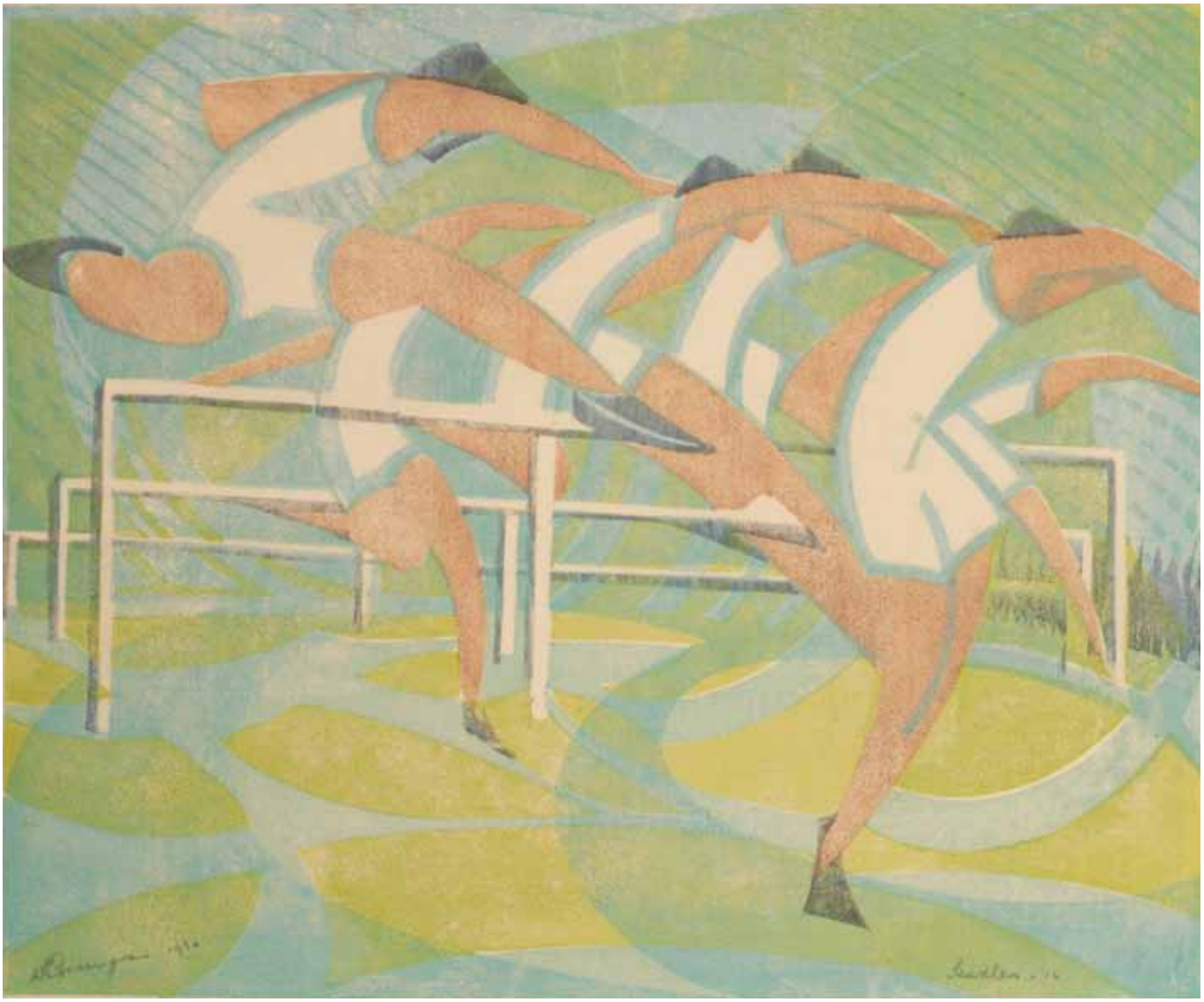
Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 120.

54

54 *
Lill Tschudi (Swiss, 1911-2001)
Ice Hockey (Coppel LT 31)
Linocut printed in black, green and greyish beige, 1933, a strong and vibrant impression, on off-white oriental laid, signed, numbered 41/50 and inscribed 'Handprint' in pencil, with margins, 260 x 280mm (10 1/4 x 11in)(B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

55

55 *
Lill Tschudi (Swiss, 1911-2001)
Just Off, or The Start of the Race (Coppel LT 28)
Linocut printed in brown, orange and beige, 1932, a richly inked impression, on oriental laid tissue, signed, titled and numbered 17/50 in pencil, with margins, 200 x 260mm (7 7/8 x 10 1/4in)(B)(unframed)
£5,000 - 7,000
€5,700 - 8,000
US$7,500 - 11,000



56

56 * AR
William Greengrass (British, 1896-1970)
Hurdlers
Linocut printed in colours, 1932, on japanese mulberry tissue, signed, titled, dated and numbered 14 in pencil, with margins, 233 x 283mm (9 1/8 x 11 1/8in)(B) (unframed)
£8,000 - 12,000
€9,200 - 14,000
US$12,000 - 18,000

57

57 *
Lill Tschudi (Swiss, 1911-2001)
Chinese Jugglers (Coppel LT 36)
The rare linocut printed in viridian, yellow ochre and light brownish purple, 1934, an excellent impression, one of only a few colour variants within the edition of 50, on thin off-white oriental laid, signed and numbered 27/50 in pencil, with margins, 230 x 331mm (9 x 13in)(B)
£12,000 - 18,000
€14,000 - 21,000
US$18,000 - 27,000

58 AR
Cyril Edward Power (British, London 1872-1951)
Tennis (Coppel CEP 38)
Linocut printed in permanent blue, c.1933, on buff oriental laid tissue, an early experimental proof before the published edition of 60, with margins, 182 x 266mm (7 1/4 x 10 1/2in)(B)
£3,000 - 5,000
€3,400 - 5,700
US$4,500 - 7,500

This experimental proof shows the detailed backdrop along the upper image area that was subsequently cut out and omitted in the final edition.

58

59
Lill Tschudi (Swiss, 1911-2001)
Ski-joring (Coppel LT 54)
Linocut printed in black, conceived 1937, from the second edition printed in 1992 to accompany the deluxe edition of the catalogue 'Linocuts of the Machine Age', signed, titled, inscribed 'Handprint' and numbered 'XVIII/XXX' in pencil, with full margins, 318mm (12 3/8in)(B diameter), the print loose as issued in the original black linen-covered portfolio, together with a copy of the catalogue raisonné 'Linocuts of the Machine Age: Claude Flight and the Grosvenor School' by Stephen Coppel, published in 1995 by Scolar Press, the book signed by Lill Tschudi in blue ink, additionally signed by Stephen Coppel and numbered 'XVIII/XXX' in black felt-tip pen (unframed & Vol)
£1,500 - 2,000
€1,700 - 2,300
US$2,300 - 3,000

60 •
Various Artists
Three Volumes
'Linocuts of the Machine Age: Claude Flight and the Grosvenor School' by Stephen Coppel, a catalogue raisonné published in 1995 by Scolar Press, with the original dustcover; 'The Art of Lino Cutting and Printing' by Claude Flight, published in 1934 by Batsford; 'Linocuts, Cyril Edward Power 1872-1951, Catalogue X', an exhibition catalogue published in 1989 by the Redfern Gallery (3)
£500 - 700
€570 - 800
US$750 - 1,100

59

Lino- Cutting & Contemporary Aesthetics: An interview with artist Gary Ratushniak

What drew you into printmaking, linocuts in particular?

I first came across linocut printmaking through my association with Sybil Andrews. She placed a special emphasis on the techniques of printmaking, most especially the art of the linocut for which she had a keen enthusiasm. I was immediately drawn to it and what it had to offer. I could see how the linocut medium, if used properly, could help give greater strength and clarity to the work. By its very nature it calls out for simplicity and non-fussiness which appealed to me then and which I still strive to achieve in my work.

How did your working relationship with Sybil Andrews inform your practice?

I met Sybil in 1975 in Campbell River where I was brought up and where Sybil and her husband lived after emigrating to Canada. She taught and mentored me for over ten years. During that time I studied drawing, painting and printmaking with her, in particular the linocut. A deep friendship grew between us and I felt greatly honoured when she gave voice to this by dedicating her book The Artist's Kitchen with the words "For Gary Ratushniak who shared our great discussions".

At the time I had a keen interest in the indigenous people of the area, specifically the Kwakwaka 'wakw people of Vancouver Island. I was fascinated by their method of artistic expression with its bold colour and sense of designed shape. I was using strong colour, symbols and decorative patterning in my work in an attempt to express the spirit of the thing I was after. On seeing these works Sybil felt that the linocut would fit my needs well and consequently, encouraged me to take it up seriously.

A particularly significant thing that Sybil imparted to me in those early days is the importance of movement. She would frequently say: nothing stands still; remember, "Movement is Life". Soon after, I started to find my own ways of expressing movement and this approach has stayed with me over the years.

Since those early beginnings the linocut has continued to be my main means of expression, giving me everything I wanted from it. Through this medium I am trying to build on the tradition of the Grosvenor School. One of my concerns is to move the tradition forward into new areas by tackling contemporary subjects, but stylistically as well.

Claude Flight instructed that the print should be a "straight pull"; the colour evenly distributed in a thin application of standard oil paints (rather than printing inks which masked out the gradations) to allow for subtle gradations when overlaying each block. In my own work, I employ the subtle gradation aesthetic of the Grosvenor School tradition when needed. At the same time I do not solely rely on the "straight pull" method. Instead, I imbue printmaking with "painterly qualities"; subtle gradations blend with an increasingly rich palette and an intense application of colour. It is this painterly aspect in printmaking that I have focused on fairly intensively; seeking to enhance the graphic nature of the linocut without hindering it. I feel it gives a greater depth to the work, allowing for duality of purpose and meaning but without sacrificing the colour gradations of the Grosvenor School methodologies.

In the 1920s Claude Flight advocated the linocut 'as a modern medium for a modern era'. Do you consider it a medium able to express contemporary aesthetics?

I certainly think the linocut is a medium that still holds its place. Perhaps, in some ways its unique qualities are even more valuable today, when the methodology of printing has grown beyond anything that Claude Flight could have envisaged. Computers are able to replicate an almost endless supply of images in vast quantities. Similarly, 'straight pull' methods, such as silk-screen printing, allow for very easy large scale replication of an image but there is an inevitable loss in the subtlety of colour. On the contrary, each hand printed linocut image is unique.
When hand printing an edition of prints, no print can be exactly the same because the automative mechanical side is left out. This leaves much greater control for subtle colour gradations, tonality in shading and depth.

Claude Flight advocated the linocut because it facilitated unhindered expression and, of course, because of the convenience of the method. It allowed for bold graphic images which could be expressed with enormous subtlety. By its very nature, a linocut lends to the immediacy of expression and, in my opinion, prints work best when all the unnecessary adornment and detail is stripped down - when they are expressing the kernel of an image. It can be a great vehicle for giving some insight into our interaction with the surrounding world. We live in societies that are constantly bombarded with bold, brash and simple, but often vacuous, eye catching imagery; from billboards to commercial advertising, everything is endlessly replicated and soulless. I think in this context a hand printed linocut is saying something very interesting about contemporary aesthetics and perhaps about society as well.

61

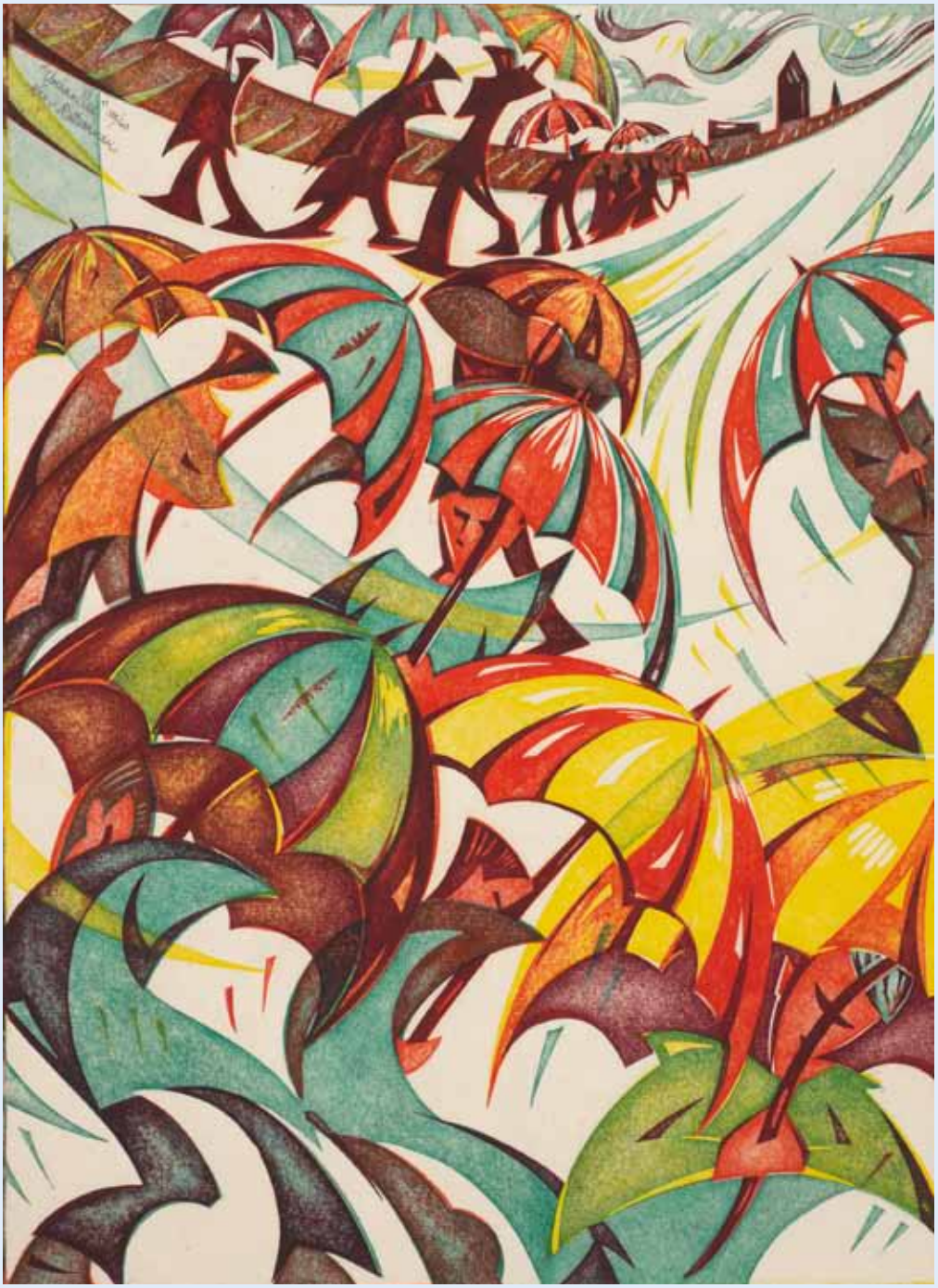
61
Gary Ratushniak (Canadian, born 1957)
Protest March
Linocut printed in colours, 2012, on japanese mulberry, signed, titled and numbered 7/80 in pencil, additionally signed, titled, numbered and inscribed 'Hand Print' in lower margin, with margins, 213 x 278mm (8 3/8 x 10 7/8in) (B) (unframed)
£700 - 1,000
€800 - 1,100
US$1,100 - 1,500

61

62

62
Gary Ratushniak (Canadian, born 1957)
Swimmers
Linocut printed in colours, 2012, on japanese mulberry, signed, titled, numbered 22/80 and inscribed 'Hand Print' in pencil, with margins, 328 x 140mm (12 7/8 x 5 1/2in) (B) (unframed)
£700 - 1,000
€800 - 1,100
US$1,100 - 1,500

63
Gary Ratushniak (Canadian, born 1957)
High Dive
Linocut printed in colours, 2012, on japanese mulberry, signed, titled, numbered 3/80 in pencil, additionally signed, titled, numbered and inscribed 'Hand Print' in left margin, with margins, 390 x 211mm (15 3/8 x 8 3/8in) (B) (unframed)
£700 - 1,000
€800 - 1,100
US$1,100 - 1,500



64

64
Gary Ratushniak (Canadian, born 1957)
Umbrellas
Linocut printed in colours, 1996, on japanese mulberry, signed, titled and numbered 33/60 in pencil, additionally signed, titled, numbered and inscribed 'Hand Print' in lower margin, with margins, 372 x 271mm (14 5/8 x 10 5/8in) (B) (unframed)
£700 - 1,000
€800 - 1,100
US$1,100 - 1,500

65

66

65 AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Deposition (Coppel SA 19)
Linocut printed in raw sienna, spectrum red, cobalt blue and Chinese blue, 1932, a good impression, on buff oriental laid tissue, signed, titled and numbered 12/60 in pencil, with margins, 123 x 350mm (4 7/8 x 13 3/4in)(B)
£1,500 - 2,000
€1,700 - 2,300
US$2,300 - 3,000

66 AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Jesus Falls the First Time: Station III (Coppel SA 64)
Linocut printed in brown, viridian, Payne's grey and ivory black, 1962, on buff oriental laid tissue, signed and numbered 7/60 in pencil, with margins, 307 x 295mm (12 x 11 5/8in)(B)
£3,000 - 5,000
€3,400 - 5,700
US$4,500 - 7,500

67

67 AR
Cyril Edward Power (British, 1872-1951)
Monseigneur St Thomas (Coppel CEP 27)
Linocut printed in light yellow ochre, transparent golden ochre, spectrum red, permanent blue and Chinese blue, 1931, an early impression, on buff oriental laid tissue, signed, titled and numbered 10 in pencil, from the edition of 60, with margins, 354 x 280mm (14 x 11in)(B)
£7,000 - 10,000
€8,000 - 11,000
US$11,000 - 15,000

"Unlike those of Andrews, Power's religious prints are more concerned with expressing vigorous movement than spiritual conviction. Power's work notes refer to the careful printing of the red block in three stages, beginning with the application of light manual pressure for the hands and faces, heavier pressure for the soldiers' mail and shields, and finally full pressure for the bright nimbus round the martyred saint."

Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 97.

68

68 AR
Sybil Andrews CPE (British/Canadian, 1898-1992)
Haulers (Coppel SA 4)
Linocut printed in reddish brown, viridian, Prussian blue and black, 1929,
on cream oriental laid, signed and numbered 35/50 in pencil,
with margins, 182 x 302mm (7 1/8 x 11 7/8in)(B)
£15,000 - 20,000
€17,000 - 23,000
US$23,000 - 30,000

69

69 AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Mowers (Coppel SA 39)
Linocut printed in raw sienna, red, viridian and Chinese blue, 1937, on buff oriental laid tissue, signed, titled and numbered 11/60 in pencil, with margins, 292 x 352mm (11 1/2 x 13 3/4in)(B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

70

70 * AR
Sybil Andrews CPE (British/Canadian, 1898-1992)
The Winch (Coppel SA 6)
Linocut printed in Chinese orange, viridian, and dark blue, 1930, on buff oriental laid tissue, signed, titled and inscribed 'E.P.5' in pencil, an experimental proof aside from the numbered edition of 50, with margins, 184 x 284mm (7 1/4 x 11 1/4in)(B)
£15,000 - 20,000
€17,000 - 23,000
US$23,000 - 30,000

Coppel quotes an excerpt from a review published in North- China Daily News on 2nd May 1931: "'The Winch'... is full of power, movement, and colour and the design of the two central figures is amazingly simple and full of action."

Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 107.

71

71 * AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Sledgehammers (Coppel SA 26)
Linocut printed in spectrum red, viridian and Chinese blue, 1933, a richly inked impression, on buff oriental laid tissue, signed, titled and numbered 24/60 in pencil, with margins, 202 x 228mm (8 x 9in) (B)
£15,000 - 20,000
€17,000 - 23,000
US$23,000 - 30,000

73

72

72 * AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Tumulus (Coppel SA 36; White 35)
Linocut printed in venetian red, crimson, viridian and Chinese blue, 1936, a richly inked impression, on buff oriental laid tissue, signed, titled and numbered 19/60 in pencil, with margins, 298 x 220mm (11 3/4 x 8 5/8in)(B)
£4,000 - 6,000
€4,600 - 6,900
US$6,000 - 9,000

73 * AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Hauling (Coppel SA 50)
Linocut printed in raw sienna, alizarin crimson, permanent blue and ivory black, 1952, on buff oriental laid tissue, signed, titled and numbered 7/60 in pencil, with margins, 265 x 316mm (10 1/2 x 12 1/2in)(B) (unframed)
£7,000 - 10,000
€8,000 - 11,000
US$11,000 - 15,000

74

74 AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Day's End (Coppel SA 62)
Linocut printed in raw sienna, crimson, permanent blue, Chinese blue and ivory black, 1961, on oriental laid tissue, signed and numbered 42/60 in pencil, additionally signed and inscribed 'T.P.3' in pencil in lower margin, with a larger triangular compositional element in the ivory black block at upper right, with margins, 275 x 260mm (10 3/4 x 10 1/4in)(B)
£7,000 - 10,000
€8,000 - 11,000
US$11,000 - 15,000

75

75 AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Market Day (Coppel SA 38)
Linocut printed in ochre, spectrum red, viridian, permanent blue and Chinese blue, 1936, on buff oriental laid tissue, signed, titled and numbered 24/60 in pencil, with margins, 280 x 336mm (11 x 13 1/4in)
(B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

76

76 AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Flower Girls (Coppel SA 28)
Linocut printed in chrome yellow, spectrum red, permanent blue and Chinese blue, 1934, on oriental laid tissue, signed, titled and numbered 14/60 in pencil, with margins, 240 x 218mm (9 1/2 x 8 1/2in) (B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

77 AR
Sybil Andrews CPE (British/Canadian, 1898-1992)
In Full Cry (Coppel SA 13)
Linocut printed in Chinese orange, spectrum red and Prussian blue, 1931, a richly inked impression with a dense application of Prussian blue, on oriental laid tissue, signed, titled and numbered 46/50 in pencil, with margins, 290 x 420mm (11 3/8 x 16 1/2in)(B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

77

78

78 AR
Sybil Andrews CPE (British/Canadian, 1898-1992)
Steeplechasing (Coppel SA 10)
Linocut printed in Chinese orange, alizarin purple madder and Prussian blue, 1930, on buff oriental laid tissue, signed, titled and numbered 32/50 in pencil, with margins, 175 x 272mm (6 7/8 x 10 3/4in)(B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

79

79 * AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Racing (Coppel SA 32)
Linocut printed in Chinese orange, spectrum red, viridian and Chinese blue, 1934, an excellent impression, on buff oriental laid tissue, signed, titled and numbered 17/60 in pencil, with margins, 260 x 343mm (10 1/4 x 13 1/2in) (B)
£40,000 - 60,000
€46,000 - 69,000
US$60,000 - 90,000

Between 1929-37, Andrews and Power collaborated on a series of posters for the London Transport Passenger Board. A 1930s poster advertising the Epsom Derby bears a strong resemblance to 'Racing' and echoes its dynamic sweeping rhythms.

Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 114.

Sybil Andrews, 'Speedway', ca. 1934, linoleum blocks, Collection of Glenbow Museum, Calgary, Canada, 990.224.500 A-D

80

80 * AR
Sybil Andrews, CPE (British/Canadian, 1898-1993)
Speedway (Coppel SA 29)
Linocut printed in raw sienna, venetian red, permanent blue, Chinese blue, 1934, a good impression, on cream oriental laid, signed, dated and numbered 24/60 in pencil, with margins, 326 x 233mm (12 3/4 x 9 1/8in)(B)
£50,000 - 70,000
€57,000 - 80,000
US$75,000 - 110,000

'Speedway' reveals a futuristic related preoccupation with speed and the machine. In structurally bold and dramatic simplicity, "Andrews fuses man and motorcycle in three repeating forms that move diagonally across the sheet. [...]The hard-edged, machine-like figures descend from Vorticism's extreme automatons."

For 'Speedway', Andrews carved four distinct blocks for each of the compositional colours raw sienna, Venetian red, permanent blue, Chinese blue. The image is gradually built up by the overlay of successive bocks, each providing broad areas of colour and detail. The blocks reveal the abbreviated forms that give rise to boldly abstract overlapping patterns of considerable complexity and variety of colour tones.

Samantha Rippner, "Speed and Movement", in British Prints from the Machine Age: Rhythms of Modern Life 1914-1939, ed. Clifford S. Ackley (London: Thames & Hudson, 2008), 78.

81

81 * AR
Cyril Edward Power (British, London 1872-1951)
Speed Trial (Coppel CEP 31)
Linocut printed in viridian, permanent blue and Chinese blue, a strong and vibrant impression, on buff oriental laid tissue, signed, titled and numbered 7/60 in pencil, additionally signed in lower margin, with margins, 196 x 375mm (7 3/4 x 14 3/4in)(B)
£40,000 - 60,000
€46,000 - 69,000
US$60,000 - 90,000

'Speed Trial' chronicles Malcolm Campbell's 1931 record breaking run at Daytona Beach, Florida where his celebrated aerodynamic car Bluebird reached an unprecedented speed of 246 mph. 'Speed Trial' evokes the sensation of progressive speed achieved through an extensive use of abstract curves and dizzily repeated rhythmic patterns.

Power regulated the colour density and texture by varying the hand pressure on the blocks. "Power noted that the ink on the final dark blue block was to be rubbed 'faint over print on tyres' before the block was wiped and the same colour printed again more heavily in a graded passage from 'dark on bonnet, pailing to tail'; in this way, subtle emphasis is given to the machine's front engine as the dynamic source of energy and power."

Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 57.

82

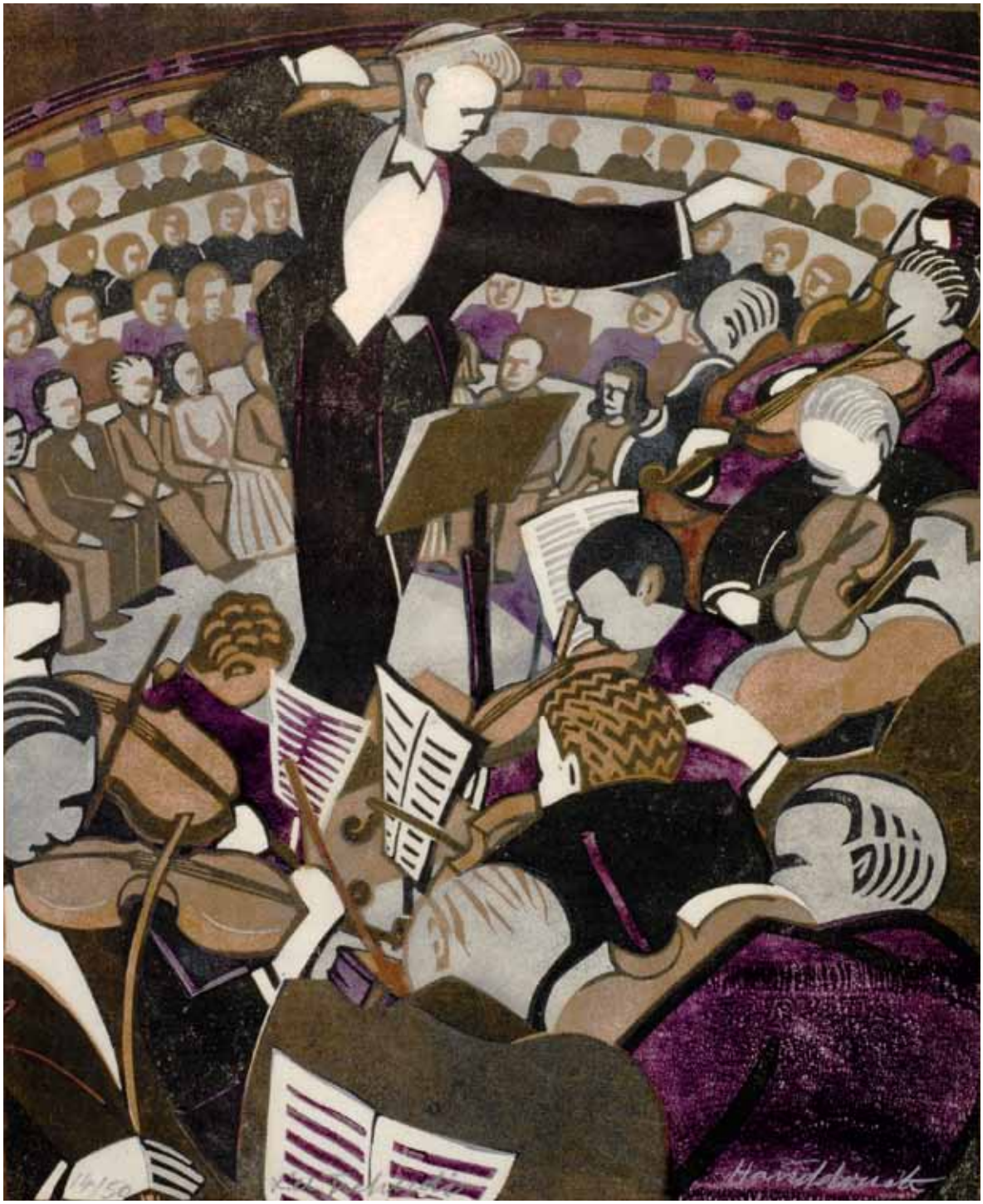
82 AR
Cyril Edward Power (British, London 1872-1951)
The Giant Racer (Coppel CP 15)
Linocut printed in viridian, light cobalt blue, spectrum red and dark blue, c.1930, on buff oriental laid tissue, signed, titled and numbered 24/50 in pencil, with margins, 275 x 195mm (10 7/8 x 7 5/8in)(B)
£15,000 - 20,000
€17,000 - 23,000
US$23,000 - 30,000

83

83 *
Lill Tschudi (Swiss, 1911-2001)
Rumba Band I (Coppel LT 44)
Linocut printed in dark crimson, black brown and pink, 1935, an early, richly inked impression, on thin cream oriental laid, signed and numbered 6/50 in pencil, additionally titled an inscribed 'Handdruck' in pencil in lower margin, with margins, 256 x 303mm (10 x 12in) (B) (unframed)
£7,000 - 10,000
€8,000 - 11,000
US$11,000 - 15,000

84

84 *
Lill Tschudi (Swiss, 1911-2001)
Rumba Band II (Coppel LT 48)
Linocut printed in dark blue, red and orange beige, 1936, a richly inked and crisp impression, on white oriental laid, signed, numbered 22/50 and inscribed 'Handdruck' in pencil, additionally titled in pencil in lower margin, with margins, 258 x 278mm (10 1/8 x 10 7/8in) (B)(unframed)
£7,000 - 10,000
€8,000 - 11,000
US$11,000 - 15,000



85

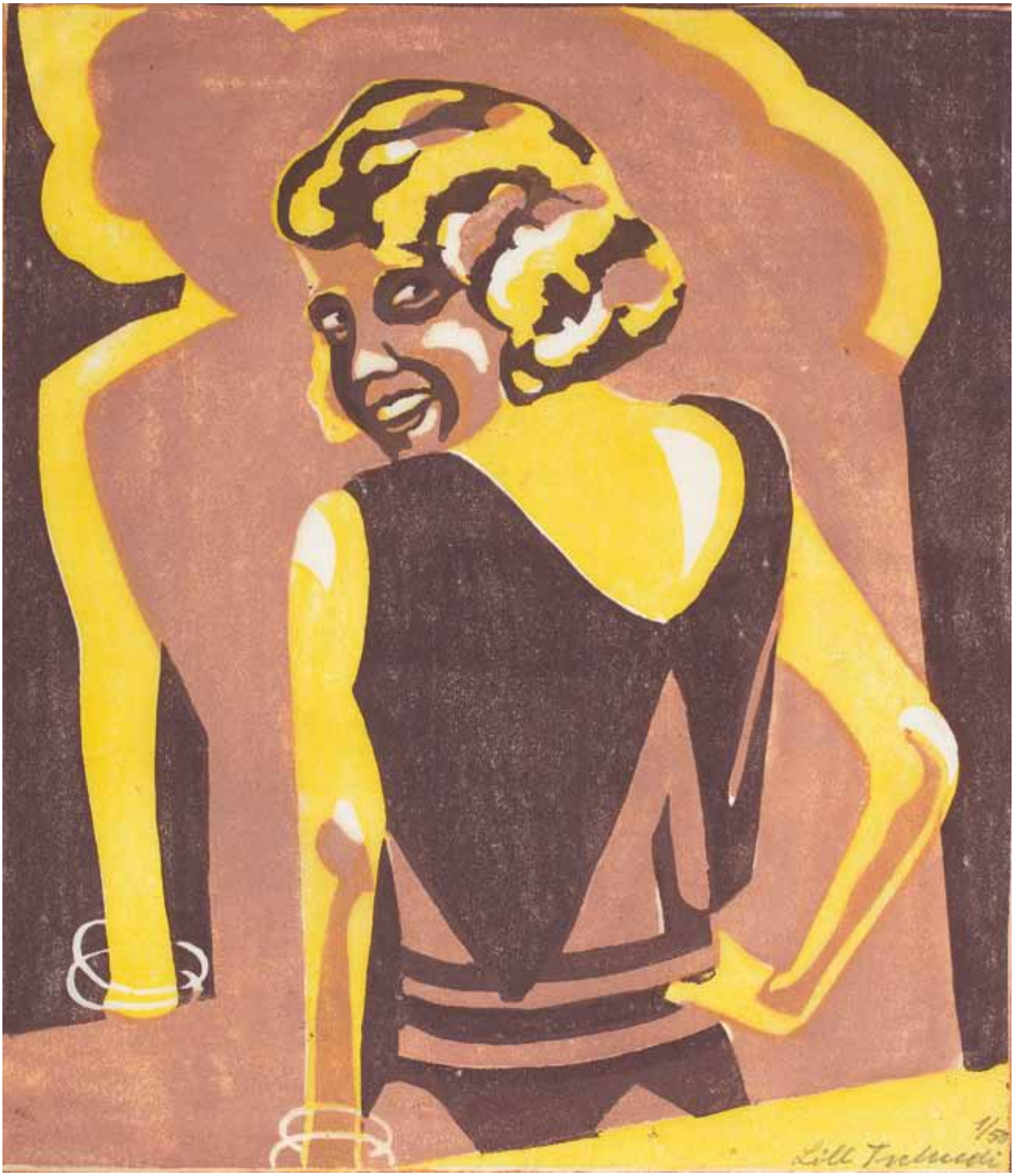
85 *
Lill Tschudi (Swiss, 1911-2001)
Concert II (Coppel LT 80)
The rare linocut printed in black, violet, light brown and grey, 1948, a richly inked impression, on thick oriental, signed, numbered 14/50 in pencil and inscribed 'Handdruck' in white pencil, additionally signed, titled and dated in pencil in lower margin, 310 x 250mm (12 1/4 x 10in) (B)(unframed)
£4,000 - 6,000
€4,600 - 6,900
US$6,000 - 9,000

86

86 *
Lill Tschudi (Swiss, 1911-2001)
Musicians (Coppel LT 82)
Linocut printed in black, yellow and purple, 1949, a good, early impression, on thin off-white oriental laid, signed and numbered 8/50 in pencil, with margins, 220 x 318mm (8 5/8 x 12 1/2in) (B)
£4,000 - 6,000
€4,600 - 6,900
US$6,000 - 9,000

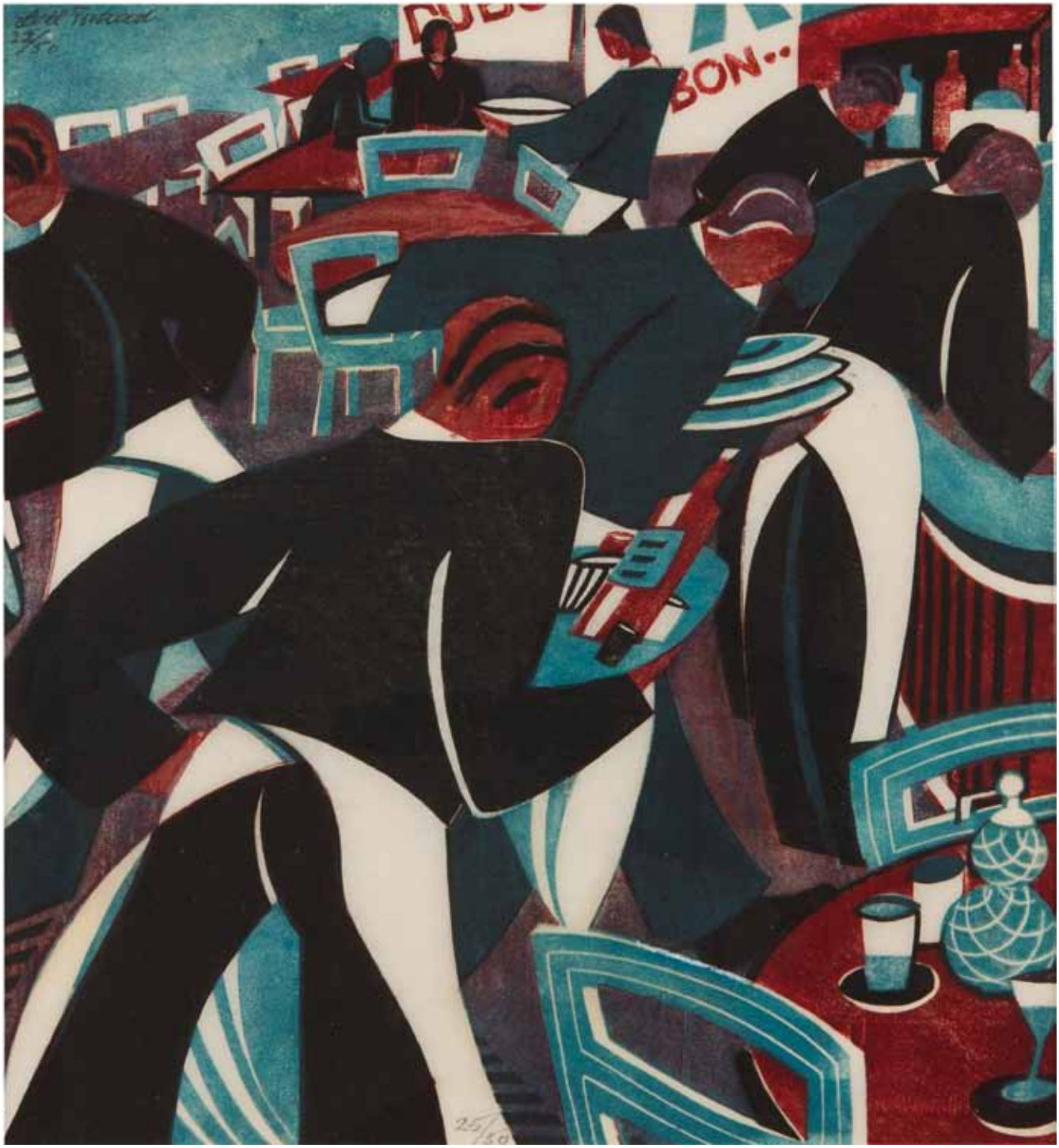
87

87 *
Lill Tschudi (Swiss, 1911-2001)
Sailor's Holiday (Coppel LT 24)
Linocut printed in dark blue, light brown and light blue, 1932, on white mulberry, signed, inscribed 'USA' and numbered 6/50 in pencil, from the USA edition printed in 1984, with margins, 200 x 260mm (8 x 10 1/4in)
(B)(unframed)
£6,000 - 8,000
€6,900 - 9,200
US$9,000 - 12,000



88

88
Lill Tschudi (Swiss, 1911-2001)
The Flirt (Coppel LT 14)
Linocut printed in light burnt sienna, mauve and yellow, 1930, one of only a few known existing proofs, on japan, signed and numbered 1/50 in pencil, further titled and inscribed 'Meine Schwester, best' in pencil in the lower margin, with margins, 188 x 162mm (7 3/8 x 6 3/8in)(B)
£5,000 - 7,000
€5,700 - 8,000
US$7,500 - 11,000



89

89 *
Lill Tschudi (Swiss, 1911-2001)
Waiters (Coppel LT 47)
Linocut printed in dark blue, light blue and reddish brown, 1936, an excellent, richly inked impression, on thin white oriental laid, signed and numbered 22/50 in pencil, with margins, 278 x 262mm (10 7/8 x 10 1/4in)(B)
£15,000 - 20,000
€17,000 - 23,000
US$23,000 - 30,000

90

91

90
Lill Tschudi (Swiss, 1911-2001)
Village Fair II (Coppel LT 79)
Linocut printed in crimson, cerulean blue, black and grey, 1948, on buff oriental laid tissue, signed and numbered 18/50 in pencil, additionally signed, titled and inscribed in German in lower margin, with margins, 345 x 180mm (13 1/2 x 7in)(B)(unframed)
£8,000 - 12,000
€9,200 - 14,000
US$12,000 - 18,000

91 AR
Dame Eileen Mayo (British, 1906-1994)
Ice Cream Cart
Linocut printed in colours, c.1930, on oriental tissue, signed, titled and numbered 3/30 in pencil, with margins, 307 x 212mm (12 1/8 x 8 3/8in) (B) (unframed)
£2,000 - 3,000
€2,300 - 3,400
US$3,000 - 4,500

92

94

93

95

92 AR
Margaret Barnard (British, 1900-1992)
Sun Bathers
Linocut printed in colours, on oriental laid tissue, signed and numbered 15/50 in pencil, with margins, 220 x 250mm (8 5/8 x 9 7/8in)(B)
£700 - 1,000
€800 - 1,100
US$1,100 - 1,500

93 AR
Ronald Grierson (British, 1901-1993)
Fruit and Flowers
Linocut printed in colours, c.1930, on tissue thin japan, signed and numbered 25/50 in pencil, with margins, 205 x 255mm (8 1/8 x 10in) (B)
£700 - 1,000
€800 - 1,100
US$1,100 - 1,500

94 AR
Ursula Fookes (British, 1906-1991)
Building on a river
Linocut printed in black, on tissue thin japan, signed in pencil, with margins, 145 x 190mm (5 3/4 x 7 1/2in) (B); together with the preparatory pencil study, on tracing paper, inscribed in pencil, 175 x 225mm (7 x 9in)(SH)(2) (unframed)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

95 AR
Ursula Fookes (British, 1906-1991)
Shakespeare Memorial Theatre 1930
Linocut printed in black, 1930, on tissue thin wove, signed in pencil, with margins, 135 x 165mm (5 3/8 x 6 1/2in)(B); together with the original pencil preparatory drawing and the watercolour study, each inscribed in pencil, various sizes (3) (unframed)
£1,500 - 2,000
€1,700 - 2,300
US$2,300 - 3,000

96

97

96 AR
Ursula Fookes (British, 1906-1991)
Alpine Village
Linocut printed in dark purple, pink, lilac and blue, c.1930, on japan, signed and numbered 3/25 in pencil, with margins, 277 x 178mm (10 7/8 x 7in)(B)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

97 AR
Ursula Fookes (British, 1906-1991)
Poplar Trees and Telegraph Poles
Linocut printed in blue, brown, dark green and light green, on oriental tissue, signed in pencil, with margins, 205 x 153mm (8 1/8 x 6in)(B) (unframed)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

98

99

98 AR
Ursula Fookes (British, 1906-1991)
Liner
The rare linocut printed in blue, green and purple, a richly inked trial proof, on oriental laid tissue, with margins, 140 x 140mm (5 1/2 x 5 1/2in)(B)
£2,000 - 3,000
€2,300 - 3,400
US$3,000 - 4,500

99 AR
Ursula Fookes (British, 1906-1991)
Swiss Mountains
Two prepatory studies for a linocut, one in waterclour, one in pencil on tracing paper, each inscribed in pencil, various sizes (2) (unframed)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

100

101

102

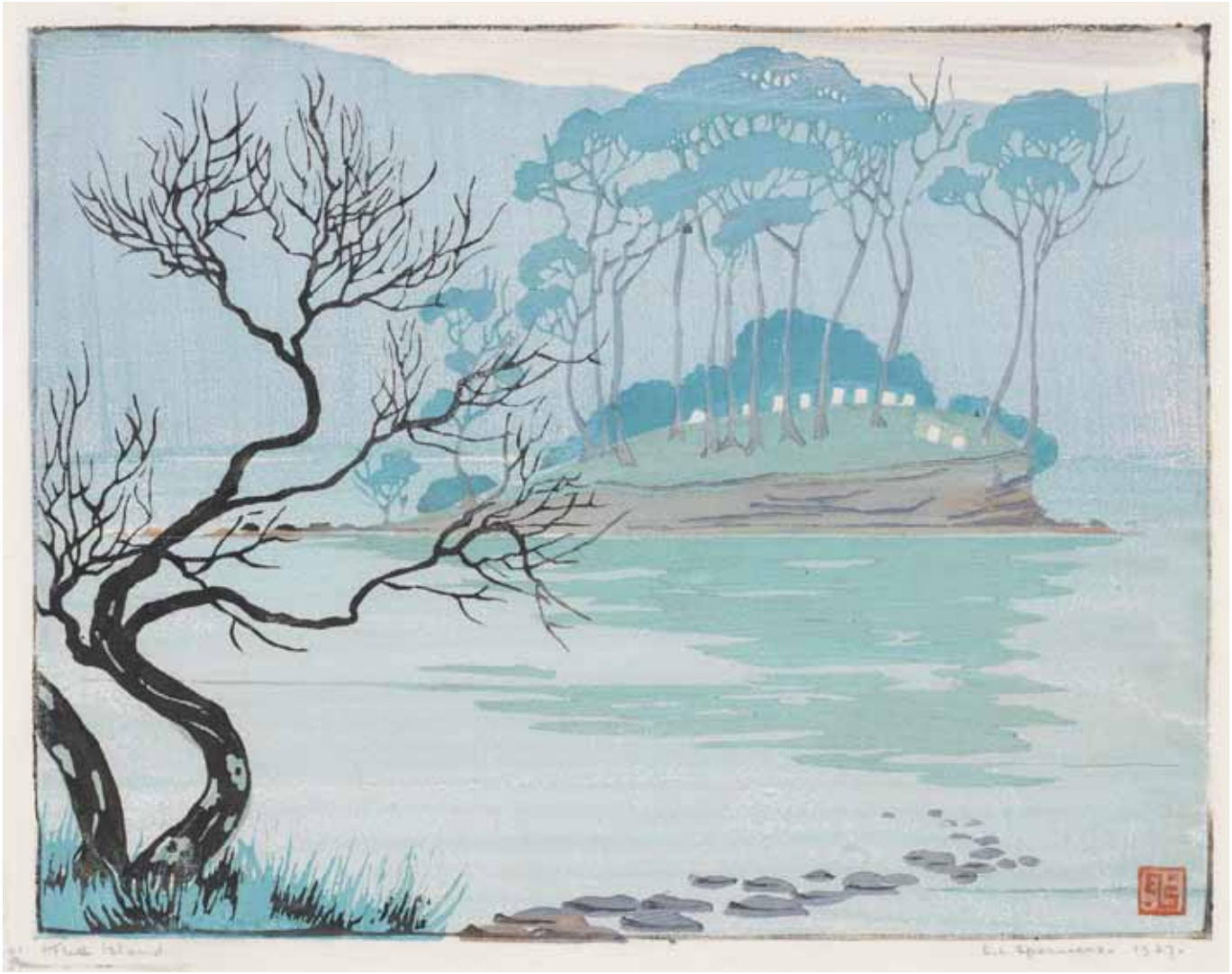
103

100 AR
Ursula Fookes (British, 1906-1991)
Waiters
Watercolour and pencil on paper, a study for the linocut, inscribed in pencil, with margins, 270 x 185mm (10 5/8 x 7 1/4in)(SH)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300

101 AR
Ursula Fookes (British, 1906-1991)
Two Men Walking
Linocut printed in colours, on wove, a stage proof, inscribed in pencil, with margins, 245 x 165mm (9 5/8 x 6 1/2in)(B); together with two studies in pencil on tracing paper, one with additions in watercolour, each inscribed in pencil, various sizes (3) (unframed)
£1,500 - 2,000
€1,700 - 2,300
US$2,300 - 3,000

102 AR
Ursula Fookes (British, 1906-1991)
Viaduct
Linocut printed in yellow, green and dark blue, on tissue thin japan, signed in pencil, with margins, 235 x 165mm (9 1/4 x 6 1/2in) (B); together with two preparatory studies in watercolour and pencil, each inscribed in pencil, various sizes (3) (unframed)
£1,500 - 2,000
€1,700 - 2,300
US$2,300 - 3,000

103 AR
Ursula Fookes (British, 1906-1991)
Station; Arches; House bridge
Three pencil studies for linocuts, c.1930, two with additions in crayon, each inscribed in pencil, various sizes (3) (unframed)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300



104

104 *
Ethel Spowers (Australian, 1890-1947)
The Island of the Dead (Coppel ES 9)
Linocut printed in blue-green, greyish blue, green, black and reddish brown, 1927, on japan, signed, titled 'The Island' and dated in pencil, with the artist's tablet monogram, 190 x 245mm (7 1/2 x 9 5/8in)(B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

"'The Island of the Dead' depicts the cemetery of the notorious penal colony of Port Arthur in Tasmania, which Marcus Clarke described in his nineteenth-century classic Australian novel 'For the Term of his Natural Life' (1874)."

Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 170.

We have found no record of an impression having come to the market.

105

105 *
Ethel Spowers (Australian, 1890-1947)
The Rain Cloud (Coppel ES 16)
Linocut printed in yellow ochre, viridian, black and mauve, 1931, on buff oriental laid tissue, signed, titled, dated and numbered 20/30 in pencil, with margins, 207 x 266mm (8 1/8 x 10 1/2in)(B)
£8,000 - 12,000
€9,200 - 14,000
US$12,000 - 18,000

The edition of 'The Rain Cloud' was numbered from the proposed edition of 30, but the highest number recorded is the current impression (20).

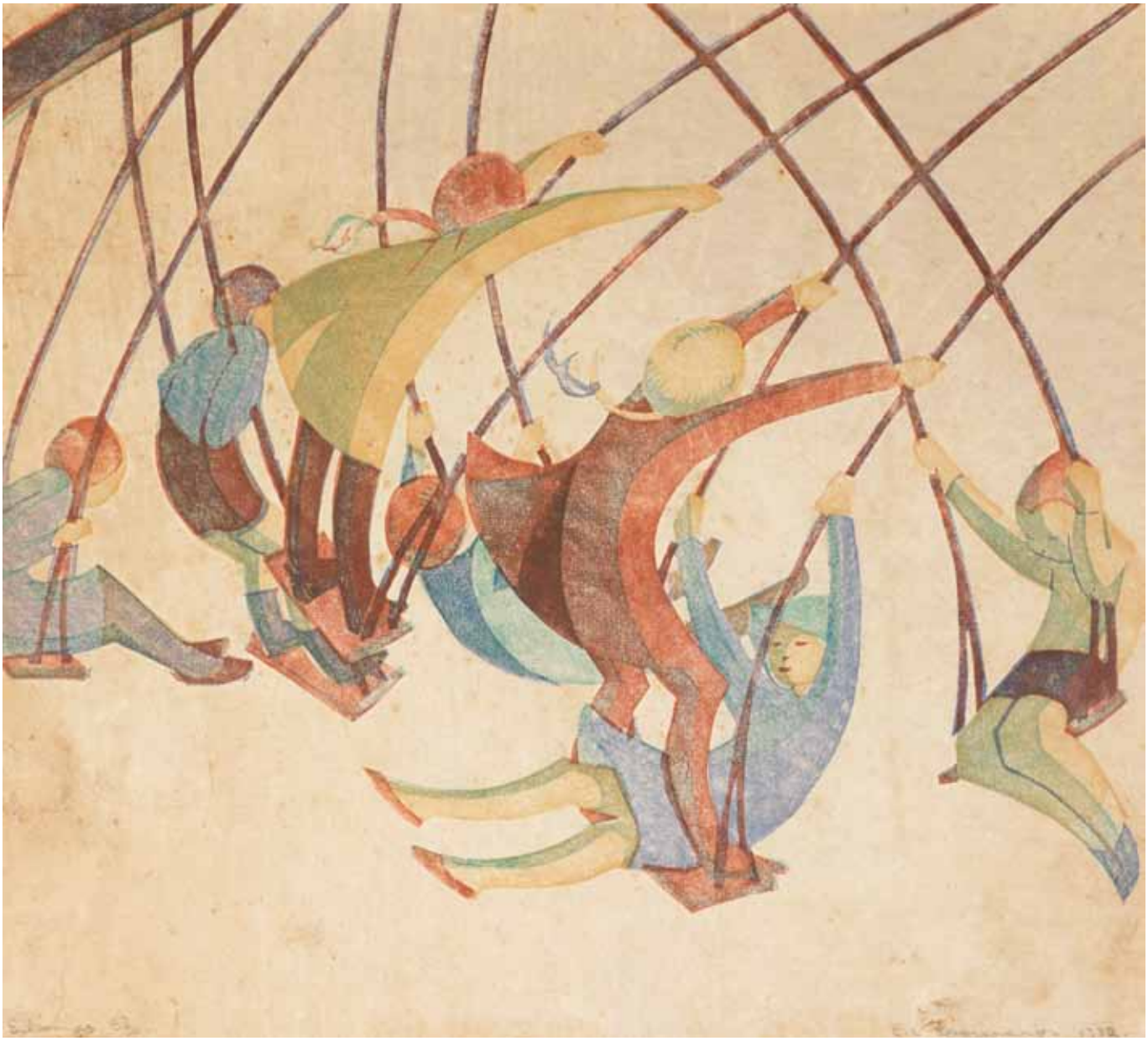
Stephen Coppel, Linocuts of the Machine Age: Claude Flight and the Grosvenor School (Aldershot: Scolar Press, 1995), 171.

106

107

106
Ethel Spowers (Australian, 1890-1947)
Parade
Watercolour and pencil on paper, signed 'E L Spowers' and dated '1926' in ink, 100 x 220mm (4 x 6 1/2in)(l)
£6,000 - 8,000
€6,900 - 9,200
US$9,000 - 12,000

107
Ethel Spowers (Australian, 1890-1947)
The Junior Red Cross Works in Every Land (Coppel ES 36)
Offset lithograph printed in colours, after a linocut, 1941, on wove, from the edition of 300, printed by McLaren & Co, Melbourne, commissioned by the Australian Red Cross Society, Melbourne, with full margins, 251 x 418mm (9 1/2 x 16 1/2in)(l)
£1,000 - 1,500
€1,100 - 1,700
US$1,500 - 2,300



108

108
Ethel Spowers (Australian, 1890-1947)
Swings (Coppel ES 22)
Linocut printed in yellow ochre, viridian, reddish brown and cobalt blue, 1932, on buff oriental laid tissue, signed, titled, dated and numbered 23/50 in pencil, 236 x 261mm (9 1/4 x 10 1/4in)(B)
£10,000 - 15,000
€11,000 - 17,000
US$15,000 - 23,000

109

109
Ethel Spowers (Australian, 1890-1947)
The Giant Stride (Coppel ES 23)
The rare linocut printed in yellow ochre, reddish brown, viridian and cobalt blue, 1932-3, an early impression with strong colours, on buff oriental laid tissue, signed, dated '1933' and numbered 2/50 in pencil, with margins, 260 x 353mm (10 1/4 x 14in)(B)
£20,000 - 30,000
€23,000 - 34,000
US$30,000 - 45,000

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Bonhams 1793

Urban Art

Wednesday 17 April 2013 at 6pm
New Bond Street, London

Banksy (b. 1975)
Monkey Detonator, 2002
stencil spray paint and emulsion on canvas, a diptych
Each: 30 x 30 in.
Estimate: $110,000 - 140,000

Alan Montgomery
+44 (0) 20 7468 5878
alan.montgomery@bonhams.com

Bonhams 1793

Modern British & Irish Art

Wednesday 29 May 2013 at 2pm
New Bond Street, London
Entries now invited

Closing date for entries
Friday 12 April 2013

+44 (0) 20 7468 8295
matthew.bradbury@bonhams.com

Sir Stanley Spencer R.A. (1891-1959)
Garden Path, Cookham Rise (detail)
oil on canvas
76.2 x 50.8 cm. (30 x 20 in.)
Painted in 1949
£400,000 - 600,000

International Auctioneers and Valuers - **bonhams.com/modernbritish**

Bonhams 1793

Prints

Wednesday 5 June 2013
Knightsbridge, London
Entries now invited

Closing date for entries:
Wednesday 24 April 2013

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

John Piper CH (British, 1903-1992)
Radcliffe Camera (Levinson 326)
Offset lithograph printed in colours, 1981, signed and numbered from the edition of 150
Sold for £3,000

International Auctioneers and Valuers - **bonhams.com/prints**

Bonhams 1793

Prints

Tuesday 16 July 2013
New Bond Street, London
Entries now invited

Closing date for entries:
Wednesday 22 May 2013

Enquiries:
Rupert Worrall
+44 (0) 20 7468 8262
rupert.worrall@bonhams.com

Christopher Richard Wynne Nevinson (British, 1889-1946).
Now The Bayonetts Have Won Through
Lithographic poster printed in red, black and yellow, printed by Dangerfield Co. Ltd, London,
750 x 480mm.
£8,000-12,000

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 *Expense*s 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 £25,000 of the *Hammer Price*
20% from £25,001 of the *Hammer Price*
12% from £500,001 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 *Expenses* 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 3% 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 3% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 3% 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 10 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 *Catalogue*s 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 *Descriptions* 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.

•, †, *, 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* B*idders* (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 MISCELLANEOUS

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

11.2 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.

11.3 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.

11.4 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.

11.5 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.

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

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

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

11.9 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.

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

11.11 Save as expressly provided in paragraph 11.12 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.

11.12 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.

12 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.*
"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."

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Sale title: Print	Sale date: 16 April 2013
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E-mail (in capitals) ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐	
☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐	
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 ☐

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